

# Decorative Arts Society



newsletter/fall 2015

Volume 23, Number 2

DAS

# The DAS

The **Decorative Arts Society, Inc.** (DAS) 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 DAS sponsors meetings, programs, seminars, tours and a newsletter on the decorative arts. Its supporters include museum curators, academics, collectors and dealers.

Please send change-of-address information by e-mail to [Secretary@DecArtsSociety.org](mailto:Secretary@DecArtsSociety.org).

## Board of Directors

### *President*

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

### *Vice President*

Nicholas Vincent  
Manager of Collections Planning  
Metropolitan Museum of Art  
New York, NY

### *Treasurer*

Stewart G. Rosenblum, Esq.

### *Secretary*

Moira Gallagher  
Research Assistant  
Metropolitan Museum of Art  
New York, NY

Margaret Caldwell

Judith Hernstadt

### *Charles F. Montgomery Prize and Award Committee*

Wendy Cooper, *Chair*  
Curator emerita of Furniture  
Winterthur Museum  
Winterthur, DC

Nancy Carlisle  
Senior Curator of Collection  
Historic New England  
Boston, MA

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

### *Cover image:*

Labyrinth, gold, silver, cloisonné enamel on copper, fine silver, amethyst, tourmaline, pearl, snail shell; 3 3/4 x 1 1/2 x 3/4 in. (9.5 x 3.8 x 1.9 cm). 1984. William Harper (born 1944). Photo: Jairo Ramirez. In *Little Dreams in Glass and Metal: Enameling in America, 1920 to the Present* (see Exhibitions).

### *Robert C. Smith Award Committee*

Jeannine Falino, *Chair*  
Independent Curator, Museum Consultant  
Adjunct curator, Museum of Arts and  
Design  
New York, NY

Suzanne Findlen Hood  
Associate Curator, Ceramics and Glass  
Colonial Williamsburg Foundation  
Williamsburg, VA

Dennis Carr  
Carolyn and Peter Lynch Curator of  
American Decorative Arts and  
Sculpture  
Museum of Fine Arts, Boston, MA  
Boston, MA

Karen Zukowski  
Art historian

Emily Orr  
Assistant curator of modern and  
contemporary American design  
Cooper Hewitt, Smithsonian Design  
Museum  
New York, NY

Jennifer Scanlan  
Independent curator

# DAS Newsletter

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. Images should be at high quality (400 dpi), 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 2016 are: **March 31** for the spring issue; **September 30** for the fall issue. Send material to:

Ruth E. Thaler-Carter,  
*DAS Newsletter* Coordinator  
2500 East Avenue, #7K  
Rochester, NY 14610  
*or:*  
[Newsletter@DecArtsSociety.org](mailto:Newsletter@DecArtsSociety.org)

The DAS website may provide information about events that fall between issues.

## Editor

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

## Coordinator

Ruth E. Thaler-Carter  
Freelance Writer/Editor  
Rochester, NY

# DAS news

## DAS offers extraordinary opportunity to experience decorative arts in Georgia



### Decorative Arts & Design

The High's Decorative Arts and Design collection is the most comprehensive survey of American decorative arts in the southeastern United States.

The DAS brightens the dreary days of February by offering contributors a private, curator-led tour of the decorative arts collections of the **High Museum of Art** (Atlanta, GA) organized just for the DAS, followed by participation in the **Henry D. Green Symposium** on southern decorative arts (Athens, GA) and tours of private collections.

What makes this trip extraordinary is not just the access to museum and private collections and a renowned symposium on the decorative arts, but also the reasonable price for what is being offered to DAS contributors. The trip will be held from **February 4–7, 2016**, with the DAS segment at only \$150/person.

Participants will reach Atlanta on their own and arrange to gather at the High Museum on Thursday, February 4 (the MARTA Northbound Gold or Red subway lines run directly from the Hartsfield-Jackson Atlanta International airport to Arts Center – the High Museum stop; luggage may be stored at the museum) for a special tour of the museum. The group will then travel by motor coach to Athens, GA, to attend the two-day Henry D. Green Symposium on southern decorative arts, augmented by private collection visits arranged especially for the DAS.

The trip concludes with a visit on Sunday, February 7, to the home of renowned collector **William N. Banks** in Newnan, GA, after which a motor coach will take DAS participants to the Hartsfield-Jackson Atlanta International airport.

For DAS participants planning to book flights early in the hope of locking in fares, please make your independent travel arrangements to arrive in Atlanta **no later than 11 a.m. on February 4** to attend the High Museum tour at 12 noon. For return flights, the motor coach will drop DAS participants at the Atlanta airport by 3 p.m. on February 7, so please book departures no earlier than 5 p.m. that day. Fares between Atlanta and a number of cities are currently comparatively favorable.

Registration for the symposium and booking convenient hotel accommodations at the conference center's hotel must be done on an individual basis and is easy to do. We recommend registering for the full symposium package at \$285 to take advantage of the meals and additional hospitality being offered. Rates start at a modest \$99 per room per night plus tax at the Georgia Center UGA conference center hotel.

To register for the symposium and book hotel accommodations, call 800-884-1381 between 8 a.m. and 6 p.m. Monday through Friday or go online [www.georgiacenter.uga.edu](http://www.georgiacenter.uga.edu), then click on the following: Plan Your Stay under Hotel and Conferences; Register for an Event; The Eighth Henry D. Green Symposium of the Decorative Arts under February 2016; and Register Online. After filling out the registration form, you can make hotel reservations for the nights of February 4–6.

A separate DAS registration will be required. The formal trip announcement will go out shortly. The fee will be \$150 per person to cover the cost of the DAS-sponsored portions of the trip, including the motor coach, tours,



museum admission and administrative expenses incurred by the DAS. We suggest making reservations early to avoid disappointment.

The **Decorative Arts Society, Inc.** and cooperating organizations and individuals have no liability or responsibility whatsoever for this event, nor for any acts or omissions of others in connection therewith, and shall in no event be under any liability or responsibility whatsoever for the injury or death of any person or any loss, expense, delay, injury or other damage to any person or property occurring on, during or in relation to the event, or any change in the schedule or cancellation of the event. Reservation of a place for the event or any portion thereof or any accommodation in connection therewith will constitute acceptance of these terms.

### In this issue

DAS news	1–5, 12
Book review	6
Events	7
Books	9
News	11
Acquisitions	10
People	13
Exhibitions	17

# DAS recognizes excellence in decorative arts publishing

## 2015 Robert Smith Award

By Jeannine Falino,  
Smith Award Committee chair

The **Robert C. Smith Award** of the DAS for the best article published in 2014 in English on the decorative arts goes to **Freyja Hartzell** for her article “A Renovated Renaissance: Richard Riemerschmid’s Modern Interiors for the Thieme House in Munich,” published in *Interiors* (Volume 5, Issue 1: 5–36).

Hartzell considers Munich artist **Richard Riemerschmid**’s anti-modernist application of German Renaissance principles in his modern designs for a gentleman’s study. Her nuanced investigation draws upon Dürer’s “Self-portrait” of 1500 as a cultural touchstone and Riemerschmid’s use of wood to symbolize the German character, one that embodied both a rough materiality and a soulful spirituality.



When she joined the **Bard Graduate Center: Decorative Arts, Design History, Material Culture** (New York, NY) faculty as an assistant professor of modern design history in July 2015, Hartzell became the first program graduate to be appointed to a tenure-track position. She was previously an assistant professor of material and visual culture in the **School of Art and Design History and Theory** at the **Parsons School of Design** (New York, NY). She has taught in the MA program in Design History and Curatorial Studies at the **Cooper Hewitt, Smithsonian Design Museum** and in the Department of Art

and Art History at Wesleyan University. She received her undergraduate degree in 1998 from Grinnell College, MA in 2005 from Bard and PhD in 2012 from the Department of the History of Art at Yale University.

Hartzell’s research and teaching span topics in the history of European art, design and architecture from 1750 through the present day, with special emphasis on German visual and material culture of the 19th and 20th centuries. Her research has been supported by the Berlin Program for Advanced German and European Studies, German Academic Exchange Service (DAAD), and Central European History Society.

Hartzell’s manuscript, *Designs on the Body: The Modern Art of Richard Riemerschmid*, examines how Riemerschmid’s early 20th-century designs for housewares, interiors and clothing force a reconception of canonical modernism.

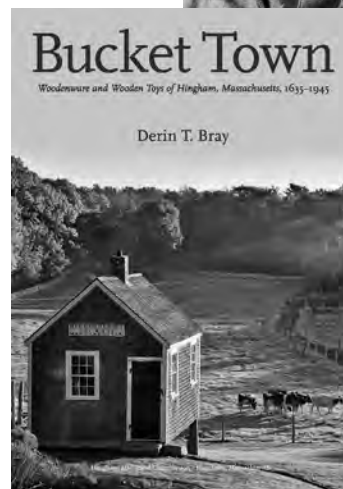
The Robert C. Smith Award was established in March 1978 and first presented in 1979. It is named for the influential art historian **Robert C. Smith** (1912–1975), who taught at the University of Pennsylvania and specialized in the art and architecture of Portugal, Spain, South America and the United States.

Smith was known for his abiding interest in students in the field, unfailing generosity in sharing information and ability to shed light on previously overlooked areas of research. He published scores of articles on furniture and the decorative arts, and had a long teaching relationship with the **Winterthur Museum**. His books include *Samuel Tibau and Portuguese Inlaid Furniture of the Seventeenth Century* (1962) and *The Art of Portugal, 1500–1800* (1968).

## 2015 Montgomery Prize and Award

By Wendy Cooper, DAS Montgomery Prize and Montgomery Award Committee chair

The DAS has made selections for the 2015 **Charles F. Montgomery Prize, Charles F. Montgomery Award** and **Robert C. Smith Award**.



The 2015 recipient of the Montgomery Prize is *In Plain Sight, Discovering the Furniture of Nathaniel Gould*, by **Kemble Widmer** and **Joyce King**, et al., published by the **Peabody Essex Museum** (Salem, MA) in association with **D. Giles Ltd.** (London, England 2014). Widmer is an industrial engineer who examines early furniture in Boston and Essex County, MA. King is an 11th-generation resident of Salem, MA, and an expert in genealogical research. They have worked together on issues of provenance that have enabled attributions of furniture to Gould.

The 2015 recipient of the Montgomery Award is *Woodenware and Wooden Toys of Hingham: Bucket Town, Massachusetts, 1635–1945*, by Derin T. Bray, published by the Hingham Historical Commission (MA) (2014). Bray is an art and antiques dealer (Portsmouth, NH).

The Montgomery Award is presented to the scholar(s) whose first major publication in the field of American decorative arts was judged the most outstanding such work published in the

previous year.

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

- The survival and subsequent discovery of any 18th-century cabinet-maker's daybooks or account books is exceedingly rare, so when Widmer and King found **Nathaniel Gould's** two daybooks and one account book at the **Massachusetts Historical Society** in 2006, it opened a new window on the past.

Widmer has been studying northeastern Massachusetts furniture for years. With an engineer's meticulous mind, he was the perfect person to take the interpretation of these remarkable survivals to a high level of understanding not only illuminating the maker, but also the specific forms of furniture, the clients, the places they inhabited, and the exported pieces that were sent to far-reaching ports as venture cargo.

Widmer's detailed analysis of these documents, with the notable team of experts who contributed supporting essays, has given collectors, curators and scholars a much broader and comprehensive understanding of both the cabinetmaking profession in 18th-century Salem and the entire context that supported it.

Perhaps the most valuable and lasting contribution of this publication is found in the Client List and five Appendices. Gould's patrons, drawn from all economic levels and professions, are noted with life dates, places of residence and occupations. In finely detailed Appendix tables, Widmer and King list (with additional information) Objects by Form, Journeymen and Apprentices, Orders for Export, Orders associated with Weddings, and Orders associated with Children and Childbirth. Such a comprehensive synthesis looks holistically at not only a craftsman, but also the entire context of his work and society.

**Glenn Adamson, Daniel Finamore, Dean Thomas Lahikainen and Elisabeth Garrett Widmer** contributed essays.

- Totally fascinating and brilliantly researched, written (including the wonderfully detailed endnotes) and



The 2015 DAS Montgomery Prize-winning book (left) and authors (below) Joyce King (left) and Kemble Widmer (right).



produced, Bray's publication illuminates a craft that pervaded and supported Hingham for well over two centuries. It also elevates the making of important utilitarian objects – necessities from the very first years of settlement to the mid-20th century – to a more respected and fully understood craft.

The coopers and eventually wood-toy makers of this early town quickly focused on their surrounding natural resources and a specific type of small wooden product that led to their leadership and economic survival in pre- and especially post-revolutionary Massachusetts.

Key to this study, and the impetus for it, is the surviving physical evidence of one of the most important family of makers – the **Herseys** – whose shop, tools, products and numerous pieces of written documentation have been preserved through the insightfulness of generations of descendants. Bray has combed the country for documented objects made by a wide number of Hingham's more than 400 coopers and 70 toymakers through the centuries, from buckets and boxes, to churns, canteens and a "Dumb Betty" – one of the earliest types of washing machines.

Who would have thought that objects so mundane and thoroughly useful and used could be so interesting? Set within the context of the community, country and the centuries, this publication provides a most engaging picture of people and place.

The Montgomery Award was established at the 1979 DAS annual meeting and first awarded in 1980 for a publication appearing in 1979.

According to the DAS newsletter at the time: "Early in his career, **Charles F. Montgomery** recognized the importance of studying American artifacts to understand better our national heritage. With this vision, he dedicated his career to building the institutions and programs for research and interpretation of American decorative arts, and he fostered the training of teachers and curators in the field. Thus, it was appropriate to designate this award for an author's first major contribution to scholarship in American decorative arts."

The Montgomery Prize came later and was first awarded for works published in 1982.

Montgomery (1910–1978) was an inspirational teacher, creative curator and innovative teacher. A 1932 graduate of Harvard College, Montgomery served on the staff of the **Winterthur Museum** during the 1950s and 1960s, and director from 1954–1961. From 1970–1978, he was curator of the Garvan and Related Collections of American Art at the **Yale University Art Gallery** and professor of the history of art at Yale University. His publications include *American Furniture: The Federal Period* (1966), *A History of American Pewter* (1973), and contributions to *American Art, 1750–1800: Towards Independence* (1976).

# DAS enjoys a Windy City weekend

By Susan P. Schoelwer, Robert H. Smith Senior Curator, George Washington's Mount Vernon (VA)

The Emerald Isle beckoned ... and the DAS came. Not to Dublin or Waterford or the Lakes of Killarney, but to the shores of Lake Michigan, where the **Art Institute of Chicago** (IL) had mounted the largest-ever exhibition devoted to the arts of 18th-century Ireland. Over the course of a stimulating three-day weekend in late March, 13 enthusiastic DAS participants attended the exhibition and its companion symposium, toured the recently opened **Richard H. Driehaus Museum**, and visited two private collections.

The weekend began with a private tour of the landmark exhibition, ***Ireland: Crossroads of Design, 1690–1840***, led by **Christopher Monkhouse**, Eloise W. Martin Chair and Curator of European Decorative Arts, and **Leslie Fitzpatrick**, assistant research curator and exhibition coordinator. With more than 300 objects gathered from 85 individual collectors and institutions, ***Ireland*** represents a groundbreaking effort.

Monkhouse expertly introduced us to a splendid array of paintings, prints, miniatures, drawings, furniture, silver, ceramics, glass, textiles and more. Giant murals of **Russborough House** and grounds in County Wicklow, one of Ireland's great Palladian creations, flanked our approach to the exhibition, echoing the picturesque vistas of 18th-century landscape design.

The exhibition celebrates a period known elsewhere as the "long 18th century," and in Irish history as the "Protestant Ascendancy," and is bracketed by two decisive events – the final defeat of the Catholic King James II in the Battle of the Boyne in 1690 and the cataclysmic potato famine of the 1840s. Intent upon subduing and civilizing the native Catholics, the British crown awarded Irish demesnes to English Protestants. The townhouses and country estates of the new overlords required the skills of architects, builders, stuccodores, landscape designers, cabinetmakers, painters, printmakers, weavers, upholsterers, metalsmiths and countless others.



Dublin flourished and became the second city in the British empire, a magnet for artists and artisans from England and the Continent. Their works made "colonial Ireland," in the words of the catalog's introduction, "a place of artistic fusion, occasional brilliance, and, perhaps surprisingly, cosmopolitan sophistication."

Three iconic objects in the opening gallery not only embodied the range and esthetic accomplishment of the arts in Ireland, but also signaled the political and religious divisions and the social and cultural politics that underlay (and arguably fueled) artistic production. A 10-foot wide, 11,000-year-old skull and antlers from an extinct Giant Irish Elk exemplified a traditional fixture of Irish country houses, intended to evoke ancestral roots, especially appealing to English families newly settled on Irish estates (from the **American College of Surgeons, Chicago**).

A massive silver covered cup displaying the equestrian figure of England's King George II was created in the early 1760s for Irish Lord Chancellor John Bowes (a forceful proponent of anti-Catholic Penal Laws) by melting down Bowes's Great Seal (**Philadelphia Museum of Art**). A shamrock-ornamented portable harp – the exhibition's evocative signature image – represented the early 19th-century revival of Gaelic music (**O'Brien Collection**).

In the best tradition of a curator's tour, Monkhouse offered glimpses of the making of the exhibition; the quest

for objects; and the discoveries of unknown, lost or misidentified Irish art and artifacts. The inclusion of 18 portrait mezzotints by **Thomas Frye** (1760–1762), in pressed-paper frames, represented a unique en suite survival (**John Richardson** collection) that paid tribute to **Desmond Fitzgerald**, 29th Knight of Glin (1937–2011) and long-time president of the **Irish Georgian Society**; his call for an exhibition that would "waken up the world to [the] staggering array" of Irish art provided the original impetus for the exhibition.

Surprisingly, virtually all of the items on display were drawn from North American owners, rather than from collections in Ireland. Like so many of the Irish people, the objects had emigrated over the course of the country's long "troubles," beginning in 1840, and many had lost their identities. A humble wooden crucifix, made for sale to pilgrims by County Donegal cottagers, had been handed down as an Iroquois wood carving (**Snite Museum of Art, University of Notre Dame**).

Some re-discoveries were as close at hand as the Art Institute's own storerooms; for example, a massive, veneered walnut blockfront desk and bookcase that had entered the collection in 1957. Originally attributed to England, ca. 1710, its "quirkiness" soon prompted suggestions of an Irish origin. Discovery of an inscribed date (1732) and signature by **John Kirkhoffer** led the Knight of Glin and Irish furniture scholar **James Peill** to cite the desk as the earliest known signed and dated piece of Irish furniture, and the touchstone for a related group. Kirkhoffer's status as an émigré German cabinetmaker made it also a talisman of Ireland's vibrant history as a "crossroads of art and design."

The Ireland symposium, co-sponsored by the **Irish Georgian Society**, opened late Friday afternoon with a keynote address by **Stella Tillyard**, author of *Aristocrats: Caroline, Emily, Louisa, and Sarah Lennox*. She focused on two spaces created at **Carlton House**, outside Dublin, by **Emily Lennox Kildare**, Duchess of Leinster (1731–

1814) – the “India Paper” room and the Shell Cottage – as prime examples of *Collecting the World: How Global Art Came to Ireland*.

Saturday’s schedule included presentations on Irish furniture by Peill, curator at **Goodwood House** (West Sussex); Irish silver, by **Alison FitzGerald**, of the National University of Ireland (Maynooth); Irish ceramics and glass, by **Peter Francis**, author of *Irish Delftware*; and other topics.

Of particular interest to DAS Americanists was Francis’s controversial challenge to long-standing attributions of late 18th–early 19th century deep-cut glass to Ireland; such precision cutting, he argued, required power-driven equipment that was not available in the Emerald Isle until 1818. Actor **Julian Sands** brought the day’s discussions to a celebrity finish, recounting his personal experiences as a collector of Irish silver.

The late-morning start to the Saturday sessions afforded an opportunity to enjoy a private tour – necessarily too brief – of one the newest additions to the Chicago museum scene. Located just five blocks from Chicago’s historic Water Tower on North Michigan Avenue, the Richard H. Driehaus Museum opened to the public in 2008. Executive director **Lise Dube-Scherr** summarized the building’s history, from its construction as the palatial residence of Chicago banker and distiller Samuel Mayo Nickerson, designed by Chicago architects **Edward J. Burling** and **Francis M. Whitehouse**, with interiors by **William August Fiedler**, **George A. Schastey & Co.**, and **R. W. Bates & Co.**

When completed in 1883, it was the largest dwelling in the city, outstripping the mansions of better-known magnates such as George Pullman and Cyrus McCormick. From 1919 until 2003, it served as the national headquarters of the American College of Surgeons. It was then purchased by Chicago financier, philanthropist and collector **Richard H. Driehaus**, who had first seen it on a visit to examine an Abraham Lincoln bust at **R.H. Love Galleries**, then located in the mansion. He

was accompanied by **Reuben “Buzz” Harper**, a Natchez, MS, antiques dealer and interior designer, who advised him: “Don’t buy the bust. Buy the building!”

An award-winning five-year restoration stabilized the structure and painstakingly restored surviving original features: the three-story-high main hall’s onyx, alabaster and 17 different marbles (which prompted the house to be known as the marble house); the novel **Lincrusta-Walton** wall covering in the dining room, patented in 1877 to imitate pressed plaster relief, tooled leather and carved wood; the **Low Art Tile Company** ceramic tiles on the reception room walls; the Aesthetic style built-ins in the second-floor bedrooms; the stained glass dome installed in the art gallery in 1900–1901 by the mansion’s second owner, **Lucius Fisher**.

A handful of original Nickerson furnishings have returned to the mansion: maple neo-Empire armchairs designed by Schastey, with crowned sphinxes adorning the arms; a dining table and ebonized library table from **Herter Brothers**; Japanese Meiji-period bronze vessels.

However, the Driehaus Museum defines itself not as a historic house per se, but as a decorative arts museum housed in an Aesthetic/Gilded Age mansion. The first-floor rooms serve as sympathetic settings for the museum founder’s extensive collection of late 19th- and early 20th-century fine and decorative arts: **Tiffany** glass, lamps and a tripod-base silver punchbowl (displayed at the **World’s Columbian Exposition of 1893**); **Émile Gallé** glass; **Sèvres** vases; pre-Raphaelite paintings.

The second-floor galleries show-

cased a temporary exhibition, **Maker & Muse: Women and Early 20th-Century Art Jewelry**, with more than 250 pieces created between 1880 and 1920.

Accompanied by both a free exhibition guide and a beautiful catalog (which the museum generously presented to each DAS visitor), with essays by **Sharon S. Darling**, **Jeannine Falino** and others, the display remains on view until **January 3, 2016**. **Maker & Muse** presents dazzling examples from five different constellations of international art jewelry: British Arts and Crafts, French Art Nouveau, German and Austrian Jugendstil, American Arts and Crafts in Chicago, and of course, New York’s **Tiffany Studios**.

The Chicago section, in particular, featured works designed and/or fabricated by women inspired by the Arts and Crafts call for hand craftsmanship, including **Madeline Yale Wynne** and the **Kalo Shop**. Heading my personal wish list were a horn and moonstone tiara with corn design, ca. 1900, by **Frederick James Partridge** for **Liberty & Co., London**; a **Lalique** enamel and freshwater pearl sylvan brooch, ca. 1900 (both from the Driehaus Collection); and a spider-web necklace by **Charles Boutet de Monvel**, also ca. 1900 (from a private collection).

Two private collections concluded our weekend. Saturday afternoon found us marveling at the diverse treasures assembled in a Lakeview townhouse. The following morning, we gathered at a late 19th-century mansion on Astor Street, in the heart of Chicago’s Gold Coast. The absent owners generously left word with their staff to allow us to explore, and we enjoyed sharing insights and opinions on a variety of objects, especially 18th-century furniture from Philadelphia and New England; English samplers; and images by **William Trost Richards** and **Edward Hopper**.

Although the weekend sped by all too quickly, we parted company in good spirits, with gratitude to all of our hosts and to the superb organization and arrangements made on our behalf by **Nicholas Vincent** and **Meg Caldwell** of the DAS.



# Book review

## Book reveals fascinating aspects of Victorian life through items preserved under glass domes

*Under Glass: A Victorian Obsession*, John Whitenight. Schiffer Publishing, 2013. ISBN: 13: 9780764344077. 628 color and 23 black-and-white photos, index, 288 pages. Hardcover, \$89.99.

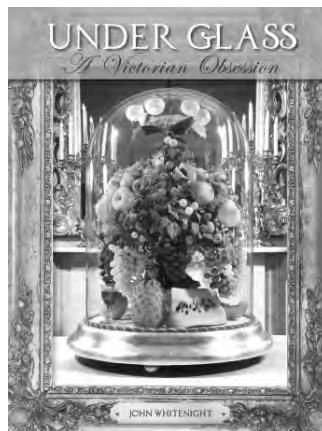
Reviewed by Eliza de Sola Mendes, Independent Decorative Arts Scholar

The idea of controlling one's world "under a dome" was recently the subject of an American television fiction drama series, "Under the Dome," based on a Stephen King novel of the same name. Fascination with what is under a "dome" is not new, but the Victorians took it to a most extravagant and extraordinary level.

*Under Glass: A Victorian Obsession*, by **John Whiteknight**, focuses on the Victorians' love of capturing the world under a dome, primarily during the period 1837–1901. With preservation not just an obsession for dust-free solutions before the "Dust Buster," in a world that was filled with poetry, romantic notions and emerging scientific fields of inquiry, the glass dome – what the Victorians called a "shade" – make sense. It was also a world filled with death – quite often, tragic early deaths of beloved sweethearts and children – that fueled this wish for preservation.

What else contributed to this new popularity? Victorians had a strong desire for a detailed documentation of a newly perceived cultural order to their world that included science, literature, art and the home. In that home, the wish to decorate (to our 21st-century eye, perhaps to *over-decorate*), as well as their desire to have actual conversation areas in rooms that did not yet hold a radio, television set or computer for interaction or lack thereof, also were factors.

Noticeably, too, rooms were filled to the brim, seemingly bursting with the enthusiasms of their owners, with items to converse about, to linger over with their owners' guests, and to show one's wealth and status. Peering at a "dessert dome" from 1865 with an assortment of life-like wax sweets, one



can almost feel the hushed parlors, plush carpets and polite silence, with only the sound of a stirred porcelain teacup before the next burst of conversation.

What is it about a dome that creates fascination? Items displayed under a dome are made even more desirable simply because you may not touch, but only see. Imagine putting the most ordinary object under glass. Recently, before it closed, the **Whitney** (New York, NY) held a **Jeff Koons** retrospective that included the work "Three Ball Total Equilibrium Tank" (1985), which showed three basketballs in a fish tank, suspended between the glass walls for all to ponder from various sides. Was there not something Victorian in this seeming modernity and novelty? Trapped basketballs gazed at with awe and fascination?

*Under Glass: A Victorian Obsession* is filled to the brim with rare and unusual delights for the eye, with images conjuring up the height of a Victorian decorative mania. It is quite a certainty that the eye of the 21st century will look at these objects with a certain curiosity, too, although in quite a different form than the 19th century would have. Victorian whimsies, we can agree,

but to go farther and unravel their mysterious quality, we, in our time, desire real explanations of these sealed time capsules.

That is where this unusual volume comes in, with both a plethora of rare and amazing examples and much-needed information to help us try to understand these curious objects as the Victorians might have. Why fruit or the figure of a queen under a dome? A smoking monkey?

The Victorians created all of this fantasy for their own amusement, yet they also, by doing so under glass, preserved these objects for future generations, preserving the history of their time much as the ancient Egyptians unwittingly left us their world preserved underground, not expecting their civilization to be discovered centuries later, as objects were there for the afterlife of the dead to take with them.

The book begins with an excellent foreword by **Timothy Rub**, George Widener Director and chief executive officer of the **Philadelphia Museum of Art** (PA), in which he talks about the Victorians having "favored a sumptuous array of materials and decorative elements fashioned into a carefully orchestrated visual ensemble" and that the domes present objects that are "part nature, part artifice."

As for the author, John Whitenight, the book says that, for many years, he was a collector of Victoriana, but that "one fateful day in 1973 friends gave him a small glass dome containing three canaries." This gift sealed his fate as a collector and he now has more than "175 domed displays ranging in height from four inches to some over a meter." His enthusiasm as a collector led him at one point to undertake a 200-mile journey by car to bid on and



# Events

## *Interwoven Georgia: Three Centuries of Textile Traditions*

MESDA Textile Seminar  
Georgia Museum of Art  
Athens, GA

<http://www.georgiamuseum.org>  
January 14–16, 2016

The 2016 **Textile Symposium**, held in conjunction with the exhibition *Georgia's Girlhood Embroideries: 'Crowned with Glory and Immortality,'* celebrates more than 250 years of Georgia's textile heritage, from 18th-century silk production to bed furnishings, the contributions of African Americans to textile production, and chenille fashions of the 20th century. \$345; \$325 for Friends of MESDA/ (Old Salem or the museum) Register at <http://bit.ly/mesda-textiles>.

## *Working Wood in the 18th Century: The Pursuit of Happiness: Furniture for Leisure and Entertainment*

Annual Symposium  
Colonial Williamsburg  
Williamsburg, VA

<http://www.history.org>  
January 17–20 and 21–24, 2016

As work and other obligations allowed, 18th-century Americans sought leisure in endeavors both high and low. Whether social in nature — entertainments like dance, sport, drinking, and gambling — or private — engaging intellectual curiosities or seeking rest; these activities were central to the overlapping cultures of early America. For those who could afford it, these pursuits often led to the shops where woodworking artisans crafted the material culture of such pastimes. This 2016 symposium focuses on objects born of this interaction.

Card tables were among the more conspicuous examples of leisure furniture. Featured guest and cabinetmaker **Alfred Sharp** demonstrated the work involved in a finely carved example from Philadelphia, with the original table, part of **Colonial Williamsburg's** collection, on stage beside him.

This year's event features two major forms for the first time: an upholstered easy chair attributed to the Williamsburg shop of **Anthony Hay**, reproduced by cabinet shop supervisor **Kaare Loftheim** with upholstery conservator **Leroy Graves**; and a

free-standing architectural structure, a gazebo, fabricated by joiner **Ted Boscana**.

Harpisichord maker **Edward Wright** explores aspects of colonial musical life by demonstrating the materials and techniques used in the manufacture of a spinet. Cabinetmaker Bill Pavlak builds an adjustable music stand with tripod base. Cooper **Jonathan Hallman** constructs a coopered mahogany wine cooler that contrasts with the approach to the same form demonstrated by cabinetmaker **Brian Weldy**.

Several curatorial presentations round out the offerings: a glimpse into the anatomy of an 18th-century billiard table, a look at wooden toys from the collection with curator **Jan Gilliam**, and a study of gentlemen's tools with independent scholar **Jane Rees**. Furniture curator **Tara Chicirida** provides an illustrated overview of the various pastimes and leisure activities that were popular in Colonial America along with the types of objects used in their pursuit.

All presenters focus on period tools and methods while close-up

pick up a rare specimen because he dared not trust the shipping services.

The subject matter of the book ranges from flowers to birds, cakes and cookies, fruit, tea, animals, religion, weddings, aging, patriotism, and death. It also emphasizes the skills exhibited and the great variety of materials used in preserving these items under glass. Most of the pieces discussed are from the UK and USA, as these seem to be the countries where the domes generated the greatest interest.

The book is divided into 12 chapters focusing mainly on the materials used, starting with wax, shell work, hair work, nature, and feathers, and going to the subject of death, then wool, glass, paper muslin, silk, bead and seed work, automata, esoterica, and new artists.

Completing his itinerary for your journey to the world of Victorian domes, Whitenight concludes with a

brief chapter showing how the idea of the Victorian dome appears to have been reinvented by modern skilled artisans. The book mentions at the end the works by paper artist **Justine Smith**; hair fiber, textile and installation artist **Jenine Shereos**; seashell artist **Sandi Blanda**; and others.

When you consider adding this volume to your decorative arts library, it should be noted that the book is illustrated with rare examples from many collections, including **Winterthur, the Strong Museum, Brooklyn Museum of Art, Metropolitan Museum of Art, Wisconsin Historical Society, Victoria & Albert Museum**; several auction houses; and many never-before-seen domes from private collections, including the author's.

*Under the Dome: A Victorian Obsession* also includes an extensive bibliography. References to taxidermy, crafts

and skills, architecture, glass, china, dolls, automata, paper arts, bird collectors, shell art, and the study of Victoriana are all to be found. It is noteworthy that there apparently is not a single additional title on the subject, making this book all the more rare. Its singularity in subject matter and its comprehensive presentation establishes the subject with a real panache, as well as creating a volume for the serious study of the subject for generations to come.

This book is about double the size of many Schiffer volumes – a thorough examination of a fascinating subject.

*Eliza de Sola Mendes is an independent decorative arts scholar and published author who has worked in museums in the U.S. and abroad as a curator and registrar, as well as in auction houses. She has worked in several areas and her specialty is in antique dolls' houses, miniatures and toys.*

video monitoring show these processes and objects in great detail.

A tool swap again occurs before the conference banquet as well as tours of our modern conservation labs, open to a limited number of guests.

#### ***Creating an American Identity:***

***A Revolution in Decorative Arts, 1776–1826***

***68th Annual Colonial Williamsburg Antiques Forum***

**Colonial Williamsburg Williamsburg, VA**

**<http://www.history.org>  
February 19–23, 2016**

During the half century after the Revolution, American fine and decorative arts were subject to an array of change. With the end of British rule, American merchants were free to trade directly with artisans in China and continental Europe. Advancing production technologies generated new varieties of textiles, ceramics, glass and other media. Westward and southward shifts in America's population blurred the lines of regional taste in furniture, art and architecture.

The 2016 Forum gathers curators, collectors and scholars from across the United States to share recent findings and insights. Scheduled speakers include **Philip Zea**, president of **Historic Deerfield**; **Matthew Thurlow**, **Decorative Arts Trust**; and Louisiana scholar **H. Parrott Bacot**.

In addition to the formal program, Forum guests may register for optional hands-on workshops with the **Colonial Williamsburg** collections and private tours of historic homes in the region that address American decorative arts from Maine to Georgia.

#### ***Folk and Folks: Variations on the Vernacular***

***Eighth Henry D. Green Symposium of the Decorative Arts***

**Georgia Museum of Art Athens, GA**

**<https://georgiamuseum.org>  
February 4, 5 and 6, 2016**

The 2016 offering of this biennial symposium focuses on Georgia pottery, painted chests and inlaid furniture, portrait and naturalist painters, silver, Shenandoah Valley furniture, and the preservation of historic architecture

associated with the African-American community.

The DAS is planning a tour that includes the symposium (see DAS News).

The keynote speaker is **Rob Hicklin** (Charleston, SC), who share stories of "picking in the field" for **Edgefield** pottery in the 1980s.

**Susan Findlen Hood** of **Colonial Williamsburg** (VA) talks about the flower or wedding jug, a rare form of Georgia pottery. **Elizabeth "Betsy" Davison**, independent decorative arts scholar (Reston, VA) and author of *The Furniture of John Shearer, 1790-1820: "A True North Britain" in the Southern Backcountry*, presents on **Johannes Spittler**, a Shenandoah Valley furniture decorator.

**Sumpter Priddy III** (Alexandria, VA) discusses a group of painted Georgia chests and interpret their iconography. **Beth Tobin**, author of *Colonizing Nature: The Tropics in British Arts and Letters 1760–1820* (winner of the Eighth Annual Susanne M. Glasscock Book Prize for best book of interdisciplinary humanities scholarship), reports on her research on colonial naturalist artist **John Abbot**, who worked in Georgia.

**Betsy Davison**, author of *The Furniture of John Shearer, 1790-1820: "A True North Britain" in the Southern Backcountry*, is an independent decorative arts scholar. *The Furniture of John Shearer* compiles Shearer's known 52 pieces for the first time, cataloging in detail the 32 that she was able to examine. The remaining pieces are recorded in the book with old photographs, thanks to MESDA's research files.

Since the book was published in January 2011, Davison has lectured on Shearer's message-laden furniture and new pieces that have turned up since the book's publication. She continues her search for the singular piece that might finally reveal this enigmatic craftsman.

Davison's October 2014 article, "Research Note: Scottish Bedroom Tables from Scotland to the American South," appears in the online *Journal of Early Southern Decorative Arts*. She is now focusing her attention on **Johannes Spittler** (1774–1837), a furniture decorator from eastern Shenandoah (now Page) County, VA.

Davison wrote her master's thesis on Shearer while pursuing graduate studies in the history of decorative arts and design at the **Smithsonian/Parsons The New School of Design** (Washington, DC). Graduating in 2009, she guest-curated the exhibit ***A True North Britain: The Furniture of John Shearer, 1790–1820***, which ran at the **Daughters of American Revolution (DAR) Museum** (Washington, DC), and at the **DeWitt Wallace Decorative Arts Museum** (Colonial Williamsburg, VA).

Tobin is the author of *Colonizing Nature: The Tropics in British Arts and Letters, 1760-1820* (U of Pennsylvania P, 2005), winner of the Eighth Annual Susanne M. Glasscock Book Prize for best book of interdisciplinary humanities scholarship, and *Picturing Imperial Power: Colonial Subjects in Eighteenth-Century British Painting* (Duke UP, 1999), winner of the Best Book on British Art before 1800 award of the Historians of British Art.

She has co-edited a series of books on gender and material culture, including *Women and Things, 1750–1950: Gendered Material Strategies* (Ashgate, 2009); *Women and the Material Culture of Needlework and Textiles, 1750–1950* (Ashgate, 2009); and *Material Women, 1750–1950: Consuming Desires and Collecting Practices* (Ashgate, 2009).

Speakers also discuss inlaid Georgia furniture, silver presented by Theodore Roosevelt to the battleship USS Georgia and the preservation of historical architecture associated with the African-American community.

After the keynote speech, the museum hosts a supper and open galleries featuring two special exhibitions: ***Georgia's Girlhood Embroideries: "Crowned with Glory and Immortality"*** and ***Cherokee Basketry: Woven Culture***.

Registrants who opt for the activity fee are invited to a dinner party on Saturday night featuring local fare and cuisine.

Registration is expected to be close to \$300. Rooms are available at the Georgia Center, where the symposium will be hosted.

***Exotic Woods, Masterful Makers: Tropical Hardwoods and the***

*Luxury Furniture Trade, 1600–1850 (provisional title)*

**Sewell C. Biggs Furniture Forum**  
Winterthur Museum, Garden  
and Library  
Winterthur, DE  
www.winterthur.org  
April 6–9, 2016

Provisional plans for **Winterthur's** 2016 **Sewell C. Biggs Furniture Forum** include examining furniture made in the Americas incorporating mahogany and other tropical hardwoods, and exploring the impact of the transatlantic lumber trade on cabinetmaking, labor and the historic environment.

Amaranth, brazilwood, cedrela, ebony, kingwood, logwood, mahogany, rosewood, sabicu, satinwood, snake-wood and tulipwood are only a few of the hardwood species shipped from the tropical forests of the Americas to ports throughout the western world, starting in the 1590s, for use as dye-stuffs, pharmaceuticals and flavorants, and in shipbuilding, architecture and luxury furniture.

When England's parliament ended import duties on lumber in 1721, merchants rushed to profit from trade in tropical hardwoods, especially mahogany. Cabinetmakers and consumers quickly adopted mahogany, cedrela and similar species as their woods of choice for their most fashionable furniture. At the same time, the unregulated harvest of exotic hardwood species for the furniture and shipbuilding trades depended on the labor of enslaved workers and contributed to changes in tropical forests.

The 2016 **Furniture Forum** focuses on:

- Mahogany and the coinciding revolution in 18th-century furniture design;
- Mahogany furniture made in the major cabinetmaking centers of the Americas, from Boston, Newport and Philadelphia to Nassau, Bahamas; Havana, Cuba; and Mexico City, Mexico;
- Historic trade in mahogany and other tropical furniture hardwoods;
- Historic practices used to harvest, grade, market and machine mahogany lumber and veneers;
- The current status of mahogany and related commercial tropical hardwoods around the world.

**The Georgians in Scotland:  
Architecture, interiors &  
landscape**

**Center for Palladian Studies in  
America**  
Edinburgh, Newliston, etc., Scotland  
June 20–28, 2016

**Gail Bent**, an expert on British architectural history and historical interiors, is the lecturer for this tour that includes Edinburgh's **National Monument**, a reproduction of the Parthenon; **Hopetoun House**, Newliston, the property of the Earl of Hopetoun, begun by Sir **William Bruce** in 1699 and added to by **William Adam** in 1721, featuring **James Cullen** furniture – one of **Robert Adam's** last and smallest country houses; **New Town**, featuring Robert Adam's dome in **Register House**; and a private visit to the **Georgian House**, furnished as a typical New Town home belonging to a wealthy family might have been in 1790–1810, the time of the first owner, John Lamont of Lamont.

Other tour sites include:

- **Arniston**, Mellerstain, a William Adam house still in the Dundas family. Unique in being built by both William Adam and his son Robert, features Adam interiors, classic enfilade of rooms, plasterwork and a Great Gallery.

- **Manderston**, Paxton, built in the late 18th century and completely rebuilt in the early 1900s with Adam Revival interiors. Designed by John Adam in 18th-century Palladian style; houses a collection of **Chippendale** furniture original to the house.

- **Traquair, Burrell Collection**, an almost-untouched 16th- and 17th-century Scottish castle house and one of the "most romantic" houses in the Borders, still lived in by a royal Stuart descendant. The Burrell Collection, amassed by shipowner Sir **William Burrell**, focuses on late medieval and early Renaissance Europe.

- **Ardgowan**, 1790s mansion designed by a follower of Robert Adam.

- **Culzean Castle**, Dumfries, a Robert Adam creation with an oval stair hall, round drawing room, unspoilt interiors, unique set of Chippendale furniture.

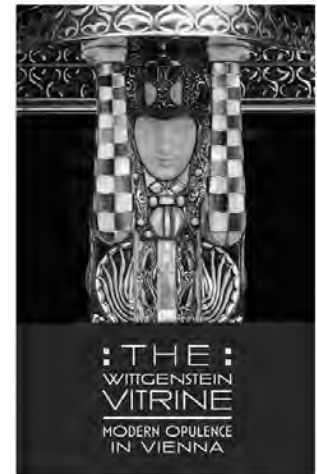
- **Holmwood House**, Glasgow, designed by **Alexander "Greek" Thomson** and built in 1857–1858 for James Couper, a local businessman.

For details, go to [www.martinrandall.com](http://www.martinrandall.com), send a message to [info@martinrandall.co.uk](mailto:info@martinrandall.co.uk) or call (from the USA) 800-988-6168.

## Books

- *The Wittgenstein Vitrine: Modern Opulence in Vienna*, by **Kevin W. Tucker**, former Margot B. Perot Senior Curator of Decorative Arts and Design, **Dallas Museum of Art**; contributions by **Fran Baas** and **Elisabeth Schmuttmeier**. February 2016. 88 pp., 90 color + 15 b/w illus. ISBN: 9780300214574; paper over board: \$30.

Tucker weaves a portrait of the Wittgenstein Vitrine, a monumental silver and gemstone-encrusted cabinet produced by Austria's **Wiener Werkstätte**, examining its stylistic origins and context, the **Wittgenstein** family, and Vienna during its apogee of artistic ferment.



- *Early Seating Upholstery: Reading the Evidence*, by **Leroy Graves**, features authoritative "nonintrusive upholstery conservation" methods developed by the author in his 48 years at **Colonial Williamsburg** (VA) to protect padded antiques without doing damage to frames.

The Graves approach involves making rigid, yet lightweight, removable components and coverings from copper, plastic foam, plexiglass, nylon netting and Velcro. The book also analyzes historic techniques and sometimes-surprising materials used for making cushioning elements, such as willow tree oils, Spanish moss, wools, recycled grain sacks and more.

# Acquisitions

• The **Museum of Lacquer Art** (Münster, Germany) has acquired a Dutch experiment with lacquered metal from the early 1600s.

• The **Leeds Art Foundation** (Philadelphia, PA) has acquired two rare works by **Gustav Stickley** in Los Angeles.

One is a chair that is a rare model joining Stickley's early detailing with modernist inlaid decoration of a form not known on any other piece by Stickley. Related models by Stickley with standard inlaid ornament are in the collection of the **Dallas Museum of Art** (TX) and **Los Angeles County Museum of Art** (LACMA; CA).

The other is a settle that is a very rare form with complex inlays of oak, fruit woods, copper and pewter. The

design in the central medallions is a scene with a path winding back into tree-lined rolling hills. This form is also retained in the permanent collection of LACMA.

Both objects are in a well-preserved state with original condition throughout. The works join six other works of inlaid furniture by Stickley in the Leeds collection.

"The panel (on the settle) is the only one of that form of inlaid decoration I have ever seen," said **Joseph Cunningham**, curatorial director of the foundation and a past DAS award recipient. "The settee has some California provenance back to the 1960s, but before that, we do not know how it got there; certainly, Stickley had distribution in California."



Chair (right), copper, pewter-inlaid oak and mahogany chair, Harvey Ellis and/or Lamont A. Warner for Gustav Stickley, ca. 1903.

Settle (below), inlaid oak, Harvey Ellis and/or LaMont A. Warner for Gustav, Stickley, ca. 1903.



# News

• The **Baltimore Museum of Art** (BMA; MD) concludes its multi-year renovation with the opening of the Center for People & Art. The new area offers an interactive experience that includes a thematic exhibition, *Imagining Home* (see Exhibitions), and a variety of programs and partnerships with Baltimore artists and neighborhoods.

The \$4.5 million, 5,500-square-foot center includes a gallery that draws together works from across the collection around a theme.

• The **Cooper-Hewitt National Design Museum** (New York, NY) has a new name – **Cooper-Hewitt, Smithsonian Design Museum** – as part of its rebranding campaign and a major renovation of its Beaux Arts-era Carnegie mansion. Almost the entire building has seen changes, with most of it now used as gallery space.

Changes include turning the third floor, previously a research library that was not accessible to the public, into a 6,000-square-foot gallery for exhibitions. A second-floor “immersion room” lets visitors choose from 500 of the museum’s collection of 10,000 wallcovering items for projection in the space – or design their own. An electronic pen system lets visitors tap wall labels for information that can be downloaded to study later, with the system remembering what was chosen for future visits.

When the Cooper-Hewitt reopens at the end of this year, it will have 60 percent more space for both temporary or visiting exhibitions and shows from the collections. The museum reopens in December with a **Tiffany** exhibition (see Exhibitions).

Design firms involved in the various aspects of the project include **Cluckman Mayner Architects, Beyer Blinder Belle, Hood Design, Diller Scofidio & Renfro, Local Projects, and Pentagram.**

• The **Museum of Fine Arts** (MFA; Boston, MA) has opened the **Michael C. Ruetters Gallery for Ancient Coins**, named for Ruetters, who made creation of this installation possible and



Waln Family seat, gessoed, painted and gilded tulipwood and maple, gilded metal mounts, silk upholstery. Designed by Benjamin Henry Latrobe, decorated by George Bridport, ca. 1808. Purchased with gift (by exchange) of Mrs. Alex Simpson, Jr. and A. Carson Simpson, and funds contributed by Mr. and Mrs. Robert L. Raley and various donors, 1986.

has given 14 rare Roman gold coins to the MFA.

Drawing from the museum’s collection of approximately 7,500 ancient coins, the thematic and chronological displays emphasize ancient coins as works of art on a miniature scale, while also exploring the cultural and political history they embody. Sculpture, vases and other works of art are on view alongside coins.

Visitors can “create” their own coins in a touchscreen activity. A free iPad application lets visitors zoom and pan through a multitude of coins and flip them over for detailed views.

• The **Museum of Contemporary Canadian Art** (MOCCA; Toronto, Ont.) will move into a new home at the end of 2016. Plans are to stage some “itinerant programming” while preparing the new space for use. The museum’s new space will total 25,000 square feet.

• The **Mingei Art Museum** (San Diego, CA) has a new Doll and Toy Gallery that suggests a stroll past a series of shop windows. The toys on display represent a wide range of cultures from around the globe.

• The **Philadelphia Museum of Art** (PA) is reassembling, restoring and examining a set of gilded parlor furniture, including side chairs and couches, designed by **Benjamin Henry Latrobe** (American, born in England;

1764–1820) and painted by **George Bridport** (American, born in England; 1783–1819) ca. 1808 for merchant **William Waln** and his wife, **Mary Willcocks Waln.**

The shades of gilding and marbling have been restored; seats have been reupholstered in gold silk with fringe and tassels in red and gold; and replacement textiles were based in part on original thread found inside the frames.

The suite of furniture will be featured in a 2016 exhibition, *Classical Splendor: Painted Furniture for a Grand Philadelphia House.*

• The **Staten Island Museum** (NY) has moved to a larger space at the Snug Harbor Cultural Center & Botanical Garden, a landmarked 18th-century structure. The new location gives the museum more than 10,000 square feet more space. Among the decorative arts works on display are tapestries and Japanese needlework.

• **Timexpo: The Timex Group Museum** (Waterbury, CT) closed in September after 14 years of featuring the history of Timex and its clocks and watches, including pieces going back to the 1850s.

Objects will be transferred to company headquarters (Middlebury, CT) and the Waterbury City Hall, **Mattatuck Museum** (Waterbury, CT),

**Smithsonian Institution** (Washington, DC), and **National Watch & Clock Museum** (Columbia, PA).

At the Mattatuck Museum, a corner gallery will be dedicated to Timexpo antiques.



Barbershop clock, designed with backward numbers so time can be read in shop mirror.

- The **Renwick Gallery** (Washington, DC), home to the **Smithsonian American Art Museum's** craft and decorative arts program, has opened to the public after a comprehensive two-year renovation with a refreshed interior esthetic, restored and newly visible historic features and infrastructural upgrades that preserve the unique historic character of the National Historic Landmark building while updating it for the 21st century.

The opening exhibition, **WONDER**, features site-specific, gallery-sized installations by nine contemporary artists (see Exhibitions).

This is the third time that the Renwick building has opened as an art museum in three centuries. The reopening is accompanied by a series of public programs, a catalog for **WONDER**, and two new books: *American Louvre: A History of the Renwick Gallery Building* by architectural historian **Charles J. Robertson** and *Craft for a Modern World: The Renwick Gallery Collection*, by **Nora Atkinson**, Lloyd Herman Curator of Craft at the Renwick. All are published by the Smithsonian American Art Museum with **D Giles Ltd.**

- The **Museum of Fine Arts, Houston** (TX) has broken ground for the Faye S. Sarofim Campus and the new **Glassell School of Art**, which will include the Glassell School and the

Nancy and Rich Kinder Building for modern and contemporary art, both designed by **Steven Holl Architects**, and the **Sarah Campbell Blaffer Foundation Center for Conservation**, designed by **Lake|Flato Architects**.

- The **Toledo Museum of Art** (OH) has closed the galleries of its decorative arts bays to study and clean components of space such as the Swiss Room and give the collections a facelift and update. The goal of the project is to restore and reinstall the boudoir with all of its existing pieces, while eliminating additions from the 1960s.

- Several museums are improving the accuracy and stability of furnishings for historical bedchambers, including the **Woodlawn Museum, Gardens and Park** (Ellsworth, ME), which has been stabilizing curtains from the 1820s around a mahogany bed owned by Colonel John Black, a real estate and timber baron. Original materials are cotton with silk tassels.

At **Strawberry Hill** (London, England), home of the author Horace Walpole's family, staff are reproducing a 1720s oak bed that will now be draped in floral chintz in the family coats of arms with a lining of blue silk. Volunteers are tying 32,000 knots for the fringe. Crushed cochineal insects have been used for the traditional red dyes for the flocked wallpaper in the bedroom.

The **Betsy Ross House** museum (Philadelphia, PA) has been reproducing curtains and other linen bedding. Instead of the horsehair padding of the original days, the museum is using modern foam peanuts for mattress layers.

- An extension to the **Tate Modern** (London, England) will open next year. It will be a 10-story building designed by **Herzog & de Meuron** and increases the size of the museum by 60 percent.

- The **Vancouver Art Gallery** (British Columbia) has unveiled **Herzog & de Meuron's** design for a new museum building downtown of 310,000 square feet with more than 85,000 square feet of exhibition space, along with a new education center, 350-seat auditorium, workshops and a resource center for research, library services and archives.

- In another step toward present-

ing interiors in their complete pre-Civil War state, an original bureau made for the Red bedroom of the **Victoria Mansion** (Portland, ME) in 1860 and attributed to the cabinet shop of **Gustave Herter** has returned after more than 75 years. **J. R. Libby's** son **Ralph** and Ralph's wife **Hattie** took the bureau to their home in Portland in the late 1920s. It left the family after Hattie Libby died in 1976. The mansion was able to reacquire the piece through an anonymous donor.

The bureau is made of grained rosewood with leafy carving that matches a bed still missing from the mansion. Details recall a bureau in the Green bedroom. The rosewood must be cleaned and some missing moldings must be restored.

- All of the galleries in the **Wadsworth Museum** (Hartford, CT) are now open at once for the first time in 50 years as a result of an overhaul funded primarily by the state. Features include new roofs; a restored, reassembled and reinstalled laylight in the Beaux-Arts Morgan Memorial Building; and about 27 percent more exhibition space.

The \$33 million project has renewed the museum's historic structures and added 17 new galleries – nearly 16,000 square feet of exhibition space. The grand finale of the project will be the public unveiling and centennial celebration of the Morgan Building, which was built by financier **J. Pierpont Morgan** in honor of his father Junius, and houses the first complete reinstallation of the European Art Collection in over 20 years, showcasing more than 1,000 works of European painting, sculpture and decorative arts.

---

## DAS newsletter coordinator recognized by literary center

- DAS newsletter coordinator **Ruth E. Thaler-Carter** is a 2015 Writers & Books (Rochester, NY) Big Pencil Award recipient for being a “teacher of adults who has inspired the creation and appreciation of literature” and someone who has “contributed significantly in the advancement, creation, and understanding of literature in the Rochester (NY) community.”

# People

## Positions and appointments

• Curator **Margaret K. Hofer** has been promoted to the role of vice president and director of the museum division at the **New-York Historical Society** (NYHS; New York, NY). She has contributed to or overseen the society's decorative arts collections and exhibitions for over two decades, including spearheading the 2007 exhibition and publication *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*.



Since joining the society in 1993, Hofer has organized more than 15 exhibitions, most recently *Making It Modern: The Folk Art Collection of Elie and Viola Nadelman*.

Hofer is the author of five exhibition catalogs: *Making It Modern: The Folk Art Collection of Elie and Viola Nadelman* (2015, with **Roberta J.M. Olson**); *Stories in Sterling: Four Centuries of Silver in New York* (2011); *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls* (2007, with **Martin Eidelberg** and **Nina Gray**); *The Games We Played: The Golden Age of Board and Table Games* (2003); and *Seat of Empire* (2002, also with Olson). She has contributed to numerous journals and magazines, including *The Magazine Antiques* and *Antiques & Fine Art*, and regularly lectures at conferences and museums across the country.

Hofer received her BA from Yale University and MA from the University of Delaware's **Winterthur Program in Early American Culture**. She has taught at New York University and consulted for other cultural institutions.

• **Hou Hanru**, artistic director of **Maxxi** (Rome, Italy), joins the **Guggenheim Museum** (New York, NY) as a consulting curator, and **Xiaoyu Weng** joins the museum as an associate curator. They will work together on two exhibitions scheduled for late in 2016 being planned for the **Robert H.N. Ho Family Foundation Chinese Art Initiative**.

• **Mark Hudson** has been named as executive director of **Tudor Place Historic House and Garden** (Washington, DC), succeeding **Leslie Buhler**, who has retired after serving as executive director for the past 15 years, including establishing the museum, which opened to the public in 1988.



Hudson has directed the **Vermont Historical Society** (Barre) since 2009. He directed the **Historical Society of Frederick County** (MD) from 1998–2009. During his term there, the society secured accreditation from the **American Association of Museums** (in 2003) and received the 2005 **Small Museum Association's** Hunter-Burley Award for advancing public access and professional growth in an individual institution. Earlier in his career, he was

curator of the **Boone County Historical Society** (MO).

Hudson served six times as a **Museums for America** field reviewer for the **Institute for Museum and Library Services** and on the board of the **Maryland Association of History Museums** (1999–2005).

• **Harold Koda**, who has been curator in charge of the **Costume Institute** at the **Metropolitan Museum of Art** (New York, NY) since 2000, retires in January 2016. **Andrew Bolton**, currently a curator in the department, will become curator in charge.



Koda oversaw the transfer of the **Brooklyn Museum Costume Collection** to the Met, and the two-year renovation and reopening of its space as the **Anna Wintour Costume Center** in 2014.

In working previously at the Met as associate curator, Koda was involved with 12 exhibitions. Since rejoining the Met in 2000, his exhibitions have included *Goddess* (2003), *Dangerous Liaisons* (2004), *Poiret: King of Fashion* (2007), *Schiaparelli and Prada: Impossible Conversations* (2012), *Charles James: Beyond Fashion* (2014), and *Jacqueline de Ribes: The Art of Style* (see Exhibitions).

Koda has co-authored 20 books, including 12 catalogs for Met exhibitions. He lectures widely and contributes scholarly articles to many publications.

Before rejoining the Met, Koda

served as co-curator of *Giorgio Armani* (2000) at the **Solomon R. Guggenheim Museum** (New York, NY). From 1979 to 1992, he worked at the **Edward C. Blum Design Laboratory** of the **Fashion Institute of Technology** as associate curator, curator in the costume collection and then as director. Earlier, he was an exhibition assistant to the Costume Institute's special consultant, **Diana Vreeland**, working on Met exhibitions including *The Glory of Russian Costume* (1976) and *Vanity Fair* (1977).

Koda graduated from the University of Hawaii with a BA and BFA in art history. He also studied at the **Institute of Fine Arts** at New York University.

Koda received special awards from the **Council of Fashion Designers of America** in 1986 and 1997, the **Costume Society of America** Richard Martin Award for *Poiret: King of Fashion* in 2007, and the **Fashion Group International** Oracle Award in 2009.

Bolton joined the Costume Institute in 2002 as associate curator and was named curator in 2006. He has worked both closely with Koda and independently, on exhibitions including *Dangerous Liaisons: Fashion and Furniture in the 18th Century* (2004), and *China: Through the Looking Glass* (2015).

He has written and co-authored more than 12 books, lectures widely and contributes scholarly articles to many publications.



Before joining the Met, Bolton worked at the **Victoria & Albert Museum** (London, England) for nine years

as a senior research fellow in contemporary fashion; before that, he was curatorial assistant in the Far Eastern Department. During this period, he also curated exhibitions at the **London College of Fashion**.

Bolton earned a BA and an MA in non-Western art from the University of East Anglia. In 2007, he became a visiting professor at the **University of the Arts** (London, England). He has received several awards, including the 2015 Vilcek Prize in Fashion and Best Design Show from the **International Association of Art Critics** for *Poiret* (with Koda) and *Alexander McQueen: Savage Beauty*. For the *Superheroes* catalog, he received the **AIGA** Design Award and the Independent Publisher Book Award, both in 2009.

- **Salvador Salort-Pons** is the new director, president and chief executive of the **Detroit Institute of Arts** (MI). He has been a curator who ran the European art department at the museum and oversaw collection strategies. He succeeds **Graham W.J. Beal**, who has retired.

Salort-Pons has served as senior curator at the **Meadows Museum**, Southern Methodist University (Dallas, TX); assistant professor at the University of Madrid (Spain); and curator of the **Memmo Foundation** (Rome, Italy).

- **Rosanne Somerson** has been inaugurated as the 17th president of the **Rhode Island School of Design** (RISD) – the first time an alumna has been appointed to the school's top position. She served in the position on an interim basis for 14 months after **John Maeda** left in December 2013.

Somerson graduated from RISD in 1976 with a BA in industrial design. A decade later, after establishing herself as a studio furniture maker, she returned to RISD as a full-time faculty member. In 1995, she was instrumental in creating the school's Furniture Design department, serving as the head of the department for the next 15 years.

Since 2005, she has held a number of other top administrative positions at RISD, including associate provost and provost.

In addition to her work as an educator, Somerson maintains her own furniture-making studio in Fall

River. Her pieces have been exhibited at galleries and museums around the world and are in the collections of the RISD Museum Smithsonian Institution; Museum of Fine Arts, Boston; Smith College Museum of Art; and Yale University Art Gallery, among others.



- **Randall Suffolk** has been named director of the **High Museum of Art** (GA). He has been at the **Philbrook Museum of Art** (Tulsa, OK) for the past eight years. He succeeds **Michael E. Shapiro**, who is retiring.

- **Kevin W. Tucker** is the first director of the **Museum of the American Arts and Crafts Movement** (MAACM; St. Petersburg, FL). The museum, scheduled for completion in 2017, will be the home of the collection of the **Two Red Roses Foundation** (TRRF; Palm Harbor, FL), a private, nonprofit educational institution formed to promote an understanding of the American arts and crafts movement through the acquisition, preservation and interpretation of the decorative and fine arts.

Tucker previously served as Margot B. Perot Senior Curator of Decorative Arts and Design at the **Dallas Museum of Art** (DMA; TX), which he joined in 2003. He organized numerous exhibitions on early 20th-century design, including *Gustav Stickley and the American Arts & Crafts Movement* (2010), *Modernism in American Silver: 20th-Century Design* (2005), and *Modern Opulence in Vienna: the Wittgenstein Vitrine* (2014).

In addition to authoring catalog essays for those projects, Tucker has



lectured and written extensively on the subject of Arts and Crafts design, including an essay on **Newcomb** metalwork in *Women, Art and Social Change: The Newcomb Pottery Enterprise* (2014). He conceived and oversaw re-installations of the American and European design holdings; more than doubled the endowment for decorative arts acquisitions; and worked to bring major works to the DMA, including the **Wittgenstein Vitrine** and the **Rose-Asenbaum Collection** of modern jewelry.



Tucker was deputy director, chief curator and curator of decorative arts at the **Columbia Museum of Art** (SC), where he helped guide the creation of a 90,000-square-foot museum building that opened in 1998, and curator of decorative arts and the **Owens-Thomas House** at the **Telfair Museum of Art** (Savannah, GA).

He has served on the board of the **Curators Committee** (CURCOM) and has been involved with regional and national professional committees, including the **Association of Art Museum Curators** (AAMC).

Tucker holds an MA degree in applied history/museum studies and a BA in history from the University of South Carolina, and was the recipient of a 2007 Winterthur Research Fellowship for his work on **Gustav Stickley** and the American arts and crafts movement.

The TRRF collection includes more than 1,700 works of furniture, metalwork, lighting, ceramics and other

objects produced between 1900 and 1930 by or from artists, craftspeople and organizations such as **Stickley, Louis Comfort Tiffany, Frank Lloyd Wright, Charles Rohlf, Byrdcliffe, Dirk van Erp, Grueby, Saturday Evening Girls, Rookwood, Newcomb College, Marblehead, Frederick Hurten Rhead, Adelaide Alsop Robineau, Arthur Wesley Dow, Margaret Patterson** and the **Roycrofters**.

## Awards and honors

- **Jonathan L. Fairbanks**, director of the **Fuller Craft Museum** (Brockton, MA) since 2012, has received the 2015 President's Award from **Old Sturbridge Village** (OSV; MA) for being "instrumental in fostering a deep appreciation for New England's past, and [working] tirelessly to promote and preserve it for posterity."

The award honors individuals whose work "brings meaning, relevance and inspiration to the public through the exploration of New England life and history, and whose scholarship has had a significant impact on the museum field."

Before the Fuller, Fairbanks was curator of the Department of American Decorative Arts and Sculpture at the **Museum of Fine Arts, Boston** (MA), from 1970 to 1999, and now is curator emeritus. He also serves or has served as a research associate at Boston University, senior vice president of

**AntiquesAmerica.com**, editor at large for *Antiques & Fine Art* magazine, honorary chair of the **Decorative Arts Trust**, and vice president of research for **artifact.com**.

His publications include *New England Begins: The Seventeenth Century*, with **Robert F. Trent**; *American Furniture: 1620 to the Present*, with **Elizabeth Bidwell Bates**; and *Becoming a Nation: Americana from the Diplomatic Reception Rooms, U.S. Department of State*.

Fairbanks received a BFA from the University of Utah, MFA from the University of Pennsylvania through a program with the **Pennsylvania Academy of Fine Arts**, and MA in Early American Culture from the University of Delaware's **Winterthur Program**. An artist in his own right, his artwork is held by institutions such as the **National Portrait Gallery; Museum of Fine Arts, Boston**; and **Boston Public Library**.

- **Thelma Golden**, director and chief curator of the **Studio Museum** (New York, NY) since 2005, has received the 2015 Audrey Irmis Award for Curatorial Excellence. **Tom Eccles**, executive director of the Center for **Curatorial Studies at Bard College** (New York, NY), oversaw the deliberations leading to the selection.

- Fiber artist and basketmaker **Mary Jackson** (Charleston, SC) has received **Craft in America's** 2015 Legacy Award for the Arts. Her sweet-



Mary Jackson holds larger version of one of two baskets commissioned for the Cultural Expressions inaugural exhibit for Smithsonian National Museum of African American History and Culture. Photo: Jack Alterman.

grass pieces are in the **Museum of Arts and Design** (New York, NY), **White House Collection of American Crafts**, **Museum of Fine Arts Boston** (MA), and **Museum of African American History** (Detroit, MI), among others.

Jackson's sweetgrass baskets come from a tradition originating in West Africa, brought to America by slaves and passed down from her ancestors.

• **Beatrix Ruf** is the 2015 recipient of the Agnes Gund Award Curatorial Award of the **Independent Curators International** (ICI), established for and named after **Agnes Gund** for her dedication to ICI and to the role of curators in contemporary culture, is presented every other year to an established curator for outstanding contributions to the world of art.



Ruf has helped many artists define their careers, given several young artists their first museum exhibitions and commissions, and supported more-established artists. She served as a board member of **JRP|Ringier**, the contemporary art publishing house, and often worked with a network of European institutions, including the **Centre Pompidou** (Paris, France); **Tate Liverpool** (England); **Ludwig Museum** (Cologne, Germany), **Van Abbemuseum** (Eindhoven) and **Moderna Museet** (Stockholm, Sweden). Since 2014, she has been director of the **Stedelijk Museum Amsterdam** (Netherlands).

After completing studies in psychology, ethnology, and art and cultural sciences at the University of Zürich and studying at the Conservatory of Vienna, Ruf worked as a freelance curator,

choreographer and critic. She served as curator at **Kunstmuseum Thurgau** (Warth, Switzerland) from 1994–98 and was director of **Kunsthauus Glarus** (Switzerland) from 1998–2001. In 2001, she was appointed director of **Kunsthalle Zürich** (Switzerland), overseeing an expansion project, and developing a program of solo presentations and group exhibitions.

**Michael Govan**, CEO and Wallis Annenberg Director of the **Los Angeles County Museum of Art** (LACMA; CA), has received the ICI's Leo Award for his commitment to artists and his contributions to the field of contemporary art.

• The 2015 recipients of the **Museum of Arts and Design** (MAD; New York, NY) LOOT Award are cultural patron, collector and journalist **Barbara Tober** and the **Vacheron Constantin** watchmaking company.

After 15 years as chair of the board of trustees of MAD, Tober is now chair of the museum's International Council. Before her career in arts and craftsmanship, she spent more than four decades in the corporate advertising and magazine world, the majority at Condé Nast Publications.

Founded in 1755 in Geneva, Vacheron Constantin is the oldest watchmaking manufacturer in the world, with 260 years of uninterrupted activity.

## In memoriam

• **Geoffrey Beard, OBE, FSA**, co-founder of the **Furniture History Society** and founder of the **Stourbridge Historical Society** (SHS) has died at 86. He founded the SHS when he was just 16 years old and a student. The first meeting was in March 1946, where he elected as secretary; he later became president in 1954.

Beard went to work at Birmingham Beard was director of the **Cannon Hall Art Gallery** (Barnsley) and assistant director of the **Leeds City Art Gallery**. He served as director of the **Attingham Summer School** from 1986–2004. Until his retirement, he was director of the **Visual Arts Centre** at the University of Lancaster.

Beard wrote his first book, *A History of Wollaston* (Mark and Moody, Stourbridge) in 1946 and wrote another 36 volumes over his career. He

became an authority on a wide range of decorative arts following publications including *Nineteenth Century Cameo Glass*, *The Work of Grinling Gibbons*, *The National Trust Book of the English House*, *Decorative Plasterwork in England* and *Modern Ceramics*. He also wrote for *Country Life*, *Apollo* and *Connoisseur* before becoming editor of *Furniture History*.

Beard received honorary degrees by both Wolverhampton and Cardiff Universities and an OBE for his services to English heritage.

The catalog for the **Victoria & Albert Museum** (London, England) William Kent exhibition was dedicated to him.

• Collector, curator and arts patron **Melva Bucksbaum**, who started collecting dolls and glass animals as a child, has died at 82. She served as president of the board of the **Des Moines Art Center** (IO), vice chair of the **Whitney Museum of American Art** (New York, NY), and on the boards of the **Hirshhorn Museum and Sculpture Garden** (Washington, DC), **Jewish Museum** (New York, NY), Council of the **Museum of Modern Art** (MOMA; New York, NY), International Committee of the **Tate Gallery** (London, England) and **American Friends of the Israel Museum** (Jerusalem).

• **Irving Harper**, a pioneer of Pop Art furniture design, died in August at 99. He worked as an industrial designer for **George Nelson** at the **Herman Miller Company** from 1947–1963. His creations were exhibited at the 1939 and 1964 **World's Fairs** in New York, NY. He designed the Herman Miller company logo.

His legacy is considered the "marshmallow" sofa, conceived after Nelson tried using inexpensive molded 12-inch-diameter discs that were found to be impractical for company use. The sofa now comes in 12 colors and is still sold by Herman Miller.

Harper worked as a draftsman for **Gilbert Rohde** of the **Raymond Loewy Association** designing department store interiors before joining George Nelson Associates and designing furniture and clocks for Herman Miller. He started a design company with **Phillip George** in 1964, where he worked until retiring in 1983.

# Exhibitions

## California

### **RE-MADE: Contemporary Approaches to Factory Ceramic**

American Museum of Ceramic Art  
Pomona, CA

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

Through December 27, 2015

In the 16th century, Europe and Asia gave rise to miniature porcelain figurines depicting animals, people and scenes of everyday life. When factories began mass-producing the table ornaments, they became commonplace items and later, cast-off objects. **RE-MADE** features three artists who collect such figurines and give them new life: **Cynthia Consentino, Debra Broz** and **Blechmeki**.

Consentino creates unfamiliar, exaggerated or inverted figures by reconstructing familiar objects. Broz, a ceramic restorer, dismantles and reassembles ceramic factory wares.

Blechmeki (a fusion of **Max Blechman** and **Kazu Umeki**) designs, arranges and photographs mass-produced American factory pottery, guided by principles of design such as symmetry.

The exhibition also includes selections from AMOCA's permanent collection that highlight both national and international ceramic factories.

### **Breguet: Art and Innovation in Watchmaking**

deYoung/Legion of Honor  
Fine Arts Museums of San Francisco  
San Francisco, CA

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

Through January 10, 2016

This exhibition explores the history of the watch- and clockmaker and includes displays describing the technology that exemplify **Abraham-Louis Breguet's** reputation as "the father of modern horology."

The company transformed the nature of personal timekeeping. From its beginnings in Paris in 1775, the **Breguet** company advanced technical developments such as the self-winding watch, first wristwatch, repeating mechanism and *tourbillon* – a movement that neutralizes the negative effects of gravity on pocket watches.

The company's watches were worn by the powerful and elite in Europe, including Napoleon Bonaparte, Tsar Alexander I and Queen Victoria. The most famous Breguet timepiece linked to a European monarch is the "Marie-Antoinette" pocket watch, which took 44 years to make and was the most complicated watch of its time.

During the 19th century, Breguet

expanded its business beyond France, supplying timepieces to customers in Europe, Russia and the United States. A catalog featuring more than 70 watches and clocks constructed by the Breguet company accompanies the exhibition.



"Marie-Antoinette" watch (replica), gold case, rock crystals dial, gold and steel hands; automatic (perpétuelle) minute-repeater watch, complete automatic date, equation of time, power reserve, metallic thermometer, large independent seconds hand and small direct-

Harper also was known for his paperboard and balsa wood sculptures of animals.

• **Sara Little (Turnbell)**, who designed furniture, storage systems, toys, foods, packaging, fabrics and numerous other products, has died. She was inspired by geishas, nature, prisons, various countries and other unexpected locations – seeing a cheetah grip its prey, for instance, led her to create a pot-lid handle that reduced slips and burns.

Little (she did not use Turnbell professionally) won a New York City-wide contest to attend the **Parson School of Design**, graduating in 1939. She was an editor at *House Beautiful*; owner of **Sara Little, Design Consultant**; and taught at Stanford University. As a consultant, she created the "Clas-

sic" 1962 **Centura** tableware pattern of gray-and-white place settings for **Corning Glass** that complemented **CorningWare**. She also designed products for 3M, Coca-Cola, Procter & Gamble, Neiman Marcus, Marks & Spencer, Macy's, American Can, DuPont, NASA and many more. She also lectured at the **Rhode Island School Design** and other institutions.

Objects that Little acquired through her travels became the **Sara Little Center for Design Research** at the **Tacoma Art Museum (WA)**, although the collection was deaccessioned in 2003.

• **Henry B. Platt**, former chair of **Tiffany & Company** and great-great-grandson of **Louis Comfort Tiffany**, died in July at 91. In the 34 years he led the company, he encouraged a

new generation of jewelry and silver designers such as **Elsa Peretti, Paloma Picasso** and **Angela Cummings**.

• **Patricia B. Stone**, who became a maker and promoter of Portuguese needlework rugs after a career in the Foreign Service as a cryptographer, has died at 86. Stone was author of *Portuguese Needlework Rugs* (1981), which became the basis for workshops and lectures she presented on the Arraiolos rug-making technique, which is similar to the design of geometric Persian rugs. It uses a long-legged cross-stitch on jute canvas backing, with the design showing on the underside of the rug nearly as well as on the surface.

Stone also developed a collage-based painting technique, using materials such as lace and medical gauze in images of churches and houses.

drive seconds; diameter: 2 1/2 in. (6.4 cm, 64 mm). Montres Breguet S.A., 2005–2008. Courtesy Montres Breguet.

***Ancient Luxury and the Roman Silver Treasure from Berthouville***

**deYoung/Legion of Honor Fine Arts Museums of San Francisco San Francisco, CA  
www.famsf.org**

**Through January 10, 2016**

In 1830, a French farmer plowing his field near the village of Berthouville, in rural Normandy, discovered a hoard of silver-gilt objects that were buried during antiquity. The items, all dating to the first or second century AD, were dedicated to the Roman god Mercury and collectively became known as the **Berthouville Treasure**. After four years of conservation at the **Getty Villa**, this collection of Roman silver comes to San Francisco in ***Ancient Luxury and the Roman Silver Treasure from Berthouville***.

The exhibition features more than 160 pieces, including selections from this find and precious gems, jewelry and other Roman luxury objects from the royal collections of the **Cabinet des médailles** at the **Bibliothèque nationale de France**, Paris.

The site where the Berthouville Treasure's approximately 90 silver-gilt statuettes and vessels were found was surveyed and excavated in 1861 and 1896, revealing the foundations of a Gallo-Roman *fanum*, or sanctuary: a square, colonnaded precinct with two temples. There is no evidence of a permanent settlement nearby, indicating that the place may have been intended for pilgrimage, and perhaps was visited during annual festivals.

Several items bear Latin inscriptions stating that they were dedicated to Mercury by a Roman citizen named Quintus Domitius Tutus. Several of the vessels are ornamented in high relief and gilded.

Shortly after their discovery, the pieces were acquired by the Bibliothèque nationale de France, where they were cleaned and restored using 19th-century methods.

The Cabinet des médailles is a repository of ancient luxury arts. Objects from its holdings on display include four newly restored Late An-

tique *missoria* (silver platters), cameos, intaglios, and gold coins and jewelry. Studying these items has revealed information about social relations from the first to the sixth centuries AD, at the height of the Roman Empire



Cup with masks, silver, Roman, 1st century AD. Bibliothèque nationale de France, Département des monnaies, médailles et antiques, Paris.

***Royal Hawaiian Featherwork:***

***Nā Hulu Ali'i***

**deYoung/Legion of Honor Fine Arts Museums of San Francisco San Francisco, CA  
www.famsf.org**

**Through February 28, 2016**

***Royal Hawaiian Featherwork: Nā Hulu Ali'i*** features more than 75 examples of featherwork, including long cloaks and short capes (*'ahu 'ula*), royal

staves of feathers (*kāhili*), feathered lei (*lei hulu manu*) and helmets (*mahiiole*). The exhibition is in partnership with the **Bernice Pauahi Bishop Museum** (Honolulu, HI).

For centuries, feathers were valuable cultural resources on the Hawaiian Islands. Constructed by hand, these garments symbolized the divinity and power of the *ali'i* – ruling men and women who wore them for spiritual protection and to proclaim their identity and social status. These valuables were also conveyed as objects of diplomacy to secure political alliances and agreements. Today, fewer than 300 extant examples of these works survive.

Although featherwork dates back many centuries, this presentation focuses on pieces made for Hawaiian royals beginning in the late 18th century and ending in the early 20th century. This period saw the arrival of European explorers, unification of the islands in 1810, prolongation of the Kamehameha dynasty through 1874, wide-scale conversion to Christianity after the arrival of missionaries in 1820, the overthrow of the Hawaiian government in 1893, annexation by the United States in 1898 and subsequent sovereignty protests by Hawaiians.

This presentation highlights the



'Ahu 'ula (cape), yellow and black 'ō'ō (Moho nobilis) feathers, red 'i'iwi (Vestiaria coccinea) feathers, and olonā (Touchardia latifolia) fiber, 16 3/4 x 36 in. (42.5 x 91.4 cm), pre-1861. Bernice Pauahi Bishop Museum, Ethnology Collection.

featherwork collection of the Bernice Pauahi Bishop Museum (Honolulu, HI), including many works that are rarely exhibited outside Hawai'i.

After the exhibition closes at the de Young, many of the loans from other institutions in the United States and Europe will be displayed in Hawai'i, returning such works of art to the islands for the first time in more than 200 years.

***Woven Gold: Tapestries of Louis XIV***

**J. Paul Getty Museum**

**Los Angeles, CA**

**www.getty.edu**

**December 15, 2015–May 1, 2016**

As king of France from 1643–1715, **Louis XIV**, the Sun King, was a patron, heir and collector who made major additions to the French royal collection of tapestries, in part to proclaim his magnificence. This selection of weavings is on exclusive loan from France.

Tapestries, handwoven after designs by renowned artists, were the ultimate expression of status, power, taste and wealth. The monumental hangings were displayed in his palaces while in residence and in outdoor courtyards on feast days.

The exhibition is in association with the **Mobilier National et les Manufactures Nationales des Gobelins, de Beauvais et de la Savonnerie.**

***Louis Style: French Frames, 1610–1792***

**J. Paul Getty Museum**

**Los Angeles, CA**

**www.getty.edu**

**Through January 3, 2016**

Drawn from the museum's collection, this exhibition presents a survey of the exquisite carved and gilded picture frames from five periods—Louis XIII (1630–1643), Louis XIV (1643–1715), Régence (1715–1723), Louis XV (1723–1774) and Louis XVI (1774–1792).

Tracing their development from restrained to elaborate, dynamic forms to classically inspired style, the array presents a compendium of French design, ornament, craftsmanship, and construction and gilding techniques. The exhibition commemorates the 300th anniversary of the death of Louis XIV, France's Sun King.

The exhibition is accompanied by a fully illustrated catalog, *Looking at European Frames: A Guide to Terms, Styles, and Techniques*, by **D. Gene Kar-raker**, featuring more than 200 entries explaining the techniques, materials and styles involved in making frames.

***Molten Color: Glassmaking in Antiquity***

**J. Paul Getty Museum**

**Los Angeles, CA**

**www.getty.edu**

**Ongoing**

More than 180 ancient glass objects from the collection of **Erwin Oppenländer** are featured in this exhibition.



Pyxis, lidded cosmetics or jewelry box, amber and white marbled glass, variant of mosaic glass, 2 in. H x 2.25 in. D. Roman, AD 1–100. Roman glassmaker created a swirling pattern (similar to agate) by melting multiple colors of glass together.

The Oppenländer collection, which the Getty acquired in 2003, includes works made in Mesopotamia, Egypt, the Greek world and the Roman Empire, and spans the entire period of ancient glass production, from its origins in Mesopotamia in about 2500 BC to Byzantine and Islamic glass of the 11th century AD.

The collection features a wide variety of ancient glassmaking techniques, such as casting, core forming, mosaic, inflation, mold blowing, cameo carving, incising and cutting – all techniques that are still used by glass artists today. The exhibition is a variation of shows at the **Getty Villa** in 2006 and 2007.

***Carved and Whittled Sculpture: American Folk Art Walkin Sticks from the Hill Collection***

**Mingei International Museum San Diego, CA**

**Through January 10, 2016**

Between the mid-19th and mid-20th centuries, American folk artists created thousands of carved and painted wood sculptures in the form of utilitarian walking sticks. This exhibition of folk sculpture, organized by the **Columbus Museum of Art (OH)**, is part of the American Icons Exhibition Series, which celebrates Americans who have created works of folk art, craft and design for more than three centuries.

The exhibition is sponsored by **Just Folk.**

**Connecticut**

***Sound & Sense: Poetic Musings in American Art***

**Wadsworth Atheneum Museum of Art Hartford, CT**

**November 14, 2015–April 17, 2016**

***Sound & Sense: Poetic Musings in American Art*** explores American paintings, sculpture and decorative arts that were inspired by poetic verse. The exhibition presents works from the museum's permanent collection that incorporate poetic inscriptions in their composition or have direct relationships to America's academic and vernacular poetic traditions.

The exhibition is organized in four thematic sections that demonstrate how poetry and art became vehicles of popular culture and entertainment, as well as elements of American memory, oral tradition and folklore. Decorative arts objects include ceramics, furniture and tableware.

The exhibition is accompanied by an illustrated booklet by **Alyce Perry Englund**, former Richard Koopman Associate Curator of American Decorative Arts at the **Wadsworth Atheneum Museum of Art** and current assistant curator of American decorative arts at the **Metropolitan Museum of Art (New York, NY)**. The booklet is supported by the **Decorative Arts Council** of the Wadsworth Atheneum Museum of Art; **Duff Ashmead and Eric Ort**; **David and Mary Dangremond**; the **Howard and Bush Foundation Publication Fund**; and the **Adolf and Virginia Dehn Foundation**.

***Gothic to Goth: Romantic Era Fashion and Its Legacy***

**Wadsworth Atheneum  
Hartford, CT**

**<https://thewadsworth.org>  
March 5–July 10, 2016**

***Gothic to Goth: Romantic Era Fashion and Its Legacy*** explores the Romantic Era as a formative period in costume history, presenting historic garments alongside literary works, paintings, prints and decorative arts, the exhibition examines how European fashion from the Medieval, Renaissance and Baroque eras influenced and inspired new styles created between 1810 and 1860.

***Gothic to Goth*** illustrates how early 19th-century costume moved away from the order and rationality of the previous half century to embrace imagination and emotion, originality and vision, and individuality and subjectivity as guiding principles. The exhibition culminates with a look at recent Goth and Steampunk fashions.

A 128-page, full-color catalog accompanies the exhibition.

***The Ceramic Presence in Modern Art: Selections from the Linda Leonard Schlenger Collection and the Yale University Art Gallery***  
**Yale University Art Gallery  
New Haven, CT**

**Through January 3, 2016**

This exhibition features more than 80 objects from the **Linda Leonard Schlenger** collection by 20th-century ceramicists, including **John Mason, Jim Melchert, Kenneth Price, Lucie Rie and Peter Voulkos**, alongside works in other media from the **Yale University Art Gallery's** permanent collection. The exhibition reexamines the position of postwar ceramic sculpture in the context of contemporary art, highlighting the formal, historical and theoretical connections among the works. A catalog accompanies the exhibition.

The exhibition is made possible by the **Art Gallery Exhibition and Publication Fund; Janet and Simeon Braquin Fund; S. Alexander Haverstick II Director's Resource Fund** at the **Yale University Art Gallery; Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Fund; Stephen S. Lash Fund; Katharine Ordway Exhibition and Publication Fund; and Wolfe Family Exhibition and Publication Fund.**

**Delaware**

***Tiffany Glass: Painting with Color and Light***  
**Winterthur Museum, Garden & Library  
Winterthur, DE  
[www.winterthur.org](http://www.winterthur.org)  
Through January 3, 2016**

As a painter, **Louis C. Tiffany** was captivated by the interplay of light and color, and this fascination found its expression in his glass "paintings." Through the medium of opalescent glass, he could capture light in color and manipulate it to achieve impressionistic effects. Using new and innovative techniques and materials, **Tiffany Studios** created leaded-glass windows and lampshades in patterns, textures and opacities.

Organized by the **Neustadt Collection of Tiffany Glass** (Queens, NY), ***Tiffany Glass: Painting with Color and Light*** features five windows, 20 lamps and 75 pieces of opalescent flat glass, in addition to educational models illustrating how leaded-glass shades are selected and fabricated, along with three examples of Tiffany lamps forgeries to explore issues of authenticity and connoisseurship.

The objects on display are chosen for their rendering of nature in flowers or landscape scenes and for the use of light and shading in decorative geometric patterns that is characteristic of Tiffany's leaded-glass objects.

The exhibition also highlights some of the key figures at the Tiffany Studios: chemist **Arthur J. Nash** and designers **Agnes Northrop** and **Clara Driscoll**.

**Dr. Egon Neustadt**, founder of



Well by Fence window, design attributed to Agnes Northrop (1857–1953), Tiffany Studios, New York, ca. 1910. Neustadt Collection of Tiffany Glass (Queens, NY).

the Neustadt Collection, began acquiring Tiffany lamps in 1935. In 1967, he purchased the flat and pressed glass left over from the closing of the Tiffany Studios in the late 1930s. This collection contains some 275,000 pieces of glass and is the only holding of its kind.

***Tiffany: The Color of Luxury***  
**Winterthur Museum, Garden & Library**

**Winterthur, DE**  
**www.winterthur.org**  
**Through January 3, 2016**

***Tiffany: The Color of Luxury*** looks at the Tiffany name in American culture—from the iconic colors to the relationship between the retailer **Tiffany & Co.** and the artisanal **Tiffany Studios**.

The exhibition tells the stories of these two companies through objects that include the **Tiffany** family tree, Tiffany & Co. jewelry and objects, pop culture objects that evoke the Tiffany name, and “Ti-phony” objects (faux objects made in imitation of and inspired by the style leader).

The exhibition accompanies ***Tiffany Glass: Painting with Color and Light***.

***The Diligent Needle: Instrument of Profit, Pleasure and Ornament***  
**Winterthur Museum, Garden & Library**

**Winterthur, DE**  
**www.winterthur.org**  
**Through January 3, 2016**

For centuries, instruction in needlework was an important part of women’s education. Both plain sewing and fancy embroidery are skills that take considerable time and effort to acquire. Women might have used their skill to earn a living through teaching or sewing, create objects of beauty for themselves and for others, or embellish clothing and household furnishings.

This exhibition showcases the evolution of needlework and the prominent role it played in women’s lives during the 17th through 19th centuries. It opens with the diligence and skill required to learn and excel at needlework and delves into the various applications of the skill through sections on diligence, profit, pleasure and ornament that feature visual examples.



Needlework picture, 1750–1800. Gift of Henry Francis du Pont, 1961.

***A Colorful Folk: Pennsylvania Germans & the Art of Everyday Life***

**Winterthur Museum, Garden & Library**  
**Winterthur, DE**  
**www.winterthur.org**  
**Through January 3, 2016**

This exhibition explores the Pennsylvania Germans and their folk art, including decorated manuscripts (fraktur), textiles, furniture, metalwork and pottery. Embellished with hearts, flowers, birds and other traditional motifs, most of these objects are functional, but others were made “just for nice” and attest to the Pennsylvania Germans’ penchant for decorating virtually everything.

***A Colorful Folk*** features more than 125 objects, many never before exhibited or published. Highlights include examples of fraktur, from birth and baptismal certificates (made primarily by members of the German Lutheran and Reformed faiths) to a religious text made by Mennonite schoolmaster **Andreas Kolb** and a painted chest decorated in 1783 by fraktur artist **Henrich Otto**, with floral motifs and a pair of camels is also on display.

Textiles include needlework, quilted objects and clothing such as an embroidered wedding handkerchief and apron

(Lancaster County, PA). It explores tools and techniques used by fraktur artists, in addition to issues of authenticity, forgery and revivals.

Most objects in the exhibition are drawn from Winterthur’s permanent collection, which now includes the fraktur and textile collection of the late Pastor **Frederick S. Weiser**, a scholar and collector of Pennsylvania German folk art. More than a dozen private collectors and institutions also loaned works of art.

An illustrated, 64-page catalog presents new scholarship.

**John and Marjorie McGraw** provide support, along with the **American Folk Art Society** and **Dolores and Stephen Smith**.

**District of Columbia**  
**WONDER**

**Renwick Gallery/Smithsonian American Art Museum**  
**Washington, DC**  
**www.si.edu**  
**Through May 2015**

This debut exhibition at the newly renovated **Renwick Gallery** celebrates the reopening of the Renwick (see News) with installations by nine contemporary artists—**Jennifer Angus, Chakaia Booker, Gabriel Dawe, Tara Donovan, Patrick Dougherty, Ja-**

net Echelman, John Grade, Maya Lin and Leo Villareal—who were invited to create works inspired by the space.

Dawe's textile-based installation is made from thousands of strands of embroidery thread, hung by hand. Donovan's towers are constructed from thousands of index cards, glued together to form irregular spires. Dougherty's pods are of woven willow osiers. Angus covers gallery walls in spiraling, geometric designs reminiscent of wallpaper or textiles but made using specimens of insects.

Booker splices and weaves discarded rubber tires into a labyrinth. Echelman explores volumetric form without solid mass with a suspended, handwoven net. Grade uses 500,000 pieces of reclaimed cedar to reconstruct a hemlock tree approximately the same age as the Renwick's building, based on a plaster cast he made of the tree in the Cascade Mountains.

Lin's green marbles across the floor and up walls recall the flow of the Chesapeake Bay. Villareal's 320 steel rods are embedded with 23,000 LEDs programmed to display a code.

The exhibition closes in two phases to allow for reinstallation of the museum's permanent collection: **May 8, 2016**, and **July 10, 2016**.

The exhibition is accompanied by a fully illustrated catalog by **Nicholas R. Bell**, Fleur and Charles Bresler Curator-in-Charge of the Renwick, with an introduction by author **Lawrence Weschler**.

**WONDER** is organized by the Renwick with support from **Mr. and Mrs. J. Kevin Buchi, Melva Bucksbaum and Raymond Learsy, Suzi and David Cordish, Barney A. Ebsworth, Shelby and Frederick Gans, Deborah and Larry Gaslow, Nancy and Carl Gewirz, the Elizabeth Firestone Graham Foundation, Susan and Ken Hahn, Bannus and Cecily Hudson, Ann Kaplan and Robert Fippinger, Thomas S. Kenan III, Mirella and Dani Levinas, Jacqueline B. Mars, Robin and Jocelyn Martin, Marcia Mayo, Caroline Niemczyk, Debbie Frank Petersen in memory of James F. Petersen, James Renwick Alliance, Dorothy Saxe, Lloyd and Betty Schermer, Suzanne and Walter Scott Foundation, and Mary Ann Tighe.**

## Georgia

**Georgia's Girlhood Embroidery:**  
*"Crowned with Glory and Immortality"*

**Georgia Museum of Art  
Athens, GA**

**<http://www.georgiamuseum.org>  
Through February 28, 2016**

**Georgia's Girlhood Embroidery** focuses on ornamental needlework created in Georgia. Written documents from the period show that needlework took part in many different settings: public and private, elective and required, urban and rural. Girls ages 8 to 12 created embroidered samplers during the 18th and 19th centuries in Georgia to gain skills in sewing, needlework and embroidery. Wealthier girls were expected to possess such skills as part of their participation in polite society. Girls from humbler backgrounds and free African Americans could use their skills to find paid employment.

The exhibition includes about two dozen samplers created in Georgia or by Georgians between the mid-18th century and about 1860, on loan from public and private collections, including those of the **Museum of Early Southern Decorative Arts (MESDA), Midway Museum, Charleston Museum, Telfair Museums, St. Vincent's Academy** (Savannah, Georgia) and **President James K. Polk Home and Museum**. The samplers include rows of alphabets, quotations in prose and verse, images of architecture, and embellished floral borders.

One example, worked by **Martha "Patsey" Bonner McKenzie** (1775–1851), was used as evidence by its maker to claim a Revolutionary War widow's pension. Another, by **Eliza S. Blunt**, consisted of architectural embroideries, which were uncommon in Georgia at the time; it probably shows the Eatonton Academy, built ca. 1807.

The exhibition is accompanied by a fully illustrated catalog published by the museum and is sponsored by the **National Endowment for the Arts, W. Newton Morris Charitable Foundation** and **Friends of the Georgia Museum of Art**.

## Illinois

**Maker & Muse: Women and Early 20th-Century Art Jewelry**

**Richard Driehaus Museum  
Chicago, IL**

**[www.driehausmuseum.org](http://www.driehausmuseum.org)  
Through January 3, 2016**

**Maker & Muse: Women and Early 20th-Century Art Jewelry** features more than 250 works of art jewelry made between the Victorian era and World War I, including cloak clasps, hair ornaments, pins, brooches, rings, bracelets, pendants, necklaces and tiaras. The exhibition illuminates the international proliferation of art jewelry through woman as its maker and muse. During this period, women emerged for the first time as prominent jewelry makers in their own right, establishing independent studios amid changing social norms.

Drawn from the **Driehaus Collection's** jewelry holdings and national collections, many of these pieces have never been seen by the public. The makers, in the early decades of the 20th century, were inspired by broader art movements of the day to create pieces of jewelry with saturated colors and semiprecious stones.

**Maker & Muse** explores five areas of jewelry design and fabrication: the Arts and Crafts Movement in Britain, Art Nouveau in France, Jugendstil in Germany and Austria, **Louis Comfort Tiffany** in New York, and American Arts and Crafts in Chicago. Each section explores the female figures and historic social milieus associated with these movements, and is accompanied by historic photographs and decorative arts of the period, including furnishings, posters and stained glass.

The DAS enjoyed special access to this exhibit as part of our private tour of the museum recently (see page 4).

**Dressing Downton™: Changing Fashion for Changing Times**

**Richard Driehaus Museum  
Chicago, IL**

**[www.driehausmuseum.org](http://www.driehausmuseum.org)  
February 9–May 8, 2016**

**Dressing Downton™: Changing Fashion for Changing Times** features more than 35 costumes from the British television series "Downton Abbey." The award-winning costumes are produced by London costume house **Cosprop Ltd.** Many use original fabrics and embellishments from the early



20th century, while others are re-created from old photographs, paintings, patterns and magazine pictures. The exhibition offers a new perspective on the show's characters, both upstairs and down, while chronicling the changes taking place in Britain during the early 20th century.

The costumes are presented in context, surrounded by the former drawing rooms, living rooms, libraries and bedrooms of the Nickerson and Fisher families of Chicago.

**Dressing Downton™** tours North America through 2017. The exhibition is accompanied by a free guide and catalog, with essays by **Sharon S. Darling**, DAS committee chair **Jeannine Falino** and others.

### Louisiana

*It's Only Natural: Flora and Fauna in Louisiana Decorative Arts*  
 Historic New Orleans Collection  
 New Orleans, LA  
<http://www.hnoc.org>  
 Through November 28, 2015



Champagne cocktail glass, glass, gilt, 1910; Shriners International, distributor; Historic New Orleans Collection, gift of Megan McKinney, 2003.

*It's Only Natural: Flora and Fauna in Louisiana Decorative Arts*, running in conjunction with the 2015 **New Orleans Antiques Forum**, celebrates the use of natural motifs on objects made or used in Louisiana. Pieces on display come from the collection's decorative-arts holdings and include items collected by founders **General L. Kemper** and **Leila Williams**, gifts from founding curator and director **Boyd Cruise**, new acquisitions, and more.

### Maryland

*American Crazy Quilts*  
 Baltimore Museum of Art  
 Baltimore, MD  
[www.artbma.org](http://www.artbma.org)  
 Through November 29, 2015

Seven crazy quilts from the late 1880s are pieced together with silks, velvets and brocades; ornamented with paint, ribbons and beads; and embroidered with threads of varied colors. At the height of the Victorian era, the "crazy" look was seen as the epitome of sophistication. These quilts were the rage for a decade or so, but the tide of fashion turned and they were condemned for the very excesses that had once brought them praise.

Perhaps inspired by Japanese ceramics with asymmetrical patterns

of crazed or cracked glaze, crazy quilts gave women an opportunity to rebel against the tamer cotton quilts of earlier generations and show their artistic abilities with painting on fabric, outline embroidery, and the arrangement of asymmetrical pieces and embellishments.

By the early 1880s, American women rejected traditional calico and wool quilts of geometric design as "hopelessly old-fashioned." The new rage was for "Japanese" or "crazy" patchwork displaying asymmetrical shapes seemingly assembled at random. The roots of this transformation reach back to the opening of Japan to America after the arrival of Commodore Matthew C. Perry in 1853 and the influx of Japanese trade goods. These



Crazy Quilt with Initial "M," silk, including velvet and ribbons; silk embroidery threads, metallic threads (copper alloy with silver or gold wrapped around a cotton core), metallic beads (copper alloy), oil paint, plastic, silk lining. ca. 1885. American, Baltimore, MD. Attributed to Minnie K. Minderlein (American, 1861–1962, active in Baltimore), a dressmaker, which would have given her access to woven fabrics in her quilt. Unusual in lack of oriental motifs, replete with floral designs – some hand-painted, others appliquéd or embroidered in silk or ribbon work, others woven or printed onto luxurious fabrics. Decision to concentrate on floral motifs may have been influenced by Victorian preoccupation with flowers, including concept of assigning specific meaning to each bloom or branch. Significance of each flower varied according to source. Gift of Minnie K. Minderlein, 1956.

included porcelains decorated with the popular “cracked ice” motif, ceramics with “crazed” or cracked glaze, and probably textiles created using the ancient kirihame technique, featuring angular, uneven sections of silk.

The **Philadelphia Centennial Exhibition** of 1876 first exposed American masses to the arts of Japan. The Japanese pavilion made this fair the seminal event in the promotion of Japanese style and, according to some scholars, the catalyst for the crazy quilt mania.

Crazy quilts of the late 19th century were often composed of luxurious fabrics: velvets, satins, taffetas and figured silks now available to middle-class Americans with both money and leisure time. Skilled needlewomen further embellished these patchworks with “artistic” embroidery motifs promoted by the art needlework movement. Additional painted, appliquéd, printed and beaded decorative elements resulted in textiles intended for display rather than use.

Some generic elements in crazy quilts were commercially available, while others may represent original designs. Outline images, many adapted for embroidery from illustrations in children’s literature, could be stamped directly onto fabric by quilt makers. Kits for this purpose were available through mail order for embroiderers without immediate access to stores.

***Imagining Home***  
**Baltimore Museum of Art**  
**Baltimore, MD**  
**[www.artbma.org](http://www.artbma.org)**  
**Three-year installation**

This exhibition presents 37 art works from the collection that represent different ideas and aspects about home – decorative or functional, real or ideal, celebratory or critical. Nearly every area of the BMA’s collection is included, with works from the Americas, Europe, Africa and Asia, as well as four of the museum’s miniature rooms.

“Façades & Thresholds” features transitional spaces such as doors, windows and porches that convey the history of a dwelling, as well as the identity and values of its makers and occupants. Objects include **Emile-Antoine Bourdelle’s** bronze Medusa

Door Knocker (1925) and an early 20th-century **Suzani** prayer rug from Central Asia.

“Domestic Interiors” presents works made for or featuring domestic settings, such as chairs, vessels and other objects, from an ancient Greek krater to a modern toaster, that reflect the identities and activities of their owners.

“Arrivals & Departures” contains contemporary and historic objects that show a world of constant transformation and movement.

**Massachusetts**

***Little Dreams of Glass and Metal:  
Enameling in America, 1920 to  
the Present***

**Fuller Craft Museum**  
**Brockton, MA**  
**<http://fullercraft.org>**  
**Through November 29, 2015**

This exhibition explores the history of enameling in the USA from 1920 to the present through approximately 120 works from the **Enamel Arts Foundation** (Los Angeles, CA) collection, including objects from wearable jewelry to large works.

Among the 90 artists featured are early leaders in the field, including **Kenneth Bates, Karl Drerup, Doris Hall, Edward Winter** and **Jade Snow**

**Wong**; current practitioners, including **Jamie Bennett, William Harper, John Iversen** and **June Schwarcz**; and emerging artists, such as **Harlan Butt, Jessica Calderwood, Helen Elliott, David Freda, Gretchen Goss, Sarah Perkins** and others.

The process of enameling involves applying a thin coat of finely ground glass to a metal. When heated to a high temperature, the glass melts and fuses to the metal. The art of enameling gained popularity in the United States in the last half of the twentieth century. In the first decades of the 21st, makers throughout the country continue to explore enamel in a wide variety of formats.

***Little Dreams in Glass and Metal*** is supported by the **Windgate Charitable Foundation, McLeod Family Foundation** and other supporters.

***Made in the Americas: The New  
World Discovers Asia***  
**Museum of Fine Arts, Boston**  
**Boston, MA**  
**<http://www.mfa.org>**  
**Through February 15, 2016**

Within decades of the “discovery” of America by Spain in 1492, goods from Asia traversed the globe via Spanish and Portuguese traders. The Americas became a major destination



Writing desk (detail) with lacquer resin of leaf buds chewed and boiled by Colombian artisans, ca. 1684. Photo: Hispanic Society of America.

for Asian objects and Mexico became an international hub of commerce. The impact of the importation of these goods was immediate and widespread, both among the European colonizers and the indigenous populations, who adapted their own artistic traditions to the new fashion for Asian imports.

**Made in the Americas** examines the influence of Asia on the arts of the colonial Americas. Featuring nearly 100 objects produced in the colonies, this exhibition explores the story of how craftsmen throughout the hemisphere adapted Asian styles in a range of materials, from furniture to silverwork, textiles, ceramics and painting. Objects from Mexico City, Lima, Quito, Quebec City, Boston, New York and Philadelphia, dating from the 17th to the early 19th centuries, include blue-and-white talavera ceramics copied from imported Chinese porcelains, decorated furniture inspired by imported Japanese lacquer, and woven textiles made to replicate fine silks and cottons imported from China and India.

The exhibition marks the 450th anniversary of the beginning of the Manila-Acapulco Galleon trade between the Philippines and Mexico.

***Nature, Sculpture, Abstraction and Clay: 100 Years of American Ceramics***

**Museum of Fine Arts, Boston  
Boston, MA**

**<http://www.mfa.org>  
Through January 3, 2016**

This exhibition explores ceramic art from the late 19th century to today – the Arts and Crafts movement to Midcentury Modernism to Studio Craft and contemporary practice. More than 70 works, drawn from the MFA's holdings and local private collections, are organized into three thematic sections: "Sculpture and Abstraction," "Nature and Landscape," and "Surface and Decoration." Many have never before been on display in a museum, with the majority making their MFA debut.

Pushing the boundaries between functional and sculptural, the works demonstrate experimentation with forms, colors and glazes, and the role of clay as a medium.

The exhibition explores each generation's style, examining how the

potter has been redefined as an artist and how ceramics have been redefined as a vehicle for artistic expression. Highlights include the Pine tile, manufactured by **Grueby Faience Company** (ca. 1906–1920); gourd-shaped vase form (model no. J821) by **Gertrud and Otto Natzler** (1958); and a newly acquired porcelain sculpture, December (2013), by **Cheryl Ann Thomas**.

The exhibition is supported by the **John and Bette Cohen Fund for Contemporary Decorative Arts**.

***Crafted: Objects in Flux***  
**Museum of Fine Arts Boston  
Boston, MA**

**<http://www.mfa.org>  
Through January 10, 2016**

Contemporary craft-based artists are finding new ways to explore their disciplines. **Crafted** explores this moment of "flux" in the field, focusing on artists who bridge cutting-edge concepts and traditional skills as they explore the blurred boundaries between art, craft and design.

The exhibition includes more than 30 emerging and established international artists. Through a range of materials and practices, the exhibition explores the connections between craft and performance; opportunities provided by new technologies and

materials; and power of rethinking craft's interactions with architecture and space.

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

**Museum of Fine Arts, Boston  
Boston, MA**

**<http://www.mfa.org>  
Through May 14, 2017**

The 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 BCE to 300 ACE, including both Nubian and foreign imports.

**Gold and the Gods** includes more than 100 objects, including a gilt-silver mummy mask of Queen Malakaye and the Hathor-headed crystal pendant.

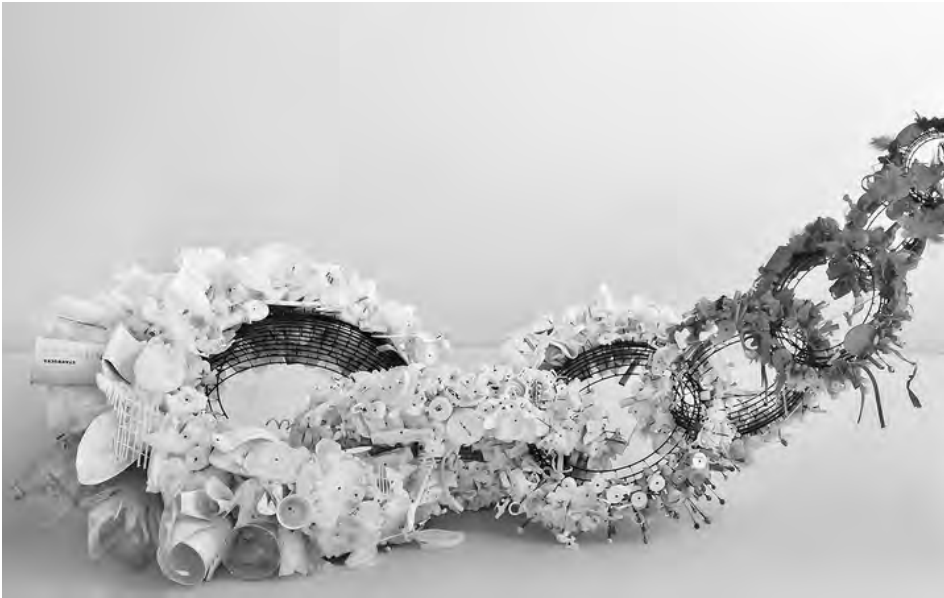
***Red, White and Quilted***  
**New England Quilt Museum  
Lowell, MA**

**<http://quiltmuseum.org>  
Through January 12, 2016**

Combining contemporary and



Mirage Lake, raku-fired earthenware. Wayne Higby, 1984. Gift of Mary-Louise Meyer in memory of Norman Meyer.



Dragon, mixed media, steel. Susie Ganch, 2012–13. Photo courtesy Sienna Patti. Courtesy of the artist and Sienna Patti Contemporary.

antique quilts, this exhibit reveals why red-and-white quilts have always been popular.

***The Eleventh Hour: Quilts of World War I***

**New England Quilt Museum  
Lowell, MA**

**<http://quiltmuseum.org>  
Through February 9, 2016**

This exhibit documents the quilts of World War I.

***Kindred Spirits: AB. Wells, Malcolm Watkins and the Origins of Old Sturbridge Village***

**Old Sturbridge Village  
Sturbridge, MA**

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

**Through January 15, 2016**

*Kindred Spirits* follows **Old Sturbridge Village** (OSV) from when it began in 1935 as the **Wells Historical Museum**, a Victorian mansion filled with the collections of founding partner **Albert Wells**, who hired **C. Malcolm Watkins** (1911–2001) as its first curator in 1936. **Ruth Wells**, the wife of Wells's son **George**, was the first director.

Wells had a passion for the everyday furnishings, tools, gadgets and "oddities" of early America. He began collecting on a golf outing in Vermont in 1926 and convinced his younger brother, **J. Channing Wells**, who collected clocks, to help him develop what

became OSV. It opened in 1946, coinciding with a demographic flow toward New England rural communities.

***Clock Gallery***  
**Old Sturbridge Village  
Sturbridge, MA**

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

**Permanent**

The **J. Cheney Wells Clock Gallery** opened in 1982 to house the **Old Sturbridge Village** collection of early New England timepieces. **Joel Cheney Wells** was an avid clock collector, who, along with his brother **Albert Bachelor Wells**, founded what became Old Sturbridge Village.

The exhibit contains dozens of clocks, including many tall case (grandfather) clocks.

***Glass in New England: Built by Old Sturbridge Village, 1941–42***

**Old Sturbridge Village  
Sturbridge, MA**

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

**Permanent**

This exhibit was designed as a replica of the first American Optical company "spectacle shop" in Southbridge, MA, where **George Washington Wells**, father of the founders of Old Sturbridge Village, began manufacturing eyeglasses in the late 1800s. The exhibit features 19th-century artifacts such as glass bottles, eyeglasses, bowls, pitchers, glasses and more.

***Importing Splendor: Luxuries from China***

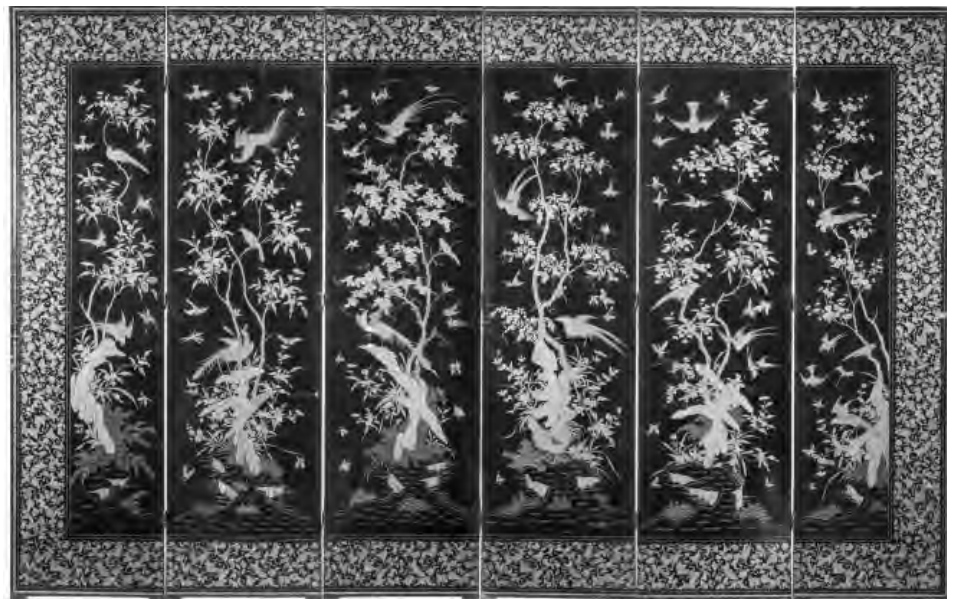
**Peabody Essex Museum  
Peabody, MA**

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

**Through December 27, 2015**

*Importing Splendor* explores the museum's Chinese export art collection through nearly 30 selected works, including furniture and decorative objects. Created by Chinese artists in the 18th and 19th centuries for European and American markets, these works were coveted luxurious items of their day.

***Asia in Amsterdam: The Culture of Luxury in the Golden Age***



Chinese screen, lacquer.



Sweetmeat set with the coat of arms of Johannes Camphuys, porcelain. Jingdezhen, China, 1671–1690. 14 1/4 inches (36.19 cm) diameter. Peabody Essex Museum. Purchased with funds donated by the Asian Export Art Visiting Committee. © 2010 Peabody Essex Museum. Photo: Dennis Helmar.

**Peabody Essex Museum  
Peabody, MA  
www.pem.org**

**February 27–June 5, 2016**

Amsterdam in the 17th century was home of the largest and most powerful trade and shipping company in the world, the **Dutch East India Company**, which filled Dutch homes with Asian porcelain, lacquer, textiles, diamonds and spices. Inspired by these novel imports, Dutch potters, textile designers and jewelers created works of art now seen as distinctly Dutch.

Co-organized by the **Peabody Essex Museum** and the **Rijksmuseum** (Amsterdam, the Netherlands), this exhibition of 170 Asian and Dutch works of art explores the impact that Asian luxuries had on Dutch art and life in the 17th century, for new perspectives on the Dutch Golden Age and its relationship to Asia.

**The Richard C. von Hess Foundation, E. Rhodes, Leona B. Carpenter**

**Foundation, and Lee and Juliet Folger Fund** support *Asia in Amsterdam*.

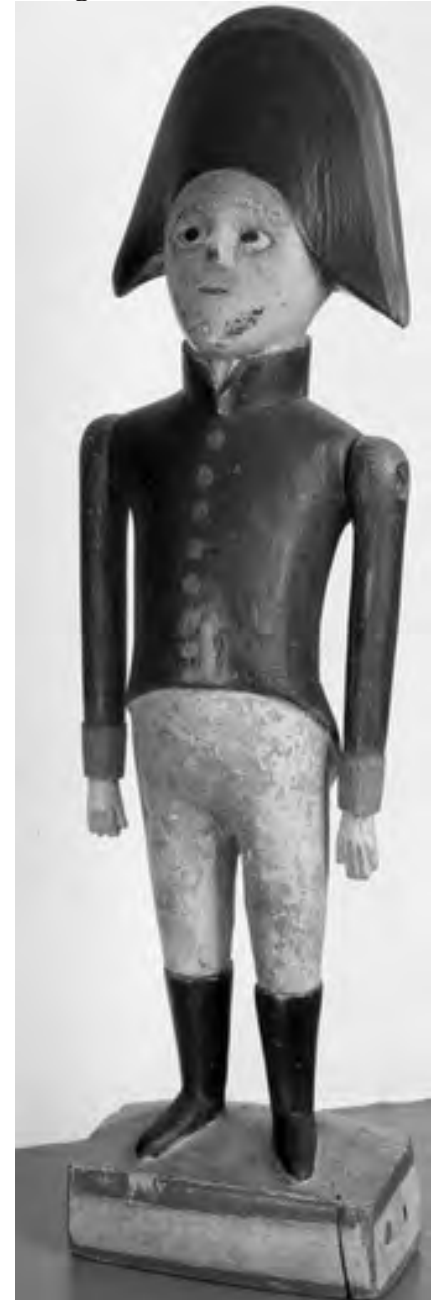
The exhibition has also been made possible by grants from the **National Endowment for the Humanities**: Exploring the human endeavor, and the **Netherland-America Foundation**. **Carolyn and Peter S. Lynch, the Lynch Foundation, Judith S. Howe, Nancy and Thomas Lurie, Chip and Susan Robie, Dr. Edward G. Tiedemann Jr., Mr. Jurrien Timmer, Rose-Marie and Eijk van Otterloo, Mr. and Mrs. Ernst H. von Metzsch, Mr. and Mrs. Christopher M. Weld, and the East India Marine Associates of the Peabody Essex Museum** provided additional support.

***The Undisciplined Collector*  
Rose Museum/Brandeis Museum  
Waltham, MA  
<https://brandeis.edu/rose>  
Permanent**

Wood-paneled and furnished with

the trappings of a 1961 collector's den, *The Undisciplined Collector* evokes the year of the **Rose Art Museum's** founding and serves as an introduction to the history of collecting at Brandeis University. For this permanent installation, Mark Dion presents objects from the Rose's permanent collection and related collections across campus.

***American Folk Art, Lovingly Collected*  
Worcester Art Museum  
Worcester, MA  
[www.worcesterart.org](http://www.worcesterart.org)  
Through November 29, 2015**



Toy soldier, carved and painted wood. American, 19th century.

This exhibition covers the folk

art tradition of the mid-19th-century through more than 40 works from the private collection of **Barbara and David Krashes** of central Massachusetts. Objects include pieces of furniture, many on display for the first time, that illustrate the folk artist's approach to using color and the figurative treatment of their subjects.

Painted furniture includes a Dome Top Box attributed to an unknown artist from Worcester County and dating to around 1825, and a blanket chest by **Nehemia Randall** (1810), one of only two known works by this maker in existence.

**American Folk Art, Lovingly Collected** is guest-curated by **Paul S. D'Ambrosio**, president of the **Fenimore Art Museum** and the **Farmer's Museum** (Cooperstown, NY). The catalog is published by the **Worcester Art Museum**, with essays by D'Ambrosio and **Elizabeth Stillinger**.

**The Last Judgment Tapestry**  
**Worcester Art Museum**  
**Worcester, MA**  
[www.worcesterart.org](http://www.worcesterart.org)  
**April 23–August 28, 2016**

This tapestry hung in the museum for more than 50 years. Woven in Flanders (today's Dutch-speaking northern part of Belgium), it was part of a set representing the allegorical history of Christianity. By 1990, it was soiled and was taken down and put in storage during efforts to raise funds for restoration. Thanks to the Brussels-based **King Baudouin Foundation** and **René and Karin Jonckheere Fund**, the tapestry has been conserved and preserved.



The Last Judgment Tapestry, Flemish, c. 1500.

## New Mexico

**Making It Modern: The Folk Art Collection of Elie and Viola Nadelman**

**Albuquerque Museum of Art and History**

**Albuquerque, NM**

[www.albuquerquemuseum.org](http://www.albuquerquemuseum.org)  
**Through November 29, 2015**

This exhibition is culled from more than 2,000 folk art objects acquired by sculptor **Elie Nadelman** (1882–1946) and his wife, **Viola Spiess Flannery Nadelman** (1878–1962).

Influenced by the folk arts of his native Poland and other European countries, Nadelman began collecting after immigrating to New York City in 1914. The Nadelmans' acquisitions spanned a wide geographic range and a variety of media – furniture, sculpture, paintings, ceramics, glass, iron, pewter and household tools. Beginning in 1926, they displayed the collection in their **Museum of Folk and Peasant Arts** (Riverdale, NY) – the first museum in the United States devoted exclusively to folk art and first in the world to focus on the European origins of American folk art.

Approximately 100 objects are in groupings similar to those devised by the Nadelmans in their museum.

The exhibit travels to the **New-York Historical Society (May 20–August 21, 2016)**. A book of the same title accompanies the exhibition.

**The Artistic Odyssey of Higinio V. Gonzales: A Tinsmith and Poet in Territorial New Mexico**

**Albuquerque Museum of Art and History**

**Albuquerque, NM**

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

**December 19, 2015–April 4, 2016**



Tin frame with mirror, punched tin, glass; ca. 1885, Higinio Gonzales, b. 1842. Gift of Ward Alan Minge and Shirley Jolly Minge.

Art historian and tinsmith **Maurice Dixon** has discovered that a New Mexican artisan, formerly known only as the **Valencia Red and Green Tinsmith**, is actually **Higinio V. Gonzales**, a prolific and bilingual 19th-century educator, artisan, poet and musician. This exhibition traces the life of Gonzales and explores his influence on the arts in New Mexico.

## New York

**Philippine Gold: Treasures of Forgotten Kingdoms**

**Asia Society Museum**  
**New York, NY**

<http://asiasociety.org>

**Through January 3, 2016**

**Philippine Gold: Treasures of Forgotten Kingdoms** presents works of gold – regalia, jewelry, functional and ritualistic objects, ceremonial weapons, and funerary masks – from collections in the Philippines, supplemented with objects from the United States. The recently excavated objects highlight the prosperity and achievements of the little-known Philippine Kingdoms that flourished long before the Spanish discovered the region and colonized it.

The exhibition, of approximately 120 objects from the 10th through 13th century, demonstrates gold-working techniques developed during this period. The majority of works are on loan from the **Ayala Museum** and the **Bangko Sentral ng Pilipinas Gold Collection** and have never been shown outside of the Philippines.

Many of the works, unearthed between the 1960s and 1981, affirm the creativity, prosperity and metalworking tradition of the pre-colonial period and attest to cultural connections and maritime trade in Southeast Asia during what was an early Asian economic boom.

**Florina H. Capistrano-Baker**, consulting curator, Ayala Museum, is guest curator of the exhibition.



Ear ornament, gold, 1 5/8 in. (4.2 cm) diameter, ca. 10th–13th century. Eastern Visayas or Northeastern Mindanao. Ayala Museum Collection.

**Swedish Wooden Toys**  
**Bard Graduate Center: Decorative Arts, Design History, Material Culture**

**New York, NY**  
**www.bgc.bard.edu**  
**Through January 17, 2016**

**Swedish Wooden Toys** represents is an in-depth study of the history of wooden playthings in Sweden from the 17th to the 21st century. Featuring doll houses, puzzles and games, pull toys, trains, planes, automobiles, and more, this exhibition explores Sweden's tradition of designing, making and consuming wooden toys – from simple hand-made playthings to more-sophisticated, mass-produced forms.

Through 10 thematic sections, this exhibition reviews the production of Sweden's toy industries and explores the practice of handicraft (*slöjd*), the educational value of wooden playthings and the vision of childhood that Swedish reformers have promoted worldwide.

Themes include a study of the painted **Dala** horse as a toy and an emblem of Sweden; a selection of puzzles

and games that show how designers and manufacturers directed both children and adults toward acquiring specific abilities; and an examination of popular culture's influence on Swedish toymakers in the 20th century.

**Jacqueline de Ribes: The Art of Style**  
**Metropolitan Museum of Art/ Anna Wintour Costume Institute**  
**New York, NY**

**www.metmuseum.org**  
**Through February 21, 2016**

This exhibition focuses on Countess **Jacqueline de Ribes** in a thematic exhibition that features approximately 60 ensembles of haute couture and ready-to-wear, primarily from de Ribes's personal archive, from 1959 to the present. Included are her creations for fancy dress balls, which she often made by cutting up and cannibalizing her haute couture gowns. She was a muse to haute couture designers, and created her own design business, which she directed from 1982 to 1995.

Designers in the exhibition include **Giorgio Armani, Pierre Balmain, Bill Blass, Marc Bohan** for **House of Dior, Roberto Cavalli, Jacqueline de Ribes, John Galliano, Madame Grès (Alix Barton), Valentino Garavani, Jean-Paul Gaultier, Norma Kamali, Guy Laroche, Ralph Lauren, Ralph Rucci, Yves Saint Laurent, Fernando Sanchez for Révillon Frères**, and **Emanuel Ungaro**.

de Ribes was born 1929 in Paris to aristocratic parents and married Édouard, Vicomte de Ribes, when she was 16. When the traditions of her in-laws precluded her from becoming a career woman, she channeled her creativity into a series of ventures linked by fashion, theater and style.

**Korea: 100 Years of Collecting at the Met**

**Metropolitan Museum**  
**New York, NY**  
**www.metmuseum.org**  
**Through March 27, 2016**

When the Department of Far Eastern Art was established at the **Met** in the summer of 1915, the museum possessed only 65 Korean works. The collection now encompasses works in a range of media dating from the late Bronze Age to the present.

**Pattern, Color, Light: Architectural Ornament in the Near East (500–1000)**

**Metropolitan Museum of Art**  
**New York, NY**  
**www.metmuseum.org**  
**Through January 3, 2016**

This exhibition features examples of architectural ornament from Egypt, Iraq, Syria and Turkey that were found at sites ranging in date from approximately 500 to 1000. Few buildings from this period survive fully intact, but the pieces of walls, ceilings and floors that remain shed light on the ways that artisans created interiors and façades.

**Kongo: Power and Majesty**  
**Metropolitan Museum of Art**  
**New York, NY**  
**www.metmuseum.org**  
**Through January 3, 2016**

This international loan exhibition explores the history and culture of the central Africa region of the Kongo through 146 of the most inspired creations of Kongo masters from the late 15th through the early 20th century in ivory, textiles and wood.

The earliest of these creations were diplomatic missives sent by Kongo sovereigns to their European counterparts during the Age of Exploration, such carved ivories and woven raffia cloths embellished with abstract geometric patterns. These works were preserved in European *Kunstammer*, or cabinets of curiosities.

With works drawn from 60 institutional and private lenders across Europe and the United States, **Kongo: Power and Majesty** relates the objects on view to historical developments and challenges misconceptions of Africa's relationship with the West for a new understanding of Kongo art over the last 500 years.

**Fashion and Virtue: Textile Patterns and the Print Revolution, 1520–1620**

**Metropolitan Museum of Art**  
**New York, NY**  
**www.metmuseum.org**  
**Through January 10, 2016**

Printed sources related to the design of textile patterns first appeared during the Renaissance. Six interlaced

designs, attributed to **Leonardo da Vinci** and later copied by **Albrecht Dürer**, stood at the beginning of an international exchange of pattern designs through print. From the 1520s, small booklets with textile patterns were published regularly. These pocket-sized, easy-to-use publications became an instant success and essentially formed the first fashion publications. This interdisciplinary exhibition, drawn largely from the Met's collection, combines printed pattern books, drawings, textile samples, costumes, paintings and various other works of art to evoke the world in which the Renaissance textile pattern books first emerged and functioned.

***A Passion for Jade: The Heber Bishop Collection***

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

**www.metmuseum.org**

**Through June 19, 2016**



Vase with dragons, jade (nephrite), 9 in H x 4.75 in. W x 3 1/8 D (22.9x12x8 cm). 18th–19th century, Qing dynasty (1644–1911), China. Gift of Heber R. Bishop, 1902.

**Heber R. Bishop's** collection of carved jades was formed in the last quarter of the 19th century and bequeathed to the **Metropolitan Museum** in 1902. Consisting of more than 1,000 pieces, primarily Chinese

jades of the 18th and 19th centuries, as well as jades from Mughal India, it was the first major collection of its kind in the country. This exhibition features a selection from the collection and celebrates the 100th anniversary of the Department of Asian Art.

***Fabergé from the Matilda Geddings Gray Foundation Collection***

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

**www.metmuseum.org**

**Through November 27, 2016**

This selection of works by **Fabergé** from **Matilda Geddings Gray's** collection is on long-term loan at the **Metropolitan Museum of Art** (New York, NY), with works from the **House of Fabergé** that have not been on public view in New York since 2004.

Gray (1885–1971) was a Louisiana heiress and philanthropist who acquired her first object by Fabergé in 1933, when the name of the Russian artist-jeweler **Peter Carl Fabergé** (1846–1920) was almost unknown in the United States. An artist herself, she amassed a major Fabergé collection. After Gray died in 1971, her collection passed to the foundation she had established, with the stipulation that the public be able to enjoy it. The collection was on view for many years at the **New Orleans Museum of Art** (LA) and the **Cheekwood Botanical Garden and Museum of Art** (Nashville, TN). Earlier this year, the Imperial Napoleonic Egg and Lilies-of-the-Valley Basket from the collection were featured in the exhibition ***Fabergé Revealed*** at the **Virginia Museum of Fine Arts** (Richmond).

Fabergé (1846–1920) was an artisan and jeweler but also a visionary. In 1872, he took over his father's atelier in Saint Petersburg and, within 40 years, transformed it into the world's largest enterprise of its kind, employing some 500 craftsmen and designers. During the 1870s, Fabergé had open access to the collections of the **Hermitage** for cataloging, repairing and restoring pieces, particularly ancient gold pieces of jewelry.

In 1882, at the **Pan-Russian Exhibition** in Moscow, he received the gold medal for his accurate replicas of those objects, drawing the attention of the czar and of the Imperial family.



Imperial Napoleonic Egg, gold, guilloché enamel, rose-cut diamond, platinum, ivory, gouache, velvet, silk; 1912. House of Fabergé; workmaster: Henrik Emanuel Wigström (Finnish, 1862–1923); miniaturist: Vassily Ivanovich Zuiev Russian (Saint Petersburg). Matilda Geddings Gray Foundation.

In 1885, the House of Fabergé was named "Goldsmith by special appointment of the Imperial Crown" and received the commission for the first Imperial Easter Egg. The firm became the largest jewelry enterprise in Russia. From 1882 to 1917 (when the Russian Revolution brought an end to the Fabergé production), the House of Fabergé produced thousands of objects, from silver tea sets to *objets de luxe*.

The exhibition features three of the 50 Imperial Easter Eggs created for the Romanov family by Fabergé beginning in 1885. Each required the work of many people – designers, gem cutters and setters, engravers, enamellers, polishers – and each could take more than a year to complete.

The Imperial Danish Palaces Egg is divided into 12 sections in opalescent pink enamel with diamonds, emeralds and sapphires. It opens to reveal a surprise folding 10-panel screen with miniatures of the empress's favorite Danish and Russian retreats. The Imperial Caucasus Egg is decorated with diamonds, pearls, crystal and ivory, and has four oval doors, each of which opens to reveal a different miniature view of Abastuman, the imperial hunting lodge in the Caucasus Mountains.

The Imperial Napoleonic Egg,



which Czar Nicholas II presented to his mother, the dowager empress Maria Feodorovna, on Easter 1912, commemorates the centenary of the Russian victory over the armies of Napoleon. It has a folding six-panel screen with miniatures showing the six regiments of which the dowager empress was an honorary colonel.

The Lilies-of-the-Valley Basket is considered to be Fabergé's floral masterpiece. Made in 1896, it was originally presented to Czarina Alexandra Feodorovna and consists of 19 individual stems emerging from nine separate plants in a "moss" of spun, fused, clipped and polished green and yellow gold. Each pearl blossom is edged in silver set with rose-cut diamonds, with realistic leaves made of hard, dense nephrite and carved with the striations characteristic of the lily-of-the-valley plant.

***Honoring Nepal (A special installation)***

**Rubin Museum**

**New York, NY**

**<http://rubinmuseum.org>**

**Through November 30, 2015**

More than 600 Nepalese objects from the **Rubin Museum's** collection acknowledge the natural disaster that struck the country in late April.

***Becoming Another: The Power of Masks***

**Rubin Museum of Art**

**New York, NY**

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

**Through February 8, 2016**

***Becoming Another*** illuminates the common threads and distinct differences in mask traditions from Northern India, Nepal, Bhutan, Tibet, Mongolia, Siberia, Japan and the North-West Coast tribes of North America. It features masks used in shamanistic practices, communal rituals and theatrical performances.

Support of this exhibition is provided by **Mitsubishi UFJ Financial Group**, the **New York City Department of Cultural Affairs** in partnership with the City Council, and the **2015 Exhibitions Fund**.

***Perfect Timing: 21st-Century Fine Watchmaking***

**Museum of Arts and Design**

**New York, NY**

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

**May 3–September 25, 2016**

The art of luxury watchmaking is experiencing a renaissance, with timepieces that combine inventive designs, new mechanisms and the latest technical advancements. ***Perfect Timing*** features approximately 45 mechanical wristwatches made by manufacturers and independent watchmakers.

Today's master watchmakers maintain the custom of designing, making and assembling all the components of a watch, using simple tools such as lathes and files in combination with digital technologies such as computer-numerical-controlled (CNC) milling. It may take days or weeks to create an individual part, from engine-turning the dial to cutting out, filing and polishing the hands. A single watch may have more than 300 parts, each hand-finished. Such timepieces are unique or made in small batches, with some independent studios making as few as five or six watches a year.

***Perfect Timing*** includes brands such as **A. Lange & Söhne, Audemars Piguet, Breguet, Ulysse Nardin, Patek Philippe, Jaeger LeCoultre** and **Vacheron Constantin**, as well as newer independents such as **Christophe Claret, Greubel Forsey, HYT, Itay Noy, Jacob & Co., MB&F, Philippe Dufour, Roger W. Smith** and **Vianney Halter**, among others.

Drawings, photographs, tools and watch components from ***Le Garde Temps: Naissance d'une Montre*** (the Timepiece: Birth of a Watch project) illustrate the process of conceiving and creating a watch using traditional methods, without computers or mass-production techniques.

***Perfect Timing: 21st-Century Fine Watchmaking*** is guest-curated by **Michael Clerizo**, a watch industry reporter and author, and a ***Wall Street Journal*** contributing editor.

***Inspiring Beauty: 50 Years of Ebony Fashion Flair***

**Memorial Art Gallery**

**Rochester, NY**

**[www.mag.edu](http://www.mag.edu)**

**January 31–April 24, 2016**

Designers such as **Karl Lagerfeld, Christian Dior, Yves St. Laurent,**

**Oscar de la Renta, Pierre Cardin, Patrick Kelly, Christian Lacroix, Alexander McQueen** and others created couture clothing especially for the **Ebony Fashion Fair**, which helped to redefine concepts of beauty, style and empowerment for African-American women and provided a platform for new designers as well. This exhibition covers 50 years of this traveling event.

**Pennsylvania**

***Strength and Splendor: Wrought Iron from the Musée Le Secq Des Tournelles, Rouen***

and

***Ellen Harvey: Metal Painting***

**Barnes Foundation**

**Philadelphia, PA**

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

**Through January 4, 2016**

***Strength and Splendor*** features works from a collection of wrought iron, including approximately 160 objects, such as door knockers, jewelry, escutcheons, locks and keys, plaques, signs, strongboxes, and tools, from the holdings of the **Musée Le Secq des Tournelles** (Rouen, France). This is the first time that the museum has sent an exhibition of its works to the United States.

The exhibition complements the 887 pieces of European and American wrought iron that punctuate the **Barnes Foundation's** wall arrangements of old-master and modern paintings.

Ranging from the Middle Ages to the early 20th-century, the objects from the Musée Le Secq des Tournelles's collection reveal iron as unexpectedly versatile, with a capacity to convey both heft and delicacy. Objects decorated with silver and gold inlays show iron as more than base metal. Locks represent their own function, such as one with a built-in guard dog and one with spring-loaded trap ready to catch a lock-pick. Others show a more whimsical side: an 18th-century sign in the shape of a greyhound and a bat-shaped light.

The exhibition is accompanied by a catalog featuring an essay on museum founder **Albert C. Barnes's** practice of collecting metalwork and one on the collection at the Musée Le Secq des Tournelles, short essays on groups of

works, and an illustrated glossary of technical terms.

**Metal Painting**, the foundation's fourth visual arts commission of 2015, is a site-specific installation by artist **Ellen Harvey** (b. 1967) composed of 887 portraits of each piece of wrought iron in the Barnes Collection galleries. The portraits are metallic silhouettes on magnetized panels, painted to scale and assembled to create a large-scale collage on a steel wall.

Both exhibitions are curated by **Judith F. Dolkart**, Mary Stripp & R. Crosby Kemper Director of the **Addison Gallery of American Art** at the Phillips Academy (Andover, MA), who is also former deputy director of art and archival collections and Gund Family Chief Curator at the Barnes Foundation.

Additional support for **Strength and Splendor** is provided by the **Jill and Sheldon Bonovitz Exhibition Fund**. Support for **Ellen Harvey: Metal Painting** also comes from **John H. McFadden** and **Lisa D. Kabnick**.

#### The Musée Le Secq des Tournelles

Assembled in the 19th century by photographer **Jean-Louis-Henri Le Secq Destournelles** (1818–1882) and his son **Henri** (1854–1925), the Le Secq collection was shown at the **Exposition Universelle** in 1900 and installed until the 1920s at the **Musée des Arts Décoratifs** (Paris, France). In the early 1920s, Le Secq acquired the deconsecrated church of Saint-Laurent in Rouen, where he lived and arranged his collection of European and Middle Eastern objects by type, in wall arrangements and custom-made vitrines. Barnes traveled frequently to France as he built his collection and is believed to have visited Rouen to see this holding.

#### Ellen Harvey

Ellen Harvey was born in the United Kingdom and lives and works in Brooklyn, NY. She was a participant in the Whitney Independent Study Program and the PS1 National Studio Program, has exhibited in the U.S. and internationally, and was included in the 2008 **Whitney Biennial**. She has had solo exhibitions at the **Groeninge Museum** (Bruges, Belgium); **Corcoran Gallery of Art** (Washington, DC); **Center for Contemporary Art** (Warsaw, Poland); **Pennsylvania Academy of the Fine Arts** (PAFA; Philadelphia, PA); and **Whitney Museum of American Art at Altria** (New York, NY).

**ter for Contemporary Art** (Warsaw, Poland); **Pennsylvania Academy of the Fine Arts** (PAFA; Philadelphia, PA); and **Whitney Museum of American Art at Altria** (New York, NY).

#### Texas

**Self-Taught Genius: Treasures from the American Folk Art Museum**  
**Amon Carter Museum of American Art**  
**Ft. Worth, TX**

[www.cartermuseum.org](http://www.cartermuseum.org)  
Through January 3, 2016

**Self-Taught Genius: Treasures from the American Folk Art Museum** highlights self-taught artists working outside the art historical canon, often in isolated circumstances.

Some 100 works dating from the mid-18th through the early-21st century, representing more than 50 years of collecting by the museum, are on view. They include *The Encyclopedic Palace of the World*, ca. 1950s, a model designed by **Marino Auriti** (1891–1980)

for a new museum meant to hold all of human discovery in every field, recently on loan to the 2013 **Venice Biennale**; *Flag Gate*, ca. 1876, a gate by an unidentified artist that celebrated the nation's centennial; and a stitched *Whig Rose and Swag Border Quilt*, ca. 1850, made by unidentified slaves on the **Morton Plantation** (Russellville, KY).

A fully illustrated color catalog, published by the **American Folk Art Museum** and **Marquand Books**, accompanies the exhibition.

The exhibition travels to the **New Orleans Museum of Art** (LA; February 26–May 22, 2016), **Saint Louis Art Museum** (MO; June 19–September 11, 2016) and **Tampa Museum of Art** (FL; October 1, 2016–January 8, 2017).

The exhibition and the national tour are made possible by the **Henry Luce Foundation** as part of its 75th anniversary initiative. The local presentation is sponsored by the **Kleinheinz Family Foundation for the Arts and Education**.



Knife Grinder, unknown artist, ca. 1875. Collection American Folk Art Museum (New York, NY). Gift of Ralph Esmerian. Photo: Gavin Ashworth, New York.

## Virginia

### **Introduction to American Folk Art Abby Aldrich Rockefeller Folk Art Museum**

**Williamsburg, VA**  
<http://www.history.org>  
**Through November 29, 2015**

This exhibition introduces visitors to the museum and to the collector **Abby Aldrich Rockefeller**. She admired the expressions of nonacademic artists from the past and present, and set out to acquire pieces that reflected the best of the American people. When she died in 1948, she left her collection of folk art to **Colonial Williamsburg**.

**John D. Rockefeller Jr.** built the museum in 1957 in honor of his wife and to display her collection.

### **A Celebration of Quilts Abby Aldrich Rockefeller Folk Art Museum**

**Williamsburg, VA**  
<http://www.history.org>  
**Through December 6, 2015**

This exhibition features 12 quilts that represent the diversity of quilts made in America from the 18th through 20th centuries. Several are new to the collection and have never before been seen by the public.

Quilts exhibit a variety of techniques, from whole cloth to appliqué and piecing, and represent makers from many regions and ethnic groups, including Anglo-Americans, African-Americans, Hawaiians and Amish.

### **Sidewalks to Rooftops: Outdoor Folk Art Abby Aldrich Rockefeller Folk Art Museum**

**Williamsburg, VA**  
<http://www.history.org>  
**Ongoing**

This exhibition examines signboards, storefront figures, weather vanes, marine carvings, whirligigs, carousel animals and other pieces originally intended for use outdoors. It was made possible by a gift from **Barry M. Boone** in memory of his wife, **Linda**.

### **Conserving the Carolina Room Abby Aldrich Rockefeller Folk Art Museum**

**Williamsburg, VA**  
<http://www.history.org>  
**Ongoing**

This exhibition highlights the current research on and conservation of an 1836 painted room acquired by the museum in the 1950s. Each board, wainscot and door has been investigated and treated to bring it closer to its original appearance.

The conservation of the Carolina Room was made possible by **Mr. and Mrs. Rex A. Lucke** (Elkhorn, NE) and the **National Endowment for the Arts**. Additional conservation support is provided by the **Mildred and J.B. Hickman Conservation Endowment** and the **Andrew W. Mellon Foundation Endowed Conservation Fund**.

### **Cross Rhythms: Folk Musical Instruments**

**Abby Aldrich Rockefeller Folk Art  
Museum**

**Williamsburg, VA**  
<http://www.history.org>  
**Ongoing**

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

### **This Just In: Recent Additions to the Permanent Collection**

**DeWitt Wallace Decorative Arts  
Museum**

**Williamsburg, VA**  
<http://www.history.org>  
**Ongoing**

The **DeWitt Wallace Foundation's** furniture collection includes both American and British pieces made between 1680 and 1830 as well as American folk art up to the present day. The American furniture collection encompasses almost the entire East Coast, from New England to Georgia and as far west as Tennessee and Louisiana. The collection continues to grow as relevant objects come to light. This Just In looks at some of the most recent additions to the furniture collection, including pieces from various counties in Virginia, and objects from Georgia, Maryland, North Carolina and elsewhere, all shown at the museum for the first time.

### **The World Made Small DeWitt Wallace Decorative Arts Museum**

### **Williamsburg, VA** <http://www.history.org> **Through January 3, 2017**

On view is a museum favorite — the enormous Long Island Dollhouse, made around 1900 and fully furnished. The earliest dollhouse in the exhibit was made in 1820 for twin girls. Others include a house made in the Chesapeake around 1835 and a colonial revival house made around 1940. Objects made for young boys include German-made playsets from the 19th century, including a fort, a soldiers' campsite and a farm.



The Long Island Dollhouse.

### **China of the Most Fashionable Sort: Chinese Export Porcelain in Colonial America**

**DeWitt Wallace Decorative Arts  
Museum**

**Williamsburg, VA**  
<http://www.history.org>  
**Ongoing**

Chinese export porcelain played an important role in the lives of 18th-century colonists; possessing it indicated wealth and status. This exhibit illustrates the variety of Chinese porcelain that was available in colonial America, with a particular focus on pieces with histories in Virginia. Objects recovered from archaeological excavations are also featured.

### **A Rich and Varied Culture: The Material World of the Early South DeWitt Wallace Decorative Arts Museum**

**Williamsburg, VA**  
<http://www.history.org>  
**Ongoing**

This new exhibition celebrates the arts and antiques that were created in or imported to the Chesapeake, Carolina Low Country and Southern Backcountry. Created in conjunction

with two dozen partner institutions and private collectors, the exhibition highlights the esthetic diversity brought to the region by the cultures and ethnic groups that defined an early southern style.

The exhibition is made possible by **Carolyn and Michael McNamara**.

***Changing Keys: Keyboard Instruments for America, 1700-1830***

**DeWitt Wallace Decorative Arts Museum  
Williamsburg, VA  
<http://www.history.org>  
Ongoing**

This exhibition explores the evolution of spinets, harpsichords and pianos in the 18th and early 19th cen-

turies. Featuring more than 25 instruments, including spinets, harpsichords and pianos, ranging in date from 1700 to 1830, the instruments are drawn from **Colonial Williamsburg's** collection of English keyboards. Many have never before been exhibited.

Keyboard instruments were an integral part of the cultural milieu of Virginia's colonial and post-colonial periods. The exhibit explores the differences in the various types of keyboards, as well as the evolution of the instrument over time. Models of detailed aspects of the keyboard provide further insight into the workings of the instruments.

***American Furniture: From Virginia to Vermont***

**DeWitt Wallace Decorative Arts Museum  
Williamsburg, VA  
<http://www.history.org>  
Ongoing**

While early furniture forms and styles from these areas were similar from the late 17th through the early 19th centuries, the interpretation and the popularity of designs varied due to differences in local economies, trade settlement patterns, and the religious and cultural backgrounds of the inhabitants. Pieces from three regions – Eastern Virginia, Pennsylvania and New England – are on display.

***Revolution in Taste*  
DeWitt Wallace Decorative Arts Museum**

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

EVENTS NEWSLETTER AWARDS SUPPORT ABOUT US

Decorative Arts Society

welcome

Welcome to the Decorative Arts Society

We are pleased to present the Decorative Arts Society (DAS) website. Please join us in celebrating the decorative arts by becoming a contributor.

Events  
Newsletter  
Awards  
Support  
About Us

DAS

**Williamsburg, VA**  
<http://www.history.org>  
**Ongoing**

This exhibition features choices in table and tea wares available to 18th-century British and American consumers. Expanding world trade and strengthening industry put a teapot on every table – until tea became a symbol of protest in the American Revolution.

### **Washington**

**Every Soil Bears Not Everything**  
**Museum of Glass**  
**Tacoma, WA**  
[www.museumofglass.org](http://www.museumofglass.org)  
**Through May 15, 2016**

The Studio Glass movement accelerated in the 1970s at the **Pilchuck Glass School** (Stanwood, WA), and the innovations of **Dale Chihuly, William Morris** and **Lino Tagliapietra**, key figures in this field, have been extensively examined. They are not the only figures of interest.

The collaborative team of **Joey Kirkpatrick** and **Flora C. Mace** are also pioneers of early contemporary glass and were close colleagues of **Chihuly** and **Morris**, often trading skills to develop signature works, but there has been no review of their 36-year careers to date. This retrospective exhibition highlights their bodies of work.

Kirkpatrick and Mace began their collaboration at Pilchuck Glass School in 1979. Their first series evolved from Mace's desire to devise a methodology of incorporating Kirkpatrick's line drawings on paper as surface designs onto blown cylinders. Kirkpatrick made "drawings" in bent wire that were colored in with glass cane and then "picked up" onto the vessel in the hot shop – a groundbreaking process.

Throughout their careers, Kirkpatrick and Mace have explored seminal themes: principles of drawing as incorporated into glass, the metaphoric content of humanity's relationship to nature and the appropriation of materials to support a visual idea.

The exhibition is curated by **Linda Tesner**, director of the **Ronna and Eric Hoffman Gallery of Contemporary Art** at Lewis & Clark College (Portland, OR).

A second part of the exhibition fea-

tures Botanicals, a display of Kirkpatrick's and Mace's more recent work.

### **International**

**Small Stories: At Home in a Dolls' House**

**Various museums and locations/ countries**

**November 27, 2015–June 13, 2018**

This exhibition reveals the stories behind 12 dolls' houses from the United Kingdom over the past 300 years, featuring the history of the home, everyday lives and changing family relationships that each house represents. The exhibition encompasses country mansions, the Georgian town house, suburban villas, newly built council estates (public housing) and high-rise apartments. The houses also demonstrate developments in architecture and design.

Many of the houses, their furniture and dolls have been specially conserved for the exhibition – around 1,900 objects have been restored over two years at the **Victoria & Albert Museum** (London, England). A further 20 doll houses from the museum's collection are on display in the permanent galleries.

A new book, *Dolls' Houses from the V&A Museum of Childhood* (V&A Publishing) by **Halina Pasierbska**, accompanies the exhibition.

**Small Stories** began at the V&A and tours internationally to: **Museum of History and Contemporary Art** (Turku, Finland), **November 27, 2015–April 10, 2016**; **National Building Museum** (Washington, DC), **May 21, 2016–January 15, 2017**; **Norwich Castle Museum and Art Gallery**

(England), **March 4–June 25, 2017**; **Weston Park Museum** (Sheffield, England), **August 5, 2017–January 7, 2018**; and **Museum of Decorative Arts** (Prague, Czech Republic), **February 17, 2018–June 13, 2018**.

**Alphonse Mucha: In Quest of Beauty**  
**Sainsbury Centre for Visual Arts**  
**East Anglia, Norwich, England**  
[www.scva.ac.uk](http://www.scva.ac.uk)  
**Through March 2016**

Czech-born **Alphonse Mucha** (1860–1939) was a founding figure in the development of Art Nouveau as a creator of designs for decorative panels and advertising posters.

The show includes more than 65 works drawn primarily from the collection of the **Mucha Trust** alongside works by artists such as **Larche, Lalique Fouquet** and **Gallé** from the **Sainsbury Centre's** Collection of Art Nouveau.

**SEPIK. Arts from Papua New Guinea**  
**Musée du quai Branly**  
**Paris, France**  
[www.quaibrantly.fr/en/](http://www.quaibrantly.fr/en/)  
**Through January 31, 2016**

This exhibition is based on 35 years of research led by **Phillippe Schindbeck** and **Christian Kauman**, and features the arts of peoples of the River Sepik. Objects include hooks, necklaces of pearl oyster shells, wickerwork headdresses, coconut bowls, panels made of painted bark, slit drums, bamboo flutes, and modeled-over skulls. Items are decorated with images or signs linked to nature and ancestral figures, human and animal, and are used both in daily life and ceremonially.

---

## **We need you!**

The Decorative Arts Society

depends on our readers to help us stay up to date on events, acquisitions, people, news and exhibitions in the field. Send your items, ideally with images, to:

**newsletter@DecArtsSociety.org**



# DAS CONTRIBUTION

Thank you for your interest in the Decorative Arts Society. Please mail this form and your check to:  
Decorative Arts Society, Inc.  
c/o Stewart Rosenblum, Treasurer  
333 E. 69th Street, Apt. 8E  
New York, NY 10021-5556

\_\_\_\_\_ Date

\_\_\_\_\_ Last name First name Initial

\_\_\_\_\_ Profession or title

\_\_\_\_\_ Institution or affiliation

Mailing address Home  Work

\_\_\_\_\_ Street

\_\_\_\_\_ City State Zipcode

\_\_\_\_\_ Area code Telephone number E-mail address

- Categories of contribution:**
- Regular \$35
  - Institution or Library \$40
  - Sustaining \$60
  - Patron \$100–\$499
  - Benefactor \$500 and above
  - Student \$20
  - President’s Circle \$15,000 or more

Please make check payable to **Decorative Arts Society, Inc.**, in U.S. dollars. Check must be drawn on a U.S. bank.

# Contributions

## Special contributors

### President's Circle

Robert L. McNeil, Jr.\*  
Stewart G. Rosenblum, Esq.

### Benefactors

Anonymous  
Margaret B. Caldwell  
David W. Dangremond  
Elizabeth De Rosa  
Oscar P. Fitzgerald, IV

Judith F. Hernstadt  
Lynn Springer Roberts

### Patrons

Anonymous  
William G. Allman  
David L. Barquist  
Elizabeth Bidwell Bates  
George S. Bosy  
W. Scott Braznell & Patricia E. Kane  
Jay Cantor  
Dennis A. Carr  
Dorothy K. Chin

Sarah Coffin  
Veronica Conkling  
Susan M. Conway  
Anna T. D'Ambrosio  
Elizabeth A. Davison  
Nancy de Waart  
Helen Drutt: Philadelphia  
Nancy Goyne Evans  
Firestone and Parson, Inc.  
Beatrice B. Garvan  
Anne K. Groves  
David A. Hanks  
Jeannette M. Harper  
Margaret K. Hofer  
Anne E. Hough  
Katherine Howe  
Phillip M. Johnston  
Linda H. Kaufman  
Elsie Klumpner  
Leeds Art Foundation  
David R. McFadden  
Barbara D. McMillan  
Mrs. Milo Naeve  
Harold B. Nelson  
Dianne H. Pilgrim  
Susan J. Rawles  
Charles J. Robertson III  
Monika V. Schiavo  
Susan P. Schoelwer  
Lita Solis-Cohen  
Susan Solny  
Joseph Peter Spang  
Kevin Stayton  
Jewel Stern  
Jay Robert Stiefel  
Charles L. Venable  
Daniel Visnich  
John C. Waddell  
Gerald W. R. & Barbara M. Ward  
Gail C. Winkler

*\*Deceased*

## Categories of DAS contributions

Student	\$20
Regular	\$35
Institutions & Libraries	\$40
Sustaining	\$60
Patron	\$100-\$499
Benefactor	\$500-\$14,999
President's Circle	\$15,000

and above\*

*\*Status is reached when contributions payable over up to five years total this amount.*

Contribution checks should be made payable to "**Decorative Arts Society, Inc.**" and mailed to:

Decorative Arts Society, Inc.  
c/o Stewart G. Rosenblum, Treasurer  
333 East 69th Street, #8E  
New York, NY 10021



Every Soil Bears Not Everything, wood, glass, paint and steel; 50 x 27 x 5 inches; Joey Kirkpatrick (American, born 1952) and Flora C. Mace (American, born 1949), 2008. Photo courtesy of the artists. in *Joey Kirkpatrick and Flora C. Mace: Every Soil Bears Not Everything*, Museum of Glass, Tacoma, WA (see Exhibitions).

Ms. Moira Gallagher, DAS Secretary  
Research Assistant  
The American Wing  
Metropolitan Museum of Art  
1000 Fifth Avenue  
New York, NY 10028

FIRST CLASS MAIL  
U.S. POSTAGE PAID  
Rochester, NY  
Permit No. 1445

DATED MATERIAL



Moon bed, Asian hardwoods, ivory, Ningpo, China, ca. 1870–1880. Artist not identified. Gift of Mrs. Robert W. Sarnoff. In *Importing Splendor: Luxuries from China* at Peabody Essex Museum (see Exhibitions).

newsletter/fall 2015

Volume 23, Number 2



Decorative Arts Society