

# Decorative Arts Society



newsletter fall 2014

Volume 22, Number 2

DAS

# DAS Newsletter

Volume 22  
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Fall 2014

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

We do not cover commercial galleries.

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

The newsletter of the DAS is published two times a year. Submission deadlines for 2015: **March 31** for the spring issue; **September 30** for the fall issue. Please send material to Ruth E. Thaler-Carter, *DAS Newsletter* Coordinator, at:  
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To better serve our contributors and the decorative arts community, the DAS website may provide information about events that fall between issues.

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# The DAS

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

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## Cover image:

Water Pitcher (Ewer), mouth-blown colorless glass, black ink feather-pen drawing with gilding. Designed by Karl Massanetz, made in Klostermühle, Bohemia, Austro-Hungarian Empire, for J. & L. Lobmeyr GmbH, Vienna, Austria, 1913–1914. Cooper Hewitt, Smithsonian Design Museum. See **page 2, News and Acquisitions**.

# DAS news

## DAS to enjoy special tour of new Cooper Hewitt

The **Decorative Arts Society** will hold a private tour of the newly reopened

### **Cooper Hewitt, Smithsonian Design Museum**

led by **Sarah D. Coffin**, curator and head, Product Design and Decorative Arts Department,  
at 3 p.m. on Wednesday, **January 21, 2015**

Under renovation since 2008, the museum (in the former 5th Avenue residence of **Andrew Carnegie**) has dramatically increased gallery space while reimagining the visitor experience through interactive, immersive creative technologies. Ms. Coffin will lead us through the new galleries and exhibition spaces, and share insights about the renovation and reinstallation.

*Space is limited to 20 people and will be reserved on a first-come, first-served basis.*

Guests who become contributors to the **Decorative Arts Society, Inc.** are welcome.

*Because invitations have been mailed to current contributors, the tour may already be fully subscribed.*

**RSVP by January 9, 2015**, by mailing a check for \$15 per person made payable to **Decorative Arts Society, Inc.** to:

DAS c/o **Stewart G. Rosenblum**, 333 East 69th Street, # 8E, New York, NY 10021.

(Cooper Hewitt, Smithsonian Design Museum has graciously waived the usual private tour charge.

The program fee is to cover our group admission to the museum.)

Participants are responsible for arranging their own travel to and from Cooper Hewitt, Smithsonian Design Museum.

*Please note that changes may occur in the program beyond the control of the DAS.*

If you have questions or concerns, please contact **Nicholas Vincent** at [Nicholas.Vincent@metmuseum.org](mailto:Nicholas.Vincent@metmuseum.org) or 212-650-2415.

## President's letter

### Wrapping up a lively year in the decorative arts

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

As 2014 draws to a close, I'm reminded of the wonderful trips and events that the **Decorative Arts Society, Inc.** (DAS) has sponsored over the past year as part of our mission to foster knowledge and interest in the field of decorative arts.

In April, we gathered in Philadelphia at the time of the **Philadelphia Antiques Show** to tour the museums and historic houses for which this city is renowned, as well as exceptional private collections ranging from the colonial era to Victorian flamboyance to stunning contemporary craft.

The same exciting mix was seen by contributors who joined our trip to Providence, Rhode Island, in July.

In September, we were privileged to have director **Glenn Adamson** host us as the **Museum of Art and Design** in New York. He offered many fascinating insights into how they assembled the **MAD Biennial**, a vibrant exhibition of work by contemporary "makers" in New York City that reflected the

city's tremendous energy and diversity. The exhibition **What Would Mrs. Webb Do?** (see **Exhibitions**) offered a fascinating counterpoint in chronicling **Aileen Osborn Webb's** role in founding the **American Craft Council** and **American Craft Museum**.

Looking ahead to 2015, we have arranged a special private tour on **January 21** of the newly renovated **Cooper Hewitt, Smithsonian Design Museum** in NYC with curator (and longtime DAS supporter) **Sarah Coffin** (see above and next page).

We are also planning a visit to Chicago from **March 20–22** for a private tour of the **Art Institute's** landmark exhibit, **Ireland: Crossroads of Art and Design, 1690–1840** (see **Exhibitions**). The trip has been designed to coincide with a day-long symposium scheduled in connection with the exhibit. DAS participants will be able to tour several notable private collections opened especially for us and to choose between attending the symposium or

visiting additional historic Chicago sites and institutions.

The officers of the DAS — vice president **Nicholas Vincent**, secretary **Veronica Conkling** and treasurer **Stewart Rosenblum** — have worked very hard in planning all these programs. As always, the newsletter is in the excellent hands of coordinator **Ruth Thaler-Carter**, with the steady guidance of its longtime editor, **Gerry Ward**.

Your participation in these programs and your contributions to the DAS are vital to sustaining the organization and its mission. We look forward to your involvement in the new year.

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# Cooper Hewitt launches new look

**A** transformed **Cooper Hewitt, Smithsonian Design Museum** – the only museum in the United States devoted exclusively to historic and contemporary design – has reopened in the renovated and restored **Carnegie Mansion** on New York City’s Museum Mile.

The new space has 60 percent more exhibition space and its 10 inaugural exhibitions and installations, many drawn from the museum’s permanent collection of more than 210,000 objects that span 30 centuries, feature more than 700 objects throughout four floors of the mansion.

A special tour led by **Sarah Coffin**, curator and head, of the museum’s Product Design and Decorative Arts Department (see page 1), will give **DAS** supporters a behind-the-scenes look at the new aspects of the museum and its opening exhibitions and installations.

For the first time in the museum’s history, the entire second floor is dedicated to showcasing the permanent collection through a variety of exhibitions.

The museum also now features a

full range of new interactive capabilities thanks to **Bloomberg Connects, Bloomberg Philanthropies’** digital engagement program, including the opportunity to explore the collection digitally on ultra-high-definition touch-screen tables, draw their own designs and solve real-world design problems. A newly developed Pen further enhances the visitor experience.

The transformation of the historic Carnegie Mansion, the former residence of **Andrew Carnegie**, into a



Pulpit Model with Staircase, carved, inlaid, marquetryed and veneered walnut, pear, and oak. France, mid-19th century. Photo: Ali Elai, © Smithsonian Institution.



Tall Green Bloom urn, 3-D printed nylon; 41 x 18 cm (16 1/8 x 7 1/16 in.), 2012; designed by Michael Eden (English, b. 1955). Cooper Hewitt, Smithsonian Design Museum. Photo: Ellen McDermott, © Smithsonian Institution.

21st-century preserved the spirit and character of the landmark building while restoring key elements and making much-needed system upgrades that provide more flexibility to reduce exhibition installation time, better accommodate the movement of objects and enhance public access on every level.

Several new books are tied to exhibitions or the renovation process, including *Life of a Mansion: The Story of Cooper Hewitt, Smithsonian Design Museum* by Heather Ewing (published by Cooper Hewitt). This publication relays the history of the mansion and of the museum. Illustrated with 200 photographs, maps, floor plans and letters, the book chronicles the 110-year history of the National Landmark building and the evolution of the museum from when it was established by the **Hewitt sisters** in 1897 to its status post-renovation in 2014 as the nation's design authority.

All of the first floor is devoted to works from the museum's collection. Exhibitions are enhanced by interactive experiences that draw the visitor into the design process and show how design can solve real-world problems.

The former Carnegie Family Library, created by **Lockwood de Forest**, the leading American exponent of the Aesthetic Movement, has been cleaned and preserved as part of the Cooper Hewitt renovation. It is the only extant interior by de Forest still situated in the building for which it was created.

The exhibitions inaugurating the new Cooper Hewitt take full advantage of its enhanced, expanded and more flexible gallery space (see **Exhibitions** for specifics) and include:

- ***Designing the New Cooper Hewitt***
- ***Tools: Extending Our Reach***
- ***Making Design***
- ***Hewitt Sisters Collect***



Birdcage, blue glass and metal.

- ***Models & Prototypes***
- ***Beautiful Users***
- ***Maira Kalman Selects***
- ***Passion for the Exotic: Lockwood de Forest, Frederic Church***
- the new ***Immersion Room***
- the hands-on ***Process Lab***

The project involved 13 design partners. **Gluckman Mayner Architects** designed the interior renovation of the mansion, in collaboration with executive architect **Beyer Blinder Belle Architects & Planners LLP**, which oversaw the engineering, master planning and historic-preservation aspects of the project.

**Hood Design** is creating the original garden design. **Diller Scofidio + Renfro** designed the casework and the initial configuration of the movable display cases, and designed the new visitor services desk, SHOP Cooper

Hewitt retail space, 90th Street entrance canopy and LED lighting of the historic granite piers of the museum's fence. **Thinc Design** conceived the **Tools** exhibition design. **Local Projects** focused on the design and production of the interactive media experiences. **Ideum** developed the multi-user ultra-high-definition interactive tables. **Gopion** engineered and fabricated the casework in the first- and second-floor galleries.

**Pentagram** designed the museum's new graphic identity and signage. **Chester Jenkins** of **Village** designed the contemporary new "Cooper Hewitt" typeface, that launches with the transformation of the museum and is available for free download. The **GE** design community, **Sistelnetworks** and **Undercurrent** comprised the international team that converted the concept of the Pen into consumer hardware.

A new SHOP Cooper Hewitt features one-of-a-kind items, and a café, operated by **Tarallucci e Vino**, has a greenmarket-inspired menu.

For more information, call 212-849-8400; visit Cooper Hewitt's website at [www.cooperhewitt.org](http://www.cooperhewitt.org); and follow the museum on [www.twitter.com/cooperhewitt](http://www.twitter.com/cooperhewitt), [www.facebook.com/cooperhewitt](http://www.facebook.com/cooperhewitt) and [www.instagram.com/cooperhewitt](http://www.instagram.com/cooperhewitt).

## Events

**CLAY @ PLAY: Irony, Humor & Whimsy in the Ceramic Arts 2nd Bunting Biennial Ceramics Symposium**  
**Birmingham Museum of Art**  
**Birmingham, AL**  
[www.artsbma.org](http://www.artsbma.org)  
**February 27-28, 2015**

This symposium explores themes in the ceramic arts by considering the subject in historical and geographical contexts. Themes include the contextual foundation of irony, humor and whimsy in the ceramic arts; materials and processes; formal and conceptual language; case studies of individual artists, movements, etc.; and iconography of the artist or cultural group.

# News

- The American wing of the **Baltimore Museum of Art** (MD) reopened in November with a gallery featuring windows, mosaic columns, vessels, clocks and furniture by **Tiffany** and members of his circle (see **Exhibitions**).

- Boston College (MA) plans to relocate its **McMullen Museum of Art** into a 1927 Renaissance Revival mansion acquired from the Archdiocese of Boston, which will double its exhibition space. The new space is scheduled to open in 2016.

- The glassmaking company **Fenton Art Glass** has closed its plant (Williamstown, WV) after more than 100 years. The contents of its museum, including more than 600 vessels, were auctioned in July while the **National Fenton Glass Society** and **Fenton Art Glass Collectors of America** held their conferences. The archives, molds and tools of the company have been preserved.

Fenton began as a decorating company in Martins Ferry, OH, in May 1905, founded by brothers **Frank L.** and **John W. Fenton**. The company built its factory in Williamstown in 1906. The first glass pieces were made there on January 2, 1907.

During its 106-year history, Fenton introduced the first iridescent ware, now known as “Carnival glass,” as well as classic patterns such as Hobnail and a variety of handmade colored art glass as limited editions. It was known for pressed and blown glass products featuring ruffled and knobby forms in iridescent, opalescent, dotted, striped and mosaic glass.

- The **Georgia Museum of Art** at the University of Georgia (Athens) has received two national awards for publications.

The exhibition catalog for *Exuberance of Meaning: The Art Patronage of Catherine the Great (1762–1792)* earned an honorable mention in the category of Art (Adult Nonfiction) at *Foreword Reviews’* 2013 IndieFab Book Awards.

*Cercle et Carré and the International Spirit of Abstract Art* earned an

honorable mention in the Exhibition Catalogue category of the **American Alliance of Museums** (AAM) 2014 Publications Design Competition. It accompanied an exhibition dedicated to the art and activities of the artistic group **Cercle and Carré** (**Circle and Square**) and focuses primarily on the works displayed in the group’s 1930 exhibition in Paris or those featured in the group’s self-titled periodical. The exhibition featured works not seen as a group or discussed together for more than 80 years.

- The **Metropolitan Museum of Art** (New York, NY) has restored and is reinstalling a 1530s French church window depicting prophets, sinners and Noah’s ark. The piece is about 12 feet tall and will be placed next to related windows in a reproduction of a 1540s French chapel.

The chapel windows were designed by **Valentin Bousch** and came to the museum from a village church in north-eastern France. The restoration has revealed details of ship rigging, sea foam and even characters’ toenails. Tinted resin was used to replace old repairs.

Another window by Bousch is being considered for restoration.

- Teams from the Rhode Island **Furniture Archive** of the **Yale University Art Gallery** (New Haven, CT) have been inspecting American period furniture in several states to find identification markings so pieces can be entered into regional databases. Items have been attributed to the workshops of **Daniel Spencer** (1741–1801) and **Ichabod Cole** (1748–1841).

One as-yet-identified furniture maker is called **Joiner D** for the moment.

- Researchers from the **Winterthur Museum, Garden & Library** (DE) are studying pieces of 1630–1930 furniture to develop a **Boston Furniture Archive** that will be accessible to the public by next summer.

- The **Pottery Museum** (Redwing, MN) has more than quadrupled its space with a 13,000-square-foot facility. The museum is owned by the **Red Wing Collectors Society**, an offshoot

of the **Red Wing Stoneware Company**, which started making products in the late 1870s. Production stopped in 1967 and started up again in the 1980s.

- Sections of gilded 18th-century walls and other items are being reorganized for display in reproduction of period rooms at a French government building on Rue Vieille du Temple in the Marais. Items will include vases, furniture, brackets, doors, shutters, pilasters, fireplace mantels, mirrors, balustrades, light fixtures, hardware, murals and more.

- The **Sterling and Francine Clark Art Institute** (Williamstown, MA) has reopened after completing a 12-year, \$145-million expansion project.

- The **Wadsworth Atheneum Museum of Art** (Hartford, CT) has received a collective \$750,000 from the **National Endowment of the Humanities** (NEH) and the **Hartford Foundation for Public Giving** to fund the comprehensive reinstallation of its collections following a five-year, \$33 million renovation, and to continue related programming aimed at community engagement.

The NEH gave the Wadsworth \$400,000—the second-highest award offered this year in its Museums, Libraries and Cultural Organizations Implementation category—to create an interdisciplinary gallery with interactive technology to introduce visitors to the **Cabinet of Art and Curiosities**.

The exhibition features 17th-century objects, many assembled by **J. Pierpont Morgan**, combined with natural history specimens and other rarities, and will be a highlight of the reinstallation of European artworks in the restored **Morgan Memorial** building when it opens in September 2015.

- The **White House Visitors Center** (Washington, DC) has reopened after a \$2.6 million renovation, with displays of decorative arts items given to or collected by White House residents over the years, including ceramics, clocks, housewares, textiles and utilitarian objects such as typewriters and other items of daily and ceremonial use.

# Acquisitions

• The **Cincinnati Art Museum** (OH) has acquired a work of **Rookwood Pottery** designed by **John Hamilton Delaney Wareham**.



Vase, faience body, Modeled Mat glaze line, 19.5 inches high (49.5 cm), 1900. Rookwood Pottery Company (est. 1880), John Hamilton Delaney Wareham (1871–1954), decorator..

The style, quality, size and markings of the vase suggest that it was created for international exhibition. It may have been shown at the *Exposition Universelle* in (1900), *Pan-American Exposition* (Buffalo, NY; 1901) or *Exposition Internationale de Céramiques et de Verrerie* in St. Petersburg, Russia (1901). Of the limited number of hand-carved and sculpted works produced in the firm's Modeled Mat glaze line, the majority incorporated stylized floral forms, whiplash curves and nude women in the latest style: the French Art Nouveau.

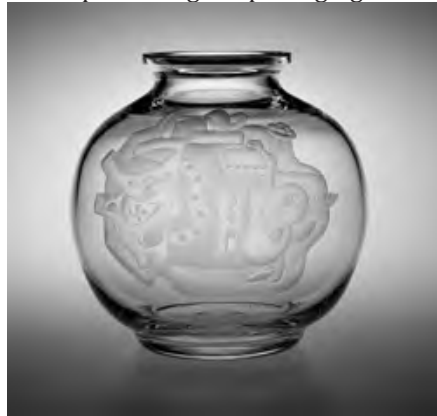
Rookwood's connections with the French Art Nouveau movement included a relationship with **Siegfried Bing**, a promoter and purveyor of Art Nouveau works in Paris. Bing became the pottery's agent in Europe after it

won the Grand Prix at the 1900 *Paris Exposition Universelle*. He managed Rookwood's exhibitions at the 1901 fair in St. Petersburg, where the company received the grand prize, and at the *International Exposition of Modern Decorative Art* (Turin, Italy; 1902), where Rookwood received the highest award, a Diploma of Honor.

Wareham's vase is considered particularly revolutionary and rare. Its style is rooted in the Art Nouveau but also recalls Symbolist painters' works. It was retained by Wareham during his lifetime for his personal collection, as indicated by the paper label on its base.

• The **Corning Museum of Glass** (NY) has acquired a number of items.

√ the 1939 "Vase with Cubist Composition," designed by **Fernand Léger** (French, 1881–1955). Earlier this year, an auction house in Ohio contacted the museum for information about the vase. The owner's parents had bought it from a show at **Steuben** in 1940, and had kept the original packaging.



Vase with Cubist Composition, glass, 1930, Steuben.

√ "To Die Upon a Kiss," a chandelier created in Murano, Italy, in 2011, by **Fred Wilson**, an artist born and raised in New York City who is of African-America, Caribbean, European and Native American descent (see cover for image). It is inspired by the decorative chandeliers found in palaces and homes lining Venice's Grand Canal. The title is from the dying words spoken by Othello in Shakespeare's "The Tragedy of Othello, the Moor of Venice."

√ a Transcontinental Railroad

lantern featuring an engraved pictorial scene with includes two steamships and a passenger train moving through a forest. The lantern, made around 1860–1870, was probably designed as a commemorative item or gift, rather than for practical use as a signal lantern. An engraved inscription reads, "Central R. Road Line NY and San Francisco," which probably refers to the Central Pacific Railroad, the California company that built the western portion of the Transcontinental Railroad. Manufacture of lanterns for the railroad industry was a major component of many American glass-making firms throughout the 19th and early 20th centuries.

This style is now referred to as a fixed-globe lantern and features a glass globe cemented to the metal armature. This is the earliest type of railroad lantern, used primarily from the 1830s to the 1870s. Later lantern styles favored removable globes that could be more easily swapped out when broken.

√ a reverse-painted portrait on mirror glass depicting a Mughal nobleman. Very few 18th-century paintings on glass of the scale and quality of this one have survived. Although the technique of reverse-painting on glass originated in China, this mirror, created between 1760 and 1780, relates to centers of Mughal painting in the later 18th century. A silvered upper half reflects the Murshidabad practice of the 1750s of using gold or silver grounds for the sky.

Details suggest that the painter copied a Murshidabad portrait of a nobleman seated on a terrace from around 1750–1760. A similar individual is depicted in conversation with his nephews in a portrait in the collection of the **Victoria and Albert Museum** (London, England); similarities to one of the nephews in this painting helped to possibly identify the nobleman.

√ a goblet in the "Monticello, 5700" pattern, inspired by the neoclassical architecture of **Monticello** (Charlottesville, VA), **Thomas Jefferson's** home. It is part of the Modern American line

produced by the **Libbey Glass Company** in 1940, which became the last handmade glass produced by Libbey.

√ a goblet and several undated examples from the same period, relating to the Treaty of Münster of 1648, part of the Peace of Westphalia that recognized the de facto division of the Netherlands by granting independence to the Seven Provinces of the Dutch Republic in the north. Among the Catholic population, this object may be interpreted as exhibiting a desire for the political order that existed under the Hapsburg dynasty.

The goblet, created in Austria between 1550 and 1599, is engraved with the arms of the Hapsburg Philip IV of Spain, the Holy Roman Empire of the German Nation and two other unidentified coats of arms. The upper part of the bowl depicts the arms of the Seventeen United Dutch Provinces, symbolizing either friendship or political attachment.

√ a side chair by F. & C. Osler of Birmingham, created between 1860 and 1900, characteristic of 17th–19th century Indian design.



Side chair, 37 individual glass and metal elements assembled over brass and wood armature, characteristic of 17th–19th century Indian design, created between 1860 and 1900, 110 cm H x about 52 cm W x about 51 cm D.

Although the tradition of glass furniture began in the early 19th century, the opening of the 1851 *Great Exhibition of the Works of Industry of All Nations* in London prompted the development of larger, more elaborate

furniture. From about 1875 until 1920, wealthy Indian families bought large-scale furnishings from two companies in the U.K., Osler and **Joseph Webb** of Coalbourn Hill, Stourbridge. For much of the 19th century, Osler maintained a Calcutta showroom to serve these clients.

√ a series of **Geissler** tubes, made in Germany or France between 1890 and 1910. A Geissler tube is a sealed glass cylinder, often spiraled or shaped to demonstrate a property of physics, taking its name from **Heinrich Geissler** (1814–1879), a physicist and skilled glassblower who made precision instruments in Bonn, Germany, in the 1850s. Scientists used Geissler tubes to explore and illustrate the connections between electricity, magnetism, materials and ether, a fluid then thought to carry electrical and magnetic fields.

Variations of these tubes led to the discovery of the electron, as well as the design of fluorescent and neon lighting, x-ray machines, and the cathode ray tube, which is at the heart of radar, TV tubes, the oscilloscope and many other display devices.

The museum's **Rakow Library** has also made several acquisitions:

√ a portfolio entitled "Luminaire: Bronze, Bois, Fer," containing 48 original watercolor designs for lamps and light fixtures in Art Nouveau style, compiled around 1912 but never published. Featured lighting styles include table, pendant and street lamps; and torcheres, incorporating materials, such as painted wood, silk, enameled crystal, bronze, iron, marble and various trimmings.

The final design plate is a drawing of a table aquarium with goldfish and a small gray seahorse. The green cover displays the title embossed in red and black ink; the inside cover has a mounted trade card reading "E. Cazes Dessins, 8 Avenue de Petit-Parc, Vincennes." Each design plate includes the blind stamp of the studio, and all but three of the 48 have handwritten descriptions in the upper right corner.

The portfolio was purchased by a Belgian dealer at a small French book fair. An antiquarian bookseller in Cambridge, MA, contacted the Rakow Library about it. Provenance before the

Belgian owner is as yet unknown.

√ six watercolors executed by **Paul Nicolas**, a young architect from Vosges, France, who joined the firm of **Émile Gallé's** in 1893. These were possibly designs for enameled or cameo glass, all of the drawings done just before the 1900 Paris exhibition, where Nicolas earned a bronze medal for his work for Gallé.

Gallé studied botany as a young man and writing extensively on the intersection between art and nature. He filled his workshop with artists who sketched out his ideas in detailed drawings and watercolors, which Gallé created in glass, wood and metal.

Nicolas was one of these draughtsmen and, like Gallé, was interested in botanical forms.

• The **Fenimore Art Museum** (Cooperstown, NY) has acquired a decorated shoeshine box or stand created by **Giovanni Indelicato** (also known as **Joe Milone**), an Italian immigrant bootblack with a booth on lower Broadway, that had been lost over the years.



Shoeshine box/stand, upholstered cushions and platforms covered in knick-knacks and ornaments from pushcarts and five-and-dime stores.

Sculptor **Louise Nevelson** brought it to the **Museum of Modern Art** (MoMA; New York, NY) in 1942. MoMA founding director **Alfred H. Barr, Jr.** set up the piece in the museum lobby for a time.

**Cherylann Indelicato**, granddaughter of Giovanni, kept the work in storage and recently consigned it to an auction house. Antiques dealer **Pat O'Shea** bought it and then sold it to the Fenimore.





Detail of shoeshine box.

• The **Metropolitan Museum of Art** (New York, NY) has acquired a carved Roman urn of the first to early-second century AD that is considered to be one of the finest porphyry vessels to have survived from classical antiquity.

Porphyry is a rare, hard, purple-red stone, prized in antiquity for its distinctive color. Because purple was considered the imperial color, porphyry was regarded as a royal stone. Under Roman rule, quarrying porphyry in the remote eastern desert of Egypt was an imperial monopoly. The stone's hardness made it difficult to quarry, and the need to transport the stone long distances added to its value.

The vessel, about 10 inches (25.5 cm) high and 9 inches (24.8 cm) wide, probably was used as a cinerary urn (to hold ashes after cremation).

The urn has retained its original polish, as well as traces of burial deposits. Shaped like a *situla* (wine bucket), it has two ear-shaped handles and a large mask of Silenus on either side instead the two swing handles that are usually attached above the rim.

The vessel may have originated in an Alexandrian workshop or in Rome, where it would have been made by immigrant craftsmen. Described as "A Porphyry Mortar, Italian, probably first half of 19th century," the vessel was sold at auction in Paris in October 2012. It was in the collection of Chilean **Arturo López-Willshaw** (1900–1962) in Neuilly, France, before 1961, and then that of his widow, **Patricia López-Huici de López-Willshaw** (1912–2010).

The Met also received 44 works in glass by Italian architect **Carlo Scarpa**, created during his 15-year collabora-

tion with **Venini Glassworks** (Venice, Italy) between 1932 and 1947, from Dr. **David Landau**, formerly a trustee of the **National Gallery** (London, England), and his wife **Marie-Rose Kahane**. They founded the **Stanze del Vetro**, a Venice museum focused on contemporary glassmaking.

The pieces represent 15 years of work and were featured in a recent exhibition on *Venetian Glass by Carlo Scarpa: The Venini Company, 1932–1947*.

Scarpa (1906–1978) was an architect and professor of architectural drawing in Venice. In 1932, he was hired by **Paolo Venini**, founder of Venini Glassworks, as an artistic consultant to the company. Until 1947, he worked closely with Venini master glassblowers and Venini himself to create more than two dozen styles, in the process pioneering techniques, silhouettes and colors.

Pieces from the major techniques established under his guidance at Venini include:

√ six works from 1932–1933 illustrating the *a bollicine* technique, named for the presence of air bubbles inside the glass that are produced by injecting potassium nitrate which, when heated, frees minuscule bubbles of carbon dioxide. The distinguishing aspect of bubble glass is its watery appearance.

√ five examples of *sommersi* glass (1934–1936), formed by alternating layers of clear colored glass and bubble glass. Some *sommersi* glassware contains gold leaf.

√ 11 pieces of *corrosi* glass from 1936 and 1938, made by covering each piece with sawdust soaked in hydrofluoric and sulfuric acid, which causes an uneven, corroded texture. The surface is then treated to create an iridescent glow.

√ 12 pieces of *mezza filigrana* glass (1934–1936) that revisit the traditional half-filigree technique already in use in the 16th century. Half-filigree glass is made of a series of clear glass rods with a piece of *lattimo* (milky) or colored glass, at the center, and is extremely thin and translucent. Because the glass is blown into the thinnest-possible structures, these objects weigh only a few ounces each.

√ an example of *lattimo* glass from 1934–1936 that illustrates the opaque white glass that is obtained by adding

a large amount of minuscule crystals to the melting glass; the crystals change the index of refraction, giving the glass its milky appearance.

√ two examples of a *spirale* glass from 1936, featuring clear glass decorated with one or more colored, opaque, glass ribbon-shaped patterns. The decorations, which were applied hot and subsequently marbled, could be in circles or coils.

√ a *cinesi* vase, one of a series of *incamiciati* (sleeved) glass vases and bowls that have forms drawn from East Asian porcelain.

√ a *murrine trasparenti* vase (1940) from a series of clear glass *murrine* items exhibited for the first time at the 22nd **Venice Biennale** in 1940—a rare variation of the opaque murrine and ground *murrine* glassware exhibited on the same occasion.

√ two *rigato* and *tessuto* vessels, Scarpa's original interpretation of rod or filigree glass, consisting of multi-colored glass rods. Exhibited at the 21st **Venice Biennale** in 1938, it was the first rod-glass series and included plates and small bowls with thin, cold-joined rods of alternated colors such as dark green and black. The alternating rods account for the striped appearance, which gives the technique its name. Unlike *rigato* glass, *tessuto* glass was blown, not iridized.

√ a *variegati* bowl from 1942. The variegated glass includes clear glass items coiled with thin, irregular stripes, usually in autumnal colors. Scarpa exhibited a series of variegated glass items with smooth shapes at the 23rd **Venice Biennale**, in 1942.

√ two *battuti* (beaten) vases. Scarpa conceived the *battuti* finish by the early 1940s to obtain a hammered-silver effect.

• The **Peabody Essex Museum** (Salem, MA) has acquired a Dutch collection of Indian chintzes that exemplify changes in exporting, collecting and tailoring fabrics. The 170 textiles include bedspreads, caps, jackets and robes that go back to the early 1700s. Designs feature combinations of European folk patterns and botanical motifs used in Mughal landscapes. Chintz was added to some items to fit widening waistlines.

The items come from collector

and historian **Alida Eecen-van Setten**, who bought some from antiques dealers and found others in the trash. She recorded her finds in a “chintz book” that has been maintained, with the collection, by her granddaughter, **Lieke Veldman-Planten**.

Part of the collection will be featured in an exhibition on Asia in Amsterdam at the **Rijksmuseum** (Amsterdam, the Netherlands) that will travel to the Peabody Essex. Items will be rotated to protect them from prolonged exposure to light.

- The **Strong National Museum of Play** (Rochester, NY) has received the **Julie Conner Miniature Room Collection**, 28 miniature rooms created by Conner over 20 years.

- The **Winterthur Museum** (DE) has purchased a rare 18th-century needlework sampler stitched by an eight-year-old Philadelphia girl who was the daughter of free blacks. Most schoolgirls who produced such samplers were white and affluent, so one by an educated black girl is considered a major find.



18th-century needlework sampler, silk stitches on rough linen fabric, about 8 x 8 3/4 inches, by Mary D'Silver, 1793.

The museum purchased the sampler from **Amy Finkel of M. Finkel & Daughter**, a Philadelphia antiques dealer that received it on consignment from a family in England.

The sampler was stitched in 1793 by **Mary D'Silver**, who attended the Bray Associates Negro School, founded by an English abolitionist and one three Philadelphia schools open to blacks in the 18th century. It is believed to be one of the oldest in existence by a nonwhite student. It features a stanza from “The Mouse’s Petition,” an abolitionist poem

by Anna Laetitia Akin Barbauld that is an allegory of slavery in which the mouse begs its captor for freedom.

A simple, irregular geometric vine border in kelly green encloses the verse, which is in small, dark-blue letters. For her name, Mary chose a pale-pink thread. Unlike some samplers coveted by collectors, there are no images of flowers, trees or houses. This one may have been intended to be sold to raise money for the school, although one word from the poem was changed, making it more of a personal plea by Mary or her teacher.

Mary was born in Philadelphia and her parents were married in Christ Church. They sometimes spelled their surname DeSilver or Desylvas, suggesting a Portuguese connection.

Only a handful of such samplers is known to exist. Winterthur owns two others made by black students, but those date from the mid-19th century. They were stitched by **Rebecca Olivia Parker**, who attended the Lombard Street School, and **Rachael Anne Lee**, who went to school in Baltimore.

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# Decorative Arts Society

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# People

• **Denise Allen**, curator of Renaissance paintings and sculpture at the **Frick Collection** (New York, NY) since 2003, has been named curator in the department of European sculpture and decorative arts at the **Metropolitan Museum of Art** (New York, NY). She replaces **James David Draper**, who retired after being at the Met for 45 years.

• **Don Bacigalupi** has moved from president of the **Crystal Bridges Museum of American Art** (Bensonville, AR) to founding president of the **Lucas Museum in Narrative Art** (Chicago, IL), being planned by film director George Lucas. Bacigalupi helped **Alice Walton** found Crystal Bridges, which opened in 2011.

• **Jonathan Binstock** is the new director of the **Memorial Art Gallery** (Rochester, NY). He previously served as assistant curator at the **Pennsylvania Academy of the Fine Arts** (Philadelphia); curator of contemporary art at the **Corcoran Gallery of Art** (Washington, DC) from 2000–2007; and senior vice president and senior adviser on modern and contemporary art for **Citibank** (New York, NY).

He has an undergraduate degree in art history and psychology from Washington University and a master's degree in art history from the University of Michigan. He taught art history at Michigan and the University of Pennsylvania.

• **Edgar Peters Bowron**, the Audrey Jones Beck Curator of European Art, retires at the end of this year from the **Museum of Fine Art, Houston** (TX).



In 18 years at the museum, he has

overseen the collection of European art from the Middle Ages to 1900; strengthened the collection of European art; and organized, with colleagues, exhibitions including *The Splendor of Rome: The 18th Century* (2000); *Bernardo Bellotto and the Capitals of Europe* (2001); *Best in Show: The Dog in Art from the Renaissance to Today* (2006); and *Antiquity Revived: Neoclassical Art in the 18th Century* (2011).

• **Bradley C. Brooks** has been named curator of the **Bayou Bend Collection and Gardens** (Houston, TX) of the **Museum of Fine Arts Houston** (MFAH; TX), succeeding **Michael K. Brown**, who died in 2013. Bayou Bend is the MFAH house museum for American decorative arts and paintings.



Brooks was director of programs and operations at the **Oldfields-Lilly House and Gardens** of the **Indianapolis Museum of Art** (IMA; IN) as of 2000. He was appointed as director of historic resources in 2009 and also was assistant curator of American decorative arts since late 2006.

Before that, he was director of the **McFaddin-Ward House** (Beaumont, TX) and first curator, then director, of the **Moody Mansion** (Galveston, TX) from 1987–1995.

Brooks has a BA in communication arts from Elizabethtown College and MA in early American culture from the **Winterthur Program** of the University of Delaware. In 1989, he attended the **Attingham Summer School** program

in English architecture and decorative arts.

• **Iria Candela**, formerly curator of international art at the **Tate Modern** (London, England), is now the first curator of Latin American art at the **Metropolitan Museum of Art** (New York, NY).

• **Ellen Charles**, granddaughter of **Marjorie Merriweather Post**, is stepping down as chair of the board of **Hillwood** (Washington, DC), the museum that was Post's home.

Cooke has served as deputy director and chief curator at the **Museo Nacional Centro de Arte Reina Sofia** (Madrid, Spain) and as curator at the **Dia Art Foundation** (New York, NY). She also has worked with Yale University, the **Malmo Art Academy** (Sweden) and La Trobe University (Melbourne, Australia).

• **Aimée E. From** is the new curator of Islamic art at the **Museum of Fine Arts, Houston** (TX). She has been an independent scholar based in Paris, France; published and lectured on Islamic art, with a particular focus on decorative arts of the Islamic world; and been a consultant to the **Aga Khan Museum** (Toronto, Ont., Canada), **British Museum** (London, England) and **Réunion des Musées Nationaux** (Paris, France).

From is the author of *Persian Ceramics from the Collections of the Asian Art Museum of San Francisco* (2008); wrote catalog entries for *Spirit and Life—Masterpieces of Islamic Art from the Aga Khan Museum Collection* (2007); and is working on a book about the Ottoman Sultan Murad III for Koç University Press.

From was the Hagop Kevorkian Associate Curator of Islamic Art at the **Brooklyn Museum** (NY) from 2001–2005. Before that, she was a fellow in the Islamic art department of the **Metropolitan Museum of Art**.

• **Margrize Howell**, executive director of the **Classical American Homes Preservation Trust** for the past four years, has been named co-president of the organization with **Peter Kenny**, formerly of the **Metropoli-**

**tan Museum of Art** (New York, NY). She was senior curator at **Donaldson, Lufkin & Jenrette**, a Wall Street investment banking firm with a large collection of early 19th-century art at its New York City office. She serves on the board of directors of the **Decorative Arts Trust** and the advisory councils of the **Historic House Trust of New York City** and **Charleston Heritage Symposium**.

Howell has served as president of the **Association of Professional Art Advisors** and **American Friends of Attingham Summer School**. She graduated with distinction with a degree in art from the University of Virginia and from **Sotheby's Works of Art Program** in London.

- **Beatrice Gallilee**, previously chief curator of the 2013 **Lisbon Architecture Triennale**, is now architecture and design curator at the **Metropolitan Museum of Art**.

- Artist, writer, curator and educator **Garth Johnson** has left the **Clay Studio** to become curator of ceramics at Arizona State University's **Art Museum and Ceramic Research Center**.



Among Johnson's recent curatorial projects are **The Clay Studio: Forty Years** (2014), a special exhibition chronicling the history of the studio; **Matthew Metz, Linda Sikora and Sanam Emami** (2014); and **Pottery by Design**, part of a trio of exhibitions for **DesignPhiladelphia 2014**.

Before joining the Clay Studio, Johnson served as an associate professor at the College of the Redwoods (Eureka, CA). He received his bachelor of

fine arts from the University of Nebraska-Lincoln and his master of fine arts from Alfred University in 2000.

Johnson is a self-described "craft activist" whose research explores craft's influence and relevance in the 21st century. His weblog, "Extreme Craft," is a "Compendium of Art Masquerading as Craft, Craft Masquerading as Art, and Craft Extending its Middle Finger." His first book, *1000 Ideas for Creative Reuse: Remake, Restyle, Recycle, Renew*, was published by **Quarry** in 2009. He is also the author of *Handmade Nation*, *Craftivity*, *Craft Corps* and the **Smithsonian American Art Museum's** upcoming *Nation Building*. His writing and work are featured in *Horizon: Transferware and Contemporary Ceramics from Arnoldsche*, a new book by **Paul Scott**.

Johnson is currently a director-at-large on the board of the **National Council on Education for the Ceramic Arts** (NCECA). He is leading a task force for a publication that will anthologize contributions to the *NCECA Journal* for its 50th anniversary in 2016.

- **Peter Kenny** has retired from the **Metropolitan Museum of Art** (New York, NY) to take a position as co-president (with **Margize Howell**) of the **Classic American Homes Preservation Trust**, which focuses on preservation of classical residential architecture, period furnishings and landscapes in American, mainly of the 19th century. He will work with trust founder **Dick Jenrette**.

Kenny has been at the Met for almost 30 years, joining the staff in 1985 as installation coordinator for its **Henry R. Luce Center for the study of American Art**. He became an assistant curator of American decorative arts, lead curator of the Classical galleries and administrator of the American Wing in 1989, and was named Ruth Bigelow Wriston Curator of American Decorative Arts and Administrator in 2000.

Kenny led seminal exhibitions such as *American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650-1800*; *Honoré Lannuier, Cabinetmaker from Paris: The Life and Work of a French Ébéniste in Federal New York*; and *Duncan Phyfe*,

*Master Cabinetmaker in New York*, among many others.



Kenny, an authority on American furniture, worked with Met chairman emeritus **Morrison Heckscher** on renovation of the American Wing. He is a lecturer and author of several award-winning books on American furniture. He is on the board of directors of the **Chipstone Foundation** (Milwaukee, WI).

Kenny has a BA from Montclair State University and an MA from the State University of New York, Coopers-town **Graduate Program in History Museum Studies**.

- **Arnold L. Lehman** will retire in June 2015 after 17 years as director of the **Brooklyn Museum** (NY).

- **Alexandra Parsons Wolfe** is the new director of the **Society for the Preservation of Long Island Antiquities** (Cold Spring Harbor, NY), replacing **Robert B. MacKay**, who retired in 2013 after 40 years of service and remains with the organization until February 2014 in a curatorial capacity to facilitate the transition.

Parsons Wolfe was the society's preservation director since 2007 and has a master of science degree in historic preservation from the Columbia University Graduate School of Architecture, Planning and Historic Preservation.

MacKay remains active in the field and has embarked on independent projects.

- **Jessica Morgan**, a curator at the **Tate Modern** (London, England) since 2002, has been named the new director of the **Dia Art Foundation** (New York, NY). She has served as a chief curator at the **Institute of Contempo-**

rary Art (Boston, MA) and curator at the **Museum of Contemporary Art** (Chicago, IL).

• **Patti Philippon** has moved from the **Mark Twain House & Museum** (Philadelphia, PA) to the **American Clock & Watch Museum** (Bristol, CT) as executive director.

Philippon was with the Mark Twain House since 2001 as collections manager, interim executive director and, since 2007, Beatrice Fox Auerbach Chief Curator. She was responsible for researching and installing furnishing and decorative changes at the museum.

• **Laura Raicovich** has been named president and executive director of the **Queens Museum** (NY), replacing **Tom Finkelstein**, who is now cultural affairs commissioner. Since 2012, she was director of global initiatives at **Creative Time**, which commissions and presents public art projects. She also was deputy director of the **Dia Art Foundation** and has worked at the **Solomon R. Guggenheim Museum, Public Art Fund** and New York City parks department.

• **Emily Kernan Rafferty**, president of the **Metropolitan Museum of Art** since 2005, will retire in the spring of 2015.

Rafferty came to the museum in 1976 as an administrator in the development department, and rose through the ranks to become vice president for development and membership (the first woman to be appointed a vice president in the museum's history), and later as senior vice president for external affairs.

Rafferty is a member of the board of directors of the **National September 11 Memorial & Museum**.

Rafferty received the honorary degree of doctor of humane letters from Pace University in 2014; honorary doctor of laws from Fairfield University in 2010; and honorary Doctor of Humane Letters from the College of New Rochelle in 2008. In 2007, she was the honoree of the **Art Table**, a group of leading women in cultural affairs.

• **Mitchell B. Reiss** has been appointed president and CEO of the **Colonial Williamsburg Foundation** (VA). He succeeds **Colin G. Campbell**, who held the position for 14 years. Reiss joins the foundation from Wash-

ington College (Chestertown, MD), where he served as president. Previously, he held positions at the College of William & Mary.

• **Susan P. Schoelwer** has been appointed Robert H. Smith Senior Curator at **George Washington's Mount Vernon** (VA). She has served as curator there since 2010, overseeing refurbishing and reinterpretation of the "New Room," reinstallation of the greenhouse slave quarters, and exhibitions in the **Donald W. Reynolds Museum and Education Center**. She is editing a forthcoming collection of essays, *The General in the Garden: George Washington's Landscape at Mount Vernon*, based on a recent exhibition of the same name.

The curatorship honors Smith, who grew a family-owned construction business into a real estate empire and focused on philanthropy in his later years. The **DAS** has an award in his name.

Schoelwer previously was head of the collections department at the **Connecticut Historical Society** (Hartford, CT). She has a PhD in American studies from Yale University, master of arts from the **Winterthur Program in Early American Culture** and BA in history from the University of Notre Dame.

• **Michael E. Shapiro** will step down as director of the **High Museum of Art** (Atlanta, GA). He has served in that role for the past 14 years and previously was the museum's chief curator and deputy director.

• **Martino Stierli** will be the new chief curator of architecture and design at the **Museum of Modern Art** (MoMA; New York, NY), effective March 2015. He succeeds **Barry Bergdoll**, who is now teaching art history at Columbia University and is a part-time curator at MoMA. Stierli teaches the history of modern architecture at the **Institute of Art History**, University of Zurich (Switzerland). He will oversee special exhibitions, collection installations and acquisitions at MoMA.

• **Troy Conrad Therrien** is the new curator for architecture and digital initiatives at the **Guggenheim Museum** (New York, NY), a new position. His duties will include involvement with the Guggenheim Helsinki Design Com-

petition and programs for a proposed Guggenheim museum there.

• Craft curator, scholar and educator **Jennifer Zwilling** joins the **Clay Studio** as curator of artistic programs. She has held various positions at the **Philadelphia Museum of Art** (PA), most recently project assistant curator for American decorative arts and contemporary craft. Her independently curated projects include *Rediscovering Emil Milan and his Circle of Influence*, a current exhibition at **Philadelphia's Center for Art in Wood**, as well as *Nurture: Life and Art Connected* at the **Tyler School of Art** (2011) and *The Members Show* for **PPAC, Second State Press** and **InLiquid** at **Crane Arts** (2013).



Zwilling is a long-time instructor at Temple University's **Tyler School of Art** and the **Pennsylvania Academy of the Fine Arts**, and holds a bachelor's degree from Ursinus College and a master's degree from Temple University.

## Obituaries

• **Riva Castleman**, an art historian and curator who specialized in prints at the **Museum of Modern Art** (New York, NY), has died at 84. She spent more than 30 years at MoMA, was named deputy director of curatorial affairs in 1986 and retired in 1995.

Castleman studied art and art history at the University of Iowa and attended the **Institute of Fine Arts** at New York University. She wrote several books and exhibition catalogs.

• **Robert H. Ellsworth**, a self-taught scholar and collector of and

dealer in Ming dynasty furniture, archaic jade, Chinese porcelain and other types of Asian art, died in August at 85. He worked with museums and collectors, including **John D. Rockefeller**, and often purchased entire collections of artwork, selling many items for various museums. His book, *Chinese Furniture: Hardwood Examples of the Ming and Ch'ing Dynasties*, led to a long-term relationship with the **Metropolitan Museum of Art** (New York, NY).

Ellsworth established the **Chinese Heritage Art Foundation** in the 1990s, an organization based in Hong Kong and dedicated to restoring Ming and Qing dynasty structures in a city in central China. He is credited with establishing categories of collecting based on concentrations of similar pieces that had not been in place before him.

• **Anne Hollander**, an independent scholar and historian who helped elevate the study of art and dress by revealing the relationships between the two, has died at 83. She argued that clothing revealed more than it concealed.

Hollander started writing in the 1970s and published scores of essays and reviews, organized a prominent museum exhibition, and wrote several books, including with *Seeing Through Clothes* (1978), *Moving Pictures* (1989) and *Feeding the Eye* (2000).

In 2002, Hollander helped organize an exhibition at the **National Gallery** (London, England), *Fabric of Vision: Dress and Drapery in Painting*, for which she also wrote the catalog.

• **Sam Hunter**, art historian, curator, critic, art advisor and museum founder, has died at 91. He produced more than 50 books about artists and textbooks on 20th-century American art, as well as many magazine articles and catalog essays for exhibitions at museums and galleries.

Hunter graduated magna cum laude from Williams College with a fine arts degree and was the first recipient of the Hubbard Hutchinson Fellowship, a three-year grant for postgraduate studies. He worked for the *New York Times* as an art critic and assistant arts editor and used the Hutchinson fellowship to study Italian Renaissance art at the University of Florence and the

American Academy (Rome, Italy). He then was an associate editor at **Harry N. Abrams Inc.**, which published his first two books.

Hunter's first museum job was as an associate curator at the **Museum of Modern Art**. He became chief curator and acting director of the **Minneapolis Institute of Art** (MN) in 1958; director of the **Jewish Museum** (New York, NY) in 1965; and a professor of art and archeology at Princeton (NJ) and faculty curator of the **Princeton University Art Museum** in 1969. He then taught art history and was the founding director of the then-new **Poses Institute of Fine Arts** at Brandeis University, and then became founding director of the **Rose Art Museum**, also at Brandeis.

• **Betty Abrigo Ring**, an expert in American textiles and needlework and an author, died in June. She developed an interest in history, antiques and the decorative arts, and became a noted scholar and collector of 18th- and 19th- century American schoolgirl needlework. Best-known among the books that she wrote or edited is *Girlhood Embroidery* (1993). She received the **Antiques Dealers Association Award** of Merit in 2005.

Ring served as president of the **Harris County Heritage Society** (now the **Heritage Society of the Houston Public Library**) and was a docent at the **Bayou Bend Collection and Gardens** (Houston, TX).

• **Sergio Rodrigues**, often called the father of Brazilian furniture design, has died at 86. His tables, chairs and other accessories "set the standard for modern furniture design in his native Brazil" and he "forged a path to the international market for his countrymen," according to the *New York Times*.

Rodrigues's career began in the 1950s. He became known for using indigenous woods such as jacaranda, peroba and imbuia, and for the Taja line, wooden outdoor chairs and tables, and the Voltaire, which had a solid wood frame, cup-shaped upholstered seat, and head-level enclosing panels. His best-known work was the Mole, a low-slung chair in a wood frame with draped upholstery supported by straps, created in the late 1950s and winner of a 1961 international competition in Italy.

Rodrigues had a degree in architecture and founded **Oca**, a company that focused on craft and design in Brazil.

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# Exhibitions

## California

**Chris Gustin: Masterworks in Clay**  
American Museum of Ceramic Art  
Pomona, CA

[www.amoca.org](http://www.amoca.org)

Through February 8, 2015

This 40-year retrospective illustrates the progression of **Chris Gustin's** forms and ideas.

Gustin's family ran several pottery factories in the greater Los Angeles area in the mid-20th century, representing and manufactured work from various designers.

He attended the **Kansas City Art Institute**, earning his bachelor of fine arts, and went onto the **New York State College of Ceramics** at Alfred University for his MFA degree. He taught at the **Parson's School of Design** in New York, and later at the **Program in Artisanry** at Boston University and the University of Massachusetts. He is also a founder of the **Watershed Center for the Ceramic Arts**, an artist residency program in Maine.

**High Style: The Brooklyn Museum Costume Collection**

Legion of Honor

San Francisco, CA

<https://legionofhonor.famsf.org>

March 14–July 19, 2015

**High Style** traces the evolution of fashion from 1910 to 1980 and features pieces by American and European fashion designers of the 20th century through 65 ensembles alongside 35 accessories, such as hats and shoes, and related fashion sketches, including designs by **Christian Dior, Jeanne Lanvin, Madeleine Vionnet** and **Elsa Schiaparelli** of the French houses.

The exhibition also pays attention to the pioneering generation of American women designers who worked from the 1930s through the 1950s, such as **Bonnie Cashin, Elizabeth Hawes** and **Claire McCardell**, and their male counterparts, including **Norman Norell, Mainbocher** and **Gilbert Adrian**.

A section of the exhibition devoted to the British-born **Charles James** includes—nine ensembles, 12 sketches and five prototype muslins that il-

lustrate the technical aspects of his constructed gowns. Other highlights include Schiaparelli's 1938 surrealist necklace of tin insects and a 1949 tiger-striped silk ball gown by Adrian.

The works from the costume collection of the **Brooklyn Museum (NY)** are a counterbalance to the museum's own costume collection and its emphasis on mid-century French couture.

**Antique Ohio Amish Quilts from the Darwin Bearley Collection**

San Jose Museum of Quilts & Textiles  
San Jose, CA

[www.sjqmilmuseum.org](http://www.sjqmilmuseum.org)

Through March 1, 2015

The more than 40 bed, crib and doll quilts in this exhibition were made between 1880 and 1940. Each is accompanied by the story of its maker, recipient, or dealer or collector who obtained it from the Amish.

## Colorado

**Brilliant: Cartier in the 20th Century**  
Denver Art Museum

Denver, CO

[www.denverartmuseum.org](http://www.denverartmuseum.org)

Through March 2015



Flamingo brooch, platinum, diamonds, emeralds, rubies, sapphires, citrine; 9.65 x 9.59 cm. Worn by the Duchess of Windsor. Cartier Paris, special order, 1940. Cartier Collection. Photo: Vincent Wulverlyck, Cartier Collection, © Cartier.

This exhibition highlights **Cartier's** rise to preeminence and the historical events that pushed the evolution of the *maison* (jewelry house) through jewelry, timepieces and precious objects created between 1900 and 1975.

Themes range from Art Deco to old Hollywood glamor and span periods and styles to display the influence and innovation of the brand. A special section presents items Cartier crafted especially for men, including the modern wristwatch.

A fully illustrated publication accompanies the show.

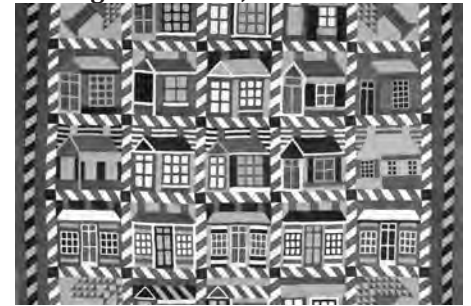
**First Glance/Second Look: Quilts from the Denver Art Museum Collection**

Denver Art Museum

Denver, CO

[www.denverartmuseum.org](http://www.denverartmuseum.org)

Through March 22, 2015



"Houses and Pine Trees" quilt, cotton, unknown artist, American, 1890s. Denver Art Museum's Neusteter Textile Collection.

More than 20 quilts are arranged in nine thematic groupings with different themes and variations, common roots for motifs and patterns, and creative differences in materials and techniques. More than half of the objects are recent acquisitions on view for the first time, while others.

Complementing the exhibition is **Contemporary Takes on Traditional Patterns** by 10 artists from **Studio Art Quilts Associates**, whose quilts illustrate how traditions continue, evolve and inspire.

A fully illustrated exhibition catalog contains close-ups and details of the quilts on view, and provides additional information, comparative examples and a brief history of the museum's quilt collection.

## Connecticut

### *The Jason Tapestries*

Wadsworth Atheneum Museum of Art

Hartford, CT

[www.wadsworthatheneum.org](http://www.wadsworthatheneum.org)

Through April 2015

The Jason Tapestries series, donated to the **Wadsworth Atheneum** in 1946, consists of four tapestries from from the 18th century that are part of an original set of seven. They narrate the saga of Jason: his voyage with the Argonauts, the capture of the Golden Fleece (a symbol of kingship) and their subsequent return to Greece. The works are up to 14 feet high and 24 feet wide.

From the 14th to the 18th centuries, popes, kings and aristocrats competed for these pieces. Much more labor-intensive and expensive to produce than paintings and sculpture, tapestries served as portable sources of wealth, and were given as diplomatic gifts. Manufactories used silk threads that were often combined with silver and gold.

The story of Jason was one of the most popular tales to be illustrated in tapestries of the late 18th century. In 1743, **King Louis XV** commissioned a seven-part Jason and Medea series for the Throne Room at **Versailles**. **Jean François de Troy** (1679–1752) provided sketches that were later translated into life-size preparatory drawings and woven into tapestries at the **Gobelins** workshop. Other versions of this series were given as gifts by the French crown and today belong to the **Hermitage** (St. Petersburg, Russia), **Royal Collections** in Sweden, **Palazzo Reale** (Milan, Italy) and **Windsor Castle** (England), among others.

Hartford native **J. Pierpont Morgan** donated the land and money to build the Beaux-arts Morgan Memorial. He had a special interest in tapestries and, when the Great Hall opened in 1915, he loaned 10 of them. The space soon became known as Tapestry Hall. Morgan and his contemporaries saw themselves as the offspring of the old European aristocracy, who hung tapestries in the great halls of their country houses to demonstrate their power and influence, as well as to keep out the cold.

## District of Columbia

### *The Singing and the Silence:*

*Birds in Contemporary Art*

Smithsonian American Art Museum  
Washington, DC

[www.americanart.si.edu](http://www.americanart.si.edu)

Through February 22, 2015

This exhibition examines mankind's relationship to birds and the natural world through 46 works by 12 contemporary American artists: **David Beck, Rachel Berwick, Lorna Bieber, Barbara Bosworth, Joann Brennan, Petah Coyne, Walton Ford, Laurel Roth Hope, Paula McCartney, James Prosek, Fred Tomaselli** and **Tom Uttech**. This is the only venue for the exhibition.

### *Splendor and Surprise: Elegant*

*Containers, Antique to Contemporary*

Hillwood Estate, Museum & Gardens  
Washington, DC

[www.hillwoodmuseum.org](http://www.hillwoodmuseum.org)

February 15–June 7, 2015



Egg-shaped etui, 19th century.

Starting with the myth of Pandora, this exhibition explores the functions of vessels through the history of the box, from the enshrinement of sacred relics to receptacles for tobacco or makeup. Offered as gifts and received as honored presents, containers have long remained important, collectable works of art that were appreciated for their practical use as well as their cultural meaning and beauty. Items feature everything from contemporary objets d'art to antique vessels in silver and gold.

## Illinois

*Ireland: Crossroads of Art and Design, 1690–1840*

Art Institute of Chicago  
Chicago, IL

[www.artic.edu](http://www.artic.edu)

March 17–June 7, 2015

Presenting 300 objects from public and private collections across North America, ***Ireland: Crossroads of Art and Design, 1690–1840*** explores the art and culture of Ireland during the 18th century.



Portable Harp, c. 1820. John Egan. The O'Brien Collection.

The seeds for this exhibition were first planted by historian **Desmond Fitzgerald**, the Knight of Glin, who outlined his vision for “a major exhibition on Ireland’s decorative arts of the 18th century” in his 2007 book *Irish Furniture*. It would “include furniture [and] bring together the common threads of the different fields. It would give an overview of the shared patrimony with England and the Continent and show the high level of craftsmanship achieved in Ireland at that time. A show of this stature would waken up the world to a staggering array of art that was manufactured in Ireland during this period.”

Ever since the agricultural depression in the British Isles in the 1880s, art objects from Ireland have come to the United States and Canada. ***Ireland: Crossroads of Art and Design*** expands on Fitzgerald’s vision to include paintings, sculpture and architecture, as well as bookbindings, ceramics, glass,



furniture, metalwork, musical instruments and textiles, organized thematically throughout six galleries.

An accompanying catalog includes the latest scholarship by Irish historians.

DAS members may attend an accompanying symposium during a special March tour of the exhibition (see **President's letter**, page 1, and watch the DAS website, [www.DecArtsSociety.org](http://www.DecArtsSociety.org), and your mail for details).

## **Indiana**

***The Adele and Leonard Leight Series:  
Art, Design, and Innovation***

**Speed Art Museum**

**Indianapolis, IN**

**[www.speedmuseum.org](http://www.speedmuseum.org)**

**Through February 21, 2015**

This newly endowed series features works from **Adele and Leonard Leight's** lives as collectors and donations of glass, ceramics, painting and sculpture. The series uses guided tours, panel discussions, question and answer sessions, film, demonstrations, social events, and other activities, often connected directly to artists and designers represented in the **Leight Collection**.

Adele and Leonard Leight began collecting contemporary craft soon after getting married in 1949. In the late 1960s, they acquired early pieces by many of the movement's founding artists. Their contemporary glass collection ranks is frequently featured in exhibitions and publications on the subject.

The Leights also have amassed collections of late 19th- and early 20th-century ceramics, glass and furniture, along with English, German and American ceramic tablewares from the 1920s through the 1950s. The English ceramic designer **Susie Cooper** (1902–1995) is a particular favorite.

## **Maryland**

***From Rye to Raphael:***

***The Walters Story***

**Walters Art Museum**

**Baltimore, MD**

**[www.thewalters.org](http://www.thewalters.org)**

**Through April 17, 2016**

The exhibition examines **William and Henry Walters** of the 19th-century American family of rye whiskey distillers whose collections led to creation

of the **Walters Art Museum**. Art and artifacts illustrate the stories behind the family's gift to the city, with 200 works and never-before-seen Walters family photographs and historic material from the museum's archives.

The installation celebrates the 80th anniversary of the opening of the museum.

## **Massachusetts**

***Hollywood Glamour: Fashion and  
Jewelry from the Silver Screen***

**Museum of Fine Arts, Boston**

**Boston, MA**

**[www.mfa.org](http://www.mfa.org)**

**Through March 8, 2015**

***Hollywood Glamour*** presents designer gowns and jewelry from the 1930s and '40s, focusing on the style of starlets of the period, including costumes created for the screen by designers such as **Adrian, Travis Banton** and **Chanel** and jewelry from makers of the era such as **Trabert & Hoeffler-Mauboussin** and **Paul Flato**.

***Gold and the Gods: Jewels of Ancient  
Nubia***

**Museum of Fine Arts, Boston**

**Boston, MA**

**[www.mfa.org](http://www.mfa.org)**

**Through May 14, 2017**

This exhibition focuses on the museum's collection of jewelry from Ancient Nubia (in what is now Sudan). As the conduit between the Mediterranean world and lands south of the Nile Valley, Nubia was known for its luxury goods—especially gold.

***Gold and the Gods*** focuses on excavated ornaments from an early 20th-century expedition by the museum with Harvard University, dating from 1700 BC to 300 AD, including both Nubian and foreign imports, prized for their materials, craftsmanship, symbolism and rarity. The more than 100 treasures, including a gilt-silver mummy mask of **Queen Malakaye** and the **Hathor**-headed crystal pendant.

***Planes, Trains, and Automobiles:***

***Selections from the Jean S. and***

***Frederic A. Sharf Collection***

**Museum of Fine Arts, Boston**

**Boston, MA**

**[www.mfa.org](http://www.mfa.org)**

**Through May 10, 2015**

Late 19th-century Japanese prints, American folk art, drawings by fashion designers, jewelry, architectural renderings and concept drawings for automobiles collected and donated to the museum by **Jean S. and Frederic A. Sharf** are among the items in this exhibition.

Items represent the speeding up of life that occurred in the middle decades of the 20th century. There are "spindizzies," concept cars, see-through model planes, and a train that lights up; many items are by designers such as **Raymond Loewy** and **Viktor Schreckengost**.

***Bucket Town: Four Centuries of  
Toymaking and Coopering in  
Hingham***

**Old Sturbridge Village**

**Sturbridge, MA**

**Through January 18, 2015**

Part of the "Four Centuries of Massachusetts Furniture" project, this exhibition is inspired by a rediscovered supplier's workshop in a locked outbuilding at a farm in Hingham, MA, belonging to descendants of the **Hersey** family of miniature-furniture makers.

The current Herseys opened the 1830s-era shed in 2007 and found hand tools, materials for hoops, a chest full of copper tacks for fastening toy woodenware together, patterns, molds, and both finished and unfinished projects. The workshop may be the only extant preindustrial toymaker's shop in the country.

***In Plain Sight: Discovering the  
Furniture of Nathaniel Gould***

**Peabody Essex Museum**

**Salem, MA**

**[www.pem.org](http://www.pem.org)**

**Through March 29, 2015**

The last exhibition in the "Four Centuries of Massachusetts Furniture" project, this exhibition is based on the research of **Kemble Widmer II** into the life and works of **Nathaniel Gould**, using Gould's account books at the **Massachusetts Historical Society**.

Once an obscure figure in American furniture history, Gould is now recognized as Salem's premier 18th-century cabinetmaker. New scholarship, based on the recent discovery of his account ledgers and daybooks, has led

to the identification and re-attribution of many pieces, including monumental desks and bookcases, bombé chests, and scalloped-top tea tables carved from imported mahogany.



Chair with ball-and-claw feet, tea table (above); bombé chest (below) by Gould.



Gould's work is distinguished by its attention to graining, carved ball-and-claw feet, extended knee returns, and carved pinwheels and scallop seashells.

*In Plain Sight* presents 20 works of Gould's furniture alongside paintings, archival materials, decorative arts items and digital media elements that provide insight into the makers and consumers of 18th-century American design and culture.

It is thought that only five of the 56 chests of drawers he made survive. None of his 224 bedsteads has been found.

The results of Widmer's research are presented in a catalog that also contains contributions by **Joyce King, Betsy Widmer, Dean Lahikainen** and others. The catalog uses Gould's accounts to show how he identified the types of wood he used in desks for the domestic market.

***Audacious: The Fine Art of Wood from the Montalto Bohlen Collection***

**Peabody Essex Museum  
Salem, MA**

**www.pem.org**

**February 21–June 21, 2015**

Massachusetts collectors **Robert M. and Lillian Montalto Bohlen** have assembled this collection of nearly 100 pieces of contemporary wood art that is international in scope and diverse in form.

**New Jersey**

***Hail Specimen of Female Art! New Jersey Schoolgirl Needlework, 1726–1860***

**Morven Museum & Garden  
Princeton, NJ**

**www.morven.org**

**Through March 29, 2015**

More than 150 examples of stitched works from private and public collections representing every region of New Jersey are on display. Both elaborate and modest examples highlight aspects of the educational environment, social class and familial situation experienced by young girls in the 18th and 19th centuries. In some cases, the exhibit reunites, for the first time, needlework created by the same girl or sisters, cousins, schoolmates and other close relations.

The exhibition features loans from across the country. In presenting examples from every part of the state, the exhibition distills the educational environment from Cape May to Sussex counties. The exhibition also offers an accurate picture of girls' academies and those who taught at them. Research conducted in preparation for the exhibition uncovered previously unrecognized connections between needleworks through the motifs and designs employed by different instructresses.

Lenders to the exhibition include the **Metropolitan Museum of Art, Colonial Williamsburg Foundation, Winterthur, DAR Museum, the Frances Lehman Loeb Art Center at Vassar College, New Jersey State Museum, Bergen County Historical Society, Cape May County Museum, Gloucester County Historical Society, Holcombe-Jimison Farmstead Museum, Hopewell Museum, Hunterdon Historical Society, Leslie**

**Durst Collection, Metlar-Bodine House, Monmouth County Historical Association, Old Barracks Museum, Historical Society of Princeton, Salem County Historical Society** and more than 20 private collections.

The title of the exhibition is borrowed from a work stitched by Trenton-born **Anne Rickey** (1783–1846), who stitched "Hail Specimen of Female Art" onto her sampler in 1798.

***Chigusa and the Art of Tea in Japan***

**Princeton University Art Museum**

**Princeton, NJ**

**artmuseum.princeton.edu**

**Through February 1, 2015**

Crafted in southern China several hundred years ago, a ceramic vessel used as a tea-leaf storage jar after arriving in Japan became a collectible and achieved a cult-like status with its own name: **Chigusa**. Generations of Japanese tea connoisseurs praised its attributes in their diaries and decorated it with accessories. ***Chigusa and the Art of Tea in Japan*** introduces Chigusa along with other objects and artifacts that illuminate the ritual and art of the Japanese tea ceremony over the centuries.

Once the exhibition ends, Chigusa will permanently enter the collection of the **Freer Gallery** and never travel again.

An accompanying publication is by multiple authors and covers Japanese esthetics, history and material culture.

**New York**

***Beautiful Users***

**Cooper Hewitt, Smithsonian**

**Design Museum**

**New York, NY**

**www.cooperhewitt.org**

**Through April 26, 2015**

This exhibition, one of several inaugural events for the **Cooper Hewitt's** new look (see **News**), introduces one of the fundamental changes in design thinking over the past half-century: the shift toward designs based on observations of human anatomy and behavior.

Beginning with insights of the mid-20th-century industrial designer **Henry Dreyfuss** at **Bell Labs**, the exhibition shows how definitions of the "normal" person have become more inclusive over the past decades; design-

ers have come to think of their subjects as users rather than consumers; and users now act as designers themselves through phenomena such as 3-D printing and “Ikea hacking.”

Among the 120 objects in the exhibition are ergonomically designed objects, from Dreyfuss’s Princess telephone and Honeywell Round thermostat to **Amos Winter’s** Lever-aged Freedom wheelchair; a bin of touch samples of types of handles; and multiple prototypes of design objects.

*Beautiful Users* is dedicated to the memory of **Bill Moggridge**, a pioneer of human-centered design who designed the first laptop computer (the GridCompass) and was the director of Cooper Hewitt from 2010 to 2012.

*Beautiful Users* by **Ellen Lupton**, co-published by Cooper Hewitt and **Princeton Architectural Press**, accompanies the exhibition.

**Maira Kalman Selects**  
**Cooper Hewitt, Smithsonian**  
**Design Museum**  
**New York, NY**  
[www.cooperhewitt.org](http://www.cooperhewitt.org)  
**Through June 14, 2014**

Among the works on view are teapots, illustrated books, porcelain figures of ballet dancers, paintings by **Maira Kalman** of lamps in the Cooper Hewitt collection, a selection of 19th-century mourning samplers, and the funeral pall of President Abraham Lincoln and his gold pocket watch, which was returned to working order for this exhibition.



Pocket watch, gold, property of President Lincoln.

*Ah-Ha to Zig-Zag: 31 Objects from Cooper Hewitt, Smithsonian Design*

*Museum* by **Maira Kalman** (published by Cooper Hewitt; distributed by **Skira/Rizzoli**) is an unconventional alphabet book for children of all ages that uses collection objects to look at design concepts.

**Making Design**  
**Cooper Hewitt, Smithsonian**  
**Design Museum**  
**New York, NY**  
[www.cooperhewitt.org](http://www.cooperhewitt.org)  
**Closing date not known**



Purkersdorf Sanatorium Dining Room Side Chair, bent and laminated beechwood, leather, metal, 1904–06. Designed by Josef Hoffmann, manufactured by Thonet Brothers, made for Purkersdorf Sanatorium, Vienna, Austria. Photo: Matt Flynn, © Smithsonian Institution.

This is the first in a number of collection exhibitions and brings together more than 350 objects, including furniture, lighting fixtures, tableware, clothing, jewelry, books and posters, for an overview of five key elements of design: color (red, for this initial installation), form, line, pattern and texture.

The red of **Jonathan Ive’s** design for the iPod Nano compared with the red of the **Campana Brothers’s** Vermelha chair upholstered in cotton rope, the form of an **Alvar Aalto** glass

vase compared with **Tinker Hatfield’s** contoured sole for the Nike Air Jordan sneaker and the water pattern of a late 19th-century Japanese fabric compared with the pattern of Bob Dylan’s hair in a 1966 poster by **Milton Glaser** are a few of the juxtapositions that introduce the fundamentals of design.

The exhibition is accompanied by a book, *Making Design: Cooper Hewitt, Smithsonian Design Museum Collection*, the first Cooper Hewitt collection handbook to be produced since 1997.

**Hewitt Sisters Collect**  
**Cooper Hewitt, Smithsonian**  
**Design Museum**  
**New York, NY**  
[www.cooperhewitt.org](http://www.cooperhewitt.org)  
**Closing date not known**

This exhibition shares the story of **Eleanor and Sarah Hewitt** and recognizes their central role in the museum’s founding and genesis of its core collection.

The museum was originally part of the **Cooper Union for the Advancement of Science and Art**, conceived as “a practical working laboratory,” where students and designers could be inspired by actual objects.



Birdcage, lacquered wood with inlaid bone and ivory, jade, amber, cloisonné enamel, glazed porcelain; cage – 56.5 x 33 cm diam. (22 1/4 x 13 in.); base – 6.5 x 33 cm diam. (2 9/16 x 13 in.), China, 1735–96. Photo: Ken Pelka, © Smithsonian Institution.

To elevate the state of decorative design in America, they looked to the **Musée des Arts Décoratifs** (Paris, France) as a model. At home and in their travels to Europe, they purchased

works of both technical and artistic merit. They also solicited friends and acquaintances for contributions of objects or funds to grow the collection.

In 1907, they created an advisory committee consisting of leaders from the artistic, collecting and business communities. Industrialist **J.P. Morgan** was one of the committee's members, and donated collections of 16th-century textiles. The acquisition of French drawings and prints, as well as Italian drawings, reflects the sisters' commitment to 18th- and early 19th-century designs on paper in addition to decorative arts.

Among the 108 objects on view are antique Greek vessels from the fifth and sixth centuries BC, **Meissen** porcelain and **Wedgwood** stoneware, 18th- and 19th-century architectural birdcages, tapestry and embroidery fragments, and block-printed wallpapers spanning some 150 years.

***Passion for the Exotic: Lockwood de Forest, Frederic Church***

**Cooper Hewitt, Smithsonian Design Museum**

**New York, NY**

**[www.cooperhewitt.org](http://www.cooperhewitt.org)**

**Closing date not known**

This display evokes the fascination of late 19th-century America with the arts of India, where the library's ornamental teak woodwork was carved.

Objects on view include drawings, books, stencils, furniture and carved panels by de Forest; works on paper by Church; and objects from the 16th through 19th centuries—such as tilework, a wall hanging and a silver-inlaid ewer—that originated from the region that Church, de Forest and Carnegie would have called the East.

***Models & Prototypes***

**Cooper Hewitt, Smithsonian Design Museum**

**New York, NY**

**[www.cooperhewitt.org](http://www.cooperhewitt.org)**

**Rotating displays**

The gallery showcases the models of staircases donated to Cooper Hewitt by **Eugene V. and Clare E. Thaw** that provide insights into their role in the design process; range in height from 6 inches to 4 feet; and date from the late 18th to the early 20th century.

The 16 models and four accompanying drawings display the structure and design for staircases in pulpits, bell towers, church domes, department stores and private homes. They also document the European tradition of design instruction, with examples by both aspiring and established master craftsmen.

***Tools: Extending Our Reach***  
**Cooper Hewitt, Smithsonian Design Museum**

**New York, NY**

**[www.cooperhewitt.org](http://www.cooperhewitt.org)**

**Through May 25, 2015**

About 175 objects from **Cooper Hewitt** and nine other **Smithsonian** collections – the **Freer Gallery of Art** and **Arthur M. Sackler Gallery**, **National Air and Space Museum**, **National Museum of African Art**, **National Museum of American History**, **National Museum of Natural History**, **National Museum of the American Indian**, **Smithsonian American Art Museum**, **Harvard-Smithsonian Center for Astrophysics** and **Smithsonian Libraries** – explore the congruence of good use and good design.

The exhibition surveys how tools extend the human body and considers how some tools break into lives as radical innovations, while others have remained almost unchanged in form and function for centuries. The exhibition spans 1.85 million years of tool use and design—from a Paleolithic chopper made from volcanic rock, to a live feed of the sun transmitted by an orbiting satellite.

Other highlights are the prototype drawings for the telescoping shopping cart and the ice-cream scoop; computer chips designed for advanced military use; microscopes and telescopes; and a remote-controlled “robobee” smaller than a 25-cent piece.

The accompanying *Tools: Extending Our Reach* (published by Cooper Hewitt) features more than 200 images and essays.

***America's Favorite Dish: Celebrating a Century of Pyrex***

**Corning Museum of Glass**  
**Corning, NY**

**[www.cmog.org](http://www.cmog.org)**

**June 6, 2015–March 17, 2016**



Baking dish, Pyrex glass.

Organized in honor of the 100th anniversary of the 1915 invention of **Pyrex**, the exhibition features objects and materials from the first pie dish to the stackable measuring cup redesigned in 1983, as well as advertisements and ephemera such as product cookbooks and catalogs.

The origins of Pyrex can be traced to the production of temperature-resistant borosilicate glass for railroad lantern globes by **Corning Glass Works** (now **Corning Incorporated**). The new glass was used for products that required temperature-resistant glass. A few years later, Corning began to explore using this glass for housewares, marketing it as Pyrex.

Highlights include:

- The first 12 Pyrex products introduced to the consumer market in 1915.
- Durable military mess ware developed by Corning Glass Works in the 1940s.
- Pieces of nearly 150 Pyrex opalware patterns.
- Pyrex measuring cups.
- Pyrex advertisements, including one showing how the moon landing inspired the Horizon Blue pattern.

The exhibition is accompanied by a website featuring the museum's Pyrex holdings of more than 2,000 objects, sortable by pattern and/or date, sponsored by global housewares manufacturer **World Kitchen**.

***Strut: The Peacock and Beauty in Art***  
**Hudson River Museum**

**Yonkers, NY**

**[www.hrm.org](http://www.hrm.org)**

**Through January 15, 2015**

Decorative objects for the home present concepts of beauty symbolized by the peacock and its fan of feathers, from the 19th-century's Gilded Age and 1920s Art Nouveau and Art Deco until Modernism's ethos of “less is more” caused a brief decline in the peacock's popularity.

Highlights include peacock feathers in geometric patterns in the lamps of **Louis Comfort Tiffany** and gilded **Crown Derby** porcelains; parade costumes; **Charles R. Knight** "Bengal Tiger and Peacock" (1928); works by contemporary artists **Laura Ball**, **Barbara Takenaga**, **Federico Uribe**, **Tricia Wright** and **Dillon Lundeen Goldschlag**.

The exhibition includes works from more than three dozen museums, galleries and private collections, including the **Metropolitan Museum of Art**, **Smithsonian American Art Museum**, the **Pennsylvania Academy of Fine Arts** and **Yale Center for British Art**.

### **Judaica**

**Metropolitan Museum of Art  
New York, NY**

**www.metmuseum.org**

**Through January 12, 2015**

A late 19th-century silver menorah made in Lviv, Ukraine, is one of 10 examples of Judaica made between 1850 and 1900 on display. Made in 1866–1872, the ceremonial lamp, cast, chased and engraved with elaborate motifs, is one of the largest silver Hanukkah lamps known. It was made for the Great Synagogue in Lviv and is on loan from the **Moldovan Family Collection**.

The eight-branched Hanukkah Menorah commemorates the Maccabean revolt against the Seleucid Empire and the reconsecration of the Jewish Holy Temple in 165 BC. Its eight branches represent the miracle in which the last jug of pure olive oil, which should have lasted only one day, kept the temple menorah alight for eight days.

### **Kimonos**

**Metropolitan Museum of Art  
New York, NY**

**www.metmuseum.org**

**Through January 24, 2014**

This exhibition memorializes the work of textiles historian **Terry Satsuki Milhaupt**, whose widow, **Curtis J. Milhaupt**, completed her book, *Kimono: A Modern History*, published by **Reaktion Books/University of Chicago Press**.

**Satsuki Milhaupt** studied the way that kimonos present political positions and interests in westerniza-

tion over the past three centuries. The exhibition features clothing for firefighters, courtesans, actors and children. Patterns include sea life, demons, clouds and flowers, later evolving to include nightclub performers, cameras, train tickets and athletes. World War II designs featured warplanes, tanks, soldiers, guns, bombs and swastikas, some of which even were used for children's clothing. The objects are accompanied by paintings, photographs and prints showing kimono textiles being manufactured.

The exhibition includes wartime propaganda kimonos that the Met bought from **Norman Brosterman**, a dealer, and parts of a collection of about 600 Japanese books the museum has acquired from collectors **Arthur and Charlotte Vershbow**.

Also on display are items loaned by collector **John C. Weber** and his curator, **Julia B. Meech**. Weber will lend kimonos to the **Asian Art Museum** (San Francisco, CA), **Museum of International Folk Art** (Santa Fe, NM) and **Miho Museum** (Kyoto, Japan) for exhibitions next year.

### **Ennion: Master of Roman Glass**

**Metropolitan Museum of Art  
New York, NY**

**www.metmuseum.org**

**Through April 13, 2015**

Glassmaking originated around 2500 BC in Mesopotamia and, by the mid- to first millennium BC, had spread throughout the ancient world. The number of vessels made from glass remained limited, however, until the introduction of the use of the blowpipe and closed multipart molds, in the late first century BC and the early first century AD, respectively.

These advances revolutionized the glass industry under the Roman Empire, making glass vessels accessible to all and allowing producers to create a wide range of shapes, sizes and usages. Some of the earliest vessels made by mold-blowing bear the names of the craftsmen who "signed" the molds.

In the early first century AD, a craftsman called **Ennion** made outstanding examples of Roman mold-blown glass. Products of his workshop are the focus of the exhibition.

The exhibition is made possible

by **Diane Carol Brandt**, the **Vlachos Family Fund** and the **David Berg Foundation**.

Glassware signed by Ennion was traded throughout the entire Mediterranean world and has been found during archaeological excavations at sites from Israel to Spain. Of the 37 complete or fragmentary vessels in the exhibition, 24 are by Ennion. Examples by other named glassworkers of the period, including one of only two intact works by Ennion's closest rival, **Aristeas**, as well as beakers signed by **Jason**, **Neikais** and **Meges**.

A selection of unsigned blown glass illustrates Ennion's influence on the nascent Roman glass industry.

The exhibition features works from museums and private collections in Europe, Israel and the United States, including the **Corning Museum of Glass** (NY); **Israel Antiquities Authority** and **Israel Museum** (Jerusalem); **Eretz Israel Museum** (Tel Aviv); **British Museum**; **Louvre** (Paris, France); **Museo di Antichità** (Turin, Italy); **Musei Civici del Castello Visconteo** (Pavia, Italy); **Museo Archeologico Nazionale di Adria** (Italy); **Yale University Art Gallery** (New Haven, CT); **Newark Museum** (NJ); **Chrysler Museum of Art** (Norfolk, VA); **Yunwai Lou Collection** (New York, NY); and **Strada Collection** (Scaldasole, Italy). Six works are from Dr. **Shlomo Moussaieff**, who had the initial concept for the exhibition.

A catalog accompanying the exhibition, published by the Met and distributed by **Yale University Press**, is made possible by the **Adelaide Milton de Groot Fund**, with additional support from **Moussaieff**.

Ancient glassworking techniques are demonstrated within the exhibition through a video commissioned by the museum and filmed at the Roman-style wood-fired furnace at Villa Borg, Germany.

The exhibition will be at the **Corning Museum of Glass** (NY) from **May 15–October 19, 2015**.

### **Chinese Whispers: Tales of the East in Art, Film and Fashion**

**Metropolitan Museum of Art  
New York, NY**

**www.metmuseum.org**

**May 7–August 16, 2015**

Through high fashion juxtaposed with Chinese costumes, paintings, porcelains and other art, as well as Chinese films, this exhibition explores how China has fueled the creative imagination for centuries.

This is the **Costume Institute's** first collaboration with another curatorial department since *AngloMania: Tradition and Transgression in British Fashion* in 2006, a partnership with the Department of European Sculpture and Decorative Arts. *Chinese Whispers* features more than 100 examples of haute couture and avant-garde ready-to-wear alongside Chinese art and filmic representations of China.

A series of "whispers," or conversations through time and space, focuses on Imperial China; Nationalist China, especially Shanghai in the 1920s and 1930s; and Communist China. Vignettes are devoted to "women of style," including **Madame Wellington Koo, Madame Chiang Kai-shek (Soong May-Ling)** and **Empress Dowager Cixi**.

Fashion from the 1700s to the present is juxtaposed with decorative arts from Imperial China, including jade, lacquer, cloisonné, and blue-and-white porcelain, mostly from the Met's collection. A thematic vignette dedicated to Chinese opera focuses on performer Mei Lanfang, who inspired **John Galliano's** spring 2003 **Christian Dior** Haute Couture Collection, ensembles from are shown alongside Mei's original opera costumes.

Designers in the exhibition include **Giorgio Armani, Sarah Burton (Alexander McQueen), Roberto Cavalli, Peter Dundas (Emilio Pucci), Tom Ford (Yves Saint Laurent), John Galliano (Dior), Jean Paul Gaultier, Maria Grazia Chiuri and Pierpaolo Picciolo (Valentino), Craig Green, Ground-Zero, Guo Pei, Marc Jacobs (Louis Vuitton), Mary Katrantzou, Karl Lagerfeld (Chanel), Ralph Lauren, Ma Ke, Martin Margiela, Alexander McQueen (Givenchy), Kate and Laura Mulleavy (Rodarte), Anna Sui, Vivienne Tam, Isabel Toledo, Dries van Noten, Vivienne Westwood, Jason Wu and Laurence Xu**, among others.

A publication by **Andrew Bolton**, produced by the Met and distributed

by **Yale University Press**, will be available in early May.

***In Company with Angels: Seven Rediscovered Tiffany Windows***  
**Munson Williams Proctor Arts Institute**

**Utica, NY**  
**www.mwpai.org**  
**Through January 4, 2015**

This exhibition features stained glass angels created in 1902 in the studios of **Louis Comfort Tiffany** (1848-1933) that we made for a Swedenborgian church in Cincinnati, OH.

The rare windows were displaced when the church was razed in 1964 for highway construction. Stored in crates, the eight-foot-tall windows were moved from Ohio to Pennsylvania and remained in parishioners' garages, basements and a barn for nearly 40 years. A new minister opened the unmarked crates in 2001 and called a stained-glass expert who recognized Tiffany's characteristic opalescent glass, designs and techniques. Church archives confirmed the attribution, and restoration of the angel windows began in 2004.

Cleaning the last window revealed Tiffany's signature and **In Company with Angels, Inc.**, a nonprofit organization, was formed to preserve and exhibit the windows. Since an estimated 50 percent of Tiffany studios' church window production does not survive, such rediscoveries are significant events in the history of American glass.

The windows feature the hallmark of Tiffany's artworks: jewel-toned colored iridescent glass (*favrite*). Tiffany and his designers created dramatic visual effects through the use of color and light, in a variety of materials.

In addition to the back-lit windows, the exhibition features a range of decorative arts created in Tiffany's studios – lamps, vases, ceramics, enamels, metalwork and furniture – drawn from the museum's permanent collection and select loans. A special display illustrates how stained glass masterpieces are created.

A central theme of the Swedenborgian denomination is that the purpose of human life is to prepare to live as angels in heaven and that angels are present and contribute to daily life on

Earth. Being in company with angels, though unaware, explains the relevance of the angel stained glass windows.

***What Would Mrs. Webb Do?***  
***A Founder's Vision***  
**Museum of Art and Design (MAD)**  
**New York, NY**  
**www.madmuseum.org**  
**Through February 8, 2015**



Falling Blue, blown glass, 21.5 x 12.5 x 6 in. (54.6 x 31.8 x 15.2 cm), 1969. Harvey Littleton (American, 1922–2013).

***What Would Mrs. Webb Do?*** examines the pioneering support of contemporary craft by **Aileen Osborn Webb**, who founded the **Museum of Contemporary Craft** in 1956, which became the **Museum of Arts and Design (MAD)**. More than 100 objects created over the past 70 years are on display, including furniture by **Wharton Esherick, Sam Maloof** and **Joris Laarman**; textiles by **Jack Lenor Larsen** and **Lia Cook**; ceramics by **Peter Voulkos** and **Jun Kaneko**; glass by **Harvey Littlefield** and **Judith Schaechter**; and metalwork by **John Prip** and **Myra Mimplitsch-Gray**, among others. **Nanette L. Laitman** and the **Windgate Foundation** are also featured.

The first part of the exhibition fea-

tures works by American makers from the 1950s–late 1960s whom Webb supported, with information about crafts institutions that she launched – the **American Craft Council**, **School of American Craftsmen** and **World Crafts Council** – and museum achievements under her leadership. “The Objects: USA exhibition” traveled to 30 museums in the U.S. and abroad.

The second part focuses on people like Laitman who continue to fulfill Webb’s vision and includes excerpts from recordings of 235 **Archives of American Art/Smithsonian Institution** oral histories of American craftsmen with examples of their work. Acquisitions demonstrate the role of the **Windgate Foundation** in shaping the conversation about contemporary craft as it supports makers and non-profit institutions.

Highlights include **Betty Woodman**’s deconstructed-vase wall installation; a dresser by **Wendell Castle** with tusk-like legs and handles; a hand-tinted, appliquéd fabric wall hanging by **Katherine Westphal**; **John Prip**’s silver-gilt martini set; a screen-printed ceramic vase screen by **Robert Engle**; ceramics by **Beatrice Wood**; enamels by **June Schwartz**; and woven monofilaments by textile artist **Kay Sekimachi**. Adjunct curator **Jeannine Falino** is a **DAS** contributor.

### **On Fire**

**Rockwell Museum of Western Art  
Corning, NY  
www.rockwellmuseum.org  
Through April 1, 2016**

This exhibition features the collection of **Alan and Nancy Cameros** of Rochester, NY, who started collecting pottery in New Mexico, when Nancy picked up a pot from the **Acoma Pueblo** that depicted Pueblo sacred clowns. Although cast-formed and mass-produced, it led to a collection of more than 250 pieces of Southwestern pottery.

The couple started in collecting with glass art – Nancy’s father was a glasscutter at **Dorflinger**, a glass factory that provided glass to the White House when Abraham Lincoln was president; she lived in Corning when she was young; and family members worked for the **Corning Museum of Glass** (CMOG).

Alan was the second male to become a docent at the **Memorial Art Gallery** (MAG; Rochester, NY). He became a member of the museum board in 1975 and remains an honorary member of the board and its Directors’ Circle; Nancy died in 2010. He was named a fellow at the **Corning Museum of Glass** (CMOG; NY) and has served as chairman of the **National Museum Trustee Association** (MTA).

Sections of the collection include “The Great Mothers,” which features pieces from five women who are credited with reviving a dying art of potter-making in the Pueblos; “Keepers of the Tradition,” with works from modern potters who combine contemporary styles with traditional techniques and standards; and “Artists without Reservation,” which has works by artists who are not defined by geographical or philosophical boundaries.

The Cameros also supported individual artists and Alan has helped the **Rockwell Museum** make purchases of pottery, including **Margaret Tafoya**’s “Long Neck Jar with Carved Avanyu” and **Joseph Lonewolf**’s “Set of 20 Miniature Graduated Sgraffito Pots.”

**Infinite Place: The Ceramic Art of  
Wayne Higby  
Memorial Art Gallery  
Rochester, NY  
www.mag.rochester.edu**

**Wayne Higby** uses the imagery of canyons, rock cliffs and lakes as a vehicle for meditating on the intersection of intimacy and immensity. He gained national attention in the early 1970s for raku-fired vessels based on the Colorado landscapes of his childhood. After a visit to China in 1991, he began working with slabs of glazed porcelain that continued to reference landscape, but as a focal point of meditation.

A longtime professor at the **NYS College of Ceramics** at Alfred University, Higby is director and curator of Alfred’s **Schein-Joseph International Museum of Ceramic Art**. He received the American Craft Movement Visionary Award from the **Museum of Arts and Design** (New York, NY) and the Master of the Media Award and the Distinguished Educator Award from the **James Renwick Alliance, Smithsonian Institution** (Washington, DC).

This retrospective includes 55 ceramic pieces from 1967 through 2012, including his studies for the largest hand-cut architectural installation in the world – the “Earth Cloud” wall sculpture at SUNY-Alfred.

### **North Carolina**

**Beyond Craft: Decorative Arts from  
the Leatrice S. and Melvin B.  
Eagle Collection**

**Mint Museum  
Charlotte, NC  
www.mintmuseum.org  
Through February 22, 2015**

**Beyond Craft** highlights studio objects made from the mid-1960s to the 2000s, with a special focus on the 1960s–1980s.

The heart of the collection is in ceramics, particularly works made by California-based artists such as **Peter Voulkos**, **Viola Frey** and **Stephen de Staebler**, who revolutionized the field by advocating a sculptural and abstract esthetic. Clay art by ceramists like **Jack Earl** and **Betty Woodman** introduce trends developed in other regions of America in the post-war period.

The Eagles collected in other decorative arts media. Highlights include furniture by **Wendell Castle**, abstract wall-hangings by **John Garrett**, and jewelry and metalwork by **Joyce Scott** and **Earl Pardon**.

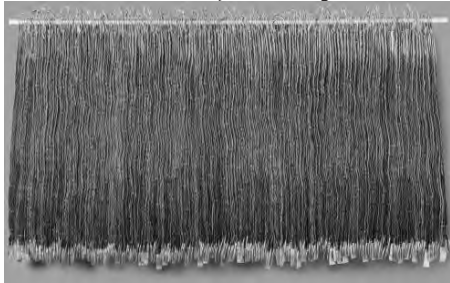


Lectern, cherry wood., 1975 Wendell Castle (American, 1932). © Museum of Fine Arts, Houston (TX).

The 80 to 90 objects by 50 artists

also include ceramics, fiber art, studio furniture, glass, jewelry and works on paper by **Ralph Bacerra, Ruth Duckworth, Robert Ebendorft, Sam Maloof, Albert Paley, Tom Patti** and **Takeshi Yasuda**.

*Beyond Craft* is organized by the **Museum of Fine Arts, Houston (TX)**. An illustrated catalog features text by **Cindi Strauss** and **Janet Koplos**.



Tierra y Oro #2, fiber with gold leaf, 1986.  
Olga de Amaral (Colombian, 1932–).  
© Museum of Fine Arts, Houston (TX).

## Pennsylvania

**Bright Lights, Big City: The Elizabeth Johnston Prime Dollhouse and Toy Collection**

**Kemerer Museum of Decorative Arts  
Bethlehem, PA**

[historicbethlehem.org/?historic-site=kemerer-museum-of-decorative-arts](http://historicbethlehem.org/?historic-site=kemerer-museum-of-decorative-arts)

**Through January 14, 2015**

As the Industrial Revolution progressed, factories popped up and down the East Coast and millions of people flocked to the cities in search of fortune. The architecture of cities changed; homes had to be designed to accommodate an influx of people and the wealthy business tycoons built their city estates.

From rowhomes to brownstones, the buildings on display from the **Elizabeth Johnston Prime Dollhouse Collection** show what life would have been like in the Big City.



Miniatures in dollhouse living-room setting.

## Washington

**A Celebration of Lino Tagliapietra**

**Museum of Glass**

**Tacoma, WA**

[www.museumglass.org](http://www.museumglass.org)

**Through February 15, 2015**

The **Museum of Glass** celebrates the work of **Lino Tagliapietra**, Venetian glass maestro and internationally recognized teacher and artist, in honor of his 80th birthday.

**Made at the Museum: Iittala Birds  
by Toikka**

**Museum of Glass**

**Tacoma, WA**

[www.museumglass.org](http://www.museumglass.org)

**Through February 22, 2015**

*Birds by Toikka* are on display with prototypes of **Museum of Glass** exclusives, including the newest limited-edition design, “Ana’s Hummingbird.”

## International

### Austria

**Ways to Modernism: Josef Hoffmann,  
Adolf Loos and Their Impact**

**Austrian Museum of Applied Arts/  
Contemporary Art**

**Vienna, Austria**

[www.mak.at/en](http://www.mak.at/en)

**Through April 16, 2015**

The exhibition presents a contrasting selection of works from two pioneers of Modernism, complete with historical background and examples of their impact up to the present day.

**Josef Hoffmann** (1870–1956) and **Adolf Loos** (1870–1933) were architects and designers in Vienna around 1900 in the generation after **Otto Wagner** (1841–1918).

Hoffmann followed a revolutionary path that led to the creation of utilitarian objects and architecture as esthetic

products in a changing array of new designs. Loos pursued an evolutionary strategy that viewed utilitarian objects and architecture not as art products, but as the discrete background for individual lifestyles.

These two contrary mindsets represent fundamental interpretations of the tasks of modern architects and designers and images of modern lifestyles of the emancipated citizen.

The exhibition presents key works, their influences, and the impact of the work of Hoffmann and Loos.

Beginning with 1750, the first two sections show the achievements and developments of the previous generations upon which Hoffmann and Loos built or to which they reacted.

The central section is dedicated to the period around 1900, using original drawings as well as utilitarian objects, furniture and models for a contrast between these two opposing interpretations of modern lifestyles. For the first time, reconstructions of two interiors created around the same time by Loos and Hoffmann are shown. In the bedroom from Hoffmann’s Salzer Apartment (1902), objects are organized into a strict system of square ornamentation, while the bedroom in Loos’s apartment (1903) evokes intimacy through textiles that he did not design.

Two other segments illuminate the continuation of Hoffmann’s approach and Loos’s strategy: Human-centered and socially oriented concepts by **Oskar Strnad** and **Josef Frank** combine the two mindsets. Reconstructions of Hoffmann’s “Boudoir of a great star” (1937) and **Margarete Schütte-Lihotzky’s** “Working Single Woman’s Apartment” (1929) illustrate contrary positions.

The internationally oriented Austrian avant-garde is represented by **Ernst Plischke** and the Vienna office of **Singer & Dicker**. **Bernard Rudofsky’s** interpretations of modern lifestyles demonstrate a further development of Loos’s cultural criticism.

The final chapter shows the continued influence of Hoffmann’s and Loos’s approaches from 1945 onward.

The exhibition is accompanied by a catalog, *Ways to Modernism: Josef Hoffmann, Adolf Loos and Their Impact*,



edited by **Matthias Boeckl, Christoph Thun-Hohenstein** and **Christian Witt-Döring**, in German and English, ca. 300 pages with numerous color illustrations (MAK Vienna/Birkhäuser Verlag, Basel).

### **England**

***Wedding Dresses: 1775–2014***  
**Victoria and Albert Museum**  
**London, England**  
**[www.vam.ac.uk](http://www.vam.ac.uk)**  
**Through March 15, 2015**

This exhibition provides insights into the history of wedding dress colors and styles since before Queen Victoria's decision to wear white for her wedding to Prince Albert in 1840 established white as the traditional color for wedding gowns.

Highlights include Margaret Whigham's **Norman Hartnell** silk satin gown, with its 18-foot embroidered train, for her 1933 wedding to Charles Sweeney.

The exhibition traces the development of the fashionable white wedding dress and its treatment by fashion designers such as Hartnell, **Charles Frederick Worth**, **Charles James**, **John Galliano**, **Christian Lacroix**, **Vivienne Westwood** and **Vera Wang**.

Gowns on display include new acquisitions as well as loans.

### **France**

***Medieval Morocco: An Empire from African to Spain***

**The Louvre**  
**Paris, France**  
**[www.louvre.fr/en](http://www.louvre.fr/en)**  
**Through January 19, 2015**

This exhibition looks at the western Islamic world in terms of its artistic production and its place in history, and includes examples of architectural decoration, textiles, ivory and calligraphy. It also reunites pieces of Islamic textiles that were made into European clothing, dating from the medieval era, when Europeans bought and stole fabrics from Muslim lands and added them to robes for royalty, church vestments and wrappings of deceased saints' body parts.

Items include a 12th-century crimson fabric with a pattern of peacocks and Arabic blessings that was found in a church in Toulouse and at museums in London, Paris and Florence. It is thought the items were separated and sold around 1890 through **Stanislas Baron**, a former wine merchant turned art dealer in Paris who sold such pieces to **J. Pierpont Morgan**.

***Swedish Wooden Toys***  
**Museum of Decorative Arts**  
**Paris, France**  
**[www.lesartsdecoratifs.fr](http://www.lesartsdecoratifs.fr)**  
**Through January 11, 2015**

This exhibition tells the story of wood across different cultures and traditions. Organized by the **Bard Graduate Center: Decorative Arts, Design History, Material Culture** (New York, NY), the exhibition explores wooden toys and Swedish game culture through more than 250 toys and documents from the Italian collection of **Sovrintendenza Capitolina, Culturali Beni di Roma Capitale** (Rome, Italy), **Brio Museum** (Osby, Sweden) and **Museum of Decorative Arts** (Paris, France).

The toys cover the 17th through the 21st century, from a dollhouse attributed to the sculptor **Burchard Precht** and commissioned by Queen **Ulrika Eleonora** (1685–1690) to one marketed by the **Lundby** brand (2010).

Themes include animals, dollhouses, educational toys, vehicles, seasons and heroes of popular culture. Made by children, parents, craftsmen and industrialists, these toys represent various techniques.

The show travels to the **Bard Graduate Center** (New York, NY).

***From China to the Decorative Arts: Chinese Art in the Collections of the Museum of Decorative Arts***  
**Museum of Decorative Arts**  
**Paris, France**  
**[www.lesartsdecoratifs.fr](http://www.lesartsdecoratifs.fr)**  
**Through January 11, 2015**

***From China to the Decorative Arts*** presents acquisitions made in the first decades of the museum, as well as gifts and bequests from collectors, that reflect the passion for Chinese art in France, mainly in the second half of the 19th century and first third of the 20th century.

The donors of these works were fascinated by certain techniques and materials, as well as shapes and purposes, of works from China, the broader Middle East and the Far East, renewing the French ornamental vocabulary from the earliest to the most recent **World's Fair** periods. Publications such as **Adalbert de Beaumont**, **Owen Jones** and **Eugene Victor Collinot** contribute to the dissemination of these decorative registers.



Wedding dress, silk and satin, designed by Norman Hartnell, 1933, given and worn by Margaret, Duchess of Argyll. © Victoria and Albert Museum, London.



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"To Die Upon a Kiss" chandelier, glass and silver; created in Murano, Italy, in 2011, by Fred Wilson. Corning Museum of Glass. See *Acquisitions*.

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## newsletter fall 2014

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