

Decorative Arts Society



newsletter spring 2014

Volume 22, Number 1

DAS

DAS Newsletter

Volume 22
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Spring 2014

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

We do not cover commercial galleries.

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

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

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

Cover image:

Vitrine, silver, moonstone, opal, lapis, lazuli, mother-of-pearl, baroque pearls, onyx, marble, ivory, enamel, glass and Macassar ebony veneers (replaced), for the 1908 *Kunstschau*, 1908, Wiener Werkstätte (Vienna Workshops), Vienna, Austria, 1903–32, maker; Carl Otto Czeschka (Austrian, 1878–1960), designer; Josef Berger (Austrian, 1874/75–?), goldsmith; Josef Hoszfeld, Austrian (1869–1918), Adolf Erbrich (Austrian, 1874–?), Alfred Mayer (Austrian, 1873–?), silversmiths; Josef Weber (dates unknown), cabinetmaker; Wabak, Albrech, Plasinsky, Cerhan, unidentified craftsmen. Photo courtesy Richard Nagy Ltd., London; Dallas Museum of Art; Eugene and Margaret McDermott Art Fund, Inc. See Acquisitions.

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The DAS

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

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DAS news

DAS plans July trip to sites in and around Providence

Plans are underway for a **Decorative Arts Society (DAS)** tour of museums and other sites of interest in the Providence, RI, area from **July 18–20, 2014**.

Tour venues and leaders will include:

- the **Art Club**, with its galleries and famous **Fleur de Lys** studio building, led by **Rob Emlen**, university curator, **Brown University**;
- **Rhode Island School of Design Museum of Art**, **Elizabeth Williams**, curator;

• **Fuller Craft Museum** (Brockton, MA), **Jonathan Fairbanks**, executive director;

• **New Bedford Whaling Museum** (New Bedford, MA), **Christina Connett**, curator of Collections and Exhibitions

• **New Bedford Museum of Glass**, **Kirk Nelson**, president and executive director;

• **First Unitarian Church** (Tiffany mosaic), **Kirk Nelson**;

• **Henry Lippitt House Museum**, **Carrie Taylor**, director; and

• collection of **Stanley Weiss**
Accommodations will be at the Hotel Providence, with meals at the Providence Art Club, John Harvard's Brewery & Ale House, Freestones City Grill (New Bedford, MA), and Joe's Old Canteen.

Participants will be on their own for getting to the Providence area for this exciting event.

Contributors to the DAS should have received full details by mail. Further sign-up details are at the DAS website: www.DecArtsSociety.org

From the president

DAS tours offer wonderful sights and insights

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

We are at the midpoint of 2014 and already are looking back at some very successful events sponsored by the **Decorative Arts Society, Inc. (DAS)** this year. Our goal is always to create opportunities for contributors to experience familiar and unfamiliar sites and collections with a focus on decorative arts.

We had a wonderful trip to Philadelphia in April, with venues that ranged from early 18th-century homes to a spectacular collection of post-World War II craft—and, with the **Philadelphia Antiques Show** on at the same time, there truly was something for everyone.

Our thanks go to **Nicholas Vincent** for his work in planning and organizing this trip, which not only ran smoothly but was enhanced by beautiful spring weather.

I would also like to offer our heartfelt thanks to **Jeannine Falino** for generously offering a May tour of **Gilded New York**, the sumptuous exhibition that she co-organized at the **Museum of the City of New York**.

These trips are one of several reasons that the DAS is very special – we bring together people with shared interests in the decorative arts and offer access to important collections with generous attention from private

collectors and, most importantly, our colleagues in the field.

And another opportunity is almost at hand: You should have received the announcement of our upcoming trip to Providence, Rhode Island, on **July 18–20** (details above). This promises to be another wonderful mix of museums, historic sites and private collections with unique, behind-the-scenes access. I encourage each of our contributors to pass this information along to someone you know who might enjoy joining the DAS and participating in these programs.

On a personal note, I'm delighted to report that Nick Vincent was appointed vice president of the DAS, just a few weeks before his marriage to Eliza Stoner. Our warmest congratulations to Nick on both fronts!



DAS tour-goers in rose garden of Wyck. See more about this wonderful tour on page 2.

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Wyck, home of the Wistar-Haines family from 1690–1973 (above). Treasures from storage at Wyck brought out specially for the DAS—Schnapshund pitcher (right), glass, c. 1740–55, attributed to Wistarburgh Glass Manufactory (Alloway, NJ); collection of Wyck (Germantown, PA), and scone frame (left), silk embroidery on silk moiré, 1738, Margaret Wistar, Philadelphia, PA; collection of Wyck (Germantown, PA)—surprisingly crisp and fresh almost 300 years later.



DAS tour participants at the home of Helen Williams Drutt English.



Deshler-Morris House (Germantown White House), Philadelphia residence of George Washington.



Stenton, home of James Logan, secretary to William Penn.

Photos by Stewart Rosenblum and David Barquist.

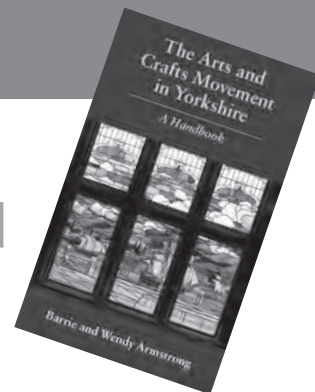


DAS tour participants arriving at Grumblethorpe, “John Wister’s Big House,” 1744 Colonial German country seat with two-acre garden.

Book review

Companion handbooks provide insights into Arts and Crafts movement in England

The Arts and Crafts Movement in the North East of England: A Handbook and *The Arts and Crafts Movement in Yorkshire: A Handbook*, by Barrie and Wendy Armstrong. Both first published by the authors in 2013 by Oblong Creative Ltd., 416 Thorp Arch Estate, Wetherby LS23 7BJ, UK
Reviewed by Sandra Jenkins, Independent Decorative Arts Scholar



These companion publications provide a wealth of information on the artists, architects, craftspeople and other practitioners of the Arts and Crafts movement (A&CM) in two regions of England. Both publications, or gazetteers, are combination tour book for the dedicated A&CM enthusiast and hardy traveler and handy resource for scholars studying the movement in greater depth.

The Arts and Crafts Movement in the North East of England describes the architecture, decorative arts and A&CM practitioners in Northumberland and Durham and the northern extremity of Yorkshire. *The Arts and Crafts Movement in Yorkshire* details the same for the Yorkshire region.

Both volumes are organized by and deeply grounded in the geography of the northeast of England, so it would have been extremely helpful to include a map in each volume to help orient the reader.

In both volumes, the authors walk the reader through the region, sometimes village by village, seeming to leave no dell uninvestigated.

In *The Arts and Crafts Movement in Yorkshire*, the authors write that, during their research, they “visited more than 700 sites ... seeking out villages in the North Yorkshire Moors, the Dales, the Hawarden Hills, the Wolds and the south Pennines.” They write of wandering through flatlands and walking city streets—conveying a zealous dedication and meticulous approach to their study.

The authors began their research for these publications in 2006, using both primary and secondary resources. They write of casting a wide net in terms of the timeline for the A&CM, not only looking at activities that took

place during the heyday of the A&CM, from the 1880s to the First World War, but studying, too, the roots of the movement during the mid-19th century, and its lingering influences into the 20th century.

Both publications follow the same format. The Armstrongs use the introductions to outline the architecture, decorative arts, practitioners and patrons of the A&CM in the respective regions. The narratives are organized by regional geography and describe not only the historic sites themselves, but the important architectural details therein—stained glass window, murals, etc. Additional descriptive details on the architecture and decorative arts are included in the listing of sites, which follows the introduction in both publications.

Students of the AC&M know that craft societies and schools played a key role in the development and perpetuation of the movement, and the authors give fitting attention to such entities operating in the North East region. Also appropriate is the Armstrongs’ emphasis on ecclesiastical architecture and art, as the church provided lucrative patronage and philosophical congruity to A&CM craftspeople.

The authors frequently delve into the genealogy of the artists, craftspeople and patrons who were instrumental in creating described works, which gives the reader a sense of the culture of the region and how intertwined were the lives of its inhabitants. The narratives also show the inter-relationship between lesser-known regional craftspeople and the “celebrities” of the AC&M. As the authors point out:

The Arts and Crafts Movement is, in most descriptions, considered to be a London and Home Counties

phenomenon with outposts in Birmingham and the Cotswolds and contacts in Glasgow. Nevertheless, the Movement’s ideas arrived in the North East by way of writings of prominent and respected men in the fields of the arts and architecture, from lecture tours, advertising and exhibitions held in the major cities of the UK. The influence and spending power of patrons who had homes both in London and in the country also played a major part. Perhaps most significantly ideas came from architects, artists and craftsmen moving out from London to work in other parts of the country and taking with them the ethos of the Arts and Crafts Movement.³

In both volumes, introductions are followed by a listing, organized alphabetically, of sites in the regions. The authors helpfully include information for the tourist such as addresses, telephone numbers and hours of operation.

Few, if any, pages in these sections are without crisp, clear photographs, mostly color. Because of the number of photos included, it would have been helpful to number the photos and provide callouts for them within the text. However, the layout is well-organized and corresponding text and photos are close by. The photos alone make these publications rich visual catalogs of the A&CM.

Following the listing of sites are “Who’s Who” sections, again organized alphabetically. These sections provide an invaluable guide to noted architects, sculptors, stained-glass artists, metalworkers and other craftspeople; architectural firms; and myriad craft

Continued on next page

manufacturers of Yorkshire and the North East of England.

Detailed bibliographies provide another set of references for those researching the A&CM.

In "Appendix: The Arts and Crafts Movement—A Synopsis," included in both publications, the authors outline the A&CM and its tenets. In doing so, they sketch a broader historical and philosophical context for the regional specifics included in the publications. However, these brief sections—identical in both publications—merely scratch the surface of the complexities of the movement itself and its historical significance from the mid-19th century to the present day.

The authors wisely refer inquisitive readers to the bibliography for more information. However, the audience for both of these publications will likely be individuals who already have a thorough knowledge of the A&CM.

These publications and the authors' previous work, *The Arts and Crafts Movement in the North West of England: A Handbook* (2005), follow a resurgence of interest in the Arts and Crafts Movement marked by notable exhibitions at the **Victoria & Albert Museum** in 2005 and **Los Angeles County Museum** in 2004–05, as well as numerous publications in both the UK and the United States. The Armstrongs' 2013 publications represent the logical progression in this exploration of the A&CM in that they hone in on a specific region of the UK and describe its practitioners and work—and they point out that there's more work to be done.

¹ The authors note that they have been asked to include maps in their publications, but cite economics of publishing as a deterrent. An included map need not be to scale—as would be for touring purposes—but rather a representation of the region to give the reader a sense of the relationships between the many locations described. Armstrong, Barrie and Wendy, *The Arts and Crafts Movement in the North East of England: A Handbook*, viii.

² Armstrong, *Arts and Crafts Movement in Yorkshire: A Handbook*, vii.

³ Armstrong, *Arts and Crafts Movement in the North East of England*, xi.

Sandra Jenkins is an independent decorative arts scholar with a specialty in the American Arts and Crafts Movement and early-20th-century craft.

Events

Celebrating an American Treasure: Woodlawn's 1827 Best Bed, Context & Conservation

**Woodlawn Museum, Gardens & Park
Ellsworth, ME**

<http://woodlawnmuseum.com>

September 26, 2014



This day-long program, featuring talks by **Jane C. Nylander** and **Earle G. Shettleworth, Jr.**, celebrates the re-installation of the museum's 1827 dimity bed curtains after they were conserved by **Windsor Textile Conservation**.

In 1827, Colonel **John Black** purchased a bedstead with English cotton dimity curtains and silk fringe, now known as the "best bed," in Boston, MA, for **Woodlawn**, his new house in Ellsworth. The carved mahogany bedstead frame and curtains—also known as festoon drapery curtains—remain in the same room where the bed was first installed in 1827.

The bed is documented by a drawing sent by the Boston upholsterer with instructions for how to install it. Adding to its rarity, the original invoices for the purchase of the bed and its hangings survive, as do other aspects, including the brass cornice elements, linen sacking bottom and mattresses. The casings for the hair mattress and featherbed also survive, along with bedbug stains on the featherbed cover,

showing that even someone like Black wasn't immune to a common problem of 19th-century domestic life.

The furnishings survived two more generations to inhabit the house, the last being the builder's grandson, **George Nixon Black, Jr.** (or Nixon, as he was familiarly called). Woodlawn was his ancestral summer home and he ensured its preservation. His textiles have been accessible to the public since the house opened in 1929.

For more information or to register, contact **Woodlawn Museum, Gardens & Park**, PO Box 1478, Rte. 172, Ellsworth, Me 04605; 207-667-8671.

René Lalique: Enchanted by Glass: 53rd Annual Seminar on Glass

**Corning Museum of Glass
Corning, NY**

www.cmog.org

October 17–18, 2014



This year's *Annual Seminar of Glass* at the **Corning Museum of Glass** (NY) focuses on the life, works and legacy of French artist and designer **René Lalique**. Lectures and live demonstrations center around the topics represented in the museum's 2014 exhibitions, *René Lalique: Enchanted by Glass* and *Designing for a New Century: Works on Paper by Lalique and his Contemporaries* (See Exhibitions). These exhibitions bring together more than 200 objects, jewelry, production molds, period photographs, trade catalogs and design drawings by Lalique and his contemporaries.

Seminar topics focus on the various aspects of Lalique's work as a jewelry maker, perfume bottle designer, and as maker and marketer of consum-

er products for the “modern woman” of the 1920s. Demonstrations explore Lalique’s glassmaking techniques.

Speakers are Corning museum staff and Lalique experts: **Gail Bardhan, Lennart Booij, Regan Brumagen, Véronique Brumm, Nicholas Dawes, Kelley Elliott, Elizabeth Everton, Stephen Harrison, Christie Mayer Lefkowitz, Amie McNeel, Anne-Marie Qquette, Stefanie Walker** and **Karol Wright**.

Cost: \$300 (discounts for students and museum members). For details or to register, visit cmog.org/seminar.

**Traditions—VI
Symposium on Architectural History
and the Decorative Arts
Virginia Commonwealth University
Richmond, VA
www.traditions.art.vcu.edu
November 21, 2014**

Traditions—VI continues the third decade of the Department of Art History in the **School of the Arts** at the Virginia Commonwealth University (VCU) **Symposia on Architectural History and the Decorative Arts**. Presentations are directed by **Charles Brownell**, professor at VCU; an authority on the architecture of **Thomas Jefferson** and **B. Henry Latrobe**; a scholar of Palladianism; a co-author of the first general history of Virginia architecture, which won multiple awards; and a specialist in 19th- and early 20th-century architecture and decorative arts, particularly the Aesthetic Movement and the work of **Charles Rennie Mackintosh**.

To honor the 125th anniversary of the founding of **Preservation Virginia**, the first session celebrates the organization, its historic buildings and its ceramic collections.

The second session unveils a virtual map of Richmond in 1861 that has been under creation at the **Museum of the Confederacy** for five years and calls up a group of lost Classical mansions.

The third session is aimed at collectors and reveals fresh discoveries regarding the ceramics of **Christopher Dresser**, the stained glass of **Henry Holiday**, and the Peacock Room of **Thomas Jeckyll** and **James McNeill Whistler**.

The fourth session rounds up others of the year’s surprises, from **Chippendale** in Virginia to **Thomas Jefferson** and **Palladio**.

The **Virginia Museum of Fine Arts** and a dozen other major institutions are sponsors. Admission is free to all students with a valid ID, \$8 per person for members of sponsoring institutions, and \$10 per person for others. Reservations are necessary for two additional events: a luncheon (\$15), and a reception at the **Hancock-Wirt-Caskie House** (\$15).

For online registration, go to traditions.art.vcu.edu by **November 14** or send a check, made payable to VCU Symposium, to Symposium, Department of Art History, Virginia Commonwealth University, PO Box 843046, 922 West Franklin Street, Richmond, VA 23284-3046. For more information, call 804-628-7024 or e-mail Krista Privott at knprivott@vcu.edu.



Vases for Linthorpe Pottery, Furniture Gazette, 12 June 1880, Christopher Dresser. Courtesy James Branch Cabell Library, VCU.

News

• The **Baltimore Museum of Art** (BMA; MD) will reopen the Merrick Entrance for visitors on November 23, 2014, for the first time in 30 years, in celebration of the museum’s 100th anniversary. The renovated Dorothy McIlvain Scott American Wing also reopens with a new presentation of the BMA’s collection of American decorative arts, along with a redesigned East Wing Lobby and Zamoiski Entrance.

• The **Cincinnati Art Museum** (OH) received a \$40,000 National Endowment for the Arts ArtWorks Grant in support of its **Cincinnati Silver** exhibition (see Exhibitions).

• The **Corcoran Gallery of Art** and **Corcoran College of Art and Design, National Gallery of Art**, and **George Washington University** (GW) (all in Washington, DC) recently announced a proposed collaboration that would safeguard and increase access to the Corcoran’s collection; maintain the Corcoran building as the renovated showplace for a new program of exhibitions of modern and contemporary art; and strengthen and elevate the Corcoran College and its programs.

The institutions are in a working period to set the definitive terms of a collaboration, under which the Corcoran College of Art and Design would become a part of GW. GW would operate the college; maintain its distinct identity; and assume ownership of, and responsibility for, the Corcoran building. The National Gallery of Art (Washington, DC) would organize and present exhibitions of modern and contemporary art within the building under the name **Corcoran Contemporary, National Gallery of Art**, and would maintain and program a Corcoran Legacy Gallery there.

These and other works of the Corcoran collection would become the responsibility of the National Gallery of Art. Works accessioned by the National Gallery would bear the credit line “Corcoran Collection.” For works not accessioned by the National Gallery, the Corcoran, in consultation with the National Gallery, will develop a distribution policy and program.

The arrangement is the culmination of a five-year effort by the Corcoran's board of trustees to preserve its 17th Street building as both a museum space and a home for the college, and to ensure the future of the Corcoran collection.

The terms stipulate that the Corcoran would continue as a non-profit organization.

• **The American Decorative Art 1900 Foundation** has moved its home to the **Morris Evans Leeds House** (Philadelphia, PA) and changed its name to the **Leeds Art Foundation**.

The private operating foundation is dedicated to fostering the appreciation and understanding of American decorative art and design from around 1900 through scholarly projects, exhibitions, curatorial advisement and gifts of art to museums around the country. The foundation and its founder and president, **Bruce Barnes**, PhD, have donated more than \$3 million in works of decorative art to museums around the country.

In 2008, the foundation organized *The Artistic Furniture of Charles Rohlf*s. The accompanying publication, co-published by the foundation and Yale University Press, received the Henry-Russell Hitchcock Award, **Charles F. Montgomery Prize** of the **Decorative Arts Society** and Henry Allen Moe Prize. The foundation co-published its second book, *The Jewelry and Metalwork of Marie Zimmermann*, with Yale University Press in 2011.

In October 2012, Barnes was appointed director of the **George Eastman House International Museum of Photography and Film** (Rochester, NY). **Joseph Cunningham**, PhD, became the foundation's curatorial director. Cunningham is currently completing a book on the artworks of **Hannah Van Bart**, a Dutch contemporary artist.

The foundation's move to Philadelphia is occasioned by its long-term research, exhibition and publication project on metalsmith **Samuel Yellin**, who was active there from 1906-40.

The Leeds house, in the West Mount Airy neighborhood, was designed ca. 1930 by the Philadelphia firm of **Mellor and Meigs** for **Leopold Stokowski**. He transferred the land and the design to **Morris and Hadas-**

sah Leeds, who completed the residence in 1935. An electrical engineer known for his innovations in electrical measuring devices and controls, Leeds was co-founder of **Leeds & Northrup**.

Clare Yellin, granddaughter of Samuel Yellin, will place presentation and working drawings and photographs from the **Samuel Yellin Metalworkers** archives on long-term loan with the Leeds Art Foundation.

Over the past eight years, the foundation has addressed the near-absence of Yellin's work in public collections by donating his works to a dozen museums across the United States, including a firescreen made for **George Matheson**, to the **Carnegie Museum of Art** in Matheson's hometown of Pittsburgh, and a large grille to the **Los Angeles County Museum of Art**, in honor of **Max Palevsky** and **Jodie Evans**.

• **The Mass Cultural Council** awarded **Fuller Craft Museum** a Cultural Facilities Grant of \$391,000, which will be used to improve HVAC capabilities and other improvements to museum facilities.

• **Daniel Brodsky**, chair of the **Metropolitan Museum of Art** (New York, NY), and his wife **Estrellita B. Brodsky**, an art historian and specialist in Latin American art, have provided a gift to endow two curatorships in the Department of Modern and Contemporary Art. This expansion of curatorial staff provides support for the department's broadened programming in both the main building and the **Marcel Breuer**-designed building on Madison Avenue that will be vacated by the **Whitney Museum** in 2015 and subsequently occupied by the Met.

The two new positions will be named the Estrellita B. Brodsky Curator of Latin American Art, to be held by a specialist in the art of 20th- and 21st-century Mexico, Central America, the Caribbean and South America; and the Daniel Brodsky Associate Curator of Architecture and Design, with responsibility for the department's holdings of architecture- and design-related objects and other material.

Daniel Brodsky, a real-estate developer based in Manhattan, has been a trustee of the Metropolitan Museum since 2001. His participation began in 1984 when he joined the museum's

Real Estate Council, which he has chaired since 1996. He has also led the Met's Buildings Committee since 2011 and has chaired two special trustee committees: to oversee negotiations for the Met's use of the Whitney's current building on Madison Avenue and to supervise the redesign and reconstruction of the museum's outdoor plaza and fountains along Fifth Avenue.

Estrellita Brodsky is a founding member of the Multicultural Audience Development Advisory Committee at the Metropolitan Museum, which seeks to diversify the museum's cultural content and outreach. She curated the first U.S. retrospective exhibition of the Venezuelan kinetic artist **Carlos Cruz-Diez** at the **Americas Society** in 2008 and *Jesus Soto: Paris and Beyond, 1950-1970* at New York University's **Grey Art Gallery** in 2012. She endowed the Estrellita Brodsky Curator for Latin American Art at the **Museum of Modern Art** (MoMA; New York, NY) and is a member of MoMA's Latin American and Caribbean Acquisitions Committee, as well as the board of **Tate Americas Foundation**. She received the 2011 Manhattan Borough President's Outstanding Achievement Award in recognition of her work in the field of Latin American art in the City of New York. She holds a PhD in art history from the **Institute of Fine Arts**, New York University.

• **The Wadsworth Atheneum Museum of Art** (Hartford, CT) has received \$5 million from the Connecticut State Bond Commission to support completion of the museum's \$33-million renovation project. Begun in 2010, the efforts to update and refurbish its facilities and construct new state-of-the-art storage are projected to be complete by 2015. This investment from the state provides the remaining funds needed for the project.

Upon the project's completion in September 2015, the museum will have restored more than 31 galleries and 15 public spaces, totaling 38,141 square feet, and have created more than 8,800 square feet of new special exhibition space to house future exhibitions. The recent award enables the museum to improve way-finding; reinstall a large portion of the permanent collection; to finish enhancements to gallery lighting

Acquisitions

• The **Dallas Museum of Art** (TX) has acquired a solid silver vitrine, or display cabinet, made by the **Wiener Werkstätte** (Vienna Workshops), a collaborative group of artists, architects and designers founded in 1903 (see cover for image).

Made of silver encrusted with enamel, pearls, opal and other gemstones and standing over five feet tall, this vitrine was originally owned by the **Wittgenstein** family of Vienna and is the largest and most lavish example known of the silverwork of the Wiener Werkstätte.

Designed by Werkstätte member **Carl Otto Czeschka** (1878–1960) and presented as the centerpiece of a gallery dedicated to their work at the 1908 **Vienna Kunstschau** (Art Show), it reflects a move from the rectilinear forms previously favored by Werkstätte co-founder **Josef Hoffmann** to an ornamental esthetic characteristic of the work of Czeschka. The materials and stylized ornamentation—including a pair of caryatid figures supporting the onyx top and a variety of leaves, birds

and squirrels decorating the case—reflect both Czeschka's prior work and the inspiration of modern Viennese paintings.

Czeschka was equally active in graphic art and sculpture, producing the book *Die Nibelungen* (1909) and interior designs.

The vitrine was purchased at the 1908 exhibition by **Karl Wittgenstein** (1847–1913), a Viennese iron and steel magnate and the leader of one of the most powerful families in the Austro-Hungarian Empire. It originally was in the family's palace in Vienna and remained in the family until 1949, when it was sold at auction and entered another private collection.

In celebration of this acquisition, the museum anticipates receiving a gift of works on paper and design objects from Dr. **Alessandra Comini**, a scholar of turn-of-the-century Viennese culture and the University Distinguished Professor of Art History Emerita, **Meadows School of the Arts**, Southern Methodist University.

• **Henry Dankner & Sons**, which made jewelry in New York, NY, for six decades after the family that founded the company lost their business and escaped from the Nazis in Hungary, has donated its paperwork and models to the jewelry design department at the **Fashion Institute of Technology** (FIT; New York, NY). The workshop became known for making gold mechanical charms with moving parts. Distributors included **Cartier**, **Harry Winston** and **Van Cleef & Arpels**.

• The **Historic Arkansas Museum** has acquired a piece of linen thought to be the oldest American Indian sampler, stitched by **Nancy Graves**, a Cherokee schoolgirl in the 1820s. It is considered as having come back to the South; her family was originally from Georgia but was uprooted and resettled in Oklahoma shortly after she finished making the sampler.

• **Historic Deerfield, Inc.** (MA) has acquired the ca. 1800 **Stebbins** family tall clock, made by **Aaron Willard** (1757–1844) in Boston. It was

first owned by **Asa Stebbins** (1767–1844) and was probably among the original furnishings of his new house built in Deerfield in 1799, the first brick house in Franklin County, MA. The clock probably left the house right after the Civil War.



Asa Stebbins served as Deerfield's state representative for 11 years. When he died in 1844, one eight-day clock valued at then-\$15 was inventoried in the North Parlor of his home. Stebbins probably paid more than \$100 for the clock in an age when a day's common labor was valued at 25 to 50 cents and the Willards' basic eight-day model retailed at \$60.

The Stebbins house has been open to the public as a museum house since 1950 and features an **Asher Benjamin**-designed "flying staircase" and molded plaster ceiling.

The clock is an example of the Willard family's workmanship. The Willards sold four models of tall clocks; this example features a 105-inch-tall case attributed to cabinetmaker **Stephen Badlam** (1751–1815) of Dorchester Lower Mills. The clock movement was made in Aaron Willard's "manufactory" on Boston Neck and the painted dial is also Boston-

News, continued

systems; install new flooring in exhibition galleries; and restore the **Tiffany** studio skylight in the Morgan Atrium.

The museum also received a \$9.6-million bequest from the estate of **Charles H. Schwartz**, the largest bequest in its history, which will be used to establish an endowment to expand and enhance the museum's collection of English and European works of art from the 18th century and earlier in memory of the late Schwartz

Schwartz joined the museum in 1987 and was a member of the **Society of Daniel Wadsworth**, the museum's premier membership program, until his death in 1995. He was a life-long lover of the arts, was an avid collector of Old Master paintings and European art and decorative arts.

made. Acquisition of the tall clock was made possible through pledges of support by more than 50 donors.

- The **Historical Society of Millersburg and Upper Paxton Township** (PA) has acquired the 1910 “Marvelous Electrical, National, Apostolic and Woodmen Clock” by woodcarver **Jacob A. Light**. About 10 feet wide and 5 feet tall, it played songs such as “Rock of Ages” and features animated figures of politicians, soldiers and saints that Light carved with a penknife. The society is looking at restoring its hand-made wooden gears.

- The **Museum of Fine Arts, Boston** (MA) has acquired a rare walnut *scrutoir* (escritoire or fall-front desk) from the early 1700s that was originally owned by the **Child** family of Warren, RI. Inscribed many times by members of the family, it appears in the inventory of James Child, listed as “One Chist [Chest] of Drawers & Cabinet” for 5 pounds. Previously unknown, it is now one of only three known American escritoires; the others are a Philadelphia example stamped by the furniture maker **Edward Evans** and dated 1707 (**Colonial Williamsburg, VA**) and a New York example that descended in the **Brinckerhoff** family (**Museum of the City of New York, NY**). It is notable for its 25 “secret” compartments.



Escritoire, walnut and walnut veneer, chestnut, Eastern white pine; 66 x 39 3/4 x 18 1/2 in.; possibly Warren, RI, 1720–30. Museum of Fine Arts, Boston, Henry H. and Zoe Oliver Sherman Fund.

- The **Philadelphia Museum of Art** (PA) has received a work of ceramic art by **Mara Superior** entitled *Tulipomania* from an anonymous donor. The artist says that it was inspired by recent financial calamities that remind her of a true story from the Tulip craze in 17th-century Holland, leading to the “Great Tulip Crash” of 1637, when a house was exchanged for three tulip bulbs.



Tulipomania, ceramic/mixed media—porcelain, wood, gold leaf, bone, 31 x 22 x 12 in. Mara Superior, 2009.

- The **Museum of the Shenandoah Valley** (Winchester, VA) has acquired an 1808 walnut desk built by 19th-century American cabinetmaker **John Shearer**, who was known for putting cranky messages into nooks and crannies of his works. This one had a note describing its original owner as an “Honest Dutchman” in Maryland, calls another client a “Rasle as well as fool” and denounces someone else as well.

- The **Orlando Museum of Art** (FL) has received the gift of a **Paula Crevoshay** pendant, *Dragonfly*, valued at \$19,000, and a number of her pendants that are on loan to the museum.

Crevoshay graduated with honors from Virginia Commonwealth University and won a full scholarship to the University of Wisconsin, where she earned her MA degree in 1977. She lived in India for three years and had two one-woman shows of her paintings and sculptures. The **British Council of the Arts** collected several of these works.

She returned to America in 1981,

where she launched her first collection of art jewels that combine the disciplines of fine art, gemology and history with jewelry. Her work has been shown at the **Smithsonian Institution** and the **Carnegie Museum of Art**, and other public and private collections.



Dragonfly, 2013, ammonite, opal, diopside, gold, 2 5/8 x 2 3/16 x 5/8 in. Courtesy of the artist.

- The **Rijksmuseum** (Amsterdam, The Netherlands) has acquired a chest, made around 1640 by Japanese artisans, that was thought to have been destroyed during World War II. It originally belonged to a Dutchman, who passed it to Cardinal Mazarin of France and several British aristocrats. It was most recently owned by a retired oil company engineer who used it as a television stand and minibar.



Black lacquer chest, layered in resin and gold dust, ca. 1640.

- The **Wadsworth Atheneum Museum of Art** has received a bequest from Arts and Crafts collector **Stephen Gray** (1936–2013) of 50 objects, including early **Gustav Stickley** furniture and an array of Arts and Crafts metalwork, prints and pottery.

Gray began collecting Arts and Crafts for his country home in upstate New York in the 1970s, making purchases and trades for Stickley furniture and Arts and Crafts objects.

People

Appointments/Moves

• **Nora Atkinson** has been appointed as the Lloyd Herman Curator of Craft, a newly endowed position at the **Smithsonian Institution's Renwick Gallery**. Atkinson will acquire artworks for the museum's permanent collection and organize exhibitions at the Renwick following a major renovation of its building, currently underway. She joins **Nicholas R. Bell**, Fleur and Charles Bresler Senior Curator of American Craft and Decorative Art, on staff at the Renwick.

Atkinson was a curator at the **Bellevue Arts Museum** (WA) since 2006, with a focus on art, craft and design. Recent exhibitions include *Fragile Fortress: The Art of Dan Webb* (2014), *Making Mends* (2012), *Lisa Gralnick: The Gold Standard* (2010) and *The Book Borrowers: Contemporary Artists Transforming the Book* (2009).

The exhibition catalog for *Fragile Fortress*, published in March, includes an interview with Webb by Atkinson.

She earned a master's degree from the University of Washington, Seattle in 2006.

Lloyd Herman, founding director of the Renwick Gallery and a leader throughout the history of the modern craft movement, offered a challenge gift that was the catalyst for matching funds from private contributors to create a \$2-million endowment to support the new curator of craft position.

• **Aaron Betsky** is stepping down as director of the **Cincinnati Art Museum** (OH), effective when a successor is named. He has been in the position for the past seven years.

Betsky oversaw the renovation of several permanent collection galleries, including the Asian Wing and *6,000 Years*, an open collection display. He also created *Icons*, which displays 18 pieces in a chapel-like setting. Under his leadership, the museum added more than 80 pieces of African art, as well as many other items, to the collections.

Betsky came to Cincinnati in 2006

from Rotterdam, where he was director of the **Netherlands Architecture Institute** and curator of Architecture, Design and Digital Projects between 1995 and 2001.

He teaches at the University of Cincinnati and around the world, writes a twice-weekly blog for Architectmagazine.com, and had his collected essays published in 2012. In 2008, he was director of the 11th **International Architecture Biennale Venice**.

• **Mel Buchanan** is now the Rosamary Curator of Decorative Arts and Design at the **New Orleans Museum of Art** (LA).

Buchanan received her undergraduate degree in American Studies from Yale University and her master's degree from the University of Delaware **Winterthur Program in American Material Culture**, where she focused on early American culture.

Since 2009, Buchanan was Deemer Assistant Curator of 20th-century Design at the **Milwaukee Art Museum**. She previously served as assistant



Ceramic bowl with goose design in glaze, Albina Mangini, Saturday Evening Girls-Paul Revere Pottery.



Jonquils vase, ceramic, Marie de Hoa LeBlanc, Newcomb College.

The museum developed a relationship with Gray during the later years of his life, a bond that culminated in the 2008 exhibition and catalog, *At Home with Gustav Stickley: Arts and Crafts from the Stephen Gray Collection*.

Alyce Englund, Richard Koopman Associate Curator of American Decorative Arts, worked with Gray to select objects that would fill gaps in the museum's collection of American decorative arts and expand the Wadsworth's holdings, particularly in furniture and metalwork.

In 2009, the Wadsworth received 18 pieces of Stickley furniture from Gray, including a **Harvey Ellis** arm chair with metallic inlay and an **Eastwood** chair and footstool, which remain on view. The final gift of 32 objects acquired this year includes signature designs such as the abstracted "Poppy" Table, Model No. 26, ca. 1901, and a Joiner's compass desk lamp that echoes Stickley's stamped trademark,

often seen with the motto "*Als ik kan*" ("If I can" or "To the best of my abilities").

Also of interest are ceramic vessels and art tiles from **Newcomb College, Gates-Teco, Grueby, Marblehead** and **Rookwood** potteries; a jonquils vase by **Marie de Hoa LeBlanc** of Newcomb College; and a goose bowl by **Albina Mangini** of the **Saturday Evening Girls-Paul Revere Pottery**.

The strengths of the Gray gift are in ceramics and furniture, and the donation of rare lighting fixtures, metalwork and works on paper, as well as the regional diversity of artists represented. Items are by West Coast artists, including metalworkers **Dirk Van Erp** (1908-77) and **Elizabeth D'Arcy Gaw** (1868-1944), and the Wadsworth's first work by architect **Marion Mahony Griffin** (1871-1961), an associate of **Frank Lloyd Wright**—sconces she designed for the **David Amberg** house in Grand Rapids, MI.

curator of decorative arts at the **Rhode Island School of Design Museum**. She has curated numerous collection and loan exhibitions, including the exhibition *Grete Marks: When Modern Was Degenerate* (2012–2013). She also founded and co-edited the Milwaukee Art Museum blog, managed museum collection archives, and developed collection plans for both gifts and acquisitions.

• **Melissa Chiu**, previously director of the **Asia Society** (New York, NY), has been named the new head of the **Hirschhorn Museum and Sculpture Garden** (Washington, DC). Her specialty is contemporary Chinese art. She was a professor at the University of Western Sydney before becoming curator of contemporary Asian and Asian-American art at the Asia Society.

• **Kelly Conway**, Carolyn and Richard Barry Curator of Glass at the **Chrysler Museum of Art** (Norfolk, VA) since 2007, is now curator of American glass at the **Corning Museum of Glass** (NY). A specialist in 19th- and early 20th-century American glass, she is responsible for managing the museum's American collection.



At the Chrysler, Conway curated exhibitions focused on the museum's glass collection, including *Tiffany Treasures from the Chrysler Collection*, *Cheers to Queen Victoria: British Glass from the Chrysler Collection*, and *Cameo Performances: Masterpieces of Cameo Glass from the Chrysler Collection*, and managed two loan exhibitions, *Art of Glass 2: Contemporary Glass Among the Classics* and *Green Eye of the Pyramid*.

Conway was a key member of the team that worked to establish a hot glass studio at the Chrysler Museum in

2011. A publication she co-authored, *Glass at the Chrysler Museum*, is expected to be released in late 2014.

In 2012, Conway organized the Glass Studio Visiting Artist Series, a rotation of five exhibitions featuring live demonstrations in the Chrysler Museum's glass studio with artists including **Benjamin Moore, Dante Marioni, Janusz Pozniak, Debora Moore, John Miller, Einar and Jamex de la Torre, and April Surgent**. She also has been leading the interpretation and installation of the new glass collection gallery at the Chrysler as part of the museum's renovation project.

Conway lectures on the history of glass and serves on the board of directors of the **National American Glass Club**. She is a member of the **Art Alliance for Contemporary Glass** and the **International Council of Museums Glass Committee**.

Conway received her MA in History of Decorative Arts from the **Parsons School of Design** and the **Smithsonian Associates**, and her BA in American History from DePauw University.

• **Michael Culver** has been named executive director of the **Wright Museum of WWII History** (Wolfeboro, NH). He previously held positions of director/chief curator at the **Naples Museum of Art** (FL), and executive director/curator at the **Ogunquit Museum of American Art** (ME).

Culver holds a doctorate in Interdisciplinary Studies and MA degrees in painting and in secondary education from the University of Louisville. A Fulbright grantee, Culver has taught American studies, humanities and art history at the university and public school levels. He served as a member of the **Maine Arts Commission** Advisory Panel; consultant to the **Maine Humanities Council**; and chair of the **Maine Art Museum Trail organization**, a multi-museum collaborative in conjunction with the Maine Board of Tourism.

• **Douglas Druick** is now the director of the **Art Institute of Chicago** (IL). He had been a curator there for 26 years and chair of two departments, as well as acting director since former director **James Cuno** left to become president and chief executive of the **J. Paul Getty Trust** (Los Angeles, CA).

• **Anita J. Ellis**, deputy director for Curatorial Affairs at the **Cincinnati Art Museum** (OH), retired in May after 40 years of leadership in exhibitions, publications, collections development and management. A recognized authority on Cincinnati decorative arts, especially ceramics, Ellis has lectured internationally and nationally, and is widely published in national and international art journals and magazines.

In 1992, she won the Florence Roberts Head Book of the Year Award for the catalog *Rookwood Pottery: The Glorious Gamble*. In 1995, she published *Rookwood Pottery: The Glaze Lines*. In 2001, she co-authored, with **Walter Langsam**, *An Expression of the Community*, featuring Rookwood in Cincinnati's Public Schools. In July 2003, her book on *The Ceramic Career of M. Louise McLaughlin* made its debut. Ellis's latest publication, co-authored with Dr. **Susan Meyn**, is *Rookwood and the American Indian: Masterpieces of American Art Pottery from the James J. Gardner Collection*.

Ellis originated and was project director for *The Cincinnati Wing: The Story of Art in Cincinnati*, a cross-media display in 20,000 square feet of a renovated wing in the museum.

• **Catherine Evans** has been appointed chief curator at the **Carnegie Museum of Art** (Pittsburgh, PA). She will oversee all curatorial departments and functions, working with museum staff to develop and implement professional practices related to the collection, including acquisitions and management strategies. She will also work with the curators, director and exhibition department in developing the exhibition program.

Evans comes to the museum from the **Columbus Museum of Art**, which she joined in 1996 and served as curator of photography and as chief curator. Before that, she was an assistant curator in the photography department at the **Museum of Modern Art** (New York, NY) and at the **Canadian Centre for Architecture** (Montreal, ONT, Canada). She serves on the executive board of the **Association of Art Museum Curators** as vice president of governance. She received her BA from Williams College.

• Woodworker **Peter Follansbee**

is leaving **Plimoth Plantation** (Plymouth, MA) to concentrate on a range of woodworking that falls outside the guidelines of 17th-century English furniture. He plans to revisit work he has done before — baskets, spoons, bowls — and explore some new areas, including finishing a book.

• After 21 years as executive director of the **Society of Arts and Crafts** (SAC), **Beth Ann Gerstein** moves to executive director of the **American Museum of Ceramic Art** (Pomona, CA), effective August 1, 2014. **Nancy Galluzzo**, associate director, serves as interim director. A search committee has been formed to conduct a national search for her successor.



• **William M. Griswold**, who worked at the **Morgan Library & Museum** (New York, NY) for 13 years and was its leader for about the past seven years, is the new director of the **Cleveland Museum of Art** (OH). He also previously headed the Minneapolis Institute of Arts (MN) for two years.

• **Tammis K. Groft** is the new director of the **Albany Institute of History & Art** (NY). She started at the institute as an intern in 1976 and was hired as assistant of Collections and Exhibitions in 1989, served as chief curator since 1987 and was named interim director in January 2013.

Among the exhibitions Groft has organized and researched or supervised with decorative arts aspects is **Matters of Taste: Food and Drink in 17th-century Dutch Art and Life**.

• **Morrison H. Heckscher** retires from the **Metropolitan Museum of Art** (New York, NY) on June 30, after 13 years as Lawrence A. Fleischman Chairman of the American Wing and a cura-

torial career that spanned nearly five decades. He becomes curator emeritus of the American Wing on July 1.

A key accomplishment at the Met is his supervision of the decade-long renovation and reinstallation of the entire American Wing, which involved every aspect of the American art collection and every member of his staff.

Heckscher joined the museum in 1966 as a Chester Dale Fellow in the Prints Department. From 1968–1978, he was an assistant curator, associate curator and curator in the American Wing; from 1978–1998, he was curator of American Decorative Arts. In 1998, he was appointed the Anthony W. and Lulu C. Wang Curator of American Decorative Arts. He assumed chairmanship of the American Wing in 2001.

Heckscher planned and oversaw the rearrangement and reinstallation of the period rooms in the original 1924 American Wing, and acquired late-19th- and early-20th-century architectural elements, such as the cast-iron staircases from **Louis Sullivan's** 1893 Chicago Stock Exchange and entire rooms (Shaker, Classic Revival, Gothic Revival and **Frank Lloyd Wright**).

The first two exhibitions he organized at the Metropolitan were **In Quest of Comfort: The Easy Chair in America** (1971) and **An Architect and His Client: Frank Lloyd Wright and Francis W. Little** (1973). The latter exhibition was organized in conjunction with the landmark acquisition of a 1912–14 living room that remains a cornerstone of the museum's collection of American period rooms.

Heckscher researched and wrote the catalog of the museum's late Colonial furniture, 1730–1790 (1985). He also acquired examples of American furniture, such as a mahogany chest-on-chest made in 1778 by **Thomas Townsend** (Newport, RI), for the **Gardiner** family of Long Island, and a carved mahogany armchair made around 1765 by **Thomas Affleck** of Philadelphia for **John Penn**, one of the signers of the Declaration of Independence.

Among the other recent exhibitions that Heckscher has curated are: **The Architecture of Richard Morris Hunt** (1986), **American Rococo: Elegance in Ornament, 1750–1775**

(with **Leslie Greene Bowman**, 1992), and **John Townsend, Newport Cabinetmaker** (2005).

He has received the **Antique Dealers Association of America** Award of Merit (2011); Frederic E. Church Award (awarded jointly to Heckscher and Martha Stewart by the **Olana Partnership**, 2012); Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History (**Smithsonian Institution**, Archives of American Art, 2012); and Iris Foundation Award for Outstanding Achievement in Scholarship (**Bard Graduate Center**, 2013).

Heckscher has a BA from Wesleyan University, MA from the Winterthur Program in Early American Culture of the University of Delaware and PhD from Columbia University.

• **Adam Kane**, former co-executive director of the **Lake Champlain Maritime Museum** (Vergennes, VT), is now executive director at the **Fairbanks Museum & Planetarium** (St. Johnsbury, VT).

Kane holds a master of arts in anthropology from Texas A&M University and a BA degree with honors in anthropology, with a minor in environmental geography, from Millersville University.

• **Karl Kusserow**, curator of American art at the **Princeton University Art Museum**, has been named the inaugural Wilmerding Curator of American Art. He joined the museum in 2005 after holding positions at the **Yale University Art Gallery** and **Metropolitan Museum of Art**. He has served as editor for an issue of the *Princeton University Art Museum Record* devoted to American art. His articles and reviews have appeared in *American Art*, *Drawing*, *Folk Art* and the *Journal of American History*.

• **Joshua W. Lane** is the new Lois F. and Henry S. McNeil Curator of Furniture at **Winterthur Museum, Garden & Library** (DE). He received his BA in American studies from Amherst College and M.Phil. from Yale. He worked at the **Connecticut Historical Society** and the **Stamford Historical Society** before moving to **Historic Deerfield**, where he curated the furniture collection since 2000. He succeeds **Wendy Cooper**, who retired in June 2013.



Lane's most recent exhibitions include *Into the Woods: Crafting Early American Furniture*, an examination of the materials, tools and evidence of workmanship in furniture, and *Furniture Masterworks: Tradition and Innovation in Western Massachusetts*, part of *Four Centuries of Massachusetts Furniture*, a collaborative project involving 11 institutions, including the Winterthur Museum.

- **David Mickenberg** has been named as president and CEO of the **Allentown Art Museum of the Lehigh Valley** (PA). He was most recently CEO of the **Taubman Museum of Art** (Roanoke, VA), and also served as director of the **Davis Museum and Cultural Center** at Wellesley College (MA; 2001–08) and the **Mary and Leigh Block Museum of Art** at Northwestern University (Chicago, IL; 1986–2001).

Mickenberg completed courses toward a doctorate in French medieval architecture at Indiana University, Indianapolis, and holds an MA in art history from the University of Wisconsin-Milwaukee and a BA from Colgate University. He has organized numerous exhibitions, and has published on topics ranging from museum administration to nonprofit fine art presses in America.

- **Catherine J. Morris**, curator of the **Elizabeth A. Sackler Center for Feminist Art** of the **Brooklyn Museum** (NY) since 2009, is the inaugural Sackler Family Curator (see News for information about the endowment for the curatorship). She has been responsible for a wide range of special exhibitions in addition to overseeing the permanent collection for the Sackler Center.

Among the exhibitions organized

by Morris are the award-winning *Materializing "Six Years": Lucy R. Lippard and the Emergence of Conceptual Art*; *Lorna Simpson: Gathered*; *Kiki Smith: Sojourn*; *"Workt by Hand": Hidden Labor and Historical Quilts*; *Healing the Wounds of War: The Brooklyn Sanitary Fair of 1864*; and *Matthew Buckingham: The Spirit and the Letter*.

Morris was also the Brooklyn Museum coordinating curator for *Eva Hesse: Spectres and Seductive Subversion: Women Pop Artists, 1958–1968*.

As an independent curator before joining the museum, she organized exhibitions that include *Decoys, Complexes, and Triggers: Women and Land Art in the 1970s* at the **Sculpture Center** (Long Island City, NY.) She has authored or contributed to several scholarly publications and catalogs.

- **Richard S. Newman** has been appointed to succeed **John C. Van Horne** as Edwin Wolf II Director of the **Library Company**, the oldest cultural institution in the U.S.

Newman is currently a professor of history at the **Rochester Institute of Technology** (NY) and has been associated with the library for several years, starting with a research fellowship in 1995. He has been an educational consultant for the **Strong National Museum of Play** (Rochester, NY). He received BA and PhD degrees in American history from SUNY-Buffalo and an MA from Brown University.

- **Malcolm Rogers** plans to retire as director of the **Museum of Fine Arts, Boston** (MA) once the board names a successor. He has been in the post for the past 19 years—the museum's longest-serving director—and is credited with growing the institution's endowment, increasing visitor numbers, expanding or renovating 97 of the museum's 143 galleries, and raising funds for its American wing.

- **Ellen A. Rudolph** is the new executive director of the **Maltz Museum of Jewish Heritage** (Beachwood, OH). She has nearly two decades of experience as a curator and administrator. Her background includes working with museums, **Sotheby's New York** and the **Progressive Corporation of Cleveland**, and managing private art

collections. Since 2008, she has organized contemporary art exhibitions and worked at the **Akron Art Museum** (OH), first as curator of Exhibitions, then as interim chief curator and senior curator.



Rudolph earned a BA in Art History from Northwestern University and MA from Case Western Reserve University.

- **Christopher Shires** has been named executive director of the **Holland Historical Trust** (Holland, MI). He was previously director of Interpretation and Programming at the **Edsel & Eleanor Ford House** (Grosse Pointe Shores, MI) and also has served as director of Exhibits, Education and Programs at the **National Underground Freedom Railroad Center** (Cincinnati, OH). He has a master of arts in History and a Graduate Certificate in Museum Studies from the University of Missouri-St. Louis, and earned his undergraduate degree in history at Marshall University.

- **Page Talbott** is the new president of the **Historical Society of Pennsylvania** (HSP). She has been a member of the HSP Board of Councilors for the past 16 years and served as interim president and CEO since April 2013. In that role, she oversaw a \$5.7 million renovation project.

Talbott has been a principal in the consulting firm **Remer & Talbott**. She developed and planned the **Franklin Court Museum**, which opened in August 2013.

Talbott has a BA from Wellesley College, MA from the University of Delaware/Winterthur Program in American Material Culture, and MA and PhD in American civilization from the University of Pennsylvania. She has served as associate director of the Benjamin Franklin Tercentenary and

chief curator of *Benjamin Franklin: In Search of a Better World*. She has served as a consulting curator for the **Moore College of Art & Design** and planning consultant for a variety of historical organizations. She is the author and editor of several books and monographs and dozens of articles on topics including American fine and decorative arts and cultural history.

• **Matthew Thurlow**, an historian of the decorative arts and a museum professional who also is vice chair and director of the **Classical Institute of the South**, has been appointed executive director of the **Decorative Arts Trust** (Philadelphia, PA), replacing **Penny Hunt**, who has retired after 30 years with the trust.

Thurlow's previous position was as assistant director of development, major gifts and planned giving at the **Winterthur Museum, Library and Garden** (DE). Before that, he was a research associate and Installations coordinator for the American Wing at the **Metropolitan Museum of Art** (New York, NY). In the past 12 years, he has published and lectured on American furniture. He has been associated with the **Philadelphia Museum of Art** (PA), **Colonial Williamsburg** (VA), **Bermuda Maritime Museum** (Sandys MA BX, Bermuda) and **Cooper-Hewitt National Design Museum** (New York, NY).

Thurlow graduated *magna cum laude* from Washington and Lee University and holds master's degrees in archeology from the College of William & Mary and in early American culture from the University of Delaware.

• **Oliver Tostmann**, formerly curator of Collections at the **Isabella Stewart Gardner Museum** (Boston, MA), has joined the **Wadsworth Atheneum Museum of Art** (Hartford, CT) as curator of European Art.

• **Sylvia L. Yount**, currently chief curator as well as the Louise B. and J. Harwood Cochrane Curator of American Art and Department Head at the **Virginia Museum of Fine Arts** (VMFA; Richmond, VA), becomes the Lawrence A. Fleischman Curator in Charge of the American Wing at the **Metropolitan Museum of Art** (New York, NY) this fall.

Before her seven-year tenure at the

VMFA, Yount was the Margaret and Terry Stent Curator of American Art and Department Head at the **High Museum of Art** (Atlanta, GA; 2001–07). She also served on the staff of the **Pennsylvania Academy of the Fine Arts** (Philadelphia) as curator of Collections (1993–99) and chief curator (1999–2001).

Yount is credited with strengthening and diversifying the VMFA's American holdings through purchases and gifts. Currently, she is organizing *Making America: Myth, Memory, Identity*, a reappraisal of the Colonial Revival phenomenon.

Yount has received numerous grants and awards, primarily for research, exhibitions and catalogs.

Yount earned her BA at New York University and her MA and PhD from the University of Pennsylvania. Her dissertation was on the late-19th-century American Aesthetic Movement, New York art worlds and consumer culture.

• **Diane Wright**, a former **DAS** board member, has been named the Carolyn and Richard Barry Curator of Glass at the **Chrysler Museum** (Norfolk, VA). She is responsible for the display, interpretation, study and care of works of art in the museum's glass collection of more than 10,000 objects. She comes to the Chrysler Museum from the **Pilchuck Glass School** (Stanwood, WA), where she was the marketing and communications manager.



Wright received a master's degree in the history of decorative arts and design from **Parsons The New School for Design**, specializing in glass studies. She has conducted research and lectured on glass for a number of institutions and served as the Marcia Brady Tucker Senior Curatorial Fellow in the American Decorative Arts Department

at the **Yale University Art Gallery**.

Wright has researched the leaded-glass windows and mosaics of **Tiffany Studios**. She co-curated the exhibition *Louis C. Tiffany and the Art of Devotion* at the **Museum of Biblical Art** (New York, NY) and recently co-curated *Wheaton Glass: the Art of the Fellowship* at the **WheatonArts American Museum of Glass** (Millville, NJ).

Wright taught courses on the history of glass at the **Rhode Island School of Design**, **Parsons The New School for Design** and George Mason University, and has written on glass for *Modern Magazine*, *Glass Quarterly*, *the Journal of Glass Studies* and the *Yale University Art Gallery Bulletin*. She received a Rakow Grant for Glass Research from the **Corning Museum of Glass**.

Awards

• **Brock Jobe**, Professor of American decorative arts, **Winterthur Program in American Material Culture** for the past 14 years, is the 2014 recipient of the Award of Merit of the **Antiques Dealers Association of America**.

A graduate of Wake Forest University and the **Winterthur Program in Early American Culture**, Jobe served as a curator, first of **Colonial Williamsburg**, then of SPNEA (now **Historic New England**), before returning to Winterthur as deputy director for Collections and Interpretation.

Jobe's career and research have focused on objects made and used in New England. His publications include *Portsmouth Furniture: Masterworks from the New Hampshire Seacoast, Harbor & Home: Furniture of Southeastern Massachusetts*, and, with **Myrna Kaye**, *New England Furniture: The Colonial Era*. Most recently, Jobe was instrumental in the *Four Centuries of Massachusetts Furniture* collaborative exhibit and research website.

• Three **Chrysler Museum Glass Studio** (Norfolk, VA) staff members and four associates won nine of the 16 awards at the 26th Annual **Peninsula Glass Guild Juried Exhibition** in Hampton in December 2013.

Robin and Julia Rogers, Glass Studio assistant manager and instructor, respectively, won third place for their

blown-glass sculpture *Within Myself*. Staff instructor **Joshua DeWall** won the Hampton Arts Commission Award for *Glass Consumption* (detail) and an honorable mention for *Sphere*. **Charlotte Potter**, manager and programming director, won an Award of Excellence for *Chest Plate* and an Honorable Mention for *Sister Act* (video).

Studio instructor **Kathy Little** won an Award of Excellence for *Dibble Box*, and instructor **Hannah Kirkpatrick** won an honorable mention for *Green Afterimage*. Studio assistant **Michael Butzine** received a Scholarship Award, and former studio assistant **Grant Garmezy** won an honorable mention for *Small Silent Feeder*.

Obituaries

- **Chryssa**, one of the first to make neon lighting into fine art, died in December 2013 at 79. Born in Greece, she lived in New York and Athens, and started working with neon tubing in the middle of the 1950s.

- **Max Lenderman**, who was known for his conceptual wall hangings and related fiber works, has died at 71.

Lenderman had a BA from Indiana State University (ISU) and master's in fine arts in ceramics and textiles from the University of Kansas. He was the chair of the weaving department at Bowling Green State University until the Rochester Institute of Technology (RIT; NY) hired him to teach fiber arts, including weaving, fiber sculpture, knitting and crochet, in its school of American crafts. He received a Distinguished Alumni Award from ISU in 1981.

- **Harvey Littleton**, a Cranbrook-trained ceramist and professor at the University of Wisconsin at Madison who was considered a founder of the American Studio Glass movement with **Dominick Labino**, a glass research scientist at the **Johns-Manville** plant (Toledo, OH), died in December 2013 at 91.

The Studio Glass movement was "born" in 1962, during two seminal glassblowing workshops at the **Toledo Museum of Art** led by Littleton and Labino to introduce artists to hot glass as a material for contemporary art.



During the 1963 academic year, Littleton introduced the first university program for glass in the United States, at the University of Wisconsin in Madison. One of his students, studio glass pioneer **Marvin Lipofsky**, started glass programs at the University of California at Berkeley in 1964 and at the **California College of Arts and Crafts** in Oakland in 1967. Another student, **Dale Chihuly**, headed the glass department at the **Rhode Island School of Design** from 1969–80.

Littleton was born in 1922 and raised in Corning, NY. As a college student, he worked at the Corning Glass Works' Fall Brook plant and as a moldmaker in the **Vycor** multiform project laboratory. He graduated from the University of Michigan in 1947 with a major in industrial design.

At first, Littleton was convinced that blowing glass outside the factory was out of the question and turned from glass to ceramics. He earned an MFA in ceramics at the **Cranbrook Academy of Art** in 1951, and joined the faculty of the University of Wisconsin at Madison that fall.

In 1957, he took a leave from teaching to study ceramics in Europe and was introduced again to the idea of blowing glass in the studio. He was inspired to turn his dream of glassblowing into reality on seeing the exhibition *Glass 1959: A Special Exhibition of International Contemporary Glass*, organized by the **Corning Museum of Glass**. That summer, he built his first glass furnace. In 1960, he applied to the **Guggenheim Foundation** for funding of his proposal for a university program in glassblowing. **Otto Wittmann**,

director of the **Toledo Museum of Art**, endorsed the idea.

After the 1960 **American Craft Council** conference, he approached Wittmann with the idea of holding two experimental glass workshops at the Toledo Museum of Art. Wittmann agreed, and American studio glassblowing became a reality.

After the success of the Toledo Workshops, Littleton received approval for his independent study course in glassmaking at the University of Wisconsin for the 1963 academic year. At the same time, he began his studies in printing on glass plates, a new concept that he called vitreography.

Littleton retired from teaching in 1977 and moved to North Carolina. He switched from melting his own colors to using the German **Kugler** color bars, and began making his Loop sculptures and experimenting with kiln-forming.

With **Gary Beecham**, Littleton began a series of veiled pieces in which two glass forms, each at a different temperature, were forcibly combined by shoving a cooler, hardened cone-shaped piece into a hotter and softer ovoid form, distorting the overlays.

Littleton gradually decreased his hot shop activity after he turned 65 in 1987 and stopped working with hot glass, for the most part, in 1990.

- Craft advocate and **Society of Arts and Crafts** (SAC) life trustee **Herta Loesser** died in March. She and her husband **Hans** were a vital part of the SAC for more than 30 years.



In the 1950s, Loesser worked with enamels and sold her work through shops and festivals, as well as the SAC gallery. She joined the SAC board in 1979 and shortly became president.

She volunteered as executive director for many years and is credited with improving financial condition and raising the profile of the organization. She helped hundreds of artists exhibit and sell their work during her tenure. Many now-successful artists first showed their work at SAC and benefited from her mentoring.

• Ceramicist **Don Reitz** died in March at 84. He was known for helping to change the course of work in ceramics by moving from traditional forms, glazes and techniques to create what the *New York Times* called "immense, intellectually provocative works of abstract art," and for reviving salt firing, an ancient tradition that involves adding salt to a hot kiln to create textured surfaces rather than the smooth effects of traditional glazes. He also was known for referring to his medium as dirt or mud rather than clay.

Although trained on the potter's wheel, Reitz created abstract forms, often with incised markings considered essential to the works. He used forms

going back to Egyptian and Chinese ceramics, and metal oxides to enhance the alchemy of salt-firing to create blues, greens and ochers in his finished pieces. He also would toss anything from copperplate to banana peels into the kiln to experiment with what might result.

Reitz came to ceramics in his last semester at Kutztown State Teacher's College, where he studied painting and earned a BA in art education. He taught in public schools in Dover, NH, but also installed a wheel and kiln and started making pots, which he tried to sell at a roadside stand. He earned an MFA degree from the **New York State College of Ceramics** at Alfred University, where he came across the salt-firing technique, and joined the faculty at the University of Wisconsin.

In his later years, after being injured in a car accident, Reitz painted flat pieces like platters, inspired by a niece who was diagnosed with cancer.

Reitz received the **American Craft Council's** gold medal, its highest honor.

• **Massimo Vignelli**, an Italian designer who worked in package design, houseware design and furniture design, public signage and showroom design, died at 83 in May. Among the items that he and wife, **Lella**, created together in their design partnership were the red, white and blue logo of American Airlines; Bloomingdale's Big Brown Bag; National Park Service pamphlets with their trademark black strip; the covers of Fodor's travel books; and subway signs.

Vignelli designs are in the permanent collections of the **Museum of Modern Art, Metropolitan Museum of Art, Brooklyn Museum, Cooper-Hewitt Museum** (all in New York, NY), **the Musee des Arts Decoratifs** (Montreal, Ont., Canada) and **Die Neue Sammlung** (Munich, Germany).

The Vignellis were trustees of the **Rochester Institute of Technology** (NY), where they donated their career archive. The collection is the major resource at the **Vignelli Center for Design Studies**, which opened in 2010.



Exhibitions

Connecticut

Byobu: The Grandeur of Japanese Screens

**Yale University Art Gallery
New Haven, CT**

**www.artgallery.yale.edu
Through July 6, 2014**

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

Colorado

All That Glistens: A Century of Japanese Lacquer

**Denver Art Museum
Denver, CO**

**www.denverartmuseum.org
Through October 5, 2014**

The 30 artworks in this exhibition reveal the versatility of lacquer as a medium used by Japanese artists to create containers, trays, plaques, braziers and screens, made by applying lacquer to wood, bamboo, cloth, paper and other materials. The wide range of techniques represented demonstrate how lacquer was used during the last century to create objects of enduring beauty. The selected artworks reflect the changing styles and tastes of successive generations of lacquer artists who produced designs incorporating plants, animals and elements of nature

American Indian Art

**Denver Art Museum
Denver, CO**

**www.denverartmuseum.org
Through December 27, 2015**

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

Namepyo: Excellence by Name

**Denver Art Museum
Denver, CO**

**www.denverartmuseum.org
Through December 27, 2015**

This exhibition traces the Hopi artist's career in ceramics, highlighting

key elements of her forms and designs with the work of successive generations of her family.

Delaware

***The Flowering of American Tinware*
Winterthur Museum, Garden &
Library**

Winterthur, DE

**www.winterthur.org
No closing date given**

This exhibition examines the professional and practical roots of a material that is still produced by artists, highlighting the decorated tinware that **Henry Francis du Pont** acquired from antiques dealers in New England and Pennsylvania.

District of Columbia

Home Sewn: Quilts from the Lower Mississippi Valley

**Anacostia Community Museum/
Smithsonian Institution**

Washington, DC

anacostia.si.edu

Through September 21, 2014

The first in a series of collections-focused exhibitions, *Home Sewn* features quilts created by **Annie Dennis** (1904–97) and **Emma Russell** (1909–2004). Quilts represent classic American quilt patterns and techniques passed down through five generations. This exhibition examines the generational, social and economic fabric of an African-American quilting community in rural Mississippi. Fieldwork and interviews with present-day African-American women quilters relay the continuing tradition of quilting in these communities.

Ubuhle Women: Beadwork and the Art of Independence

**Anacostia Community Museum/
Smithsonian Institution**

Washington, DC

anacostia.si.edu

Through September 21, 2014

This exhibition features more than 30 works in colored Czech glass beads stitched onto black canvas by women from the art community in South

Africa's KwaZulu-Natal province, who are reinventing traditional patterned beadwork into a form called ndwango. The art form involves depicting themes and scenes from the artists' lives.

Marjorie Merriweather Post's Dazzling Gems

**Hillwood Estate, Museum & Gardens
Washington, DC**

www.hillwoodmuseum.org

Through December 31, 2014

Marjorie Merriweather Post commissioned jewelry sets, fashionable accessories and finely crafted jeweled frames from **Cartier** for many years. Now returned from the **Grand Palais** and the exhibition ***Cartier: Le Style et L'Histoire***, jewelry and objects from **Hillwood's** Cartier collection are on display and provide a perspective on the role that Cartier played in Post's life and style.

Post frequented the Cartier firm's three establishments from the 1920s through the 1960s. **Pierre Cartier**, the brother with whom she dealt most directly, shared an interest in Russian imperial art and sold Post her first piece of **Fabergé**. Post and Cartier collaborated in designing jewelry and accessories for many years, developing and refining her personal style while creating works of art. Sketches from the Cartier archives throughout the exhibition illustrate this partnership.

Highlights include a brooch made of seven carved Indian emeralds, a diamond-and-sapphire necklace, and other pieces collected in times of war and peace, prosperity and depression.



Carousel, sapphire and diamond necklace, Cartier.

In addition to buying the company's latest jewelry designs, Post

also bought an array of jeweled objets d'art. In the 1920s and '30s, she commissioned picture frames for family photographs, paying attention to the materials and colors to enhance each portrait.

Other personal luxury items, including a silver-and-enamel dressing table set and a beaded and platinum evening bag, as well as portraits, paintings, and historic photos and correspondence, illustrate Post's use of Cartier to contribute to her persona.

Situated among paintings, photos and attire, each piece is contextualized within Post's life and times.

The exhibition is supported by the **Marjorie Merriweather Post Foundation, Ellen MacNeille Charles, Dina Merrill Hartley, Donald G. Preston, Jr. & Frank C. Torres III, Susan & David Thoms, Diane B. Wilsey, and Doyle New York and Huntington T. Block.** All exhibitions and programs are funded in part by the **U.S. Commission on the Fine Arts** through the **National Capital Arts and Cultural Affairs** program.

Cool & Collected
National Building Museum
Washington, DC
www.nbm.org
Through May 25, 2015



Portlandia, maquette.

Cool & Collected features recent additions to the museum's collection, many on view for the first time. In

addition to a designer doll house and a sheetmetal bending brake, items include a salesman's kit from the **Underground Homes Company** from when **Jay Swayze** tried to convince Americans to invest in the company's luxury dugouts in the 1960s and '70s, as protection against the Cold War and other security threats.

The exhibition also includes pieces of decorative terra cotta from buildings in Chicago and New York City, including the Audubon Ballroom where Malcolm X was killed in 1965 and the Helen Hayes, an old-time Broadway theater that was demolished in 1982 to make room for a luxury hotel.

Masterpieces of American Furniture from the Kaufman Collection, 1700-1830
National Gallery of Art
Washington, DC
<http://www.nga.gov>
Permanent

This installation follows the promised gift of the collection of early American furniture acquired by **George M. (dec'd.) and Linda H. Kaufman.**

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

Cerámica de los Ancestros: Central America's Past Revealed is a bilingual (English/Spanish) exhibition and website that illuminates Central America's heritage. Spanning the period from 1000 BC to the present, the ceramics featured are from the **National Museum of the American Indian's** collection of more than 12,000 pieces from the region and are augmented with examples of work in gold, jade, shell and stone.

Chigusa and the Art of Tea
Sackler Gallery/Smithsonian Institution
Washington, DC
www.asia.si.edu
Through July 27, 2014

The 50 or so objects in the exhibition show how tea became elevated into a substance of ceremony. Items

include a **Chigusa** jar, ca. the 14th century, used to store tea leaves and seen as an object treasured for both artistic form and practical function (meibutsu).

Reinventing the Wheel: Japanese Ceramics 1930-2000
Sackler Gallery/
Smithsonian Institution
Washington, DC
www.si.edu
End date to be determined

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

Ancient Iranian Ceramics
Sackler Gallery/
Smithsonian Institution
Washington, DC
www.si.edu
Closing date not yet known

This installation showcases crafted works of ancient Iranian potters.

Feast Your Eyes: A Taste for Luxury in Ancient Iran
Arthur M. Sackler Gallery/
Smithsonian Institution
Washington, DC
www.asia.si.edu
Permanent

This exhibition celebrates the gallery's 25th anniversary and the **Freer** and **Sackler's** collection of metalwork from ancient Iran, with works ranging in shape from deep bowls and footed plates to drinking vessels ending in animal forms.

Florida
Louis Comfort Tiffany's Laurelton Hall
Charles Hosmer Morse Museum of American Art
Winter Park, FL
www.morsemuseum.org
Ongoing

The **Morse Museum's** new wing provides, for the first time, long-term public access to its collection of art and architectural objects from **Laurelton Hall, Louis Comfort Tiffany's** Long Island home. The exhibition features the recently restored Daffodil Terrace and approximately 200 objects from or related to the estate, including prize-winning leaded-glass windows, Tiffany

lamps, custom furnishings, and art glass and pottery in Tiffany's personal collection. The 10 new galleries provide 6,000 square feet of additional public exhibition space.

Laurelton Hall was built between 1902 and 1905 and destroyed by fire in 1957. The artist directed every facet of the estate's construction, from the room interiors and architectural details to the gardens and fountains. The new galleries showcase surviving components of Laurelton Hall's dining room, living room and reception hall, also known as the Fountain Court.

Lifelines—Forms and Themes of Art Nouveau

Charles Hosmer Morse Museum of American Art

Winter Park, FL

www.morsemuseum.org

Ongoing

Art Nouveau was a phenomenon that found support from roughly 1895–1915 in Europe and to a lesser extent in America. It touched art and architecture, as well as ceramics, furniture and the other decorative arts. In French, *art nouveau* literally means “new art.”

Practitioners of the new art drew inspiration from nature and rejected historical styles and classical values, preferring asymmetrical composition and attenuated curves. In this exhibition of nearly 100 objects from the collection, the **Morse** explores the interrelated elements that defined the style. The exhibition is organized into five groups that show objects in which a single theme is dominant—the exotic, nature, line, female form and metamorphosis.

On display are furniture, architectural ornaments, lamps, jewelry, ceramics and art glass, a number of which have never been exhibited, from more than 50 makers, including **Emile Gallé, René Lalique, Louis Comfort Tiffany** and more, designers and artists working across nine countries.

Selected Works of Louis Comfort

Tiffany from the Morse Collection

Charles Hosmer Morse Museum of American Art

Winter Park, FL

www.morsemuseum.org

Ongoing

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

Georgia

Women, Art and Social Change:

The Newcomb Pottery Enterprise

Georgia Museum of Art

Athens, GA

www.georgiamuseum.org

Through August 31, 2014



Lamp, underglaze painting with glossy glaze, “Cat’s claw” design, Duplex burner. Newcomb Pottery – Joseph Meyer, potter; Esther Huger Elliot, decorator. Shade, hand-cut and embossed brass sheeting with copper rivets and screen with magnolia design, attributed to Elizabeth Goelet Rogers; ca. 1902. Newcomb Art Collection, Tulane University.

Organized by the **Newcomb Art Gallery** and **Smithsonian Institution Traveling Exhibition Service**, this exhibition features more than 130 objects—the largest presentation of Newcomb arts and crafts in more than 25 years. Objects include pieces of **Newcomb** pottery, as well as metalwork, bookbinding and textiles crafted by women connected with Newcomb College in New Orleans.

Newcomb works were inspired by the flora and fauna of the Gulf South. Each piece is identified, marked and one-of-a-kind. Works from various periods examine the role that the enterprise played in promoting art for the betterment of women and, in turn, the business and cultural communities of New Orleans, still struggling from the effects of the Civil War.

The **Newcomb Pottery** was established in New Orleans in 1895 by the **H. Sophie Newcomb Memorial**

College, Tulane University's women's coordinate college, as an artistic and social experiment to teach southern women self-reliance through education and financial independence through the sale of their wares. The art school faculty incorporated the anti-industrial philosophies and tenets of the English Arts and Crafts movement into their curriculum. The pottery thrived until 1940.

The exhibition is sponsored nationally by the **Henry Luce Foundation, National Endowment for the Arts** and **Art Works**, and locally by **Dr. and Mrs. George Rives Cary, Ceramic Circle of Atlanta, Inc.**, and the **Piedmont Charitable Foundation, W. Newton Morris Charitable Foundation** and **Friends of the Georgia Museum of Art**. An international tour includes the **Stark Museum of Art** (Orange, TX), **Gardiner Museum** (Toronto, ONT, Canada) and **Frist Center for the Visual Arts** (Nashville, TN).



Chocolate pot, ceramic, low relief of pine tree landscape design. Newcomb Pottery – Joseph Meyer, potter; Marie deHoa LeBlanc, decorator; ca. 1909. Collection of Don Fuson.

Belleek Porcelain from the Collection of Linda N. Beard
Georgia Museum of Art

Athens, GA

<http://georgiamuseum.org>

Rotating

This periodically rotating exhibition of **Belleek** porcelain comprises works from the collection of **Linda N. Beard**. The roots of Belleek porcelain production lay in the lands of **John Caldwell Bloomfield**, who in 1849 had a geologic survey of his property in the village of Belleek, County Fermanagh, in what would later become Northern Ireland, that revealed deposits of minerals.

Belleek production came into being largely as a response to economic distress. Characterized by a distinctive “pearl” glaze, Belleek porcelain has uniform quality often not found in the production of other European porcelain factories. The Belleek firm—**Belleek Pottery Works Company Ltd.**—was a success, both economically and artistically.

This exhibition is partially supported by the Georgia Humanities Council and the National Endowment for the Humanities and through appropriations from the Georgia General Assembly.

Illinois

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

Field Museum

Chicago, IL

www.fieldmuseum.org

Through September 7, 2014



Tiger-lions – decorative elements of the saron, a xylophone-like instrument, one of 24 instruments once part of the 1893 World's Fair's Javanese gamelan ensemble. Photo: John Weinstein.

The **World's Columbian Exposition** in Chicago, IL, in 1893, was a showcase of architecture, culture, technology and peoples from around the world and was the debut of Chicago's **Field Museum**. Now, the museum is opening its hidden collections to dis-

play artifacts and specimens that bring that event to life with *Opening the Vaults: Wonders of the 1893 World's Fair*.

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

Jade on Display

Lizzadro Museum of Lapidary Arts
Elmhurst, IL

www.lizzadromuseum.org

Permanent display

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

Kentucky

Art of the Streets: The French Poster, 1880–1930

Speed Museum

Louisville, KY

www.speedmuseum.org

Through July 19, 2014

In its fourth exhibition since its opening, **Local Speed**, the **Speed Art Museum's** satellite gallery, presents prints from the Speed's collection and the private collection of **Jonathan and Tracy Blue**. The exhibition features versions of well-known prints by print-makers such as **Jules Chéret**, **Henri Toulouse-Lautrec** and others.

The prints were donated to the people of Kentucky in 1949 by the French Gratitude Train, 49 boxcars sent by the people of France to Americans in appreciation for supplies given to France and Italy following World War II. The boxcars were filled with clothes, furniture, handmade goods, toys, books, works of art, jewelry, plants, historical objects and handwritten notes of gratitude. The Speed accepted the prints on behalf of the state in 1949.

Stitching Art: Designs from the Lexington Fashion Collaborative

Headley-Whitney Museum
Lexington, KY

www.headley-whitney.org

Through August 17, 2014

The **Lexington Fashion Collaborative** (LFC) is a nonprofit formed in 2009 to validate, promote and bring together elements of the fashion industry in Kentucky. This exhibition features fashion designs and photographs

from more than 25 local designers and photographers, including **Soreyda Bedit Begley**, **Naomi Connor**, **Dalphna Donnelly**, **Claudia Emoungue**, **FeltLoom**, **Elizabeth Galacia**, **Alyce Grover**, **Headturners**, **Lindy Huber**, **Madison Jones**, **Monica Magdangal**, **Jearlet McClanahan**, **Heidi McKenzie**, **Jacques Mugnier**, **Mary Nehring**, **Polly Singer**, **Tonya Vance**, **Christina Vo Vargas**, **Cathy Vigor**, **Jennifer Wesley** and **Laverne Zabielski**.

Maine

From Mount Lebanon to the World: The Shakers

Farnsworth Art Museum
Rockland, ME

www.farnsworthmuseum.org

Through January 4, 2015

This exhibition focuses on pieces from Sabbathday Lake Shaker Village, where a few Shakers still live and work together. It emphasizes the practicality, ingenuity and openness to new technology of the community in its displays of tools and equipment for baking, woodworking and firefighting, as well as its production of furniture decorated with Victorian gingerbread and finials produced in the late 1800s.

Massachusetts

Deerfield: A Community of Craftwork in the Early 20th Century

Historic Deerfield

Deerfield, MA

www.historic-deerfield.org

Through February 15, 2015

In the early 20th century, the village of Deerfield supported an Arts & Crafts community of metalsmiths, potters, furniture makers, photographers, embroiderers and basketmakers. They combined older designs and techniques in new and creative ways to sell to a 20th-century audience.

Several of the Deerfield artisans, most of whom were women, achieved national recognition for their work. *Deerfield: A Community of Craftwork in the Early 20th Century* features more than 30 objects from Historic Deerfield's collections and includes objects made by **Madeline Yale Wynne** (1874–1918), **Cornelius Mahoney Kelley** (1873–1954), the **Deerfield Society of Blue and White Needlework**, and the **Pocumtuck Basket Makers**.

By the end of the 19th century, Deerfield's agriculture-based economy had been eclipsed by competition from western farms connected by railroads and canals and the Civil War had claimed many of the town's young men, creating an older and more-female population with fewer resources for maintaining the old homesteads.



Basket, raffia, Sarah Cowles.

Wynne was president of the Deerfield Industries and created metalware and jewelry and founded the Pocumtuck Basket Makers in 1902. Members made baskets principally of raffia, a product of Madagascar, and used natural dyes to color their work.

Wynne chose the name Pocumtuck to reference the Native Americans who first lived in Deerfield. **Sarah Cowles** (1845–1922), a member of the group, wove an image of Deerfield's ca. 1699 Old Indian House in her basket and was one of several women swept up by the **William Morris** craze for making handmade goods.

Born in Ireland, Kelley immigrated to the United States in 1889. By 1899, he had become Deerfield's village blacksmith, making horseshoes and repairing farm implements, but had more success fashioning reproduction hardware, fireplace equipment, and iron lamps and candelabra inspired by colonial designs. These candlesticks are a variation on Kelley's sword hilt candleholders.

**Skilled Hands and High Ideals:
The Arts and Crafts Movement
in Deerfield**
Memorial Hall/Pocumtuck Valley
Memorial Association
Deerfield, MA
<http://deerfield-ma.org>
Ongoing

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

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

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

**Quilts and Color — The Pilgrim/
Roy Collection**
Museum of Fine Arts, Boston
Boston, MA
www.mfa.org
Through July 27, 2014

The exhibition features nearly 60 quilts from the collection of artists **Paul Pilgrim** and **Gerald Roy** and is the first to explore how, over five decades, they collected quilts that echoed the work of mid-20th century Abstract Expressionist and Op Artists.

The exhibition opens with the quilts that first drew the collectors' attention. The opening sections display color vibrations, mixtures, gradations and harmonies in the design of quilts ranging from the 19th to early 20th century.

As their collection grew, Pilgrim and Roy turned their interest to the history of quilting and added more traditional designs. Many of these incorporated the use of white to create high contrast.

The exhibition's sections—Variations and "Optical Illusions"—examine the effect of color and pattern, highlighting color choices and effects created within established quilt patterns. The exhibition also highlights artists who worked outside standard patterns and design.

Magna Carta: Cornerstone of Liberty
Museum of Fine Arts, Boston
Boston, MA
www.mfa.org
July 2–September 1, 2014

One of only four surviving copies of the original Magna Carta is part of a special exhibition of approximately 25 works.

Magna Carta joins portraits and works of art from the museum's and other collections, focusing on the impact of the Magna Carta on American history, especially in Massachusetts. The MFA's Sons of Liberty Bowl (1768) by **Paul Revere**, which is engraved with the words "Magna/Charta" and "Bill of/Rights," is among works that help tell the story of patriots and revolutionaries who fought for freedom.

This exhibition is organized in partnership with the **Massachusetts Historical Society** and **Lincoln Cathedral**, and supported by the Commonwealth of Massachusetts. It travels to the **Sterling and Francine Clark Art Institute** (Williamstown, MA) and then the **Library of Congress** (Washington, DC).

**California Design, 1930–1965:
Living in a Modern Way**
Peabody Essex Museum
Salem, MA
www.pem.org
Through July 6, 2014

More than 250 examples of midcentury modern design reveal the role California had in shaping material culture from 1930–65. Featuring furniture, textiles, fashion, industrial and graphic design, ceramics, jewelry, metalwork, and more, this exhibition celebrates the innovation and pervasiveness of midcentury modern design and explores the work of **Charles and Ray Eames**, **Richard Neutra**, and **Greta Magnusson Grossman**. Organized by the **Los Angeles County Museum of Art** (LACMA; CA), this is the first major study of California midcentury modern design.

Support is from the **East India Marine Associates** of the museum.

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

www.pem.org
Through November 22, 2014



Dancer, porcelain and glaze.

This exhibition features Chinese porcelain figurines from **Pamela Cunningham Copeland**, who began collecting these rare figures in 1937. Over 60 years, she amassed more than 200 examples of these decorative arts objects. She made plans to bequeath her collection to the museum after developing a lasting friendship with Dr. **H. A. Crosby Forbes**, curator emeritus of the department of Asian export art.

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

Because of her extensive travels and research, Copeland was respected as one of the foremost experts on the subject.

Spanning three centuries, from the reign of Kangxi (1662–1722) to Daoguang (1821–50), the collection

includes figures of dogs, elephants, deer and birds, as well as human forms representing both Chinese and European figures and scenes. There are carp, water buffalo and duck water-droppers; a variety of candleholders; and containers shaped as a toad, a hawk and a western-style shoe. Soup tureens represent ducks, a quail, a rooster, elephants and a boar's head with protruding tongue. Many of the pieces are one-of-a-kind, or one of very few extant.

The catalog is by curator of Asian export art **William Sargent**.

Michigan

Paul Evans: Crossing Boundaries and Crafting Modernism
Cranbrook Art Academy
Bloomfield Hills, MI
www.cranbrookart.edu
Through October 12, 2014

This first comprehensive survey of **Paul Evans's** work documents his role in the midcentury American studio furniture movement, approach to furniture as sculpture and abstract composition, and new approaches to metal.

Paul Evans: Crossing Boundaries and Crafting Modernism comprises some 68 works, spanning the artist's entire career, with examples of his early metalwork and jewelry, collaborative pieces made by Evans and **Phillip Lloyd Powell** during the '50s when they shared a studio; and studio work representing his sculpted steel;

verdigris copper; copper, bronze and pewter; argenté sculpted bronze, and cityscape techniques. The show includes examples of work he produced for the **Directional Furniture Company**. The presentation includes work by Evans's contemporaries selected from Cranbrook's permanent collection, including the Shuey Collection.

Evans studied metalsmithing at **Cranbrook Academy of Art** in 1952 and 1953, working with artist-in-residence **Richard Thomas**.

Minnesota

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

Since the Arts & Crafts movement of the early 20th century, women have been an active force in craft and design. The movement's predominant aim was to produce objects for everyday use. The democratic ambitions of arts and crafts appealed to female artists who were encouraged not only to participate, but also to lead. The innovation and creation of these early female modernists continues today, with original hand-crafted objects and utilitarian works of art designed for mass production.

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

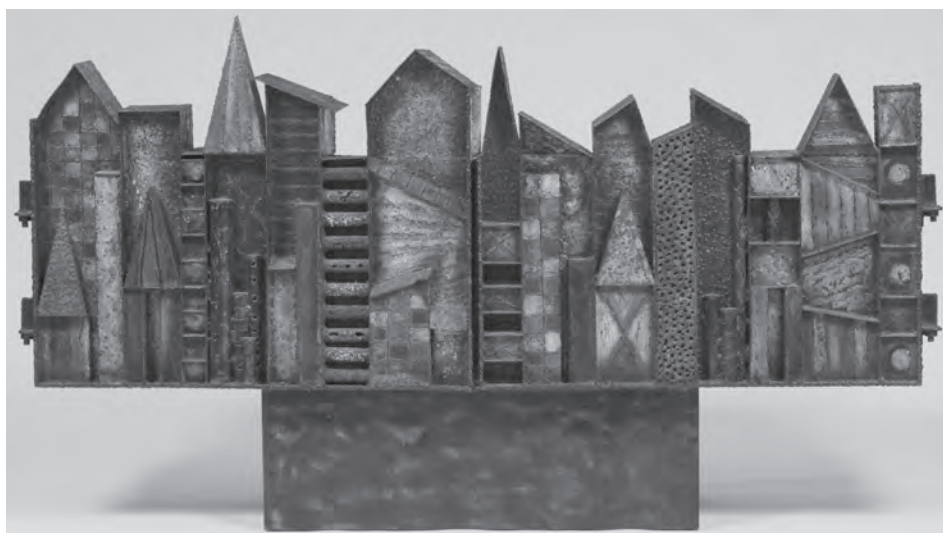
Examples of industrial design come from a diverse array of pioneering women, including British silver designer **Kate Harris**, American inventor **Marion Weeber** and designer **Eva Zeisel**.

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

New York

Highlights from the Historical Society of American Decoration
American Folk Art Museum
New York, NY
www.folkartmuseum.org
Ongoing

The **American Folk Art Museum** is home to a collection assembled over



Skyline Cabinet, welded and patinated steel, colored pigments, and brass; ca. 1966, 30 1/4 x 75 x 18 5/8 inches. Paul Evans (1931–87). Conn Family Trust. Photo: Jason Wierzbicki.

many decades by the **Historical Society of Early American Decoration**.

Carrying Coca: 1,500 Years of Andean Chuspas, a Focus Gallery Project
Bard Graduate Center for
Decorative Arts, Design History,
Material Culture

New York, NY
bgc.bard.edu

Through August 3, 2014

Carrying Coca examines the coca bags or chuspas, one of the most enduring and resilient forms in the history of Andean weaving traditions. **Nicola Sharratt**, a BGC-AMNH postdoctoral fellow in museum anthropology and research associate at the **Field Museum** (Chicago, IL), curated the exhibition.

Waterweavers: The River in Contemporary Colombian Visual and Material Culture
Bard Graduate Center for Decorative
Arts, Design History, Material
Culture

New York, NY
bgc.bard.edu

Through August 10, 2014

Waterweavers uses the trope of the river to explore the ways in which culture and nature intertwine across disciplines. The exhibition includes woven works by 17 artists, designers and craftspeople, including **Olga de Amaral, Ceci Arango, Monika Bravo, Nicolás Consuegra, Jorge Lizarazo, Susana Mejía, Lucy Salamanca** and **Carol Young**.

The exhibition is curated by **José Roca**, Estrellita B. Brodsky Adjunct Curator of Latin American Art at the **Tate Modern** (London, England) and artistic director of **FLORA ars+natura** (Bogotá, Colombia).

René Lalique: Enchanted by Glass
Corning Museum of Glass
Corning, NY
www.cmog.org

Through January 4, 2015

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

Complementing CMOG's permanent collection of Lalique objects,

the exhibition includes 14 pieces of jewelry, decorative objects and designs by Lalique on loan from the **Musée des arts décoratifs** (Paris, France); **Calouste Gulbenkian Museum** (Lisbon, Portugal); **Walters Art Museum** (Baltimore, MD); **Virginia Museum of Fine Arts** (Richmond, VA); **National Museum of American History, Smithsonian Institution** (Washington, DC); and **Chazen Museum of Art** (Madison, WI).

Designing for a New Century: Works on Paper by Lalique and his Contemporaries, a companion exhibition in the museum's Rakow Library, surveys the glass objects created by Lalique and some of his European contemporaries.

Decades of I Do
Fairport Museum
Fairport, NY
www.perintonhistoricalsociety.org
Through July 31, 2014

This exhibition celebrates brides of the 20th century in 11 wedding gowns, seven from the collection of the **Perinton (NY) Historical Society** and four on loan from their owners, dating from 1903 through 1997. Some are accompanied by wedding announcements and photos of the brides.

Renaissance Remix: Art & Imagination in 16th-century Europe
Memorial Art Gallery
Rochester, NY
www.mag.edu
Ongoing

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

The Nelson A. Rockefeller Vision: In Pursuit of the Best in the Arts of Africa, Oceania and the Americas
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through October 5, 2014

This exhibition marks the 60th anniversary of the establishment of the **Museum of Primitive Art**, which was the precursor to the **Metropolitan's** Department of Arts of Africa, Oceania and the Americas (AAOA). That earlier institution featured the wide-ranging non-Western art collection of **Nelson Rockefeller**.



Bowl with Panthers, stoneware, 9 9/16 × 14 1/8 × 11 5/8 in. (24.3 × 35.9 × 29.5 cm), Pierre-Adrien Dalpayrat (French, Bourg-la-Reine, 1844–1910), ca. 1894–95. Acquisitions Fund; Louis V. Bell, Harris Brisbane Dick, Fletcher and Rogers funds; Joseph Pulitzer bequest; 2011 Benefit Fund, 2013.

Making Pottery Art: The Robert A. Ellison Jr. Collection of French Ceramics (ca. 1880–1910)

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

www.metmuseum.org

Through August 18, 2014

Vases made by French potters in the years around 1900 pushed the boundaries of the ceramic medium. The recently acquired **Robert A. Ellison Jr. Collection of European Art Pottery** includes pieces by ceramists **Ernest Chaplet**, **Auguste Delaherche** and **Jean Carriès**, shown with others that inspired them, from Asian ceramics to German stoneware.



Flask with Face, glazed stoneware, 1/2 in., 9.5 lb. (39.4 cm, 4.3 kg). Jean-Joseph Carriès (French, Saint-Amand-en-Puisaye, 1855–1894), ca. 1890. Acquisitions Fund; Louis V. Bell, Harris Brisbane Dick, Fletcher and Rogers funds; Joseph Pulitzer Bequest; 2011 Benefit Fund, 2013.

This exhibition celebrates the acquisition of Ellison's European art pottery collection. The majority of the 40 works on display are examples of French pottery and porcelain, shown with comparative examples from the museum's holdings of Asian art, European sculpture and decorative arts, Greek and Roman art, and European paintings to illustrate sources of inspiration.

French ceramics from Ellison's collection of European art pottery collection include vases made by potters in the years around 1900 that pushed the boundaries of the medium and were technically experimental and esthetically ambitious.

The installation also includes the monumental "Vase des Binelles" by **Hector Guimard** and a rare ceramic vessel by **Paul Gauguin**, the first by the artist to enter the Metropolitan Museum's collection.

Determined that pottery vessels should be regarded as true works of art, avant-garde ceramicists in France in the last decades of the 19th century transformed their craft.

The pioneers of this revival were Carriès, Chaplet, **Théodore Deck** and Delaherche. These revolutionary artist-potters embraced artisanal traditions while pursuing lost techniques through experimentation. They celebrated the simplicity of their medium, following the tenets of the Art Nouveau style taking place in Europe. Based on the principles of the British Arts and Crafts movement, Art Nouveau artists sought to reform the decorative arts by emphasizing uniqueness and a return to craftsmanship.

Artist-potters found inspiration in Asian ceramics, particularly Japanese stoneware (a hard, dense type of pottery), as well as in the forms, glazes and techniques of Chinese porcelain and pottery. They also looked to European traditions such as the salt-glazed stoneware of the 16th and 17th centuries, and Gothic sculpture and architecture.

Ellison has been collecting pottery since the 1960s. His collection of American art pottery came to the Metropolitan Museum as a promised gift in 2009.

In June 2013, the Metropolitan Museum's departments of European Sculpture and Decorative Arts and Modern and Contemporary Art jointly acquired 76 examples of European art pottery—Continental and British ceramics, dating from 1867 to the 1930s—from his collection, 54 of which were donated.

Colors of the Universe —

Chinese Hardstone Carvings

Metropolitan Museum of Art

New York, NY

www.metmuseum.org

Through July 6, 2014

Stone carving is one of the oldest arts in China. Although jade — the mineral nephrite — was held in the highest esteem, all stones that could achieve a luster after polishing. Stone carv-

ing experienced an revival during the Qing dynasty (1644–1911), through an abundant supply of raw materials, accomplished craftsmen and imperial patronage.

The stone carvings of the Qing period can be grouped into three categories: personal adornments such as rings, bracelets and pendants; articles for daily use (mainly in the scholar's studio) such as brush holders, water pots and seals; and display pieces such as copies of antiques, miniature mountains, and animal and human figures, the latter being the largest of the group.



Vase in the Shape of a Bird, jade (nephrite), H. 5 5/16 in. (13.5 cm); W. 6 3/4 in. (17.1 cm); D. 2 11/16 in. (6.9 cm), Qing dynasty (1644–1911), 18th–19th century, China. Gift of Heber R. Bishop, 1902.

The carvings can also be classified by their decorative style: archaic or classical, meaning their shapes were derived from ancient ritual vessels; Western, which bore the influence of contemporary Mughal art from northern India; and new or modern, meaning novel shapes and designs created during the Qing dynasty.

A common decorative theme, especially among works of the new style, was the use of rebuses, which are symbols associated with auspicious meanings, to convey wishes for prosperity, longevity, good fortune, perpetuation of a family line or academic success. The tradition began early but remained largely in the popular culture until the 16th and 17th centuries.

**William Morris: Textiles and
Wallpaper**

**Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through July 20, 2014**

William Morris (1834–96) is acknowledged as the leader of the British Arts & Crafts movement of the second half of the 19th century. His enterprise, **Morris & Company**, produced a variety of decorative arts, with textiles and wallpapers comprising a large portion of their artistic output. In 1923, the Metropolitan acquired the institution's first examples from the oeuvre of Morris & Company, and a selection of these are shown in this installation.

**Design Motifs in Byzantine Art
Metropolitan Museum of Art
New York, NY**

**www.metmuseum.org
Through August 3, 2014**

Many of the textiles found in Egypt, the southernmost province of the Byzantine Empire, are woven in linen and wool and decorated with a great variety of motifs. Meant to be worn and to decorate domestic and religious spaces, the works on view in this exhibition feature designs that generally refer to abundance and prosperity.

**Charles James: Beyond Fashion
Metropolitan Museum of Art
New York, NY**

**www.metmuseum.org
Through August 10, 2014**

This inaugural exhibition of the **Metropolitan Museum of Art's** inaugural exhibition in the Anna Wintour Costume Center examines the career of 20th-century Anglo-American couturier **Charles James** (1906–1978) and explores James's design process and his use of sculptural, scientific and mathematical approaches to construct revolutionary ball gowns and innovative tailoring that continue to influence designers today.

The exhibition features about 75 of the most notable designs produced by James during his career, from the 1920s until his death in 1978. Items on display include James's ball gowns from the 1940s through 1950s, worn by clients such as Austine Hearst, Millicent Rogers and Dominique de Menil.

The new Lizzie and Jonathan Tisch Gallery features James's biography through archival pieces including sketches, pattern pieces, swatches, ephemera and partially completed works from his last studio, in New York City's Chelsea Hotel, and shows the evolution and metamorphosis of specific designs over decades. Video animations in both exhibition locations illustrate how he created anatomically considered dresses that sculpted and reconfigured the female form.

James was so determined to ensure his legacy by preserving the "corpus" of his work in one institution that he persuaded clients to donate his designs to the **Brooklyn Museum**. The transfer of the Brooklyn Museum Costume Collection to the Metropolitan Museum in 2009 augmented the Met's Charles James holdings.

After designing in his native London, and then Paris, James arrived in New York City in 1940. Although he had no formal training, he is considered one of the greatest designers to have worked in the tradition of haute couture in America. His fascination with complex cut and seaming led to the creation of key design elements that he updated throughout his career: wrap-over trousers, figure-eight skirts, body-hugging sheaths, ribbon capes and dresses, spiral-cut garments, and puffs.

The exhibition is made possible by **AERIN** with additional support from **Condé Nast**.

A book, *Charles James: Beyond Fashion*, by **Harold Koda** and **Jan Glier Reeder** with a preface by **Ralph Rucci** and contributions by Costume Institute Conservators **Sarah Scaturro** and **Glenn Petersen**, accompanies the exhibition and is illustrated with new photography of James designs. Published by the Metropolitan Museum of Art, the catalog (hardcover only) has 264 pages and 330 color illustrations, and is distributed by Yale University Press.

**American Folk Art from the Peter J. Solomon Family Collection and the Metropolitan Museum of Art
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through August 10, 2014**

Some of the best-known names in American folk art, including **Edward Hicks** (1780–1849) and **Thomas Chambers** (1808–1869), are represented in *American Folk Art from the Peter J. Solomon Family Collection and the Metropolitan Museum of Art*. The 20 objects on display, created from approximately 1770 to 1848, include works of furniture.

An unknown artist decorated a fireboard (ca. 1820) with weeping willow trees. The red and green floral garland on its border was probably painted using a stencil.

Additional examples of American folk art from the museum's permanent collection and loans from the **American Folk Art Museum** can be seen in the Barbara and Martha Fleischman Gallery.

**Early American Guitars –
The Instruments of C. F. Martin
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through December 7, 2014**

Christian Frederick Martin, founder of the American guitar firm **C. F. Martin & Co.**, was the son of a cabinetmaker in Markneukirchen, Saxony, and learned to build instruments from **Johann Georg Stauffer** in Vienna. This exhibition includes approximately 35 instruments from the **Martin Museum** (Nazareth, PA), **Metropolitan Museum of Art** and several private collections.

**From the Village to Vogue: The
Modernist Jewelry of Art Smith
Museum of Art and Design
New York, NY
www.madmuseum.org
Through December 7, 2014**

From the Village to Vogue features 24 pieces of silver and gold jewelry created by African-American artist **Art Smith** (1917–82), as well as select pieces by his contemporaries. Inspired by surrealism, biomorphism and primitivism, Smith was one of the leading modernist jewelers of the mid-20th century, as well as a supporter of black and gay civil rights, jazz enthusiast, and supporter of early black modern dance groups.

The exhibition, organized by the **Brooklyn Museum of Art** (NY),

includes archival materials from the artist's estate, including sketches, tools and model photos.

Re: Collection
Museum of Art and Design
New York, NY
www.madmuseum.org
Through September 7, 2014



Paperweight, glass with imploded botanical feature, Paul Stankard.

The **Museum of Art and Design (MAD)** celebrates the fifth anniversary

of its move to 2 Columbus Circle with this exhibition, which surveys Chief Curator David McFadden's 16 years at MAD through objects acquired during his tenure.

Many of the approximately 75 works of sculpture, jewelry, ceramics, furniture and textiles are definitive works by key postwar American and international makers. The selection ranges from well-known figures such as **Ron Arad, Robert Arneson, Judy Chicago, Mary A. Jackson** and **Kim Schmahmann**, to contemporary makers like **Sebastian Brajkovic** and **Ayala Serfaty**, among many others.

Re: Collection also explores some of the material and process-centered themes of McFadden's exhibitions, such as **Radical Lace and Subversive Knitting; Second Lives: Remixing the Ordinary; Dead or Alive: Nature Becomes Art; Slash: Paper Under the Knife; Otherworldly: Optical Delusions and Small Realities**; and **Swept Away: Dust, Ashes and Dirt in Contemporary Art and Design**.



Lathe V Chair, bronze, embroidered upholstery, 39 3/8x38 3/16x23 1/4 inches. Sebastian Brajkovic, 2008.

Major support is from the **Windgate Charitable Foundation**.

Multiple Exposures: Jewelry and Photography
Museum of Art and Design
New York, NY
www.madmuseum.org
Through September 14, 2014

This exhibition examines how contemporary jewelry artists use photography to explore matters central to contemporary experience, including changing views of beauty and the human body; social, political and cultural issues; memory and desire; and the relationship of jewelry to society and personal identity.

The exhibition focuses on contemporary works and features 170 objects by more than 80 artists from more than 20 countries, including **Gijs Bakker, Wafaa Bilal, Mari Ishikawa, Jiro Kamata, Sooyeon Kim, Otto Künzli, Iris Nieuwenburg, Kara Ross, Gabriela Sánchez y Sánchez de la Barquera, Bernard Schobinger, Bettina Speckner, Joyce Scott, Kiff Slemmons, Andy Warhol** and **Noa Zilberman**.

The exhibition is organized around the themes of Identity and Representation; The Body; Landscape, architecture and their symbolic content; Appropriation; Tributes to cameras and photographic paraphernalia, featuring wearable pieces of jewelry created from dismantled camera components; and Jewelry Beyond the Object.

Context for the contemporary pieces is provided by 19th-century photo-jewelry featuring Daguerreotypes, ambrotypes and tintypes, as well as trench jewelry from the First and Second World Wars, many exhibited for the first time.

A full-color, illustrated, 288-page catalog accompanies the exhibition and includes seven essays by experts on a range of topics: photography historian and critic **Lyle Rexer**; author, curator and editor of *Metalsmith* magazine **Suzanne Ramljak**; author and critic **Ellen Maurer-Zilioli**; curator of Decorative Arts at the **Toledo Museum of Art Jutta Page**; photography expert **Mark Durant**; and Dutch author and jewelry curator **Liesbeth den Besten**. The catalog is edited by **Nancy Preu**, designed by **Henk van Assen** of **HvA**

Design and published by **Officina Libraria**.

NYC Makers Open
Museum of Art and Design
New York, NY
www.madmuseum.org
July 1–October 12, 2014



Threads, verre eglomise—artists oils, gold leaf, palladium leaf, lemon gold, white gold, mica powders and flakes, and glass beads; 1572px x 2391px. Miriam Ellner. Photo: Wiley Kidd.

The first in a series of exhibitions examining the culture of making in urban communities and the first organized under MAD's new director **Glenn Adamson**, this exhibition draws together approximately 100 works by a diverse range of individuals from the five boroughs, from established artists and designers to expert artisans.

NYC Makers Open explores the contributions of 21st-century stone masons, set designers, coders, cobblers, performers and fabricators. Makers are nominated by a committee of 100 experts, including civic figures and people knowledgeable about making in a range of trades and disciplines. Approximately 100 final participants were selected in early 2014 by a panel of three museum professionals and six external jurors.

NYC Makers Open will include programming at neighborhood workshops throughout the city.

New Territories: Laboratories for Design, Craft and Art in Latin America

Museum of Art and Design
New York, NY
www.madmuseum.org
November 4, 2014–March 2, 2015

The term “new territories,” as evoked by Italian architect and designer **Gaetano Pesce**, refers to the state of making in today's globalized society. ***New Territories: Laboratories for Design, Craft and Art in Latin America*** examines this trend in several cities throughout Latin America by exploring the collaborations between small manufacturing operations and craftspeople, artists and designers.

The exhibition explores key themes, including the dialogue between contemporary trends and artistic legacies in Latin American art; the use of recycled and repurposed materials and objects; blending of digital and traditional skills; and reclamation of personal and public space.

The exhibition is accompanied by a fully illustrated, full-color catalog in separate English and Spanish editions by **Turner Libros** (Madrid and Mexico City).

Major support for the ***New Territories: Laboratories for Art, Craft and Design in Latin America*** exhibition comes from the **Ford Foundation** and **Robert Sterling Clark Foundation**. Additional support is from **Furthermore**, a program of the **J. M. Kaplan Fund**, the **Venezuelan American Endowment for the Arts**, and the **Louise D. and Morton J. Macks Family Foundation**.

Shade Garden: Floral Lamps from the Tiffany Studios
Neustadt Collection of Tiffany Glass
Queens Museum
Queens, NY
Through December 31, 2018

Shade Garden features 20 lamps exploring **Tiffany's** translation of nature into glass. Lamps of all shapes and sizes portray blossom shapes and growth patterns of flowers, as well as their nuances of color and texture. Lampshades feature iconic Tiffany motifs such as wisteria, peonies, pond lilies and poppies.

North Carolina

American Glass
Mint Museum
Charlotte, NC
www.mintmuseum.org
Closing date unknown

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

Allure of Flowers: Botanical Motifs in Craft, Design & Fashion
Mint Museum Uptown
Charlotte, NC
www.mintmuseum.org
Through August 10, 2014

Floral patterns have appeared in decorative arts since ancient times. Inspired by the forms, colors and textures of the botanical world, artists from across the globe have copied and interpreted individual flowers, bouquets and gardens in glass, ceramic, textile and jewelry design. ***Allure of Flowers*** surveys works from the mid-19th century to the present that illustrate the evolution of floral ornament in modern and contemporary applied art.

Drawn from the permanent collection of the **Mint Museum**, the exhibition is organized by flower type, showing how decorative treatments of the same flowers have evolved over time. During the first half of the 19th century, decorative ceramics and glassware emerged from a period of conservative production to a new era of original design and technique. Estheticism and the Arts & Crafts movement brought a renewed interest in Japanese, Medieval and Renaissance art, and the handmade. In the Art Nouveau period (1890–1910), the floral motif became the dominant theme in decorative arts.

Many of the works in this section of the exhibition display references to earlier decorative patterns. The 1960s and '70s, when graphic arts, textiles and fashion were influenced by Art Nouveau and psychedelic imagery, are represented in fashion fabrics. Hippie culture and the Age of Aquarius led art-



Fan with floral design, silk, unknown Spanish designer, created 1920s. Gift of Mary Brandwein.

ists and designers to look to India and the East. Still later, artists approached historical ornament, including flowers, with postmodern irony, as seen in several works of jewelry and ceramics in the exhibition.

Ohio

Cincinnati Silver: 1788–1940

Cincinnati Art Museum

Cincinnati, OH

www.cincymuseum.org

Through September 7, 2014



Creamer, coin silver, 1817–21, Woodruff & Deterly. Purchase with funds provided by Mr. and Mrs. Charles Fleischmann III.

Cincinnati Silver: 1788–1940 has been 10 years in the making and offers a glimpse into the history of silver in the Queen City. Known as a center for

ceramics and furniture innovation, Cincinnati was also a major artistic center for silver design and production—before 1850, Cincinnati had the largest concentration of silversmiths, jewelers, and watch and clockmakers in the Midwest. In the last half of the 19th century, it was a national hub for silver and jewelry.

Cincinnati Silver: 1788–1940 features 150 to 200 locally made and retailed silver wares, from soup tureens to tea sets in styles that span the Neoclassical to the Art Deco periods. The works on display are drawn

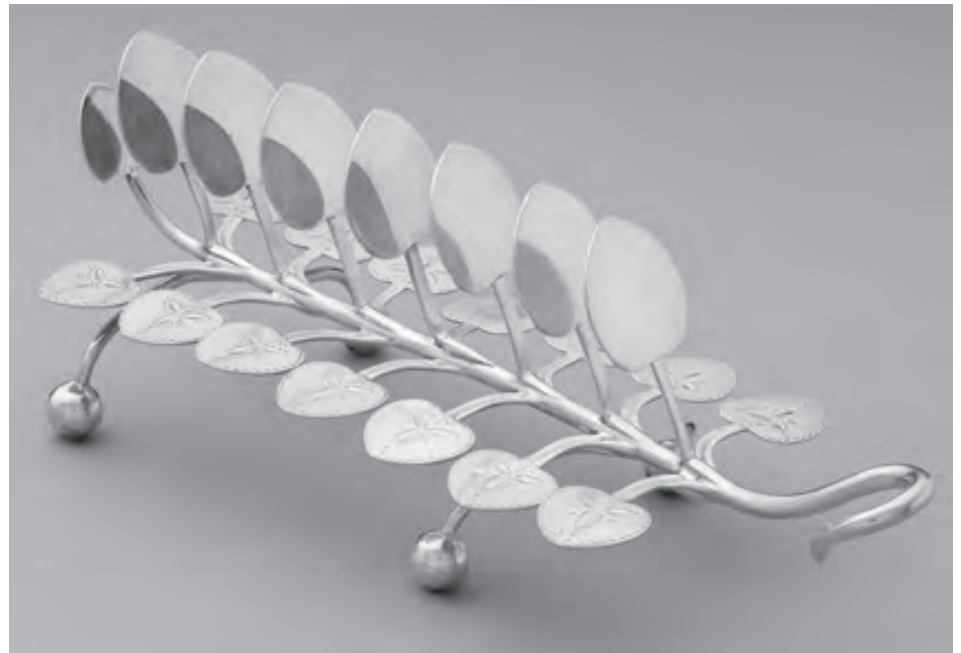
primarily from the museum's collection of Cincinnati silver. Many of these new additions have never been on display before.

One example is a silver tureen by **Duhme & Co.**, acquired in November 2013. Duhme & Co. (active 1843–93) was the largest, most productive and most successful silver company in the history of Cincinnati's silver industry—a serious competitor of eastern firms such as the **Gorham Mfg. Co.**, **Tiffany & Co.**, **Whiting Mfg. Co.**, and others. The tureen, designed and made in the 1870s and found in an Austrian collection, features medallions and the company's Anglo-Japanesque rolled border.

Amy Dehan, curator of Decorative Arts & Design, is the primary author of the accompanying 400-page, full-color book, also titled *Cincinnati Silver: 1788–1940*. Two essays examine the origins, development, structure, and local and national importance of the city's silver trade. More than 500 narrative entries provide full biographies and business details of individuals and companies active in the trade.

More than 250 color plates; 200 hallmarks; and illustrations of craftsmen and proprietors, advertisements, shops, and sample books accompany the entries.

Cincinnati Silver: 1788–1940 is



Toast rack, coin silver, 1844–61, E. & D. Kinsey, Cincinnati; gift of Mr. and Mrs. Charles Fleischmann III.

sponsored by the **Henry Luce Foundation** and **National Endowment for the Arts**.

Pennsylvania

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

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

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

Texas

**Soto: The Houston Penetrable Museum of Fine Arts, Houston
Houston, TX
www.mfah.org
Through September 1, 2014**

This exhibition features a floating sea of plastic strands suspended from the ceiling of the museum's **Mies van der Rohe**-designed Cullinan Hall that is meant to be touched, handled and waded through.

Habsburg Splendor: Masterpieces from Vienna's Imperial Collections

**Museum of Fine Arts, Houston
Houston, TX
www.mfah.org
Through September 13, 2015**



Prince's Dress Carriage, wood, gold, paint, varnish, metal, braids, leather, velvet and glass, c. 1750–5. Kunsthistorisches Museum Wien

Habsburg Splendor showcases works and rare objects from the collection of the Habsburg Dynasty—the emperors of the Holy Roman Empire and other powerful rulers who commissioned artworks now in the collection of the **Kunsthistorisches Museum** (Vienna, Austria).

Largely composed of works that have never traveled outside of Austria, **Habsburg Splendor** explores the rise and fall of the Habsburgs and their global empire, from their political ascendancy in the late Middle Ages to the height of their power in the 16th and 17th centuries, the expansion of the dynasty in the 18th and 19th centuries, and its end in the early 20th century at the end of World War I.

The more than 90 objects in the exhibition include arms and armor, court costumes, carriages and decorative arts items.

The exhibition debuted at the **Minneapolis Institute of Art** (MN) and travels to the **High Museum of Art** (Atlanta, GA; **October 18, 2015–January 17, 2016**). The exhibition catalog will be published by the MFAH.

Houghton Hall: Portrait of an English Country House

**Museum of Fine Arts, Houston
Houston, TX
www.mfah.org
June 22–September 21, 2014**

The national tour of **Houghton Hall: Portrait of an English Country House** opens at the **Museum of Fine Arts, Houston**, featuring a collection of paintings, sculptures and decorative arts from Houghton Hall in England in the United States for the first time.



Houghton Hall, exterior. Photo: Nick McCann.

Houghton Hall (Norfolk, England) houses one of the most extensive art collections in Britain, with examples of **Sèvres** porcelain and pieces of legendary furniture, among other items, that chronicle three centuries of art, history and politics.

Houghton Hall was built by England's first prime minister, Sir **Robert Walpole**, in the early 1700s and is the family estate of the marquesses of Cholmondeley. Regarded as one of the finest Palladian houses, Houghton Hall became notorious when Walpole's grandson sold its collection of Old Master paintings to Catherine the Great in

1779. The house and all of its furnishings remained intact, and Walpole's descendants added to the collection.



Stone Hall at Houghton Hall.

Houghton Hall: Portrait of an English Country House assembles more than 100 objects in settings that combine paintings, porcelain, sculpture, costume, metalwork and furniture to evoke the rooms at Houghton Hall. Among the highlights are several dozen pieces of **Sèvres** porcelain, rare **R. J. & S. Garrard** silver objects and furniture by 18th-century architect, landscape architect and furniture designer **William Kent**. The 93 works also include gilt-wood carriages and sleighs, court uniforms and jousting regalia.

Furniture

When Walpole commissioned Kent to design the interiors of Houghton Hall, in the 1720s, he knew that the architect would fully integrate Houghton's interiors with the collections of art and decorative arts to create a complete environment.

The installation for **Portrait of an English Country House** is organized around scrim panels, used as backdrops for the settings to evoke the architectural spaces of Houghton. Within these settings, 30 pieces from the house's furniture collection are on view, including a gilt-wood console table, an armchair, a stool and a pair of mahogany hall benches by Kent; a pier mirror attributed to Kent; a George II

four-poster child's bedstead with silk and satin embroidered hangings and a coverlet; Walpole's mahogany daybed and a pair of walnut side chairs; a pair of green-silk upholstered armchairs attributed to **Benjamin Goodison**, cabinetmaker to King George II; and a carved gilt-wood throne of HRH the Prince of Wales, designed in 1847 for Queen Victoria's prince consort, Albert—part of the Cholmondeley family legacy in their hereditary service to the crown.

Textiles, silver and personal objects

The Cholmondeley family has served in the House of Lords for centuries and has had close ties to England's royal family as hereditary Great Lords Chamberlain. Coronation robes and family coronets worn to royal ceremonies have descended through the family. Included in the exhibition are the velvet, fur and gilt-metal Cholmondeley Coronet, from before 1902, and a coronation robe and train worn by Sybil, Marchioness of Cholmondeley, at the 1937 coronation of George VI.



White drawing-room at Houghton Hall.
Photo: Nick McCann.

Silver from the 18th and 19th century, much of it by makers such as **William Lukin, R. J. & S. Garrard** and **Matthew Boulton**, include Marchioness Sybil's 15-piece Garrard dressing-table set from 1913 and soup tureens, punch bowls, candelabra, porringers and wine coolers. Several dozen pieces of **Sèvres** porcelain include pots-pourris, lidded broth bowls, cups and saucers, and vases. All testify to the elaborate fixtures required for the extensive entertaining at Houghton Hall.

Throughout the installation, books

and manuscripts serve as personal markers to the history of the collection and the house. Walpole's 1715 edition of **Andrea Palladio's** seminal treatise, *Quattro libri dell'architettura* (*Four Books of Architecture*), and three volumes of Houghton Hall architect **Colen Campbell's** landmark *Vitruvius Britannicus* (*The British Architect*) of 1717–31, allude to the home's architectural heritage.

The exhibition travels to the **Legion of Honor of the Fine Arts Museum** of San Francisco (CA; **October 18, 2014–January 18, 2015**) and the **Frist Center for the Visual Arts** (Nashville, TN; **February 13–May 10, 2015**).

Virginia

A Rich and Varied Culture: The Material World of the Early South Art Museums of Colonial Williamsburg (DeWitt Wallace Decorative Arts Museum and Abby Aldrich Rockefeller Folk Art Museum)

Colonial Williamsburg, VA

www.history.org

Through February 2019

This exhibition features more than 400 objects crafted in or imported to the Backcountry, Carolina Low Country and Chesapeake regions of the United States between the late 1600s and 1840s, from furniture to artwork, architectural elements to scientific instruments, clothing to ceramics. A Kentucky silversmith's 1820s teapot is among several items acquired specifically for the exhibition. Other items are chamber pots excavated at plantation and tavern sites in Williamsburg and goods known to have been made by slaves, such as a cherry armchair carved around 1800 at a workshop at **Monticello**.

A chest of drawers made in Mason County, KY, on loan from the **Museum of Early Southern Decorative Arts** (Winston-Salem, NC), features detailing and shaping often seen in furniture of the Chesapeake region while its narrow, short cabriole are French in style. That design element arrived in northern Kentucky from French New Orleans through the trade routes along the Mississippi and Ohio rivers.

Objects in the exhibition come

from 25 institutions and private collectors.

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

DeWitt Wallace Decorative Arts Museum

Norfolk, VA

http://www.history.org/history/museums/dewitt_gallery

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 Handsome Cupboard of Plate: Early American Silver in the Cahn Collection

DeWitt Wallace Decorative Arts Museum

Norfolk, VA

http://www.history.org/history/museums/dewitt_gallery

Through May 25, 2015

The **Cahn** collection of early American silver celebrates both American history and craftsmanship. The loan exhibition of 40 pieces includes works by such masters as **Jeremiah Drummer** and **Paul Revere Jr.** of Boston and **Joseph Richardson Sr.** of Philadelphia. Also featured are products of the New York workshops of Jewish silversmith **Myer Myers** and his contemporaries.

The exhibition is organized by the **Minneapolis Institute of Art** (MN).

A Rich and Varied Culture: The Material World of the Early South

DeWitt Wallace Decorative Arts Museum

Norfolk, VA

http://www.history.org/history/museums/dewitt_gallery

Ongoing

This exhibition celebrates 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 varied 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
Norfolk, VA**

**[http://www.history.org/history/
museums/dewitt_gallery](http://www.history.org/history/museums/dewitt_gallery)**

Ongoing

This exhibition explores the evolution of spinets, harpsichords and pianos in the 18th and early 19th centuries. Featuring more than 25 instruments, 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 period. 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 allow visitors further insight into the workings of the instruments.

Safes of the Valley
**Museum of the Shenandoah Valley
Winchester, VA**

www.themsv.org

Through March 29, 2015

The 45 objects on display exemplify cabinets or pie safes designed to protect baked goods from swarms of bugs in warm weather. The tall legs kept vermin from crawling up, and the doors of punched tin let air flow for ventilation with keeping out bugs and dirt. Items on display came from the **Virginia Safe Project**, a team of people who have been looking for surviving examples in the region.

Families often owned more than one pie safe, using them for linens as well as food. The market for the pieces dropped after the invention of refrigeration. Pie-safe motifs varied from town to town.

The punched-tin doors featured designs of stars, flowers, tobacco leaves, farmhouses, churches, urns, fans, birds deer, horses and faces. The punched-tin fronts are said to be unique to U.S. examples; similar pieces in other countries had screen doors.

A book on the topic is planned for the fall.



Closet Safe [detail], about 1831, Lexington, Rockbridge County, VA, case by Matthew S. Kahle (1800–1869), tin panels by John Henson (active 1819–after 1831), MSV Collection, photo by Will McGuffin courtesy of Jeffrey S. Evans & Associates.

Washington

***CAUTION! Fragile. Irish Glass:
Tradition in Transition***

**Museum of Glass
Tacoma, WA**

www.museumofglass.org

Through September 1, 2014

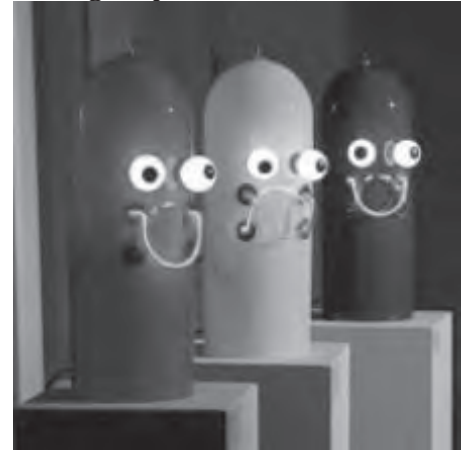
Sponsored by the **Art Alliance for Contemporary Glass**, **ArtsFund**, and the **Guendolen Carkeek Plestcheeff Fund for the Decorative and Design Arts**, ***CAUTION! Fragile. Irish Glass: Tradition in Transition*** tells the story of three former **Waterford Crystal** master craftsmen—**Fred Curtis**, **Eamonn Hartley** and **Greg Sullivan**—who are collaborating with glass artist **Róisín de Buitléar** to champion the Irish tradition of brilliant cutting and engraving.

***Look! See? The Colors and Letters
of Jen Elek and Jeremy Bert***
Museum of Glass

Tacoma, WA

www.museumofglass.org

Through September 21, 2014



Human Heads, blown glass, neon tubes, wire, switch, 20 x 6 1/2 in. (50.8 x 16.5 cm). 2013, Jen Elek (American, born 1972).

Photo: Russell Johnson. Seattle-based artists **Jen Elek** and **Jeremy Bert** collaborate on a multi-media exhibition that features a variety of glass works combined with approximately 50 large, refurbished neon letters that visitors can touch, rearrange and wear like apparel.

Irish Cylinders by Dale Chihuly
**from the George R. Stroemple
Collection**

**Museum of Glass
Tacoma, WA**

Through September 2014

Among the earliest series of **Dale Chihuly's** oeuvre are the little-known Irish Cylinders, created in 1975 at the **Rhode Island School of Design**, beginning on St. Patrick's Day and completed over Thanksgiving weekend.

International
Canada

***The Forbidden City: Inside the Court
of China's Emperors***

**Royal Ontario Museum
Toronto, Canada**

www.rom.org

Through September 1, 2014

Approximately 250 treasures that were part of Chinese imperial life for five centuries in a city off-limits to all but the emperor, his family and his personal servants are on display. More than 80 of the objects, including textiles, calligraphy, paintings and armor, have never traveled outside the Forbidden City before.



Chicken cup, porcelain, Ming dynasty, Chenghua mark and period. One of rarest Ming porcelains, made by Emperor Chenghua (r. 1465–87) for his mother, who loved small objects. Only two original cups exist today in Palace Museum's collection in Beijing. Palace Museum.

Complemented by artifacts from the **Royal Ontario Museum's** own Chinese collections, these objects reveal the characters that made the Forbidden City the center of an immense empire for more than 500 years.

Due to the number of light-sensitive items, objects have been rotated half-way through the exhibition's engagement. More than 50 new objects were added on June 7, 2014, including rare textiles such as women's robes in embroidered silk; the emperor's ceremonial summer robe, worn to mark the sacrifice on the summer solstice; and an imperial dog's outfit of silk and gold thread, embroidered with begonias, lotus and chrysanthemums.

Also on display are an ink-and-color on silk piece that depicts Emperor Daoguang and his wife, children and dog enjoying family time and a series of pictures commissioned by **Emperor Yongzheng** while he was still a young prince.

One of the exhibition's highlights, the Ming porcelain "chicken" cup, was commissioned by **Emperor Chenghua** for his mother to use as a wine cup. Only two such cups exist today in the vaults of the **Palace Museum** and fewer than a dozen original Ming dynasty chicken cups survive in museums and private collections worldwide.

Around 1914: Design in a New Age
Royal Ontario Museum

Toronto, Ontario, Canada
www.rom.on.ca
Through March 21, 2015

Around 1914: Design in a New Age is a display of the design and decorative arts created around the period of the 1914 opening of the **Royal Ontario Museum (ROM)**. Among the special exhibitions during the ROM's year-long Centennial celebrations, this one features more than 100 objects from the museum's European Decorative Art collection. Works of the era are by **Christopher Dresser, Charles Rennie Mackintosh, Archibald Knox,**

Louis Comfort Tiffany, Frank Lloyd Wright, Emile Gallé, Carlo Bugatti, Georg Jensen, Otto Wagner and Josef Hoffmann.

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

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



Vase, mouth-blown mottled pale yellow over clear glass overlaid with metallic oxides. Designed about 1900, made by the Loetz Glassworks (Glassfabrik Johann Lötz Witwe, founded in 1836), Klostermühle, Bohemia.



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Sketch in Iron, iron, 15 1/2 x 11 x 1 in. (39.4 x 27.9 x 2.5 cm), 1930s, Samuel Yellin, American (born Russia), 1884–1940. Signed on lower rail, proper left face, stamped: YELLIN. Gift of American Decorative Art 1900 Foundation (now Leeds Art Foundation) to St. Louis Museum of Art in honor of Cara McCarty.

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Bowl, Belleek porcelain. See Exhibitions, Georgia Museum of Art.

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