

# Decorative Arts Society



newsletter/fall 2018

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DAS

# 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 DAS 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 Newsletter

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

We do not cover commercial galleries.

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

The newsletter of the DAS is published two times a year. Submission deadlines for 2019 are: **March 31** for the spring issue; **September 30** for the fall issue. Send material to:

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

## Cover image:

Goblet, etched ruby glass. See Exhibitions: *Celebrating Libbey Glass, 1818–2018*, Toledo Museum of Art, Toledo, OH.

From the president

## DAS events, news and plaudits

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

It has been wonderful to see many of you, over the past few months, at a variety of decorative arts gatherings, from lectures and exhibitions to tours and antiques shows.

One of the distinctive features of the DAS — of which I am personally most proud — is our commitment to small-scale, in-depth programs offering substantive encounters with talented scholars, curators, collectors and creators of the decorative arts.

In March, I was privileged to join a DAS group at the **Metropolitan Museum of Art** (New York, NY) for a private tour led by **Elizabeth Cleland**, associate curator of European decorative arts, of her fascinating exhibition, **Relative Values: The Cost of Art in the Northern Renaissance**. As the title suggests, the exhibit's "big idea" is to suggest economic comparisons between vastly different works of art and artisanship, produced during the 16th-century in multiple European countries.

To do so, Eleanor first converted known costs for particular objects — from stained glass to silver hollowware to tapestries — from local currencies to a universal standard; an equivalent in silver. To make the resulting calculations more accessible, she then converted each silver value to something more tangible, everywhere in demand and relatively stable in cost: a milk cow!

The results were often surprising, she noted, in many cases upending modern hierarchies of value and providing fresh insights into the meaning and social value of various media.

In May, DAS participants enjoyed a memorable day at the **Newark Museum** (NJ). Interim co-director **Ulysses Grant Dietz**, recently retired from a long and illustrious tenure as curator of decorative arts, shared stories of his personal involvement with acqui-

sitions, renovations, and significant projects like the reinterpretation of the museum's **Ballentine House**.

Both visits are described in greater detail on subsequent pages, and by the time this newsletter reaches you, I will have had the great pleasure of welcoming DAS to Mount Vernon (VA), as part of our fall trip to Northern Virginia. Other stops include **Gunston Hall**, the stunning mid 18th-century jewel-box house of Declaration signer **George Mason** and — skipping forward two centuries — the **National Trust's Pope-Leighey House**, one of **Frank Lloyd Wright's Usonian** houses, designed for middle-class pocketbooks.

Behind the scenes, the DAS board is undertaking efforts to raise our public profile and broaden membership. A new membership flyer, designed by **Meg Caldwell**, is just off the press and ready to help spread the word. We are also working to update the DAS website, improving both appearance and accessibility. Stay tuned, and please be in touch with me or DAS secretary **Moirra Gallagher** if you would like flyers to post or distribute.

Which brings me to a final point — a reminder of the DAS's lasting contributions to the field of decorative arts, as recognized in standard reference guides to the field. In *Material Culture: A Research Guide*, **Kenneth Ames** observes of "The Stuff of Everyday Life: American Decorative Arts and Household Furnishings": "A great many people and organizations contributed to the maturation of the field but a few particularly stand out ... by 1974, there were enough curators and teachers of decorative arts ... to support a professional organization": the Decorative Arts Society.

The entry for Decorative Arts in *Material Culture in America: Understanding Everyday Life*, edited by **Helen**



**Sheumaker** and **Shirley Wajda**, similarly cites the Society's development in the 1970s (initially as a chapter of the **Society of Architectural Historians**) as a landmark: "a sign that within academia art historians were increasingly focusing on furniture, silver, and ceramics as meaningful topics of research."

And under the heading "Basic References and Guides to Research" in *Decorative Arts and Household Furnishings in America 1650–1920: An Anno-*

*Continued on page 2*

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# Events

**Why Boston?  
Farago Lecture  
Museum of Fine Arts, Boston  
Boston, MA  
www.mfa.org  
November 18, 2018**

Why has Boston been an important center for jewelry since the early days of the Arts and Crafts movement? **Jean-nine Falino**, curator, museum consultant and member of the **DAS** board, traces highlights of this history, beginning with the educational initiatives that nurtured its artists and made the city a center and major exponent of this ornamental art form.

Falino charts the achievements of early jewelers **Frank Gardner Hale** and

**Josephine Hartwell Shaw** and continues to the expressions of **Miyé Matsukata**, **Yoshiko Yamamoto**, **Joe Wood**, **Heather White**, **Dan Josz** and **Efharis Alepedis**, among others, most of whom are working today.

**Picture Ecology: Art and Ecocriticism  
in Planetary Perspective  
International symposium  
Princeton University  
Princeton, NJ  
www.princeton.edu  
December 7-8, 2018**

This event is organized in conjunction with the **Nature's Nature** exhibition at the **Princeton University Art Gallery** (see Exhibitions).

## President's letter, continued

*tated Bibliography*, **Neville Thompson** lists the *DAS Newsletter* as one of seven current periodicals in the field, noting that "information in the newsletter is practical, timely, and useful for professionals in the field."

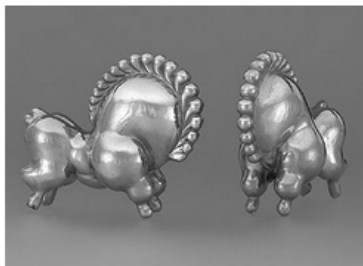
Ours is a rich heritage, and one on which we continue to build. I am grateful to all who support our efforts with annual contributions, notices of exhibitions and events, submissions or suggestions for awards, and generous hosting of programs.

I invite your suggestions, your participation and — most of all — your collaboration in encouraging colleagues to connect with the DAS.

**DECORATIVE ARTS SOCIETY, INC.**

EVENTS NEWSLETTER AWARDS SUPPORT ABOUT US CONTACT

## Welcome



# DAS

## Welcome to the Decorative Arts Society, Inc.

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To join us as a contributor, please request a copy of our contribution form by sending an e-mail message to [Newsletter@DecArtsSociety.org](mailto:Newsletter@DecArtsSociety.org).

### Events

When the Decorative Arts Society receives notice of programs, exhibitions or events that occur between issues of the DAS Newsletter, we list them here as a

### Newsletter

The newsletter of the **Decorative Arts Society, Inc.** serves as a forum for communication about research, exhibitions, publications, conferences, events

### Awards

**DAS awards** — an important resource for scholars in the decorative arts

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

# DAS explores Newark Museum with Ulysses Grant Dietz

By Deborah Dependahl Waters



Ulysses Dietz.

**A** DAS group gathered in the Christine Chambers Gilfillan Welcome Center of the **Newark Museum** (NJ) on May 19, after passing through the museum's recently reopened **Louis Bamberger** Entrance, for a tour of the museum and current exhibitions. Constructed in 1926, the monumental entrance into the museum's Beaux Arts main building has been named for the Newark department store mogul and philanthropist who financed the structure. It reopened on February 21, 2018, after having been closed for 20 years.

We were greeted by **Ulysses Dietz**, who was serving as interim co-director of the museum after his recent retirement as curator of decorative arts. He began by discussing the renovations, including the site-specific mural Gateway by Nigerian-born American abstract painter **Odili Donald Odita** (b. 1966) that frames the lobby and visitor center.

As we progressed into the exhibi-



Lady's secretary, rosewood, mahogany, brass, copper, other woods; Pottier & Stymus Manufacturing Company, New York, NY, 1878; possibly inspired by English furniture displayed at U.S. Centennial exhibition (Philadelphia, PA; 1876). Made for an enormous mansion in San Francisco and survived a fire that burned down the mansion as result of San Francisco earthquake of 1906. Style considered very modern; might have been called "Anglo-Japanese" because of balanced design: grid of rectangular boxes and open spaces; stylized floral marquetry for inlaid pictures on doors and lid. Inlay work influenced by British design theory of the time.

tion **Seeing America: American Painting, Sculpture and Decorative Arts**, Dietz introduced the group to the history of the museum, its founder **John Cotton Dana** and its relationship over many years with architect **Michael**

**Graves** (1934–2015).

Galleries juxtapose American painting with selected examples of American decorative art — in the colonial galleries, a New York City mid-18th-century five-legged card table and



Meso-American Big Mac Pyramid, coiled earthenware with slip surface and painted decoration, Diego Romero, Cochiti, USA, 2005.



Wedding anniversary coffee set, 18-karat gold, designed by John T. Curran, Tiffany & Co., 1895; involved more than 500 hours in production at Tiffany's Newark factory. Purchased in 1897 for Kingland couple's golden anniversary.

Tibetan Buddhist altar, with images, painting, textiles, manuscripts, ritual objects with shapes, colors and symbols appropriate for Buddhist deities. Created by Phuntsok Dorje while artist in residence at the museum, 1989–1990. Consecrated by His Holiness the 14th Dalai Lama. Traditionally constructed as sacred space for images of the Buddha and his teachings; serves as focus of Buddhist religious ritual and place for contemplation.

an **Elias Pelletreau** (Southampton, NY) silver teapot sits below a ca. 1750 painting of a John Wollaston Family Group.

Among architectural details by Graves are small rotundas that punctuate a corridor and give access to the galleries, created out of a former office building. Dietz stopped the group in one rotunda to consider the 1847 Greek Slave by **Hiram Powers**, one of the more-notable examples of neoclassical sculpture in the collection.

Dietz made the point that the museum has purchased important works of art over the years, a point borne out by notations in labels for several portraits and the Pelletreau teapot.

After a stroll through *Seeing America* and *Native Artists of North America*, we adjourned for a box lunch in the Engelhard Court, where we learned more about a monumental three-part installation by ceramic artist



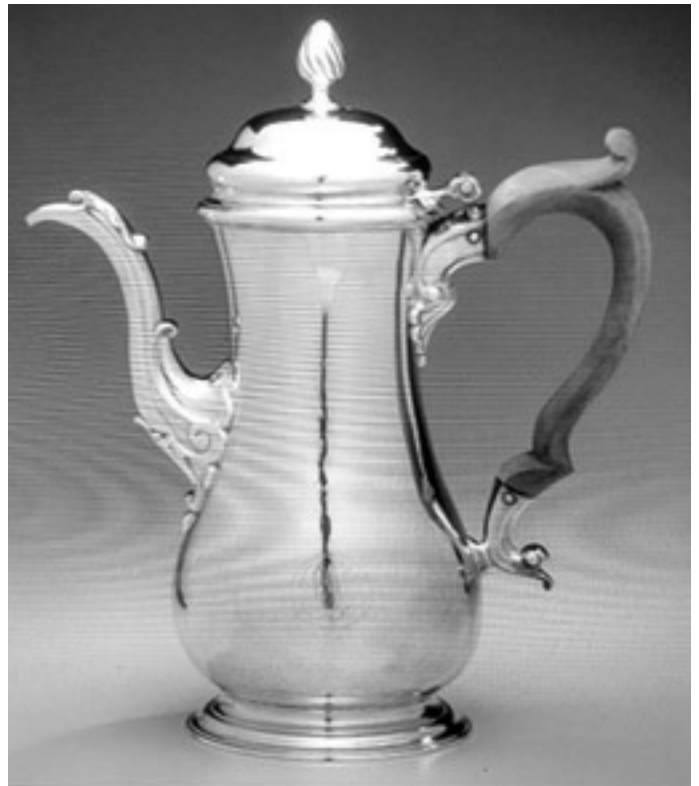
**Molly Hatch** (b. 1978) installed in its niches. Entitled *Repertoire*, the mural is made up of nearly 600 under-glaze painted porcelain plates. It honors the Newark Museum's 107-year tradition of collecting contemporary ceramic art and commemorates curator Dietz's retirement after 37 years with the museum.

The western panel, "Dyula Woven," is based on a rare early-20th-century Dyula textile from Cote d'Ivoire, collected by the museum's founder in 1928. The central panel, "Qianlong Silk," is based on a velvet throne carpet made in 18th-century China. The eastern niche is filled with "Bergen Jacquard," designed after a jacquard-woven blue and white coverlet made in Bergen County (NJ) in the 1840s. Dietz pointed out that "Repertoire" combines the iconography of the two great global art-forms of human creativity: clay and cloth.

After lunch, the group moved toward the **Ballantine House**, the onsite historic house built for the Ballantine brewing family in 1885. We stopped first in *Newark: City of Silver and Gold from Tiffany to Cartier*, where Dietz shared stories about his favorite acquisitions. An installation entitled *House & Home*, interprets two floors of the Ballantine House, with a suite of galleries that includes eight period rooms, two hallways and six thematic galleries.

The period rooms depict the spring of 1891. The dining room currently hosts *Party Time: Re-imagine America*, a site-specific installation by British-Nigerian artist **Yinka Shonibare MBE**. The work was originally created in 2009 in honor of the museum's centennial celebration. In 2017, to help mark the City of Newark's 350th anniversary, the museum introduced a new story line told with the aid of touchscreens, entitled *Life, Love, Death: The Ballantines at Home in Newark*. The newer technology supplements earlier interactive labeling in several areas of the house.

The group viewed galleries including *Jewelry from Pearls to Platinum to Plastic*, *Style and Status in Sterling: American Silver in the Newark Museum*, and *Hot, Hotter, Hottest: 300 Years of New Jersey Ceramics*, all



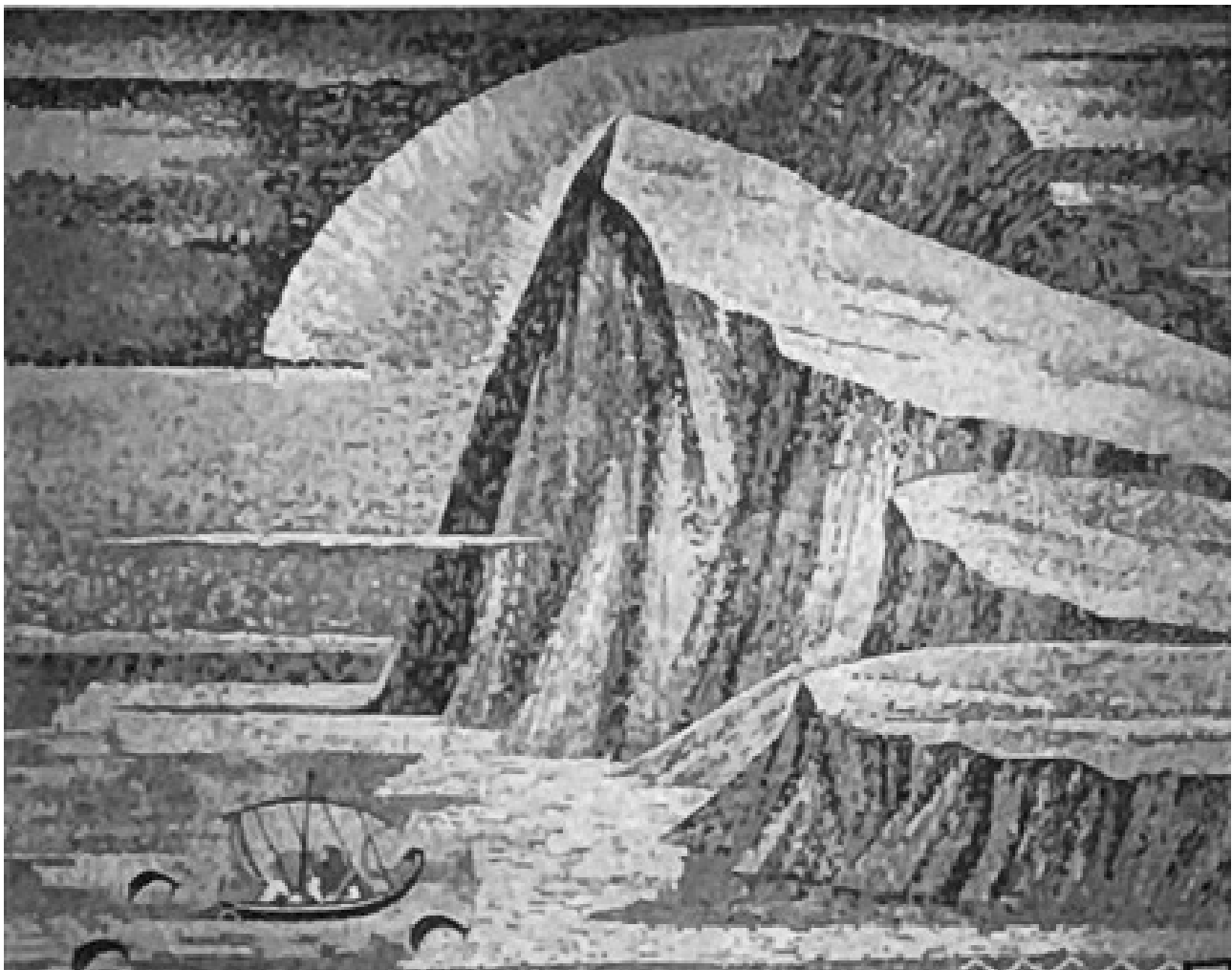
Rococo-style coffee pot, 1763–65, Myer Myers and Benjamin Halsted, New York, NY.



Selection of modern and contemporary Japanese ceramics.



Card table in English Rococo style, mahogany; maker unknown, New York, NY.



Prudential Plaza mosaic, with about 36,500 marble tesserae in 13 colors from quarries around the world, depicting Hercules sailing through Strait of Gibraltar, in stylized zigzag pattern of breaking waves in foreground; designed by mosaic artist Hildreth Meiere, fabricated in 1960 by mosaicist Anthony David Schiavo, head designer of team at Foscatto Studio; restored and re-installed at Newark Museum by Schiavo with Steve Miotto 53 years later. Weighs more than 2 tons. Gift of Prudential Insurance Company of American in memory of Dorothy Wolfe, former Prudential activist. Restoration and location made possible by Prudential Foundation and Ruth Dayton Foundation.





??? Multiple objects at Newark Museum ...



Ornately decorated and furnished room in Newark Museum's Ballantine House, featuring ceiling and wall treatments, furnishings, objects.

featuring recent accessions acquired by Dietz in areas in which the museum has long collected and exhibited, as well as treasures obtained by the museum in the course of previous exhibitions.

The group then climbed to the third floor of the Ballantine House to the oak-paneled Trustees Room, used as a special events rental space today, and descended to the Arts of Asia galleries. A feature of Arts of Asia was viewing the Tibetan Buddhist Altar consecrated in 1990 by His Holiness the 14th Dalai Lama.

After a walk-through of the Arts of Asia, the group had the opportunity to explore special exhibitions and newly reinstalled galleries independently.

The DAS thanks Dietz for sharing his perspectives on the museum collection and his personal involvement in the acquisition of many of the decorative arts objects and settings that we viewed on this tour.

# DAS learns about “Relative Values” of art at the Met

By Emily M. Orr

On March 17, 2018, a group of contributors to the DAS had the pleasure of exploring *Relative Values: The Cost of Art in the Northern Renaissance* at the Metropolitan Museum of Art (New York, NY) with the exhibition’s engaging curator Elizabeth (Lizzie) Cleland, associate curator of European sculpture and decorative arts.

Cleland began the tour by explaining that the exhibition came about due to the ongoing construction of the Met’s British decorative arts galleries, leaving most of the collection in storage and therefore out of public view. She seized this opportunity to stage a concise, yet effective, exhibition of her department’s holdings, alongside examples from European paintings, arms and armor, and drawings and prints, with concepts of value at the core of her provocation.

Rather than a standard show of familiar highlights, Cleland proposed a “lab space” where visitors would have an opportunity to gain a new perspective on a wide scope of material from the northern Renaissance. Each of the 62 objects in the exhibition, ranging from tapestry and stained glass to metalwork and enamels, was assigned a price tag using milking cows as a com-

mon leveling agent. The objects were then organized into six sections of historical value systems — raw materials, virtuosity, technological advances, fame, market and paragone.

The exhibition was not only representative of detailed research in inventories and historical documents, but also a celebration of an innovative and layered approach towards the study of material and visual culture. The presentation considered how these six factors, both intrinsic and extrinsic to the objects, were perceived by the audience contemporaneous to their design production.

Cleland explained how the success of the installation and the communication of its message hinged on a close collaboration between curatorial content and exhibition design, conceived of by Michael Langley. Designed like a musical scale, it places objects with the most value at the top and those with

the least value resting toward the bottom. All objects are presented in front of textiles of different hues, colored according to the price of their dye, with black being the most expensive, followed by purple, red, yellow and beige. The result was both dynamic and didactic, offering visual clarity to the exhibition’s ambitious narrative.

*Relative Values* opens with the painting *Rest on the Flight into Egypt*, which was, at Cleland’s calculation, worth only five cows — a valuation likely surprising to today’s audience for an impressive 16th-century Netherlandish painting. While visually striking, the painting’s relatively low value is due in part to the fact that it was a collaborative work made on speculation.

Nearby, however, was a devotional tapestry of Saint Veronica, made in about 1525 by skilled weavers with costly materials of wool and silk, with

Installation view of *Relative Values: The Cost of Art in the Northern Renaissance*.



Lizzie Cleland, associate curator of European sculpture and decorative arts, introduces DAS contributors to the exhibition *Relative Values: The Cost of Art in the Northern Renaissance*.

The *Rest on the Flight into Egypt* (detail), oil on panel. 37 1/2 x 30 1/4 in. (95.3 x 76.8 cm), ca. 1540. Follower of Quentin Metsys (Netherlandish, 1466–1530), with the Master of the Liège Disciples at Emmaus (Netherlandish, active mid-16th century). Metropolitan Museum of Art (New York, NY), Friedsam Collection, bequest of Michael Friedsam, 1931.



gilded silver metal-wrapped threads, worth 52 cows. To contextualize the popularity of such high-value tapestries among European elite in the era, Cleland explained that to purchase 12 similar tapestries, Queen Isabella of Castile paid the equivalent to 10 years of the salary she paid the ship's master on Christopher Columbus's transatlantic voyage in 1492.

The exhibition also showcased how notions of value have been affected by fame of the artist and timing of production. For instance, a small relief-carved plaque, incorrectly believed to be by the hand of Albrecht Dürer due to the application of a false monogram,

Saint Veronica Tapestry (below), wool, silk, gilded silver metal-wrapped threads, 68 x 51 in. (172.7 x 129.5 cm); ca. 1525. Possibly after a design by Bernard van Orley (Netherlandish, Brussels ca. 1492–1541/42 Brussels) (Foundation of Rome, Madrid). Metropolitan Museum of Art, bequest of George Blumenthal, 1941.



was considered very valuable on the market because of his recent passing.

To highlight disparity between high and low across a theme, Cleland chose a pair of objects, both from the 1917 gift of **J. Pierpont Morgan**, that tie to the popular cultural history of drinking games; a sophisticated Diana automaton is on view near a lead-glazed earthenware puzzle bottle,



Puzzle bottle (left), lead-glazed earthenware, 16th–17th century, French. Metropolitan Museum of Art (New York, NY); gift of J. Pierpont Morgan, 1917.

never before on public view since its addition to the collection more than a century ago.

This thought-provoking pairing was one of many that showed how the exhibition's novel approach in methodology and display have prompted visitors to gain a fresh viewpoint on objects rarely seen side by side in the Metropolitan Museum of Art's galleries.

Diana and the Stag (below), partially gilded silver, enamel, jewels; 14 3/4 x 9 1/2 in. (37.5 x 24.1 cm), ca. 1620. Joachim Friess (ca. 1579–1620), German, Augsburg. Metropolitan Museum of Art; gift of J. Pierpont Morgan, 1917.



# Acquisitions



Tea and Coffee Service (7-piece), silver, circa 1920, Emmy Roth (1885–1942), Germany. Cincinnati Art Museum; Museum Purchase: Decorative Arts Deaccession Fund and Cincinnati Art Museum Women's Committee.

• The **Huntington Museum of Art** (Los Angeles, CA) has acquired a three-piece sugar and tea caddy in silver made by Royal Goldsmith **Thomas Heming**.

• The **Cincinnati Art Museum** (OH) recently acquired several items:  
√ a seven-piece silver tea service by German modernist silversmith **Emmy Roth** (1885-1942), the largest known service by the artist. Roth's design reflects her involvement with the **Deutscher Werkbund (German Association of Craftsmen)**, who embraced functionalism and purity of form.

**Bertha Lauter** purchased the service from Roth's shop in pre-WWII Berlin. The Lauter family and Roth, both Jewish, fled Germany independently during the rise of the Nazis. Lauter settled in Cincinnati.

√ the Living Room Fireplace (2013) by **Katie Parker** and **Guy Michael Davis**, who work as **Future Retrieval**, and **Terence Hammonds**, in collaboration with the **Rookwood Pottery Company** (est. 1880).

The artists researched Rookwood's archives and current product lines to create the modern faience chimneypiece, which incorporates local historical subject matter with diverse sources, from a 15th-century Indian

tapestry to Buckminster Fuller's geodesic dome. Using 3D modeling, they transformed a 1934 polar bear bookend by Rookwood artist **Louise Abel** into a massive pair of gilded ceramic animals on opposite ends of the hearth.



Living Room Fireplace, architectural faience, wood, gold leaf, 2013, Terence Hammonds (b. 1976), Katie Parker (b. 1980), Guy Michael Davis (1978), Rookwood Pottery. Gift of Rookwood Pottery Company, Future Retrieval and Terence Hammonds.

√ a carved eagle that was probably created as an architectural detail. Several other eagles, similar in size, stance, execution and material, have been documented, giving some credence to the story that it was one of

13 eagles representing the 13 original colonies that decorated the exterior of a courthouse in New England.



Eagle, pine, mid-19th century, American. Gift of Jim and Sheri Swinehart.

√ a work by **Paul Marioni** called *The Premonition* (1981), now on view in **Materiality: Contemporary Art in Glass, Ceramics, Fiber and Wood** (see Exhibitions). Intended to express 1980s anxiety about Cold War tensions and nuclear arms, it is made of glass, copper foil, lead solder, paint, graphite, silicone, plywood frame and a lightbox.

• The **J. Paul Getty Museum** (Los Angeles, CA) has acquired a bronze appliqué from the early fifth century BCE that portrays Usil, the Etruscan sun god. It is thought to have decorated a chariot or funeral cart and represents the period when Greek and Italic esthetics merged to create a distinctive Etruscan style.

The figure has spread wings and splayed fingers with rays surrounding the head. It wears a diadem, a necklace and a mantle over the shoulders. The trunk merges into a broad plate at the thighs that features wavy lines to suggest the sea.

**Sylvia Bonneau-Arfa**, daughter of the Persian ambassador to the Russian court, acquired the figure in the 1920s in Monte Carlo. The Getty acquired it from Bonneau-Arfa's descendants at auction.

# News

- The digital version of the **Art Institute of Chicago** (IL) catalog, *American Silver in the Art Institute of Chicago*, is now live, and can be accessed through the Online Scholarly Catalogues page of the institute's website ([www.artic.edu](http://www.artic.edu)). DAS newsletter editor **Gerald Ward** is among the contributors to the project.

- The **Bennington Museum** (VT) has opened the Early Vermont Gallery in its former Decorative Arts Gallery as a permanent installation representing life in Vermont from 1761–early 1800s, with rotating displays of textiles among other objects; the earliest piece is a six-board chest by **Peter Harwood**, made around 1762.

A musical tall clock features a set of 10 bells and hammers playing seven tunes, listed around the dial of the face of the clock. The movement has a day-of-the-month wheel and moon dial that depicts a burning ship. Its sequence of veneers are in matched mahogany and inlays.

One of the first globes ever made in the USA, manufactured by **James Wilson** (Bradford, VT), is also on display.

- The journal of the **Museum of Early Southern Decorative Arts** (MESDA; Winston-Salem, NC) has gone from a print journal to an online and “print on demand” version, accessible at [www.mesda.org](http://www.mesda.org).

The current issue explores the furniture-making traditions of two Quaker communities in the South — one in the northern Shenandoah Valley of Virginia and the other in Piedmont, NC — through articles by **Nick Powers**, curator at the **Museum of the Shenandoah Valley**, and **Robert Leath**, chief curator and vice president of Collections & Research at MESDA and **Old Salem Museums & Gardens**.

The previous issue included articles about a **Chandler** churn and a previously unpublicized Virginia cabinetmaking shop.

- The **Rhode Island School of Design** (RISD) **Museum** has received a \$30,000 grant from the **National En-**



Epergne, silver, Thomas Pairpoint, designer; Gorham Manufacturing Company, manufacturer; 1872. Gorham Collection. Gift of Textron Inc.

**dowment for the Arts** to support its *Gorham Silver: Designing Brilliance 1850–1970* exhibition in 2019.

Commissioned to create everything from public presentation pieces to one-of-a-kind pieces for use in the private dining rooms of America, Gorham put American design on the world stage. *Gorham Silver* casts new light on the golden era of the company, established in 1831 in Providence, RI.

The exhibition considers silver and mixed-metal wares produced from 1850 to 1970 in social, cultural, industrial, esthetic and technological contexts. The RISD Museum owns more than 2,200 pieces of Gorham silver.

*Designing Brilliance* travels to the **Cincinnati Art Museum** (OH) and **Mint Museum** (Charlotte, NC). The accompanying book, published by **Rizzoli**, is the first major comprehensive publication on Gorham since 1982.

- The **Society of Arts + Crafts Library** (Boston, MA) has nearly finished

cataloging its collection. The collection is now searchable at <https://www.librarycat.org/lib/galleryteam>. Books on craft history, specific media and more are available.

- The **John & Mable Ringling Museum of Art** and Florida State University have received a leadership gift to the Ringling from the **Ting Tsung and Wei Fong Chao Foundation**, which will help establish the **Ting Tsung and Wei Fong Chao Center for Asian Art**. The gift includes an endowment in perpetuity for the acquisition, exhibition and programs of Asian art.

- **Leo Tecosky** is the 42nd Guest Artist Pavilion Project artist-in-residence at the **Toledo Museum of Art** (OH). He will be in residence from November 7–16, 2018. Tecosky creates works using traditional glassblowing, neon and screenprinting techniques. He has been exploring collages of 3D glass imagery and incorporates found and constructed elements into his artworks.

# People

## Appointments and promotions

• **Ellenor Alcorn** has been appointed chair and Eloise W. Martin Curator of the Department of European Decorative Arts at the **Art Institute of Chicago** (IL). She is a silver specialist whose previous positions include curator at the **Museum of Fine Arts, Boston** (MA) and, since 2010, at the **Metropolitan Museum of Art** (New York, NY), most recently as lead curator for the British Galleries, which will display decorative arts from 1500–1900 on opening later in 2018.

• **Jason T. Busch** is the new executive director of the **American Folk Art Museum** (New York, NY), replacing **Anne-Imelda Radice**, who stepped down this past March after nearly six years in the position.



Busch's past positions include director of the **Jason Jacques Gallery** (New York, NY); deputy director of the **St. Louis Art Museum** (MO); helping to curate the folk art collection of the **Minneapolis Institute of Art** (MN); division director for decorative arts at **Sotheby's** (New York, NY); and curator at the **Wadsworth Atheneum** (Hartford, CT) and **Carnegie Museum of Art** (Pittsburgh, PA). He is an academic member of the **Folk Art Society of America**.

**Stacy C. Hollander** has served as interim executive director.

• **Carol B. Cadou** has been named

the first Charles F. Montgomery Director and CEO of **Winterthur** (DE), a newly endowed title that honors the first director of Winterthur, who was also a member of the first **Attingham Summer School** class. The DAS presents publication awards named for Montgomery.



• **Jennifer Carlquist** has been appointed as executive director of **Boscobel** (Garrison, NY) after serving as acting executive director since October 2017. She joined the museum in 2015 as curator and has been the driving force behind exhibitions such as **Hudson Hewn: New York Furniture Now** and **Make Do's: Curiously Repaired Antiques**.



Before joining Boscobel, Carlquist held curatorial and fundraising positions at the **Minneapolis Institute of**

**Arts, Weisman Art Museum** and **Glen-sheen Historic Estate**. She also had a fellowship at the **Winterthur Museum, Garden and Library**. A specialist in period interiors and their contents, she also taught at SUNY New Paltz as an adjunct professor.

• **Sarah Coffin** has retired from the **Cooper Hewitt, Smithsonian Design Museum** (New York, NY), where she worked for 14 years as curator of 17th- and 18th-century decorative arts and head of product design. She organized many award-winning exhibitions, including **Shock of the Old: Christopher Dresser** (2004), **Feeding Desire: Design and the Tools of the Table, 1500–2005** (2006), **Rococo: The Continuing Curve 1730–2008** (2008); **Set in Style: The Jewelry of Van Cleef & Arpel** (2011); **The Jazz Age: American Style in the 1920s** (2017); and **Jeweled Splendors of the Art Deco Era: The Prince and Princess Sadrudin Aga Khan Collection** (2017).

Coffin also shepherded several notable gifts to the collection, including the Tiffany Turtleback hanging lamp and the Green and Greene chair, as well as group objects such as the 36 pieces of **Moustiers** ceramics from the late **Eugene Thaw**.

• **Claudia Einecke** has been named the Frances B. Bunzl Family Curator of European Art at the **High Museum of Art** (Atlanta, GA). She will oversee the European art department, including related exhibitions and programs, as well as its collection of works from the 14th through mid-20th century, including gifts of Renaissance and Baroque art from the **Samuel H. Kress Foundation**. She also will contribute to completion of the museum's collection reinstallation.

From 2004 to 2013, Einecke was a curator at the **Los Angeles County Museum of Art** (LACMA; CA) and assisted in the renovation and reinstallation of LACMA's European art galleries. From 1994 to 2003, she served as associate curator of European art at the **Joslyn Art Museum** (Omaha, NE), where she oversaw the reinstallation of the European and American art collections.

Einecke has held curatorial positions in the European and American art departments at the **Museum of Art and Archaeology** (University of Missouri, Columbia; UMC). She earned a PhD in art history from UMC and a master of arts in art history from the Johannes Gutenberg-Universität Mainz, Germany.

• **Linda Harrison** is the new director and chief executive officer of the **Newark Museum** (NJ), effective January 2019. She will be the museum's eighth director and succeeds Steven Kern, who left his position in 2017. She has been director and CEO of the **Museum of the African Diaspora** (MoAD; San Francisco, CA) since 2013.

Harrison is a Getty Foundation Executive Leadership Institute Fellow and been named by the *San Francisco Business Times* as one of the Most Influential Women in Bay Area Business for her role as a culture leader. She is on the board of the National Program Committee for the **American Alliance of Museums**, among other affiliations; has received awards for her work on behalf of the Yerba Buena Arts district in San Francisco; and received a 2017 Arts and Culture award from San Francisco's Commission on the Status of Women.

• **Todd Herman** has been named the new president & CEO of the **Mint Museum** (Charlotte, NC). He was the director and CEO of the **Arkansas Arts Center** (Little Rock) since 2011. Before then, he was chief curator for six years at the **Columbia Museum of Art** (SC) and spent seven years at the **Cleveland Museum of Art** (OH). He has held two Samuel H. Kress Fellowships and has taught art history at universities in Italy, South Carolina, Virginia and the Midwest.

Herman received undergraduate degrees in art history and microbiology from James Madison University and his PhD in art history from Case Western Reserve University.

• **Max Hollein** has been elected as the next director of the **Metropolitan Museum of Art** (New York, NY) after leading the **Fine Arts Museums of San Francisco** (CA). After beginning his career at the **Guggenheim Museum** (New York, NY), he was director and CEO of three of Germany's art institutions, including the **Städel Museum** (Frankfurt).

Hollein will be responsible for the artistic vision and leadership of the museum and its collection of nearly 2 million objects spanning 5,000 years. Responsibilities include oversight of the museum's curatorial, conservation, and scientific research departments; its exhibition and acquisition activities; education and public outreach; and other mission-oriented areas, including the libraries, digital initiatives, publications, imaging, the registrar and design.

Hollein earned a master's of art history, *summa cum laude*, from the University of Vienna and business administration at the Vienna University of Economics. He began his career at the Guggenheim as chief of staff and executive assistant to the director. He then led the **Schirn Kunsthalle**.

Hollein's accomplishments included doubling the gallery space of the Städel Museum; developing a major digital strategy and redefining the museum's communications and marketing; establishing new collecting areas; and implementing three exhibition programs in Europe. During his tenure, the Städel was named Museum of the Year by the German members of the **International Association of Art Critics** (AICA).

Hollein has organized a number of major exhibitions in modern and contemporary art, larger survey shows, and special projects such as the American pavilion at the **Seventh Venice Architecture Biennale** (2000) and the Austrian pavilion at the **Venice Art Biennale** (2005).

Hollein is the editor and author of numerous exhibition catalogs in 19th-century and modern and contemporary art, as well as other museum publications, books and essays. He has lectured on the history of museums, museum management, the art market, and modern and contemporary art.

Hollein is a member of supervisory and advisory boards of the **State Hermitage Museum** (St. Petersburg), **National Gallery** (Prague), **Ludwig Foundation** (Vienna) and **Neue Galerie** (New York, NY). In 2009, he was named a Chevalier of the Ordre des Arts et des Lettres by the French Minister of Culture. He received the Austrian Medal of Honor for Science and the Arts in 2010, Binding Cultural Prize in 2015 and Goethe badge of honor.

• **Amy Simon Hopwood** has been appointed associate curator, Decorative Arts Collection, at the **Newark Museum** (NJ). She will co-curate an **Yves Saint-Laurent** jewelry exhibition scheduled for fall 2019 and work on acquisitions, gallery rotations, research, exhibition development and programming related to the decorative arts collections and the museum's 1885 **Ballantine House** (NJ).

As a curatorial contractor for the museum's Arts of Asia Collection, Hopwood worked on improving the storage and accessibility of the Korean collection and assisted with studying, photographing and inventorying of select South Asian textiles. She also volunteered in the Curatorial Department, linking the decorative arts collection to the Newark Museum's e-museum.



Hopwood was curator for costumes and textiles at the **San Diego Historical Society**, where she curated its first major costume exhibition, **From Bustles to Bikinis: A Century of Changing Beach Fashion**. She was also an adjunct professor in the Honors Department at Long Island University, Brooklyn (NY), teaching seminars in American social history and material culture through clothing and media.

She has served as a board representative, school co-chair and docent for **Tictoc Theater & Arts**.

Hopwood holds an MA from the **Winterthur Program in American Material Culture**, University of Delaware, and a BA in fine arts from Amherst College.

• **Anne Kraybill** is the new director/CEO of the **Westmoreland Museum of American Art** (Greensburg, PA), succeeding **Judith O'Toole**, who

retired in July. Kraybill will be just the third director in the museum's history. She was previously with the **Crystal Bridges Museum of American Art** (Bentonville, AR). Kraybill has a master's degree in museum education from the **University of the Arts** (Philadelphia, PA) and was a graduate assistant at the **Pennsylvania Academy of the Fine Arts**.

• **Erin Kuykendall** is now an adjunct professorial lecturer in American decorative arts in the MA Program in Corcoran School of the Arts & Design's **Decorative Arts & Design History of the Museum Studies Program** at George Washington University (Washington, DC).

• **Denise Lebica** is the new director of the **Fuller Craft Museum** (Brockton, MA), having served as deputy director of the museum since October 2014 and as interim director since of **Jonathan Fairbanks** retired in July 2017.

Lebica was instrumental in developing the museum's Strategic Plan, 2017–2022. She has more than 30 years of museum and nonprofit experience, including positions at the **Children's Museum of Dartmouth** and **Mass Audubon Society/Trailside Museum**; and as a textile artisan with **PlimothCRAFT** and manager of the textile department at **Plimoth Plantation**. She has taught and lectured both nationally and internationally on the history and techniques of the textile arts.



Lebica has a BA in studio art and is a watercolor artist and textile artisan.

• **Heather Lemonedes** is now

deputy director, in addition to chief curator, at the **Cleveland Museum of Art** (OH).

She joined the curatorial staff in 2002, was named curator of drawings in 2010 and was appointed chief curator in 2016. She is also an adjunct professor in the Department of Art History at Case Western Reserve University.

Lemonedes received a bachelor's degree in art history from Vassar College, master's degree from the Courtauld Institute of Art in London, and PhD from the Graduate Center, City University of New York.

• **Johanna McBrien** has been named executive director of the **Dedham Historical Society & Museum** (DHSM; MA).



McBrien is the founding editor-in-chief of *Antiques & Fine Art* magazine; a graduate of the **Winterthur Program**; a furniture specialist at **Christie's New York, Northeast Auctions** and **Wayne Pratt Antiques**; and a USPAP-certified appraiser. She will continue as the magazine's editor-at-large.

McBrien succeeds **Vicky Kruckeberg**, who is retiring.

McBrien is a graduate of Boston University and the **Winterthur Program in American Material Culture**. She has held positions at museums, galleries and auction houses, including assistant vice president at Christie's (New York, NY). She is a writer, speaker, teacher and appraisal consultant, and serves on several boards and committees.

• **Thomas J. Putnam** is the new Edward W. Kane Executive Director of the **Concord Museum** (MA), in the wake of Margaret R. Burke's recent

retirement after seven years of leadership.

Putnam served previously as director of education and public programs at the National Archives and Records Administration. In 2017, he was director of Presidential Libraries and managed the nation's modern presidential library system. He spent more than 15 years at the John F. Kennedy Library and Museum, ultimately as director for eight years. He directed the \$2.8 million redesign of the library's permanent galleries.



Putnam holds an undergraduate degree in government and education from Bowdoin College and a master's in public administration from the Woodrow Wilson School at Princeton University. He was a Fulbright Research Fellow in Senegal, West Africa; a Thomas J. Watson Fellow in Quebec, Canada; and a Harry S. Truman Scholar.

• **Michelle Rich** has been named the Ellen and Harry S. Parker III Assistant Curator of the Arts of the Americas at the **Dallas Museum of Art** (DMA; TX). She completed two Mellon Postdoctoral Curatorial Fellowships, at the **Los Angeles County Museum of Art** (LACMA; CA) and **San Antonio Museum of Art** (TX). She will be responsible for ancient through modern arts from Native North America, Mesoamerica, lower Central America and the Andean regions.

Media in the museum's collection range from wood to shell, with examples in ceramic and textile arts from across the Americas.

• **Rebecca Tilles** is now associate curator of 18th-century French and



Western European fine and decorative arts at **Hillwood Estate, Museum & Gardens** (Washington, DC). She is organizing *Perfume & Seduction* (2019) and *Travel Luxe* (2021).

As a PhD candidate in art history at the University of Sussex (UK), she has been working on the collecting partnership and collection of **George and Florence Blumenthal** in New York and France.

• **Reto Thüring** has been appointed chair of the Linde Family Wing of Contemporary Art and Arthur K. Solomon Curator of Modern Art at the **Museum of Fine Arts, Boston** (MA). He previously served as chair of modern, contemporary and decorative art, and performing arts, and curator of contemporary art at the **Cleveland Museum of Art** (OH).

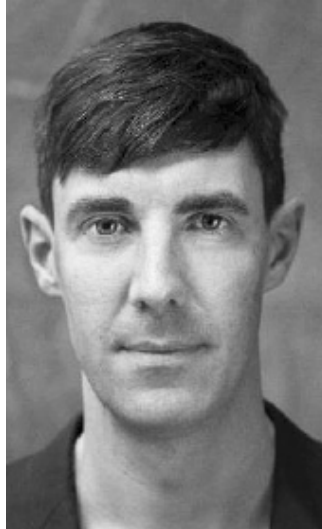
He was responsible for overseeing the Cleveland Museum's contemporary collection and programming of exhibitions at both the museum and the Transformer Station, a contemporary art venue owned by the Bidwell Foundation.

Thüring's recent exhibitions at the CMA include solo shows on Albert Oehlen, Kara Walker, Dan Graham, Wadsworth and Jae Jarrell, Roman Signer, Julia Wachtel, Fred Wilson, Scott Olson, Jennifer Bartlett, Damián Ortega, Ragnar Kjartansson and the group show *The Unicorn*, among many other projects.

Thüring will lead the artistic vision and programming of a department that was established in 1971 and encompasses more than 1,500 works, including the decorative arts, craft and design. He will oversee a team that includes the Beal Family Senior Curator of Contemporary Art, Ronald C. and Anita L. Wornick Curator of Contemporary Decorative Arts, and Lorraine and Alan Bressler Curator of Contemporary Art and Special Initiatives. The department will collaborate on special exhibitions and gallery installations throughout the building.

Thüring earned a PhD from the University of Basel in 2011. His dissertation focused on 16th-century Venetian portraiture, and his doctoral work was supported by grants from the **Voluntary Academic Society of Basel**, **Janggen-Pöhn Foundation**,

**Center for Venetian Studies** and Swiss National Science Foundation. He completed a master's degree in art history at the University of Basel. In 2016, he was a fellow at the **Center for Curatorial Leadership**.



Before joining the Cleveland Museum, Thüring was an independent curator, art critic and editor.

• **Nicholas Vincent**, a past DAS board member and program chair, has been elected to the board of governors of the **Decorative Arts Trust** (DAT). He is leaving the **Metropolitan Museum of Art** (New York, NY) to do strategic planning for the New York Botanical Gardens.

PHOTO



**Tara Cederholm** also has been appointed to the DAT board.

• **Melinda Watt** will serve as chair and curator of textiles at the **Art Institute of Chicago** (IL). She has worked at the **Metropolitan Museum of Art**

(New York, NY) since 1994, including as supervising curator of the textile center there and curator in the Department of European Decorative Arts. Exhibitions she has curated include *The Secret Life of Textiles: The Milton Sonday Archive* (2017); *Elaborate Embroidery: Fabrics for Menswear before 1815* (2015); and *William Morris: Textiles and Wallpapers* (2014).

• **Whitney White** has been appointed executive director of **Pebble Hill Plantation** (Thomasville, GA).

## Awards

• **Leslie Grigsby**, senior curator of ceramics and glass at **Winterthur Museum, Garden & Library** (DE), is the 2018 recipient of the **Zeitlin Award** of the **English Ceramics Study Group of Philadelphia** (PA).

The award, named by group founders **David and Charlotte Zeitlin**, recognizes contributions to the group and includes a grant to Winterthur in the recipient's honor.

Grigsby has presented lectures, made the Winterthur collections available to the group and held hands-on sessions for its members. She is credited with *Dining by Design: Nature Displayed at the Dinner Table* (see Exhibitions), which features ceramics collected by **H.F. du Pont** and selections from the museum collections. Her parents, **Caroline and Harold Brown**, were known as collectors of pottery and friends of the Zeitlins.

• **Historic Deerfield** (MA) honored **Brock Jobe** with its **President's Award** in May at the museum's annual awards dinner for his outstanding support and consistent collaboration in helping Historic Deerfield fulfill its mission.

Jobe is Professor of American Decorative Arts Emeritus of the **Winterthur Program in American Material Culture**. He has written numerous books and articles, and lectured on Massachusetts and New Hampshire furniture craftsmanship. His most recent book is *Crafting Excellence: The Furniture of Nathan Lumbard and His Circle* (2018), co-authored with **Christie Jackson** and **Clark Pearce**.

Brock is also the former deputy director for collections, conservation, and interpretation at the **Winterthur**

**Museum** (DE) and chief curator of the **Society for the Preservation of New England Antiquities** (now **Historic New England**). He holds degrees from Wake Forest University and the Winterturth Program through the University of Delaware.

## Obituaries

• **Nancy Blomberg**, chief curator and Andrew Mellon Curator of Native Arts at the **Denver Art Museum** (DAM; CO) for more than 28 years, died in September at 72. She oversaw collections of American Indian, African and Oceanic art, and was known for making it a priority for the museum to work closely with members of Native American communities and for leading the implementation of the Native American Graves Protection and Repatriation Act.

Blomberg planned the 2011 reinstallation of *Artist's Eye, Artist's Hand: American Indian Art*, which received the Outstanding Permanent Collection New Installation Award from the **American Association of Museum Curators** (AAMC). Her presentation of Navajo textiles in *Red, White and Bold: Masterworks of Navajo Design, 1840-1870* received the 2014 AAMC Award of Excellence for best art exhibition.

Blomberg was an editor of *Museum Anthropology* and edited and contributed to *The Companion to Oceanic Art at the Denver Art Museum*. Her major publication, among many other works, was *Navajo Textiles: The William Randolph Hearst Collection*, which is in its second edition.

Before joining the DAM, Blomberg was assistant curator of anthropology at the **Natural History Museum of Los Angeles County** (CA); curatorial assistant, **Southwest Museum** (Los Angeles, CA); and curator, **Anchorage Museum of History and Art** (AK). She received her BA in anthropology from the University of Illinois and master's, also in anthropology, from California State University.

The museum has created the **Nancy Blomberg Acquisitions Fund for Native American Art**, in collaboration with her husband **Art Blomberg**, in her honor.

• **Barry R. Harwood**, curator of decorative arts at the **Brooklyn Mu-**

**seum** (NY) for more than 30 years and longstanding part-time faculty member in the **MA Program in the History of Design and Curatorial Studies**, died in August.

Harwood joined the Brooklyn Museum in 1988 and began teaching in the MA Program just three years later. Throughout his career, his work as curator and as professor have been deeply intertwined.



Harwood received his BA from Brandeis and his MFA and PhD from Princeton University. Among the exhibitions and installations he has organized are *From the Village to Vogue: The Modernist Jewelry of Art Smith*; *The Furniture of George Hunzinger*; *Tiffany Glass and Lamps* at the Brooklyn Museum; *Twentieth-Century Design from the Permanent Collection*; *The Aesthetic Movement*; and was a co-curator of *American Identities: A New Look*.

Harwood was the author of numerous scholarly publications, including the catalogue *The Furniture of George Hunzinger: Invention and Innovation in Nineteenth-Century America*, for which he received the Publication and Exhibition Award from the **Victorian Society in America, Metropolitan Chapter**.

For many years, Harwood taught the 18th- and 19th-century portion of the Survey of Decorative Arts. His electives include a research methods course on 19th-century painted

furniture, a seminar on 19th-century decorative arts in the collection of the Brooklyn Museum; and a co-taught seminar on period rooms. In his guest lecture in Proseminar, an interdisciplinary class for advanced students, he shared highlights of his personal ceramics collection.

Over the course of his career, Harwood taught hundreds of students and supervised innumerable MA theses and exams.

• Antiquarian bookseller **William Sherman Reese**, known for dealing in historical American books, maps and documents, died in June at 62. He started trading in books while in college and founded his company under his own name in 1979 (his wife, **Dorothy Hurt**, will maintain the business).

The **Antiquarian Booksellers Association of America** said Reese was "universally acknowledged to be the greatest American antiquarian bookseller of his generation ..." He published more than 350 catalogs on Americana, travels and voyages, natural history, and American and English literature, as well as photography, painting and the graphic arts.

He was on the board or council of the Friends of American Arts at Yale, among membership and leadership roles in many other organizations.

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the decorative arts  
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# Exhibitions

## Arkansas

### *The White House Collection of American Crafts: 25th Anniversary Exhibit*

Clinton Presidential Center  
Little Rock, AR

[www.clintonpresidentialcenter.org](http://www.clintonpresidentialcenter.org)  
Through March 31, 2019

Assembled in 1993 at the request of then First Lady Hillary Rodham Clinton, *The White House Collection of American Crafts* was created to coincide with "The Year of American Craft: A Celebration of the Creative Works of the Hand" as designated by a Joint Resolution of Congress and a Presidential Proclamation by President George H. W. Bush.



The White House Bowl, white earthenware and gold leaf; glazed, pitfired and painted; 9.5 X 16 X 16.5". 1993. Bennett Bean. Photo courtesy of the Clinton Presidential Center.

The collection includes 73 works created by 78 craft artisans, including **Dale Chihuly, Cliff Lee, Sam Maloof** and **Joan Mondale**, along with six Arkansas artisans: **Michael Haley and Susy Siegele; Robyn Horn; Leon and Sharon Niehues; and Ed Pennebaker.**

The exhibition debuted during the Clinton family's first holiday season in the White House in 1993 and then was exhibited in museums across the United States until 2000. This is the first time in 18 years that *The White House Collection of American Crafts* has been on display.

Clinton worked with **Michael Monroe**, then curator-in-charge of the Smithsonian's **Renwick Gallery** (Washington, DC), to curate a collection of works of art from contemporary American artisans. The objects in the collection were installed in the public and private rooms of the White House.

The pieces in the collection illustrate the characteristics of craft in the 1990s, using glass, wood, clay, fiber and metal, and displays the qualities of handmade objects in the face of the increasing emergence of computer technology and industrial design.

## California

### *East Meets West: Jewels of the Maharajas from the Al Thani Collection*

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

[www.famsf.org](http://www.famsf.org)  
Through February 24, 2019

This exhibition features more than 150 precious objects from the collection of His Highness **Sheikh Hamad bin Abdullah Al Thani**, featuring pieces from the rule of the Mughals in the 17th century to ones reflecting the influence of India on jewelers today. The jewels and precious objects explore themes of influence and exchange between India and the West. Objects on display also provide cross-cultural perspectives on jewelry and gender.

Objects highlight Indian jewelry traditions, including pieces worn on ceremonial occasions; swords and daggers; and works of art made of gold or jade for display or use.

When the Mughals arrived on the subcontinent in the 16th century, they brought Persian and Islamic influences to Indian jewelry. This effect can be seen in several turban ornaments on display, which show how Persian ideas were realized in diamonds, rubies and emeralds.

India was a principal resource for diamond trade, exemplified by the *Idol's Eye*, a 70.2-carat diamond and the largest blue diamond in the world.

Other precious objects include jade, a hardstone that Mughal rulers associated with victory and fashioned into weapons such as daggers; the material was also prized for its curative powers and carved into cups and drinking bowls.

Gold was also a favored material

for physical expressions of royalty, seen in Indian jewelry up to the end of the 19th century and in ceremonial vessels. Strands of pearls began in India as a custom for male rulers.

The arrival of the British Raj in the 19th century brought the influence of European styles and craftsmanship on Indian jewelry. Gold was replaced by silver and platinum for diamond-set pieces.

In the early 20th century, India became the most prevalent influence on Western jewelry, in both its style and the use of brilliantly colored and carved gemstones. Indian jewelry inspired European jewelry houses such as **Cartier** to make pieces in the Indian style, using carved and colored gemstones.

The exhibition showcases famous gemstones such as the *Arcot II* diamond (formerly belonging to the British Crown Jewels), the pink *Agra* diamond and a jade dagger owned by Emperor **Shah Jahan**, builder of the *Taj Mahal*.



Aigrette, gold, platinum, diamonds and enamel, 2 3/16 x 2 3/8 in. (5.5 x 6 cm). Mellerio dits Meller, Paris, 1905. ©The Al Thani Collection. All rights reserved. Photography by Prudence Cuming Associates Ltd.

## Colorado

*Dior: From Paris to the World*  
Denver Art Museum  
Denver, CO

November 19, 2018–March 3, 2019

*Dior: From Paris to the World* surveys 70 years of the **House of Dior's** legacy and its global influence. More than 170 couture dresses, as well as accessories, costume jewelry, pho-

tographs, drawings, runway videos and other archival material, trace the history of the haute couture fashion house, its founder **Christian Dior** and the subsequent artistic directors who carried Dior's vision into the 21st century.

Dior was an art gallerist who became a couturier and generated a revolution in Paris and around the globe after World War II. His haute couture expressed modern femininity, shedding the masculine silhouette that had been established during the war. His designs featured soft shoulders, accentuated busts and nipped waists.

The chronological presentation showcases pivotal themes in the House of Dior's history and highlights how his successors — **Yves-Saint Laurent, Marc Bohan, Gianfranco Ferré, John Galliano, Raf Simons** and **Maria Grazia Chiuri** — incorporated their own design esthetics.

### **Connecticut**

#### ***Bed Furnishings in Early America: An Intimate Look***

**Wadsworth Atheneum  
Hartford, CT**

**<https://thewadsworth.org>  
Through January 27, 2019**

From birth to death, the bed plays a significant role in life's daily cycles. Almost a room within a room, the bed was a place for sleeping as well as intimate activities, such as sex, childbirth, nursing, convalescence and even death.

From the 17th to early 19th century, there was a bed in almost every room of the home. The "best bed" — today, we call it the master bed — was usually in either the distinguished parlor or "best" bedchamber. These were public spaces, where guests were entertained and daily activities took place.

The fully outfitted bedstead was one of the most-expensive household items in Early America, regardless of anyone's wealth. Bed hangings, counterpanes, coverlets, bed rugs and quilts bear witness to the aspirations of their owners and makers.

These examples of handwork reflect the skills of artisans, whether hired professional or homemaker, and mark the global intersections between people of various cultures. ***Bed Furnishings in Early America, An Intimate Look*** ex-

plores the evolution of privacy, intimacy, status and global exchange through the bedstead, its textiles and their placement within the home into the late 19th century.

### **Delaware**

#### ***Dining by Design: Nature Displayed on the Dinner Table***

**Winterthur**

**Winterthur, DE**

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

**Through January 6, 2019**

This exhibition takes a fresh look at the history of dining and dinnerware from the 1600s onward to celebrate how hosts and hostesses bring the natural world into their dining rooms. Everything from painted butterflies and hand-modeled flowers to tureens in the shapes of the foods served in them is on view, set among a range of ceramic and silver tableware.

For centuries, the Dutch and British East India companies controlled much of the world's trade, including household goods such as dinnerware in exotic new materials and forms. As time passed and a broader range of affordable choices became available, some consumers special-ordered wares for the table or made design choices using factory pattern books. A tureen-pyramid in this section demonstrates the range of decorative patterns that were available.

A display of dishes shows ways to acquire food. A tureen in the form of a boar's head (complete with arrows) and another shaped like a cooked goose illustrate the theme of hunting. In the fishing section, a silver sea turtle tureen is near a dish in the shape of a bucket of codfish. A hen-and-chicks-shaped vessel illustrates the availability of meats from domestic animals, and dishes in the forms of melons and cauliflower remind diners to "eat their fruit and veggies."

The next portion of the show illustrates the decisions to make after tableware and food are acquired and before dinner guests arrive. Cookbooks offered both advice on the preparation of different dishes for the meal and instructions, sometimes in the form of illustrations, on how to set the table. A display of flowered Chinese export porcelain reproduces a banquet plan from

a mid-1700s cookbook. A room vignette portrays a table set with seashell-patterned dinnerware once owned by a Boston family.

Another display shows how, as early as the 1500s, napkins were folded in shapes inspired by nature, such as a ruffled leaf, nesting pigeon or swimming fish.

Some dinnerware designs depict natural wonders such as Niagara Falls or scenes from the travels of explorers. Other plates and dishes feature imagery copied from natural history books or prints. Some designs for the whole family celebrated famous displays at zoos.

The final section features rarely seen Chinese porcelain produced for the Persian and Indian markets. The conclusion of the exhibition shows how the love of nature designs in tableware continues today.

### **District of Columbia**

#### ***Fabergé Rediscovered***

**Hillwood Museum**

**Washington, DC**

**<http://www.hillwoodmuseum.org>**

**Through January 13, 2019**

Featuring more than 100 objects, ***Fabergé Rediscovered*** unveils new discoveries relating to **Hillwood's** collection of Fabergé imperial Easter eggs and other works.



Fabergé clock.

The exhibition displays examples from Hillwood's Fabergé collection, left by **Marjorie Merriweather Post**, with loans from other museums and private collections, including the **Metropolitan Museum of Art, Musée d'Orsay, McFerrin Collection, Edouard and Maurice Sandoz Foundation**, and His Serene Highness Prince Albert II of Monaco.

The discovery in 2014 of a long-lost imperial Easter egg — Tsar Alexander III's 1887 Easter gift to his wife, Tsarina Maria Fedorovna — by a scrap metal dealer in the Midwest prompted new findings about Hillwood's collection. The 12 Monograms Egg, believed to have been made in 1895, was one of the two imperial Easter eggs fabricated in 1896.

## Hillwood's Fabergé Collection

Hillwood's Fabergé holdings of about 90 objects represent a small portion of more than 5,000 Russian objects in the collection.

Post began collecting art in the first decade of the 20th century. In furnishing her New York apartment, she adopted a taste for 18th-century French style — the design trend of the day. The first Fabergé pieces she collected can be seen in the context of her interest in French decorative art, particularly as they aligned with her criteria for collecting: beautiful, finely crafted and associated with royalty.

Post acquired her first Fabergé piece in 1927 from the New York branch of **Cartier**. The 19th-century amethyst quartz box, which had once belonged to Prince Felix Yusupov, has the marks of Fabergé on its gold lid.

**Eleanor Barzin**, Post's middle daughter, acquired the Catherine the Great Egg from **Hammer Galleries** in 1931 as a birthday gift for her mother. When she left for Moscow with her husband, diplomat Joseph E. Davies, in 1937, when he was appointed U.S. ambassador to the Soviet Union, Post was already acquainted with the history of the Romanovs and their jeweler **Peter Carl Fabergé** (1846–1920).

With the possible exception of a rare wood display case with silver mounts, it does not appear that Post purchased any Fabergé objects during her time in the Soviet Union, although she found other Russian treasures there, including porcelain, silver, enamel and liturgical objects.

Post bought Hillwood in 1955 and decided it would become a museum. She continued to acquire Fabergé in the 1960s. Highlights include two imperial Easter eggs; a bowenite clock designed by Fabergé's chief silversmith, **Julius Rappoport**, modeled after an 18th-

century English clock, which belonged to Nicholas II's mother, Maria; a carnet, or notebook, with a miniature of the Empress Alexandra, possibly made at the time of her engagement in 1894; and an enameled music box once belonging to the Yusupov family.

A full-color, 224-page companion catalog of the same title has been published in partnership with **Giles**.

## *Perfume & Seduction*

### Hillwood useum

### Washington, DC

<http://www.hillwoodmuseum.org>

February 16–June 9, 2019

This exhibition features examples of perfume bottles, gold boxes, porcelain objects and other 18th-century luxury items used in the bathing and dressing ritual known as *la toilette*.

Originally a ritual of court society introduced by King Louis XIV, the term *toilette* (not to be confused with the modern use of the word) derives from the French word for a cloth or *toile* that covered the dressing table. The *toilette* evolved from an object (*petite toile*) to a set of objects (*service de toilette*), to a room, and finally to a ritual of rising and dressing that included pampering, primping, wardrobe assessment and even meetings with special visitors to discuss current events — often before a large audience.

Objects represent the luxury objects used in this ritual.

A selection of objects from the private French collection of **Givaudan**, the Swiss manufacturer of fragrances, flavors and cosmetic ingredients, established in 1768, is also featured. Between 1924–1930, **Léon Givaudan**, an original pioneer of the firm, assembled one of the most-important and complete collections of luxury objects in Europe, presented in the United States for the first time.

## *Service de toilette*

Accessories of the *toilette* combined luxury, novelty and exoticism. Portable traveling toilette services used leather and wood trunks, often lined with velvet compartments tailor-made for each object, to transport silver, silver-gilt, gold, porcelain, lacquer and tortoiseshell objects for washing, makeup and drinking during the 18th and 19th centuries.

Adopted by wealthy Parisian men and women as a daily ritual during the mid-18th century, the *toilette* required a number of luxurious objects. A silver toilette service might have included a silver mirror; candlesticks; boxes for jewelry, pins and combs (often featuring portraits of lovers or mythological figures); powder and cosmetic pots; brushes; and a box for toothpaste made from roots and herbs. The coiffure was often decorated with ribbons or lace, a sign of wealth and status.

In addition to altering one's face to look and feel younger and as a form of power, perfume played a vital role in the toilette, rituals of dress and art of seduction. A new preoccupation with bodily hygiene led to an increased use of perfume and the demand for perfume bottles.

Hillwood founder **Marjorie Merriweather Post** focused on acquiring pieces of 18th-century French decorative arts, and many objects used for *la toilette* made it into her collection. *Perfume & Seduction* traces the form and function of perfume bottles; explores shapes and materials and the process of making perfume; and examines the evolution of forms during the 19th and 20th centuries through examples from Hillwood's collection.

The exhibition also evaluates other 19th and 20th-century collectors of French 18th-century decorative arts, including industrialists in the perfume and fashion industries. Additional loans, including 18th-century French costume and prints, help illustrate Parisian life and rituals from the period.

A display of Post's toilette table, dressing gown, lace and other accessories accompanies the exhibition.

## Florida

### *Dialogues: Studio Glass from the Florence and Robert Werner Collection*

### Lowe Art Museum

### Miami, FL

[www.lope.miami.edu](http://www.lope.miami.edu)

Through January 27, 2019

This exhibition presents more than 50 works of contemporary glass from the collection of **Florence and Robert Werner**. Artists include **Dale Chihuly**, **Dan Dailey**, **Michael Glancy**, **Stanislav Libenský** and **Jaroslava Brychtová**,

**Linda MacNeil, Dante Marioni, Billy Morris, Yoichi Ohira, Tom Patti, Preston Singletary, Therman Statom, Lino Tagliapietra, and Toots Zynsky.**

**Giampaolo Seguso: My Page Is Glass**  
**Lowe Art Museum**

**Miami, FL**

**www.lowe.miami.edu**

**October 25, 2018–January 27, 2019**

This monographic exhibition tells the story of one of Murano, Venice, glass maestros, featuring the never-before exhibited **Giardino dell'Anima** (Garden of the Soul) series.

**Woodblock Prints from Postwar Japan**  
**John and Mable Ringling**

**Museum of Art**

**Sarasota, FL**

**www.ringling.org**

**November 18, 2018–May 5, 2019**

This exhibition draws the **Ringling Museum of Art's** holdings of postwar Japanese prints and local collections, established in the 1960s. On display are works by **Onchi Kōshirō, Hiratsuka Un'ichi, Saitō Kiyoshi, Yoshida Chizuko** and **Hoshi Jōshi**, including new acquisitions and pieces never exhibited before.

In the wake of the Second World War, woodblock prints emerged as a channel of diplomacy and friendship between Japan and the U.S. Japan's print artists found new patrons among members of the Allied occupation. Exchange programs enabled Japanese artists to travel abroad to teach and study, and newly established exhibitions introduced their work to audiences all over the world.

**Douglas B. Thweatt** established the Paul Grootkerk Memorial Endowment for exhibition support. Support for this exhibition also has been provided in part by the **Gulf Coast Community Foundation, Ringling Museum, and John and Mable Ringling Museum of Art Foundation.**

### **Georgia**

**The Reluctant Autocrat:**

**Tsar Nicholas II**

**Georgia Museum of Art/University of Georgia**

**Athens, GA**

**December 22, 2018–March 17, 2019**

This exhibition focuses on the

reigns of the last two Romanov rulers — **Alexander III** (1881–1894) and his son and successor **Nicholas II** (1894–1917) — and marks three closely linked anniversaries: the centenaries of the Bolshevik Revolution, execution of the last Russian emperor and his family, and end of World War I.

Textile objects include an officer's parade uniform made for Nicholas II; the official costume of the Lord Chamberlain at the Imperial Court of Saint Petersburg; and two children's costumes — a Cossack robe (*chokha/cherkeska*) and a gold-embroidered Caucasian outfit for a boy, both dating to the early 20th century, that must have belonged either to the Tsarevich Alexei (1904–1918, the last Romanov heir to the throne) or another young Romanov grand duke.

Directly related to the tsarevich is a silk blanket with embroidery, presented to the infant Alexei by the commanders of the Cossack Army.

Also on display are two gold-embroidered hussar *sabretaches* (flat satchels with long strips worn by cavalry officers), a silk hand-painted military standard, silver-gilt and silk epaulettes and silk brocade shoulder straps, and icons dating to the late 19th and early 20th century, and Russian imperial-era porcelain.

**Hand to Hand: Southern Craft of the 19th Century**

**High Museum of Art**

**Atlanta, GA**

**https://high.org**

**October 2018– August 2019**

This exhibition focuses on a selection of works from the **High Museum of Art's** holdings of 19th-century Southern decorative arts by examining achievements in traditional rural forms of quilts, ceramics, basketry and furniture. The style, techniques and materials of each work reveal the legacy of traditions that, in many instances, have been handed down to generations of makers.

Reflecting the blend of cultural influences in North and South Carolina, Georgia, Tennessee and beyond, the exhibition includes several works by African-American makers, including **David Drake**, an enslaved potter working in South Carolina in the first half of the 19th century.

This exhibition is the first in the museum's new changing exhibition space, established as part of its collection reinstallation.

**Louis Comfort Tiffany: Treasures from the Driehaus Collection**

**High Museum of Art**

**Atlanta, GA**

**https://high.org**

**February 1–May 10, 2020**

**Louis Comfort Tiffany: Treasures from the Driehaus Collection** features more than 60 objects, spanning over 30 years of **Tiffany's** career, and focusing on Tiffany's stained-glass windows, floral vases, lamps and accessories from Chicago's **Richard H. Driehaus Collection**, highlighting masterworks never before presented in a comprehensive exhibition. It is organized by the **Richard H. Driehaus Museum** and goes on tour through **International Arts and Artists**, Washington, D.C.

**Life, Love and Marriage Chests in Renaissance Florence**

**March 9–May 26, 2019**

**High Museum of Art**

**Atlanta, GA**

**https://high.org**

The exhibition comprises around 45 Renaissance works of art related to its theme and representative of life and social customs in Renaissance Italy: entire chests, tempera paintings on wood panels that were once decorative components of marriage chests, other elements of palace décor, earthenware in majolica, fabrics, parade shields, jewelry caskets and objects of private devotion. All works of art belong to the **Museo Stibbert** (Florence, Italy).

### **Massachusetts**

**Dining in Dedham**

**Dedham Historical Society &**

**Museum**

**Dedham, MA**

**http://dedhamhistorical.org**

**Through 2018**

**Dining in Dedham** uses menus, old cookware and other artifacts from the society's collection to look back on Dedham's culinary history, exploring what ancestors ate, how they prepared it and where they dined, from the earliest settlers eating by the kitchen fireplace to fast-food chains in the 1950s.

***Tricks of the Trade: Illusions in Craft-based Media***

**Fuller Craft Museum  
Brockton, MA  
www.fullercraft.org**

**Through November 18, 2018**

*Tricks of the Trade* highlights the esthetic and technical wonders of contemporary trompe l'oeil ("fools the eye") masterworks. In these works, clay imitates wood; metal, two- and three-dimensionality is muddled; and opaque matter appears translucent.

Many of the works represent environmentalism, consumerism, artistic tradition, personal experiences and other subjects.

*Tricks of the Trade* highlights the handmade, while examining the things created, used and valued. Featured artists include **Dan Anderson, Miriam Carpenter, Claude Chavent, Tom Eckert, Steven Hansen, Michelle Holzappel, Lincoln Seitzman, Eric Serritella, Richard Shaw, Victor Spinski** and **Jeannine Marchand**.



Basket illusion Series, maple, paint, ink; 6 in. h x 6 in. dia. 1995. Lincoln Seitzman, Pima mini.

***Uneasy Beauty: Discomfort in Contemporary Adornment***

**Fuller Craft Museum  
Brockton, MA  
www.fullercraft.org**

**Through April 21, 2019**

*Uneasy Beauty: Discomfort in Contemporary Adornment* brings together 75 examples of contemporary jewelry and costume that demonstrate the power of adornment to make an impact physically, emotionally and intellectually. Through wearable work in various media from regional and national artists, the exhibition explores the outer limits of comfort.

*Uneasy Beauty* is part of the **Mass Fashion** collaborative, a consortium of eight cultural institutions that aim to explore and celebrate the Bay State's culture of fashion. This exhibition is curated by **Suzanne Ramljak**, an art historian, writer, curator and former editor of *Metalsmith* magazine.

***Mano-Made: New Expressions in Craft by Latino Artists***

**Fuller Craft Museum  
Brockton, MA  
www.fullercraft.org**

**December 15, 2018–September 8, 2019**

*Mano-Made* debuted in Los Angeles at the **Craft in America Center** in 2017 as a trio of solo exhibitions. The show, in conjunction with the **Pacific Standard Time: LA/LA initiative**, featured work by Mexican-Californian craft pioneers **Jaime Guerrero, Gerardo Monterrubio** and **Consuelo Jimenez Underwood**, who use craft media to articulate messages about American culture, personal experiences, Latino identity and socio-political tensions in Los Angeles and California as a whole.

The **Fuller Craft Museum's** presentation of *Mano-Made: New Expressions in Craft by Latino Artists* exhibits these three artists together for the first time.

***Rococo: Celebrating 18th-Century Design and Decoration***

**Historic Deerfield  
Deerfield, MA  
www.historic-deerfield.org**

Ongoing

This year and exhibition mark the 300th anniversary of the birth of **Thomas Chippendale** (1718–1779), English furniture maker, author of *The Gentleman and Cabinet-Maker's Director* (1754), and disseminator of what is known today as the Rococo style.

Since the 1840s, the term Rococo has been used to describe a variety of 18th-century decorative art forms with particular ornamental characteristics such as asymmetrical and naturalistic forms (often achieved through the inclusion of C- and S-shaped scrolls), and motifs such as foliage, rocks and shells. Originating in France in the 1730s, the style gained popularity in other countries, including England and America, where it was adopted to different degrees.

The exhibition features English and American Rococo decorative art forms from **Historic Deerfield's** collection.

***Celebrating the Fiber Arts: The Helen Geier Flynt Textile Gallery***

**Historic Deerfield  
Deerfield, MA  
www.historic-deerfield.org**  
**Through December 23, 2018**

The **Helen Geier Flynt Textile Gallery** showcases **Historic Deerfield's** collection of fashion, needlework and domestic textiles. The core of the collection was assembled through the efforts of one of the museum's founders, **Helen Geier Flynt** (1895–1986). The collection contains items dating from the late 17th century through the mid-20th century.

Rotations and thematic displays every season are set against the backdrop of four main fibers that created most textiles before the 20th century; silk, wool, cotton and linen. The gallery and the museum's historic houses display a portion of the roughly 8,000 items in the fashion, needlework and domestic textile collection.

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

**Historic Deerfield  
Deerfield, MA  
www.historic-deerfield.org**  
**Through December 23, 2018**

Seating and case furniture made in Massachusetts before the 1840s is as varied as the craftsmen and consumers who created it. **Historic Deerfield's** exhibition opened in 2013 in the **Wright House** as a semi-permanent installation of furniture-making traditions in Western Massachusetts that explores the impact of family and landscape on craftsmanship and consumerism through:

1) the "**Hadley**" chests of the late 17th century and the other early regional shop traditions;

2) the consumer revolution, through both local craftsmen and urban imports, on the shoulders of the Valley's elite "river god" families who funded themselves through agricultural exports and munitions for the colonial wars;

3) the post-American Revolution rise of classicism that eclipsed the "river gods" with new consumers and crafts-

people with different standards of taste, education and trading partners; and

4) the 19th-century rise in wealth from industry and technology, largely through the metalworking trades.

**Furniture Masterworks: Tradition and Innovation in Western Massachusetts Furniture** is part of **Four Centuries of Massachusetts Furniture**, a collaborative project of **Historic Deerfield** and 10 other institutions that features exhibitions, lectures, demonstrations and publications to celebrate the Bay State's legacy of furniture-making.

### **Common Threads: Weaving Stories**

#### **Across Time**

**Isabella Gardner House**

**Boston, MA**

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

**Through January 13, 2019**

In the spirit of **Isabella Stewart Gardner's** love of textiles, this exhibition features works by contemporary artists from around the world, with works by **El Anatsui**, **William Kentridge**, **Lee Mingwei**, **the Raqs Media Collective**, **Elaine Reichek**, **Nevet Yitzhak** and **Standard Incomparable** (a collective project conceived by artist **Helen Mirra**). A newly commissioned, site-specific artwork, *true pearl: an opera, in five tapestries*, is by **David Lang**.

The exhibition explores themes of collaborative practice, gift-giving and storytelling. Highlights include a digital multimedia installation inspired by Afghan prayer rugs and a collection of weavings made by people all over the globe.

The work is inspired by Gardner's 16th-century tapestries, which tell the story of the first king of Persia, Cyrus the Great. The "stage set" for each scene is an individual tapestry from the Cyrus series.

The museum's new building adds **Standard Incomparable** (2015), a suite of weavings from weavers of varying ages from 16 countries. **Helen Mirra**, 2013 Artist-in-Residence, issued a global call for weavers in 2014 with instructions about how to match the dimensions of the pieces to the weaver's body and mandated the use of locally produced fibers. A small selection from this collection is on display in **Common Threads**.

The exhibition also includes more traditional tapestries. Kentridge collaborated with the **Stephens Tapestry Studio** (Johannesburg, South Africa) to produce a series of works dedicated to porters. *Paint Me A Cavernous Shore* (2009–10) by Reichek (2001 artist-in-residence) combines literary and artistic interpretations of Ariadne, the mythological character who helped King Theseus defeat the minotaur. The carpet was woven by **Flanders Tapestries** (Wielsbeke, Belgium).

Other components of the exhibition challenge the notion of defining a tapestry. Anatsui, a Ghanaian artist who lives and works in Nigeria, uses flattened metal slats from re-purposed liquor caps to make *Many Came Back* (2005), which is on loan from the **Newark Museum** (NJ) and has correlations to African history.

As artists-in-residence at the Gardner Museum in 2010, the Raqs Media Collective were inspired by two small bronze Han Dynasty bears in the collection to produce *Great Bare Mat* (2012). The carpet, which was woven by a team of weavers of the **Rodopski Kilim Carpet Factory** (Bulgaria), depicts the Great and Little Bear constellations. The Han Dynasty bears are on view during the exhibition.

### **Boston Made: Arts and Crafts Jewelry and Metalwork**

**Museum of Fine Arts, Boston**

**Boston, MA**

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

**November 17, 2018–March 29, 2020**

Arts and Crafts was as much a philosophy as an artistic movement. Design was more important than opulence, and materials were selected for their esthetic properties, rather than their intrinsic value.

Combinations of gemstones and enamels, foliate motifs, and designs inspired by historical styles defined the "Boston look" of Arts and Crafts jewelry and metalwork. The international Arts and Crafts movement spurred a renaissance of handcraftsmanship in Boston at the turn of the 20th century.

**Boston Made: Arts and Crafts Jewelry and Metalwork** presents the story of this community over a 30-year period, from its inception at the beginning of the 20th century to the stock

market crash of 1929 that signaled its decline. It is the first exhibition to focus exclusively on the Arts and Crafts metalsmiths in Boston and highlights the contributions of newly empowered women artists like **Josephine Hartwell Shaw** and **Elizabeth Copeland**. Boston artists developed a signature esthetic that set their work apart from the broader movement.

**Boston Made** brings together more than 75 works — including jewelry, tableware, decorative accessories and design drawings — that illuminate this community of jewelry-makers and metalsmiths. Works include a scroll brooch (about 1920) by **Frank Gardner Hale**, a jeweled casket (about 1929) by **Edward Everett Oakes** and a necklace (1910–18) by Shaw.

The exhibition is accompanied by a complementary installation and an illustrated book from **MFA Publications**.



Jeweled scroll brooch, gold, zircon, diamond, sapphire, peridot. Frank Gardner Hale, about 1920. Gift of Joseph B. and Edith Alpers.

### **New Jersey**

**Kimono Refashioned: 1870s–Now!**

**Newark Museum**

**Newark, NJ**

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

**Through January 6, 2019**

This exhibition showcases the impact of Japanese garments, textiles,



design and esthetics on global fashions created by designers such as **John Galiano, Sarah Burton** for **Alexander McQueen, Iris van Herpen** and **Issey Miyake**.

***Kimono Refashioned: 1870s–Now!*** features more than 40 garments by more than 30 Japanese, European and American designers. It is co-organized by the **Kyoto Costume Institute** and the **Asian Art Museum of San Francisco**.

The kimono has influenced global fashion since Japan opened to the world in the late 19th century. Motifs used for decoration, its form and silhouette, and its two-dimensional structure and linear cut have all been refashioned into a wide array of garments.

***Kimono Refashioned*** features couture gowns, menswear, shoes and ready-to-wear items, along with paintings, prints and textiles. One section accents Japonism in fashion from the late 19th century to the 1920s, when new garments were inspired by its motifs, shapes and cuts. The third and largest portion explores contemporary fashion and its use of kimono's flatness and silhouette, along with cutting-edge Japanese technologies — contemporary and historic — for weaving, dyeing and decorating textiles. The final section demonstrates how Japan continues to inspire fashion through popular design, including manga and anime.

Items include a 19th-century gown decorated with Japanese cherry blossom, irises and chrysanthemums; **Van Herpen's** 2016 dress woven from single threads of polyester one-fifth the diameter of a human hair; and recent works by **Miyake, Junya Watanabe** and **Nozomi Ishiguro**.

#### ***Nature's Nation: American Art and Environment***

**Princeton University Art Museum  
Princeton, NJ**

**www.princeton.edu**

**Through January 6, 2019**

***Nature's Nation*** presents more than 120 works of decorative art and objects in other genres from the colonial period to the present, exploring how American artists of different traditions and backgrounds have both reflected and shaped environmental understanding while contributing to the develop-

ment of a modern ecological consciousness.

A section on Industrialization and Conservation includes a stretched buffalo robe of 1882 by a Standing Rock Sioux artist.

Among the more than 100 artists featured in the exhibition are **George Bellows, Frederic Edwin Church, Thomas Cole, Theaster Gates, Louisa Keyser, Dorothea Lange, Ana Mendieta, Thomas Moran, Isamu Noguchi, Frederick Law Olmsted, Alexis Rockman, Robert Smithson** and **Carleton Watkins**.

A 448-page catalog, published by the **Princeton University Art Museum** and distributed by **Yale University Press**, accompanies the exhibition.

The exhibition travels to the **Peabody Essex Museum** (Salem, MA; February 2–May 5, 2019) and **Crystal Bridges Museum of American Art** (Bentonville, AR; May 25–September 9, 2019).

#### ***Worlds Within: Mimbres Painted Bowls*** **Princeton University Art Museum Princeton, NJ**

**artmuseum.princeton.edu**  
**Through January 19, 2020**

Organized in collaboration with the **Art Institute of Chicago** (IL), ***Worlds Within: Mimbres Painted Bowls*** (working title) explores the tradition of painted pottery produced in west-central New Mexico from about 1000 to 1130 through approximately 70 examples of Mimbres pottery. The bowls present a variety of subject matter, including geometric compositions, depictions of local fauna, scenes from daily life and presumed mythological narratives.

#### **New York**

#### ***Campaign Furniture: The March of Portable Design***

**Boscobel House and Gardens**

**Garrison, NY**

**www.boscobel.org**

**Through November 4, 2018**

**Campaign Furniture: The March of Portable Design** features two dozen 18th- and 19th-century examples that are as functional as they are elegant. Collapsible chairs, tables, beds and more were once considered essential equipment for military officers, Hudson River School artists and wealthy tour-

ists. These objects document the desire for the comforts of home when out on the road.

***Campaign Furniture*** is inspired by Boscobel's collection of New York furniture, the military and artistic history of the Hudson River Valley, and the picnickers who bring their own equipment to Boscobel every summer.



Collapsible armchair, mahogany, modern upholstery, brass, ca. 1840s. England. On loan from Michael Pashby Antiques, New York.  
Naval chair, c. 1770s. England, on loan from Michael Pashby Antiques.  
Traveling games table, c. 1830s. England, on loan from Michael Pashby Antiques, New York.

#### ***Agents of Faith: Votive Objects in Time and Place***

**Bard Graduate Center  
New York, NY**

**Through January 6, 2019**

***Agents of Faith: Votive Objects in Time and Place*** is the first large-scale exhibition to provide a broad perspective on the practice and history of votive giving. Featuring works dating from antiquity to the 21st century, the exhibition looks at objects that people create and offer in their most intimate moments.

More than 250 works, from antiquity to the present, are on view, including a rare ancient anatomical votive from the **Louvre**; a mid-14th century Italian sculpture of the Virgin and Child from the **Metropolitan Museum of Art**, along with Buddhist, Hindu, and Islamic objects from the Met's collections; and more than 100 votives from the folk art collection of the **Bavarian**

**National Museum** (Munich, Germany) that have never been exhibited in the United States. Contemporary religious and secular objects include rare votive paintings by Mexican migrants from the **Durand-Arias Collection**, **Yoko Ono's Wish Tree**, and objects left at the Vietnam Veterans Memorial (Washington, DC).

The exhibition is accompanied by an illustrated catalog published by **Yale University Press** in collaboration with **Bard Graduate Center** and edited by **Ittai Weinryb**. Authors include **Fatima Bercht, Sheila Blair, Suzanne Preston Blier, Jaś Elsner, Diana Fane, Nina Gockereil, John Guy, Fredrika Jacobs, Mitchell Merback, David Morgan, Verity Platt, Mechtild Widrich** and **Christopher S. Wood**.



Votives in various shapes. Italy, 1930–50. Metal. Rudolf Kriss collection, Asbach Monastery, Bayerisches Nationalmuseum, Munich, Kr S 687-721. Photo: Walter Haberland.

**Saturated**  
**Cooper Hewitt/Smithsonian Design Museum**  
**New York, NY**

**www.cooperhewitt.org**  
**Through January 13, 2019**

**Saturated** explores how color perception has captivated artists, designers, scientists and sages through more than 190 objects spanning antiquity to the present from the collections of **Smithsonian Libraries** and **Cooper Hewitt**.

The works of color innovators such as **Louis Comfort Tiffany, Massimo Vignelli** and **Hella Jongerius** demonstrate design's continuing investigation of new materials, technologies and techniques, while recent acquisitions for the collection point to future directions. **Saturated** also investigates color's relationship with music, camouflage and advances in color reproduction.

**Color Decoded: The Textiles of Richard Landis**  
**Cooper Hewitt/Smithsonian Design Museum**  
**New York, NY**  
**www.cooperhewitt.org**  
**Through January 13, 2019**

**Richard Landis** (American, b. 1931) is a master weaver who pursued a nearly lifelong investigation of pattern and color. His double-cloth textiles are complex systems of closely related full-tones and half-tones of color, organized into abstract geometries of endless variation. Small, medium and large rectangles and squares repeat in changing order, with every possible color combination.

A fine-art student before serving in the Korean War, Landis became captivated by the woven obis and kimonos on display in the shops of Kyoto while on leave in Japan. After the war ended, Landis returned to Arizona, where he took his first and only weaving class. Weaving became his sole preoccupation.

**Color Decoded: The Textiles of Richard Landis** celebrates the recent acquisition of six of Landis's most-important works for Cooper Hewitt's collection, installed with three process drawings and 13 more of Landis's textiles, all produced between 1967 and 1995.

Using his preferred weave structure (double-cloth), Landis would simultaneously weave two parallel planes of fabric, which allows for creating the multicolored complex patterning of his textiles.

**Tablescapes: Designs for Dining**  
**Cooper Hewitt/Smithsonian Design Museum**  
**New York, NY**  
**www.cooperhewitt.org**  
**Through April 14, 2019**

**Tablescapes: Designs for Dining** offers a creative timeline of dining experiences through three installations. At the center is *surtout de table*, a newly conserved object from the museum's collection from the tables of French nobility at the turn of the 19th century, on view for the first time in 30 years.

The exhibition also spotlights the work of the under-recognized but influential textile designer **Marguerita Mergentime**, active in the 1920s and '30s.

To address 21st-century concerns, the exhibition debuts experimental and collaborative products commissioned from National Design Award-winning designers **Joe Doucet** and **Mary Ping**. **Pierre-Philippe Thomire**, a French sculptor known for creating gilt-bronze objects for the politically and socially powerful, created *surtout de table* in Paris around 1805. It is believed that Napoleon gave this example as a wedding present to his stepson, Eugène de Beauharnais.

Related objects include a fire-gilt and blackened bronze clock by **Antoine-Andre Ravrio** (French, 1759–1814) with ornaments in the form of a woman playing piano, said to represent Empress Josephine.

**Marguerita Mergentime**  
Mergentime (American, 1894–1941) began her design career in New York City in the 1920s, making dress fabrics and bath and beach accessories. She debuted her first designs for home linens in 1934 at the **Industrial Arts Exposition**.

**Joe Doucet and Mary Ping**  
Cooper Hewitt commissioned Doucet (American, born 1970), recipient of the 2017 National Design Award for Product Design, and Ping (American, born 1978), recipient of the 2017 National Design Award for Fashion Design and founder of the studio Slow and Steady Wins the Race, to envision the future of dining.

**Armenia!**  
**Metropolitan Museum of Art**  
**New York, NY**  
[www.metmuseum.org](http://www.metmuseum.org)  
**Through January 13, 2019**

**Armenia!** explores the arts and culture of the Armenians, from their conversion to Christianity in the early 4th century through their role on international trade routes in the 17th century. More than 140 gilded reliquaries, illuminated manuscripts, rare textiles, liturgical furnishings of precious materials, *khachkars* (cross stones), church models and printed books demonstrate Armenia's imagery.

**Armenia!** focuses on major Armenian centers of production from their homeland west and east, with special attention to works by major artists such as **T'oros Roslin**, **Sargis Pidzak**, **Toros Taronatsi** and **Hakob of Julfa** working in the Armenian homeland, Kingdom of Cilicia and New Julfa.

**Jewelry: The Body Transformed**  
**Metropolitan Museum of Art**  
**New York, NY**  
[www.metmuseum.org](http://www.metmuseum.org)  
**Through February 24, 2019**

**Jewelry: The Body Transformed** explores how jewelry acts upon and activates the body it adorns through new acquisitions and recent discoveries from the collection of the **Metropolitan Museum of Art**. This global conversation brings together some 230 objects drawn almost exclusively from the collection, including headdresses and ear ornaments, brooches, belts, necklaces and rings created between 2600 BCE and the present.

The opening installation emphasizes the universality of jewelry, grouped according to the part of the body it adorns: head and hair; nose, lips, and ears; neck and chest; arms and hands; and waist, ankles and feet.

**The Divine Body** examines the link to immortality through a rare head-to-toe ensemble from ancient Egypt that accompanied the elite into the afterlife, as well as items from the **Royal Cemetery of Ur**, with the regalia of the rulers of Calima (present-day Colombia), who were covered in sheets of gold.

**The Regal Body** examines the use of jewelry throughout history to assert rank and status. Examples include

sapphires and pearls from Byzantium, wrought gold from Hellenistic Greece, and ivory and bronze from the **Royal Courts of Benin**.

Images and jewelry from India underscore the role of gold ornaments in Hindu worship; adornments from Coastal New Guinea in shell and feathers speak to jewelry as a channel to the spiritual well-being of the wearer.

Woodblock prints and period ornaments convey how hair dressing indicated a courtesan's availability in Edo Japan. Jewels highlight the eroticism of pearls in the Victorian era and beyond.

Jewelry designed by **Elsa Schiaparelli**, **Art Smith**, **Elsa Peretti** and **Shaun Leane** documents how contemporary artists push the limits of glamour, courting danger and even pain.

**The Resplendent Body** includes the adornment of the Mughals; the esthetic of accumulation in the gold and silver jewelry of the Akan and Fon peoples of West Africa; and the designs of jewelry houses such as Tiffany, Castellani and Lalique. Contemporary jewelry makers — including **Peter Chang**, **Joyce J. Scott** and **Daniel Brush** — are also included.

**Sterling Ruby: Ceramics**  
**Museum of Arts and Design**  
**New York, NY**  
[www.madmuseum.org](http://www.madmuseum.org)

**Through March 17, 2019**

**Sterling Ruby: Ceramics**, the artist's first solo museum show in New York City, focuses on the artist's large ceramic works through more than 20 fired and glazed clay basins and other hand-built objects.

Ruby calls clay his "monument material" and works in clay have held a primary position in his broader studio work. He creates hybrid ceramic forms that are both familiar and alien. He manipulates clay by hand and machine to make basins or vessel-like containers that often hold the debris of previous kiln misfires. The finish on each piece is as important as its construction: thick glazes accumulate in glossy pools and drip from every form.

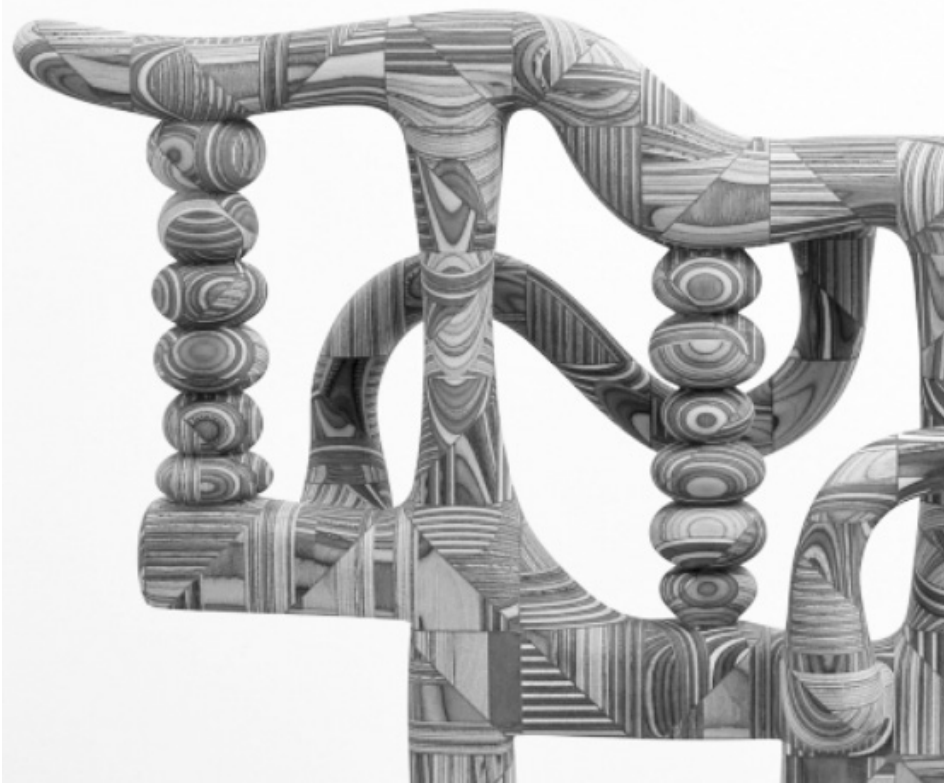
Ruby's larger body of work includes a wide range of formats, many with a relationship to craft traditions, both studio and amateur, incorporating fabric, found-metal sculpture, cardboard collages and drawings on paper.

**Sterling Ruby: Ceramics** was organized by the **Des Moines Art Center** (IA) and was on display there through early September 2018.

**The Burke Prize 2018:**  
**The Future of Craft Part 2**  
**Museum of Arts and Design**  
**New York, NY**



Basin Theology/STYX BOAT, ceramic, 26 × 46 × 47 in. (66 × 116.8 × 119.4 cm) 2017. Photo: Robert Wedemeyer, courtesy Sterling Ruby Studio.



Untitled, dyed plywood, dyed epoxy; 15 1/8 x 21 1/2 x 5 1/4 in. (38.4 x 54.6 x 13.3 cm), Bayne Peterson, 2017. Photo: Jeffrey Sturges, courtesy Kristen Lorello (NY).

[www.madmuseum.org](http://www.madmuseum.org)  
Through March 17, 2019

The **Burke Prize 2018** celebrates the inaugural year of an annual award that reinforces the **Museum of Arts and Design's** commitment to championing the next generation of artists working in and advancing the disciplines that shape the American studio craft movement. Although each artist's practice is grounded in one of the core materials of the studio craft movement (glass, fiber, clay, metal or wood), they are expanding the field by incorporating unexpected materials and creating conceptual dimension through performance and digital media.

Finalists are **Tanya Aguiñiga, Leonardo Benzant, Brittany Cox, Annie Evelyn, Josh Faught, Holland Houdek, Merritt Johnson, Heidi Lau, Ted Lott, Cannupa Hanska Luger, Roberto Lugo, Anna Mlasowsky, Jordan Nassar, William J. O'Brien, Ibrahim Said and Olivia Valentine.**

**MAD Collects: The Future of Craft Part 1**  
**Museum of Arts and Design**  
New York, NY  
[www.madmuseum.org](http://www.madmuseum.org)  
Through March 31, 2019

**MAD Collects: The Future of Craft Part 1** frames MAD's collecting mission and recent acquisitions over the last five years by positioning works by **David Harper, Bayne Peterson, Cauleen Smith** and other artists in the context of the museum's current collections plan. The exhibition relates to **The Burke Prize 2018: The Future of Craft Part 2** by featuring the field of art and design practices that sustain, expand and interpret the craft media the museum was founded to support.

**Betye Saar: Keepin' It Clean**  
**New-York Historical Society Museum & Library**  
New York, NY  
[www.nyhistory.org](http://www.nyhistory.org)  
Through May 27, 2019

This exhibition of work by **Betye Saar**, a key figure in the Black Arts Movement and feminist art movement of the 1960s-70s, features 22 works created between 1997 and 2017 from her ongoing series of washboard assemblages. The exhibition is organized by the **Craft & Folk Art Museum, Los Angeles (CA)**. Two related tableaux and a selection of washboards from Saar's personal collection are also on view.

## Ohio

**Celebrating Libbey Glass, 1818-2018**  
**Toledo Museum of Art**  
Toledo, OH  
[www.toledomuseum.org](http://www.toledomuseum.org)  
Through November 25, 2018

**Celebrating Libbey Glass, 1818-2018** presents more than 175 examples of glass from the **Toledo Museum of Art's** collection as well as objects and materials from the **Libbey Inc.** archives, including pressed glass tableware, Amberina art glass, "brilliant" cut glass, mid-century modern barware, and more-recent "premium giveaway" glasses for companies.

The **Libbey Glass Company** began 200 years ago in East Cambridge, MA, as the **New England Glass Works**. The operation moved to Toledo in 1888.

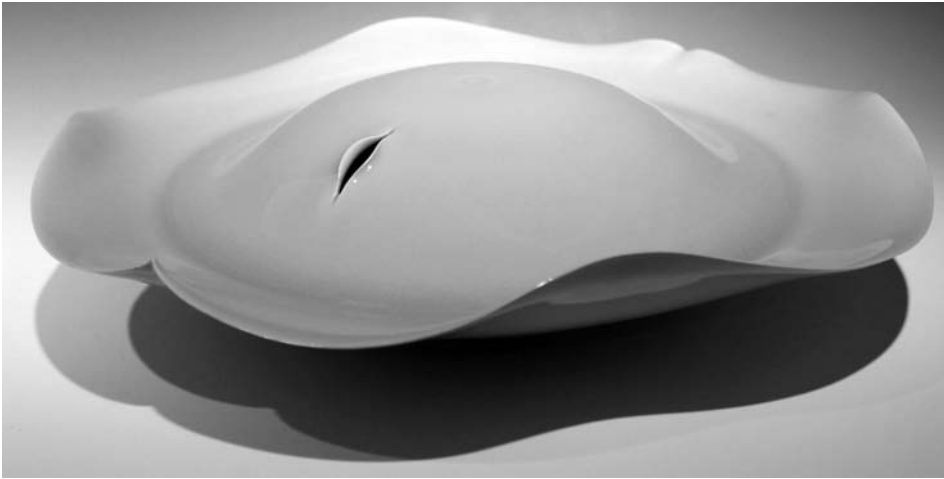
The factory officially changed its name to the Libbey Glass Company in 1892 and helped brand Toledo as the "Glass City."



Punch bowl and stand with 23 cups, thick colorless glass, overall: 21 1/2 x 23 7/8 x 23 7/8 in. (54.6 x 60.6 x 60.6 cm), Libbey Glass Company (American, 1892-1919), Toledo Museum of Art. Gift of Libbey Glass Company, division of Owens-Illinois Glass Company.

Libbey created decorative and useful blown and pressed objects in both colorless and colored glass, sometimes decorated with cutting and engraving. The firm won national and international fame through their displays at world's fairs. The company also developed automated glass manufacturing processes.

**Celebrating Libbey Glass, 1818-2018** focuses on the tableware produced by the company since its inception. Works are in three roughly chronological chapters of the firm's history: "New England Glass Works, 1818-1888"; "Move to Toledo, 1888-1950"; and "Libbey Contemporary, 1930-present."



Jar, porcelain, 1987, Kawase Shinobu (b. 1950), Japan, courtesy of Carol and Jeffrey Horvitz, L6.2018:12, ©Kawase Shinobu. Photo: ©Kochukyo Gallery, Tokyo, Japan.

**Materiality: Contemporary Art in Ceramics, Glass, Fiber and Wood**  
**In Praise of Technique: Contemporary Japanese Ceramics**  
 Cincinnati Art Museum  
 Cincinnati, Ohio  
[www.cincinnatiartmuseum.org/](http://www.cincinnatiartmuseum.org/)  
 Through December 9, 2018

This latest rotation of loaned and recently accessioned Japanese ceramics features the work of artists who have mastered techniques from the traditional to the radical. Both masters and new talent are represented, including **Fujikasa Satoko, Kondo Takahiro, Kawase Shinobu, Ohira Kazumasa, Fukumoto Fuku, Kawabata Kentaro, Koheiji Miura, Kusube Yaichi, Takiguchi Kazuo, Koie Ryoji** and **Hori Ichiro**.

### Texas

**Cult of the Machine: Precisionism and American Art**  
 Dallas Museum of Art  
 Dallas, TX  
[www.dma.org](http://www.dma.org)  
 Through January 6, 2019

This large-scale traveling exhibition looks at early 20th-century American culture's love affair with technology and mechanization that influenced architecture, design and the visual arts. Objects include examples of Precisionist silver work and other decorative arts objects from the permanent collection.

The exhibition includes modernist works on loan from more than 50 American institutions.

**Cult of the Machine** is accompanied by an illustrated catalog edited by **Emma Acker** and published by **Yale**

**University Press**. Contributors include **Sue Canterbury, Lauren Palmor** and **Adrian Daub**.

**The Connoisseur's Eye: New Perspectives on Ceramics in the Rienzi Collection**  
 Rienzi/Museum of Fine Arts, Houston  
 Houston, TX  
[www.mfah.org](http://www.mfah.org)  
 Through February 3, 2019



Patch Box Cover, soft-paste porcelain, Chelsea Porcelain Works, c. 1755. Gift of Mr. & Mrs. Harris Masterson III.

This exhibition, in the museum's house museum for European decorative arts, highlights the museum's ceramics collection, focusing on recent research that has uncovered new information about pieces from lesser-known factories, including **Longton Hall Porcelain, St. James's Porcelain Factory** and the **Naples Royal Porcelain Factory**. These discoveries shed new light on the inter-

ests of **Carroll Sterling Masterson and Harris Masterson III**, the collectors who lived in the Rienzi mansion before giving their home to the MFAH.

### Washington

**Preston Singletary: Raven and the Box of Daylight**  
 Museum of Glass  
 Tacoma, WA  
[www.museumofglass.org](http://www.museumofglass.org)  
 Through October 2019

The exhibition, curated by **Miranda Belarde-Lewis** (Zuni/Tlingit), features new works by the artist accompanied by an immersive multi-sensory environment.

Singletary learned the art of glassblowing while working with artists in the Northwest and honed his craft during residencies in Sweden and studying under Italian glassblowing legends in Venice. His work celebrates his Indigenous culture using Tlingit design principles while adapting new materials into a fusion of modern art, glass and evolving Tlingit tradition.

Raven's adventures are an oral tradition that has played a role in the survival of Tlingit culture by preserving its histories and narratives. Singletary shares this story through *Raven and the Box of Daylight*, in which Raven, the central character, is a trickster who released the stars, moon and sun.



White Raven, blown, hot-sculpted and sand-carved glass; steel stand; 16 ½ x 7 x 9 in. 2017. Photo: Russell Johnson. Courtesy of the artist.



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“Red Room” library at Newark Museum’s Ballantine House (NJ), featuring decorative elements from furnishings to carpets to objects. See page 2 for coverage of DAS trip to the museum.

## Categories of contributions

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Brooch, gold, diamonds and enamel; 4 1/4 × 2 1/2 in. (10.8 × 6.4 cm), box — 2 1/4 × 5 3/4 × 4 in. (5.7 × 14.6 × 10.2 cm), 1889–96, Paulding Farnham (American, 1859–1927), Tiffany & Co. (1837–present). Gift of Linda B. Brandi, in memory of Isabel Shults, 2016. See Exhibitions: *Jewelry: The Body Transformed*, Metropolitan Museum of Art, New York, NY.

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