



newsletter/fall 2019

Volume 27, Number 2

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.

Please send change-of-address information by e-mail to Secretary@DecArtsSociety.org.

Board of Directors

President

Susan P. Schoelwer
Robert H. Smith Senior Curator,
George Washington's Mount Vernon, and
Executive Director of Historic
Preservation and Collections,
Mount Vernon Ladies' Association Mount
Vernon, VA

Treasurer

Stewart G. Rosenblum, Esq.
New York, NY

Secretary

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

Programs

Emily M. Orr, Chairperson
Assistant Curator of Modern and
Contemporary Design
Cooper Hewitt, Smithsonian Institution
Design Museum
New York, NY

Margaret Caldwell

Judith Hernstadt

Committees

Charles F. Montgomery Prize and Award Committee

Wendy Cooper, *Chair*
Curator Emerita of Furniture
Winterthur Museum
Wilmington, DE

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

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

Robert C. Smith Award Committee

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

Jeannine Falino
Independent Curator and Museum Consultant
New York, NY

Lynne Bassett
Costume and Textile Historian

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

Emily M. Orr
Assistant Curator of Modern and
Contemporary Design
Cooper Hewitt, Smithsonian Institution
Design Museum
New York, NY

Diane Wright
Curator of Glass
Toledo Museum of Art
Toledo, OH

Karen Zukowski
Independent Writer specializing in the
visual culture of 19th-century America

Cover image:

Portable Writing Desk, Barniz de
Pasto lacquer on wood, ca. 1684,
Colombia (Pasto). Courtesy Hispanic
Society of America (New York, NY).
See Exhibitions, *Treasures of Spain*,
Cincinnati Art Museum (Cincinnati,
OH).

DAS Newsletter

Editor

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

Coordinator

Ruth E. Thaler-Carter
Freelance Writer/Editor
St. Louis, MO

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 material submitted by individuals. We reserve the right to reject material and to edit material for length, style 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 information about makers/artists, materials, dimensions and donors.

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

Newsletter@DecArtsSociety.org

or:

Ruth E. Thaler-Carter,
DAS Newsletter Coordinator
#10 N. Kingshighway Blvd., #3C
St. Louis, MO 63108

The DAS website may provide information about events that occur between issues of the newsletter.

DAS news

From the president

Wrapping up an exciting year of events and service in the decorative arts

By Susan Schoelwer, Executive Director of Historic Preservation and Collections, George Washington's Mount Vernon, Mount Vernon, VA

As I look back over my third year as president of the **Decorative Art Society** (DAS), I am reminded of what a productive year it has been. In this column, I wish to acknowledge the time and talent that have been contributed to the DAS. Such generosity has made possible the activities we have offered to our contributors and the public.

I wish to start by thanking our volunteer board, our committees and those who prepare this newsletter for all that they have done to keep us informed about and excited by the diverse decorative arts activities around the country.

It is also appropriate to recognize our colleagues in the field who have generously contributed their expertise over this year and in years past, enabling us to offer outstanding exhibition tours highlighting the latest discoveries, scholarship and innovations in the way the decorative arts are presented. In this way, we have been able to foster camaraderie and connections among our professional contributors and enable those with deep interests in the field to have an inside look and privileged access to public and private collections that would not otherwise have been available to them.

This year alone, we sponsored tours of exhibitions on **Gorham** silver in Providence and on American glass and **William Hunter** in New Haven. In each case, the curators, including students who had been involved in the planning and presentation of the glass exhibition, guided us. In connection with the silver exhibit, we had access as well to archival resources and private tours of historic homes and an active **Windsor**-chair-making factory.

Colleagues in the auction business gave us access to not one, but in the end, three staff members of **Chatsworth** who gave us truly behind-the-scenes insights into its treasures.

More about some of these wonderful programs can be found on the pages of this newsletter.

By the time you receive this newsletter, we will also have had our **Weekend in Connecticut** in November, a program designed to provide convenient access to the latest developments in the way the decorative arts are being presented and interpreted, by visiting newly installed exhibitions and state-of-the-art study storage facilities.

If you have updated your e-mail information, you should have recently received an email invitation to a tour of **Beyond Midnight: Paul Revere**. The timing is such that we have been able not only to review the exhibition in this newsletter, but also to offer a private curator-led tour of it at the **New-York Historical Society** (NY) before it moves to other venues.

As you may have noticed, in addition to such programming, we have worked over the last year to implement upgrades to the website, make past issues of the newsletter available in support of archival research on the decorative arts and augment the visual impact of our newsletter.

I wish to close by thanking you, our contributors, for your continued loyal support. You should have recently received our once a year appeal for contributions. It is obvious that without that support, it would not have been possible to accomplish all that we have undertaken. I hope that you will respond generously.



In this issue

DAS Events	2
December tour	
Events	3
DAS news	
A trip to Providence	4
Chatsworth tour	6
Guest features	
<i>Stories in American Glass</i> exhibit	7
<i>Paul Revere</i> exhibition	9
Publications	8
News	12
People	14
Acquisitions	16
Exhibitions	17

DAS Events

An Event in New York City 2019

The **Decorative Arts Society, Inc.** invites you to

A private, curator-led tour of *Beyond Midnight: Paul Revere*

11:30 a.m., Saturday, **December 7, 2019**



New-York Historical Society building.



"The Bloody Massacre Perpetrated on King-Street, Boston on March 5th 1770 by a Party of ye 29th Reg[imen]t," hand-colored engraving (right). Paul Revere Jr. (1735–1818), engraver; attributed to Christian Remick (1726–73), ca. 1770–74. Gilder-Lehrman Institute of American History.

Debra Schmidt Bach, curator of decorative arts at the **New-York Historical Society** (New York, NY), leads us on a tour of this exhibition focusing on the business, artistic and patriotic aspects of **Paul Revere**, featuring more than 150 objects and providing an in-depth exploration of his work as a silversmith, engraver, printmaker and copper manufacturer.

Organized by the **American Antiquarian Society** and coordinated at the New-York Historical Society, the exhibition draws from the society's collection of Revere engravings; tea services; and commonplace objects such as shoe buckles, thimbles and medical tools, as well as public commissions such as a bronze courthouse bell.

Cost: \$18/person for DAS contributors — includes tour fee, full day of museum admission, voucher for reduced regular admission at future date, 10% discount in Museum Store, and access to museum films.

To attend, go to www.DecArtsSociety.org for further details and registration form.

Registration deadline: November 30, 2019.

For exhibition information, see page 9.

Events

Georgia Matters: Celebrating Two Decades of Scholarship
10th Henry D. Green Symposium of the Decorative Arts
Georgia Museum of Art
Athens, GA
<http://georgiamuseum.org/henry-d-green-symposium-of-the-decorative-arts/>
January 30–February 1, 2020

The symposium provides presentations about Georgia portraiture, early Washington County potters, colonial Georgia silver, Masonic symbolism in Georgia, porcelain decoration, historic preservation on the **University of Georgia** campus and more.

The symposium has resulted in eight volumes of published scholarship to date and continues to sustain shared goals, educational values and mission.

Speakers and topics include:

January 30 —

Opening remarks, **Dale Couch**, curator of decorative arts, **Georgia Museum of Art**

Keynote lecture, “Drama on the Dining Room Walls: Anxiety, Abolitionism and Subversion on the Walls of a Columbia County, Georgia Home,” **Daniel Ackermann**, curator of collections, **Museum of Early Southern Decorative Arts** (Winston-Salem, NC)

Presentation of the Henry D. Green Lifetime Achievement Award

Reception and exhibitions, **Georgia Museum of Art**

January 31 —

“Isabella C. Hamilton: An Artist of ‘Rare Talent,’” **Janice Miller**, independent scholar (Marietta, GA)

“A Botanical View of Georgia,” **Charlotte Gaillet**, master’s student in art history, University of Georgia

Book signing: **Susan Falls and Jessica Smith**, *Overshot*

“Double Reading, Trouble Meaning: Masonic Symbolism in Visual Art,” **Alisa Luxenberg**, professor of art history, **Lamar Dodd School of Art**, University of Georgia

“UGA’s Architectural Legacy: A Walk Through Time, Campus and Surrounds,” **John Waters**, professor

emeritus, **College of Environment and Design**, University of Georgia

“And He took the Cup: The Salzburger Chalice,” **Charlotte Crabtree**, **Silver Vault of Charleston**

“Vessels of Merit: Georgia’s Silver Agricultural Premiums,” **Gary Albert**, director of research, **Old Salem Museums and Gardens** (Winston-Salem, NC)

February 1 —

“Louise Rogers Green: The Other Atlanta China Painter,” **Lynda Bush**, archaeologist, Georgia

“Who was John Stoney? A Charleston–Augusta Conundrum,” **Juliana Falk**, independent scholar (Charleston, SC)

Book signing: **Susan Sully**, *Southern Hospitality at Home: The Art of Gracious Living*

“Alexander Shaw: A Cabinetmaker in South Carolina and Georgia,” **Corbett Elizabeth Toussaint**, independent scholar (Columbia, SC)

“‘but we were first’: A History of Decorative Arts Efforts at the Georgia Museum of Art,” **Dale L. Couch**

“A Note on a Colonial Georgia Portrait of the Bullocks,” **Jeffrey Richmond Moll**, curator of American art, Georgia Museum of Art

“A Georgia Portrait: Context and Narrative,” **Daniel Chamberlin**, independent scholar (Savannah, GA)

“Portrait of a Prince: The Life and Material World of a Connecticut Yankee in Antebellum Georgia,” **Nick Powers**, curator of collections, **Museum of the Shenandoah Valley** (Winchester, VA)

“Personal History: The Decorative Arts, Material Culture and the Georgia Museum of Art,” **William Underwood Eiland**, director, Georgia Museum of Art

Register by **January 21, 2020**, at <https://www.hotel.uga.edu/events/henry-green-symposium-georgia>. For the full schedule and list of sponsor, go to georgiamuseum.org/greensymposium.

The Chesapeake: Southside Virginia & Northeastern North Carolina
MESDA Summer Institute

Museum of Early Southern Decorative Arts
Winston-Salem, NC
<https://mesda.org>
June 21–July 17, 2020

The **MESDA Summer Institute** is a multi-disciplinary decorative arts and material culture field school for graduate students, museum professionals and scholars.

The 2020 event emphasizes the Chesapeake Bay region. Using MESDA’s collection and research resources, students learn methods of primary-source research and object-based analysis and interpretation to become comfortable in working with decorative arts in a range of media and learn how to create compelling object- and place-based narratives. The curriculum includes lectures and collection studies, hands-on workshops, and an intensive week-long study trip to private and public collections in northeastern North Carolina and southeastern Virginia.

Fellowships, including media-specific fellowships for the study of ceramics and architecture, are available to qualified applicants.

Applications are due by **February 15, 2020**.

To apply, go to <https://mesda.org/applying-to-the-2020-mesda-summer-institute/>.

The South Carolina Midlands
MESDA Conference
Museum of Early Southern Decorative Arts
Columbia, SC
<https://mesda.org>
October 22–24, 2020

This conference celebrates the decorative arts of South Carolina’s Midlands with behind-the-scenes looks at local sites and exhibits, and a reception and conference sessions in Columbia. Themed rambles provide up-close and personal perspectives at rarely viewed private collections and homes, while lectures cover the latest in decorative arts and material culture research. Registration opens in early spring 2020.

DAS News

DAS Providence trip reveals history, traditions in silver and decorative arts

By Emily M. Orr, Assistant Curator of Modern and Contemporary American Design, Cooper Hewitt Smithsonian Design Museum, New York, NY



Épergne (1872) and plateau (1876), Thomas Pair-pont for Gorham Manufacturing Company, part of Gorham Furber Service made for Henry and Elvira Furber — one of the largest American silver services of its time; displayed in a recreation of Gorham's World's Fair pavilion.



Elizabeth Williams with items from Gorham Company Archives, John Hay Library, Brown University, that she assembled for a private viewing.



Fleur-de-Lys/Fleur-de-Lis Studio, historic Arts and Crafts-style art studio (Providence, RI) designed by **Sydney Burleigh** and **Edmund R. Willson** and built in 1885.

This past June, contributors to the **Decorative Arts Society, Inc.** and **Silver Society, Inc.** enjoyed a few days discovering the architectural and decorative arts history of Providence, RI, as well as its ongoing traditions of design and craftsmanship. The trip was cosponsored by both organizations.

Day 1 began with a tour and lunch at the **Providence Art Club**, the second-oldest art club in the country. Our host **Robert Emlen**, university curator and senior lecturer in American studies at **Brown University**, led us into the eclectic 1885 **Fleur-de-Lys Studio** (also known as the **Fleur-de-Lis Studio**) — an example of Arts & Crafts that has been used as artist studios since 1939.

After lunch in the Club House, we walked over to the **John Hay Library** at Brown University, where **Elizabeth Williams**, David & Peggy Rockefeller Curator of Decorative Arts and Design at the **Rhode Island School of Design (RISD) Museum**, shared highlights of the **Gorham Company Archive**. We

viewed design drawings, examined catalog pages and marveled at photographs of **World's Fair** presentations.

Digging into the company archive was the ideal preparation for viewing the work and legacy of the **Gorham Company** in three dimensions in the exhibition **Gorham Silver: Designing Brilliance, 1850–1970** at the RISD Museum.

In the galleries, Williams guided us through the more than 600 silver and mixed metals wares in a wide range of styles, from Egyptian Revival and the Aesthetic Movement to Art Nouveau and Art Deco, that show Gorham's ability to adapt to changes in contemporary taste and make up the exhibition. She pointed out curatorial choices, such as starting the story with an explanation and video of tools and techniques.

Williams also mentioned new discoveries, including the uniting of the original design drawing with **Erik Magnussen's** singularly produced "Cubic" coffee service of 1927.

Our evening ended with dinner at the Dorrance in downtown Providence's **Union Trust Building**, built in 1901.



John Brown House Museum (Providence, RI), owned by Rhode Island Historical Society.

Day 2 began at the **John Brown House Museum**, a three-floor Georgian estate built in 1788 by merchant, patriot, politician and university benefactor **John Brown** that anchors the southern end of Providence's historic College Hill neighborhood.

In our tour, we imagined daily life amidst the interiors and discussed Brown's role as a patriot and politician, pioneer in the china trade, in addition to more-challenging topics of the Brown family's second venture into the slave trade, in which more than half of the enslaved Africans died before reaching the West Indies.

Next, we boarded a bus to the house at the **Clouds Hill Victorian House Museum**, built in the 1870s as a wedding gift for **Elizabeth Ives Slater** on her marriage to **Alfred Augustus Reed, Jr.** Our private tour of the house offered an opportunity to experience late 19th-century life in a home that has passed female to female within the original family's stewardship.

Over lunch on the porch, current owner **Anne** provided a historical background and stories of plans for restoration of the house. Highlights of our tour included the Egyptian Revival reception room, wall and ceiling stencils by the Boston firm of **W.J. McPherson & Co.**; a dress worn by a family member to the **1876 Philadelphia Centennial Exhibition**; and the family carriages and surrounding gardens.



Clouds Hill Victorian House Museum (top; Warwick, RI); detail of frieze (center) and of fireplace and surround (bottom), both in Egyptian Revival Room at Clouds Hill.



Interior at John Brown House Museum (left).





Colt high-back side chairs (left) and parts of Windsor chairs ready for assembly (right) at O&G (Warwick, RI).



We were next off to Warwick to visit the design studio **O&G**, which produces seating, tables, lighting, decorative accents and hardware, including their signature hand-built **Windsor** chairs and contemporary interpretations of the style. Founding designer **Jonathan Glatt** walked us through the workshop floor, outlining the process of making a Windsor chair, from turning the spindles to sanding the seat and final application of the stained finish.

We ended the day at the restaurant Bywater along the waterfront, where we enjoyed a locally derived menu.

The 30-room, Renaissance Revival



Governor Lippitt House.

villa **Governor Lippitt House** was our first stop on our final morning. Director **Carrie Taylor** guided us through the house, built in 1865 by former governor and textile magnate **Henry Lippitt**. We were amazed at the nearly untouched state of the interior complete with original gas lighting fixtures, stenciled decoration and stained-glass windows.

The trip concluded with a visit to the **Stanley Weiss** collection, a vast store of fine American and English furniture from the 17th to 19th centuries that Weiss has built for more than 30 years. He told us stories of finding and

purchasing individual pieces, and resurrecting histories, and drew our attention to design details.

In coordination with our focus on American silver, Weiss put highlights from his silver collection out on view, ensuring that our weekend trip ended up full circle with the history of local silver manufacture in Rhode Island.

DAS tours Chatsworth exhibition



Participants with guides from Chatworth's at Sotheby's (New York, NY) for DAS September 2019 tour of *Treasures from Chatsworth: The Exhibition*.

Guest feature/DAS news

Student provides perspective on a glass exhibition

By Jocelyn Wickersham, Yale College 2019

The *A Nation Reflected: Stories in American Glass* exhibition at the Yale University Art Gallery (New Haven, CT), which contributors to the **Decorative Arts Society** (DAS) toured recently, began back in September 2018, when a group of students walked into a classroom beneath the gallery, sat around a table covered in artworks and started thinking about glass.

Our professor, **John Stuart Gordon**, Benjamin Attmore Hewitt Associate Curator of American Decorative Arts, opened with a question: “When I say glass, what word comes to your mind?”

Some people thought of concrete things like eyeglasses, windows and bottles. Some had metaphoric associations of fragility and transparency. One student simply wrote, “Half empty or half full?” Our varied responses helped us realize that glass is everywhere. Everyone brings their own perspectives and interests to bear when thinking about this single, ubiquitous material.

Guided by Dr. Gordon’s 2018 catalog, *American Glass: The Collections at Yale*, we spent hours reading about, discussing and handling glass. The seminars were lively, open and engaging. We fostered an environment of academic mutuality. We learned about natural glass, and we studied glassblowing and pressing techniques — as varied as the objects they produce. We traced the history of glassmaking in the USA, from the country’s conception through the present.

As we studied Yale’s collections, we planned our exhibition. The more we learned by reading, handling objects and talking together, the more our vision emerged. *A Nation Reflected: Stories in American Glass* explored the history of glassmaking in America with a thematic, trans-chronological outlook. Each of the five

Sailors Rights Flask (“Turtle Whimsy”) (right), mold-blown soda-lime glass, Kensington Glass Works, Philadelphia, 1826–32. Yale University Art Gallery, Mabel Brady Garvan Collection.



aspiring student curators designed a section of the final exhibition.

The exhibition shifted the scholarly field toward a contemporary, narrative art-historical approach. With Dr. Gordon’s research as the foundation, the students managed the details of what to include and which stories to highlight. We strove to exhibit glass as a multi-faceted material with its own unique histories.

An important aspect of the seminar was integrating feminism into and throughout our studies. One example is a flask depicting the Swedish opera singer Jenny Lind. It was produced to advertise, celebrate and memorialize her performances across the U.S. during her 1850 tour. As far as we know, Lind is the only non-allegorical woman to be depicted in glass by the 19th century.

A lamp, produced by **Louis Comfort Tiffany Studios** at the turn of the 20th century, was designed by **Clara Driscoll** (see back cover for image). She was a leader and manager at Tiffany Studios for two decades.



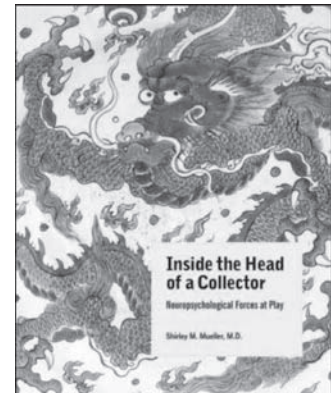
Flask, mold-blown soda-lime glass, depicting opera singer Jenny Lind. Attributed to McCarty & Torreyson (American, ca. 1842–c. '65, Wellsburg, WV, 1850–'55. Yale University Art Gallery, Mabel Brady Garvan Collection.

Publications

• *Designing the Department Store: Display and Retail at the Turn of the Twentieth Century*, by **Emily M. Orr**. 2019. Bloomsbury Visual Arts (New York, NY).



• *Inside the Head of a Collector: Neuropsychological Forces at Play*, by **Shirley M. Mueller MD**. 2019. Lucia Marquand.



• *European Porcelain in the Metropolitan Museum of Art*, by **Jeffrey Munger** with contributions from **Elizabeth Sullivan**, 2018. Metropolitan Museum of Art (New York, NY).



Professor John Stuart Gordon (left, center) relays information about history of glassmaking to Yale students in the decorative arts curatorial program. Photo: Jessica Smolinski, Yale University Art Gallery.



"Hitch," sand-cast (molten glass poured into sand) lead glass, 11.5x16x14 in., Lynda Benglis (American, b. 1941), Stanwood, WA. Twigg-Smith Collection, Yale University Art Gallery; gift of Thurston Twigg-Smith (former chair, Yale University Art Gallery board).

Lynda Benglis's contemporary artwork "Hitch," which she made during her artist residency in 1985 at the **Pilchuck Glass School**, brings what she calls "an idea of flow, a feminine notion of boundlessness" into the male-dominated world of glassmaking. To create "Hitch," she poured molten glass into a trench of sand and tied it into a knot as it cooled. It bridges the

space between smooth and rough, liquid and solid, momentary and permanent, masculine and feminine.

During the DAS tour of *A Nation Reflected*, participants expressed curiosity, enthusiasm and encouragement for the exhibition's perspectives. We are grateful to everyone who helped make this exhibition possible, and to its supporters.

Guest feature

Exhibition brings silversmith Paul Revere and his works to life with contemporary twist

By Eliza de Sola Mendes, Independent Arts Scholar

Beyond Midnight: Paul Revere, catalog edited by **Lauren B. Hewes** and **Nan Wolverton**, American Antiquarian Society. ISBN 978-0-578—54457-1, softbound, with five essays: “Paul Revere Patriot Manufacturer” by **Robert Martello**, “Paul Revere and Sourcing Silver in Early America” by **Jennifer L. Anderson**, “The Work of Art and Art of Work: Prints and Ephemera by Paul Revere,” by **Nancy Siegel**, “Borrowed ... for the Use and Service of the Colony”: Paul Revere’s Native American Imagery” by **Nan Wolverton** and “Rediscovering Revere: William Stratton’s Facsimile of The Bloody Massacre” by **Lauren B. Hewes**.

The DAS will tour this exhibition on **December 7, 2019**, in New York, NY; see page 2 and the DAS website for details.

Five institutions are responsible for ***Paul Revere: Beyond Midnight***, organized by the **American Antiquarian Society** (which has the largest collection of Revere engraving and prints) and at the **New-York Historical Society Museum** (New York, NY) through **January 12, 2020**. Each museum hosts the show and then the exhibition splits in two, with a portion going to the **Worcester Art Museum** (MA) and another to the **Concord Museum** (MA). The exhibi-

tion comes back together and travels to the **Crystal Bridges Museum of Art** (Bentonville, AL).

Paul Revere (1735–1818) is an enigmatic figure of American history whose cultural influence is deeply engrained in the collective understanding of the nation’s past. There is a rather interesting dichotomy in his character. As the son of silversmith **Apollos Rivoire** (1702–1754), who came to Boston fleeing Huguenot persecution in France, he was an individual who



Tea salvaged from Boston Harbor after the Boston Tea Party, glass, twill tape, sealing wax, tea leaves, 1773. American Antiquarian Society, Worcester, MA; gift of Rev. Thaddeus M. Harris, 1840.



Tea service for John and Mehitable Templeman, silver, wood, 1792–93, Paul Revere Jr. (1735–1818), loaned by Minneapolis Institute of Art, Minneapolis, MN; gift of James F. and Louise H. Bell; Charlotte Y. Salisbury, wife of Harrison E. Salisbury and great-niece of John Templeman Coolidge; James Ford Bell and his family, by exchange; Mr. and Mrs. Byron Wenger, 1960–2001. Between 1792 and 1793, the Templemans ordered numerous pieces to fill out their service, including several unusual forms, such as a tea shell for scooping tea leaves and a locking caddy for safekeeping of the precious and expensive leaves. This set was purchased 20 years after the Templemans married. Originally from Salem, the couple moved to Maryland in 1794 where they owned 25 slaves. Slave labor undoubtedly kept the tea service polished to enhance the status of the Templeman name.

wanted to establish himself based on merit, and yet he adopted a coat of arms (shown in the exhibition in a copper printing plate), an action that would have shown a burgeoning status of social and financial success.

Furthermore, he was a patriot, someone who fought for his country and believed strongly in American independence, yet as a dedicated businessperson, he was also willing to create works for loyalists to the British crown. For his role in the American

Coffeepot, tankard, teapot, butter boat, tea tongs and spoons made for Lois Orne and William Paine, silver, wood, 1773, Paul Revere Jr. (1735–1818). Worcester Museum of Art (Worcester, MA). Gift of Frances Thomas and Eliza Sturgis Paine, in memory of Frederick William Paine; Dr. and Mrs. George C. Lincoln (Woodstock, CT) in memory of Fanny Chandler Lincoln (1959); Paine Charitable Trust (1965).

Revere made this 45-piece beverage service, the largest commission of his career, for Dr. William Paine of Worcester, MA, and his new wife Lois Orne in 1773. He completed the set for the Loyalist Paine just two months before the Boston Tea Party.



Revolution, he was considered a hero and cultural icon even in his own time.

The body of the exhibition features not only the larger-than-life daring American patriot, but also a talented silversmith, artisan, inventor and astute businessperson.

Although most famous for his silver, Revere, as others of his period, also worked in other metals, including gold, copper, brass and pewter, as shown in the exhibition. Over the course of his 40-year career, he produced more than 90 forms in silver, both high- and low-end silver for a clientele of various economic means.

Beyond Midnight: Paul Revere brings together an array of fascinating and rare objects from the workshop of **Paul Revere and Son**, both the familiar and the unexpected, such as his inscribed wedding ring.

The more than 150 objects in the exhibition are divided into four sections: Revere the Revolutionary, Revere the Maker, Revere's Network and Revere the Legend. Among the everyday objects of the period are shoe buckles, thimbles and medical tools that took on historical significance, such as a sealed glass jar of the actual tea from December 16, 1773. It is adja-

cent to tea services made for wealthy patrons. This "blend" of issues and objects makes for a delicious "brew" in the exhibition's content.

Already a talented silversmith with a good reputation in the 1760s, Revere began to "re-purpose" his engraving skills, which he already used for embellishing silver, to create documents and illustrations using copper printing plates. The power of Revere's engraving skills opens the exhibition with a re-creation of an obelisk from his engraving "A View of the Obelisk." The obelisk was originally at a grand event after the repeal of the Stamp Act of 1765, the first tax levied on the American colonies by England, requiring colonists to pay revenue on all paper products, including pamphlets, newspapers, deeds and playing cards. When the act was repealed, the celebration included a massive obelisk or column with painted scenes that was lit at night with 280 lamps and a fireworks display. Revere's engraving (see page 2) is the only known illustration of the event.

The main exhibition hall introduces the "Ghost Box" in a darkened gallery space, where a projected virtual miniature room box with human

figures of silversmiths moving around in the wall tableaux to illustrate what it would have been like to enter Revere's workshop. From a distance, hammering can be heard from a video of modern artisan **Stephen Smithers** explaining silversmith techniques. Lanterns designed by **Gerhard Schlansky**, head of the museum's design department, flicker above in homage to Revere's famous lantern, immortalized in the Henry Wadsworth Longfellow (1807–1882) poem "Paul Revere's Ride."

According to New-York Historical Society exhibition coordinator **Debra Schmidt Bach**, curator of decorative arts, Revere was far more prolific than **Myer Meyers**, another distinguished silversmith of the period. "Over 1,000 of Revere's pieces remain and only 360–390 of Meyers's are known to have survived," she said. A detailed picture of Revere's productivity can be established because, she said, "50 account and receipt books" also survived and are with the **Massachusetts Historical Society** (Boston).

Schmidt Bach considers the most-important silver work in the exhibition to be the Templeman Tea Service (1792–1793), made for **John**

Templeman and his wife **Mehitable** of Maryland and loaned by the **Minneapolis Institute of Art** (MN). Revere crafted this set by experimenting with the latest technology in the fashionable neoclassical style and used sheet silver cut to shape and steam, rather than the more-labor-intensive process of raising hollowware.

Revere's "network" also was impressive: He had both customers and suppliers of materials in many places beyond Boston, such as New York and Philadelphia. Although he purchased metals from other dealers, such as **Harmon Hendricks** (1771–1838), a prominent member of New York's Sephardic Jewish community and pioneer in the American copper industry with a large rolling copper mill in New Jersey, he also took risks and experimented in various metal processes, venturing into the creation of casting iron. Hendricks is depicted in the exhibition in a portrait, ca. 1815–1825, by **John Wesley Jarvis** (1780/81–1839/40).

By the 1780s, Revere and his son **Joseph Warren Revere** (1777–1868) had a foundry for smelting iron and brass. Schmidt Bach said that Revere was "the first to make bells in America." One of those bells is displayed in the exhibition: the Courthouse Bell, (1796), cast bronze from the **Revere Foundry** (active 1792–1801) and loaned by the **Dedham Historical Society and Museum** (Dedham, MA).

Both Hendricks and Revere focused on helping the young United States wean itself from British raw materials. During the occupation of Boston in April 1770, Revere and the Sons of Liberty kept track of locations of cannon, positions of warships in the harbor and military activities of the British troops. At the end of Revere's career, he produced cannons for the fledgling United States government.

The real man himself — the enterprising silversmith, businessperson and patriot, shown in the exhibition later in his life in double portraits with his second wife **Rachel Walker Revere** (1745–1813), painted by **Chester Harding** (1792–1866) after **Gilbert Stuart** (1755–1828) — would no doubt be pleased that his legacy remains in American history, arts and popular culture. The copper busi-



Teapot associated with Crispus Attucks (d. 1770), pewter, wood, 1740–60. Historic New England, Boston, MA; gift of Miss S.E. Kimball through the Bostonian Society, 1918.

ness he founded with his son Joseph in 1801 continues manufacturing to this day as an employee-owned firm, **Revere Copper Products, Inc.** (Rome, NY).

Although Revere might not have lived to see E.T. Paull's musical performance, "Paul Revere's Ride" (1905),

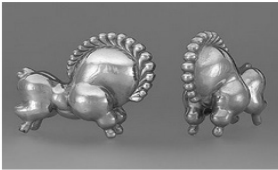


he certainly marched to his own "two step" and remains the ultimate American success story.


Revere and his son's metal works, particularly in silver, remain among the finest examples of the decorative arts of the Colonial and Federal periods.

www.DecArtsSociety.org

DECORATIVE ARTS SOCIETY, INC. EVENTS NEWSLETTER AWARDS SUPPORT ABOUT US CONTACT

Welcome



Welcome to the Decorative Arts Society, Inc.

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

Send change-of-address information by e-mail to Secretary@DecArtsSociety.org.

News

• The recently renovated **Amon Carter Museum of American Art** (Fort Worth, TX) has reopened, featuring new permanent collection galleries.

• The **Brooklyn Museum** (NY) has installed two new galleries — Arts of China and Arts of Japan — in its Arts of Asia after a multiyear renovation and the reopening of the Arts of Korea collection. Both galleries also feature new acquisitions and contemporary works.



Wine Jar with Fish and Aquatic Plants, porcelain with underglaze cobalt blue decoration, 11 15/16 x 13 3/4 in. (30.3 x 34.9 cm). China, Yuan dynasty, 1279–1368. Brooklyn Museum, William E. Hutchins Collection, bequest of Augustus S. Hutchins. Photo: Brooklyn Museum.

The Arts of China gallery highlights 5,000 years of Chinese artistic accomplishments through more than 130 works, many of which have not been on view in decades. Works from the collection will rotate into the galleries on a regular basis.

Works on display include the Yuan dynasty “Wine Jar with Fish and Aquatic Plants”; a Shang dynasty bronze ritual vessel (gong), whose design illustrates the spiritual transformation the ancient Chinese believed occurs when communicating with ancestors; and cloisonné enamels from

the collection donated to the museum as part of a gift in 1909.

The gallery is in thematic sections: Ancient China, Journey to the Afterlife, Reinventing the Past, Hidden Messages and Wordplay, Later Ceramics and Decorative Arts, and Art of the Scholar.

The **Freeman Foundation** provided support for the reinstallation.

• The **Cooper Hewitt Smithsonian Design Museum** (New York, NY) will do a complete reinstallation of its British Gallery in March 2020, featuring new acquisitions of works by **Thomas Chippendale** and **Chelsea Porcelain**.

• The **Currier Museum of Art** (Manchester, NH) has acquired a second home designed by architect **Frank Lloyd Wright**: the 1,406-square-foot **Toufic H. Kalil Usonian Automatic House**. Plans are to open the house; make it accessible to the public starting in April 2020 for meetings, art classes, and seminars; and preserve it in perpetuity.

The Currier Museum has owned the Wright-designed **Zimmerman House** for 30 years. The two are the only Wright-designed homes in the state.

The Kalil Usonian Automatic House has been owned by the same family since it was completed in 1957. It was built by **Toufic and Mildred**

Kalil and is one of seven of Wright’s Usonian Automatic houses ever constructed. Wright intended his Usonian style as a design for moderate-cost houses for post-war Americans.

Exposed blocks make up about a quarter of the home’s interior walls. Other walls are paneled in Philippine mahogany or have book-sized window panes. Many of the original features — furniture; cushions; a counter-top charcoal grill with a fan; some kitchen appliances; and a high-fidelity, vacuum-tube radio — remain with the house and are part of the sale.

• The **Sidney and Lois Eskenazi Museum of Art** (Indiana University [IU]; Bloomington, IN) has reopened after a \$30 million renovation of its **I.M. Pei**-designed building.



Saltcellar, rock crystal, gold, and enamel; 1550–1600, Italy (Milan).

The project was overseen by **En-**



The Toufic H. Kalil Usonian Automatic House, designed by Frank Lloyd Wright and recently purchased by the Currier Museum (Manchester, NY).

nead Architects and Browning Day Mullins Dierdorf (Indianapolis, IN).

- The **Georgia Museum of Art** at the University of Georgia (Athens, GA) has received two awards from the **SE-CAC** (formerly **Southeastern College Art Conference**) **Awards Committee** for 2019: for Outstanding Exhibition and Catalog of Historical Materials for **Clinton Hill** and Excellence in Scholarly Research and Publication for *Crafting History: Textiles, Metals, and Ceramics*.

- The **Museum at FIT** (New York, NY) projection mapping project in *Fabric In Fashion* and crowd-sourced project *Wearing Memories* related to the ***Fashion Unraveled*** exhibition (2018) have each been selected for 2019 **American Alliance of Museums MUSE Awards**.

- The **New-York Historical Society** and the City University of New York School of Professional Studies (CUNY SPS) have formed a partnership to offer an online master of arts in museum studies, with almost all classwork online, that launched in fall 2019. The degree is approved by the New York State Education Department as a CUNY SPS degree.

- Under the theme of Advancing Women, the **Rockwell Museum** (Corning, NY) will feature the work of women makers in its 2020 programming and exhibitions, and pledges to only pursue collection acquisitions by women artists for the year.

- The **Yale University Art Gallery**



Grandfather clocks, mantelpieces, various woods, Leslie P. and George H. Hume American Furniture Study Center.

(New Haven, CT) working library of more than 1,300 examples of American furniture, clocks, wood-turned sculpture and more has a new state-of-the-art facility on the West Campus (West Haven, CT): the **Leslie P. and George H. Hume American Furniture Study Center** and the **Anne T. and Robert M. Bass Sack Family Archive** in the **Collection Studies Center**. Created in 1959 by former curator **Meyric R. Rogers**, the Furniture Study presents American furniture from 1650 to the present.

About half of the objects in the Hume Furniture Study are part of the **Mabel Brady Garvan Collection**, including examples such as a 17th-century court cupboard made in the **New Haven Colony** and an 18th-century rococo-style dressing table made in Philadelphia and attributed to the so-called **Garvan Carver**.

The Hume Furniture Study also houses examples of historic tools and joinery models that illuminate craft processes, as well as a collection of about 200 contemporary turned-wood and other wood sculptures.

The Hume Furniture Study and Bass Sack Family Archive were established with gifts from **Leslie P. and George H. Hume, Anne T. and Robert M. Bass**, and anonymous donors.

The Bass Sack Family Archive is a collection of comparative material for the study of American furniture from the business records of **Israel Sack, Inc.**

Lithuanian immigrant **Israel Sack** started a furniture-repair business in Boston in 1903; relocated to New York City in the early 1930s; and was later joined in the operation by his sons: **Harold, Albert and Robert**.

The business closed its doors in 2002. The gallery acquired the **Albert Sack Legacy Archives** in 2011 and **Lee Sack** gave more than 17,000 color slides assembled by the firm in memory of her husband, **Robert Sack**.

- The **Metropolitan Museum of Art** (New York, NY) has received a bequest of 375 works from the late **Jayne Wrightsman** (1919–2019), trustee emerita, that includes gifts to the department of European Sculpture and Decorative Arts, as well as to the Department of Asian Art, Department of Islamic Art and Watson Library.

The donor also made provisions for substantial additional funding to the existing **Wrightsman Fund**, which supports ongoing acquisitions of works of art from Western Europe and Great Britain created from 1500 to 1850.

Galleries that bear the Wrightsmans' names display 18th-century furniture and furnishings, largely from their collection.

A selection of works from this bequest is on display through **February 16, 2020**, with 55 small objects from a pair of 17th-century Italian porphyry urns to an 18th-century French porcelain inkstand in the form of a pomegranate.

Let us know about happenings in the decorative arts.

Send your news of acquisitions, events, exhibitions and people in the decorative arts to:

newsletter@
DecArtsSociety.org

People

Correction

In the Obituary section of the spring 2019 issue of the *DAS Newsletter*, we provided the wrong location for the **Mint Museum**. It is in Charlotte, NC, not Norfolk, VA. We apologize for any confusion.

Awards

• **Indira Allegra** is the winner of the 2019 **Burke Prize** for contemporary craft of the **Museum of Arts and Design** (MAD; New York, NY). The prize, named for craft collectors **Marian and Russell Burke**, was open to professional artists under age 45 working in glass, fiber, clay, metal or wood, with recipients determined by a jury of professionals in art, craft and design.

The 2019 jurors are **Julia Bryan-Wilson**, Doris and Clarence Malo Professor of Modern and Contemporary Art at the University of California, Berkeley; **Valerie Cassel Oliver**, Sydney and Frances Lewis Family Curator of Modern and Contemporary Art, **Virginia Museum of Fine Arts**; and **Canupa Hanska Luger**, 2018 Burke Prize Winner.

Finalists are **Elizabeth Alexander**, Winston-Salem, NC; **Bisa Butler**, W. Orange, NJ; **Amber Cowan**, Philadelphia, PA; **Tandra Francis**, Brooklyn, NY; **Bojana Ginn**, Decatur, GA; **Raven Halfmoon**, Norman, OK; **Salvador Jimenez-Flores**, Chicago, IL; **Lauren Kalman**, Detroit, MI; **Linda Lopez**, Fayetteville, AR; **Jaydan Moore**, Richmond, VA; **Sophia Narrett**, Brooklyn, NY; **Sara Rahbar**, New York, NY; **Julie Schenkelbert**, Detroit, MI; and **Sarah Zapata**, Brooklyn, NY.

Allegra makes sculptures, performances, texts and installations that investigate memorial practices and generational trauma through weaving.

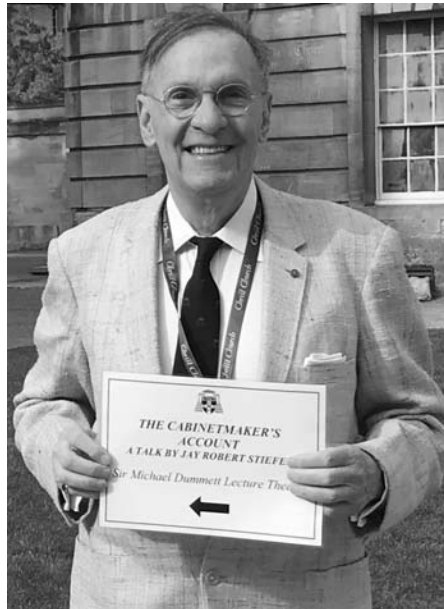
The finalists' work is on display in **Burke Prize 2019** at MAD through April 12, 2020.

• **Laura Beach**, **Lita Solis-Cohen** and **Mira Nakashima** are the 2020 recipients of the **Wunsch Americana Foundation's Eric M. Wunsch Award** for Excellence in the American Arts.

The foundation, led by **Peter Wunsch** with sons **Eric and Noah**, is dedicated to funding educational and preservation initiatives in the American arts through programming surrounding auctions and exhibitions, strategic loans to major institutional collections and by championing the work of American designers of the past century.

Architect, furniture maker and author Nakashima has run the **Nakashima Woodworkers** studio since her father, 20th-century craftsman and architect **George Nakashima**, died in 1990. Beach is editor-at-large of *Antiques and The Arts Weekly* and Solis-Cohen is senior editor at *Maine Antique Digest*.

• **Jay Robert Stiefel** is the Alumni Author of the University of Oxford (England) for his new book, *The Cabinetmaker's Account: John Head's Record of Craft and Commerce in Colonial Philadelphia, 1718–1753* (Philadelphia: American Philosophical Society Press, 2019), published as Volume 271 of the *Memoirs of the American Philosophical Society*. The book is a social history of colonial craftsmen and merchants, drawn from an English immigrant joiner's account book, the earliest and most-complete to have survived from any furniture-maker working in British North America or Great Britain.



Appointments

• The **Museum of Arts and Design** (MAD; New York, NY) has appointed **Elissa Auther** as deputy director of curatorial affairs and William and Mildred Lasdon Chief Curator.



Auther joined MAD in December 2014 as its inaugural Windgate Research and Collections Curator, a position funded by the **Windgate Charitable Foundation**, and led a partnership between MAD and the **Bard Graduate Center** (New York, NY).

Auther has mounted four major exhibitions at MAD, including *Vera Paints a Scarf* (2019–2020; see Exhibitions) and *Surface/Depth: The Decorative After Miriam Shapiro* (2018), which featured the work of artists such as **Sanford Biggers**, **Ruth Root**, **Jasmin Sian**, **Edie Fake**, **Jeffrey Gibson** and **Sara Rahbar**.

Auther was an associate professor of contemporary art and director of the art history and museum studies program at the University of Colorado from 2003–2014 and was concurrently an adjunct curator position at the **Museum of Contemporary Art Denver** (CO). She taught at the University of Cincinnati in the **School of Art, Architecture, Design and Planning** from 2000–2002.

Auther has written or edited *String, Felt Thread: The Hierarchy of Art and Craft in American Art* (University of Minnesota Press, 2010), *West of Center:*

Art and the Countercultural Experiment in America, 1965–1977 (University of Minnesota Press, 2012), *Surface/Depth: The Decorative After Miriam Schapiro* (Museum of Arts and Design, 2018), and *Marilyn Minter: Pretty/Dirty* (Gregory R. Miller & Co., Museum of Contemporary Art Denver and Contemporary Arts Museum Houston, 2015).

Author holds a PhD from the University of Maryland and a BA from San Francisco State University, both in the history of art.

- **Susan Ballek** has resigned from the **Hill-Stead Museum** (Farmington, CT) for health reasons.

- Fabric artist **Kimberly Becker** is the new artist-in-residence at the **Society of Arts + Crafts** (Boston, MA). She will make house dresses and collect stories from people interested in sharing their stories. The work she creates builds on the House Dress Project, a project she began a year ago. Some of her house dresses are on display at the **Belmont Gallery of Art** (MA).

- **Thomas P. Campbell** has been elected as director and CEO of the **Fine Arts Museums of San Francisco** (CA), which comprise the **de Young Museum** and **Legion of Honor**.

- **Dennis Carr**, Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture in the Art of the Americas at the **Museum of Fine Arts** (MFA; Boston, MA) and chair of the DAS's **Robert C. Smith Award Committee**, will be the Virginia Steele Scott Chief Curator of American Art at the **Huntington Library, Art Museum and Botanical Gardens** (Los Angeles, CA), effective January 2020.

Carr joined the MFA in 2007 to work on the new Art of the Americas wing, and was promoted to Carolyn and Peter Lynch Curator of Decorative Arts and Sculpture in 2012. He has worked on a wide range of projects, many of which have spanned the Northern and Southern hemispheres. He has been recognized for expanding the MFA's collection of Latin American and Native American works and exhibitions, installations and acquisitions that focus on everything from Native American art to Rhode Island furniture, ancient Andean *quipus* and Spanish Colonial masterpieces.

Carr's 2015 show *Made in the*

Americas: The New World Discovers Asia presented 17th- and 18th-century globally influenced objects, several examples of which he secured for the MFA.

- **Sarah Coffin** has retired from the **Cooper Hewitt, Smithsonian Design Museum** (New York, NY) after 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).

Among the gifts that Coffin shepherded to the Cooper Hewitt collection are the “Tiffany Turtleback” hanging lamp and the Green and Greene chair, as well as major group objects such as the 36 pieces of **Moustiers** ceramics from the late **Eugene Thaw**.

Coffin now supports projects of the DAS, including the newsletter.

- **Jill DeWitt** has joined the Department of Special Projects of the **National Gallery of Art** (Washington, DC). She will coordinate congressional outreach for events. She was previously with the Office of the Curator at the **White House**.

- The **Princeton University Art Museum** (NJ) has named **Juliana Ochs Dweck** as chief curator, a new role. She joined the museum in 2010 and has served as Andrew W. Mellon Curator of Academic Engagement.

Before joining Princeton, Dweck served in research and curatorial roles at the **National Museum of American History** (Washington, DC), **National Museum of American Jewish History** (Philadelphia, PA) and **Israel Museum** (Jerusalem).

Dweck has curated or co-curated the exhibitions *Miracles on the Border: Retablos of Mexican Migrants to the United States* (2019) and *Surfaces Seen and Unseen: African Art at Princeton* (2016). She has also provided interpretive leadership for more than 50 exhibitions and collections installations.

- **Ben Haley** works at the **Massachusetts Historical Commission**, the

State Historic Preservation Office for Massachusetts, focusing mainly on the National Register of Historic Places program.

- **Lea Lane** has been named curator of collections for **Preservation Virginia** (Williamsburg, VA) after serving for two years as decorative arts curatorial assistant at the **Cincinnati Art Museum** (OH). Lane's previous posts include Andrew W. Mellon Foundation Curatorial intern at **Colonial Williamsburg** (VA) and Elizabeth and Robert Owens Curatorial Fellow at **Winterthur Museum, Gardens and Library** (DE).



- **Sarah E. Lawrence** is the new Iris and B. Gerald Cantor Curator in Charge, European Sculpture and Decorative Arts, at the **Metropolitan Museum of Art** (New York, NY).

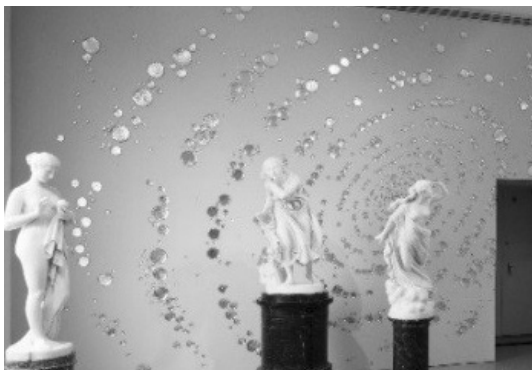
Lawrence earned her PhD in art history from Columbia University and has been dean of art and design history and theory, and associate professor of design history, at the **Parsons School of Design** (New York, NY).

- **Brian LeMay**, former director and president of the **Bostonian Society** and a former senior official of the **Smithsonian Institution** (Washington, DC), is the new executive director of the **Portsmouth Historical Society** (NH). At the society, LeMay oversaw the restoration of the historic **Boston Old State House**, the oldest surviving public building from British colonial America.

LeMay attended Carleton College and the University of Minnesota, and holds advanced degrees in the history of art from Johns Hopkins University and the **Courtauld Institute of Art** (London, England), as well as a certificate in nonprofit strategic management from the Harvard Business School.

- **Sabrina Lovett** is the new head of

Acquisitions



"EXTRA LIFE," glass, 160 x 300 in. (406.4 x 762 cm), Rob Wynne (American, born 1950) 2018. Brooklyn Museum, William K. Jacobs, Jr. Fund. ©Rob Wynne. Photo: Jonathan Dorado.

• The **Brooklyn Museum** (NY) has acquired "EXTRA LIFE," one of 16

works comprising **Rob Wynne's** installation "Float," which was on view earlier this year. The work consists of more than 1,000 molten glass discs in a large, clockwise spiral to create an image with cosmological overtones.

• The **High Museum of Art** (Atlanta, GA) has acquired "Barbershop Stand and Shelf" (ca. 1940–1950), a handmade work by an unidentified self-taught artist through a collaboration between its Decorative Arts and Design and Folk and Self-Taught Art departments.

The brightly colored handmade stand (see image, inside back cover) is a rare example of Southern vernacular

furniture from the mid-20th century. It consists of a chest of idiosyncratically assembled drawers with a freestanding shelf, used to hold haircutting and shaving implements in a West Virginia barbershop.

The stand and shelf are constructed from reused pieces of old furniture, including chair rods and drawers from other chests, with bands of notched wood in shades of red, light-blue, mustard-yellow and black paint.

The piece relates to works in the High's collection by self-taught African-American artists, including **Elijah Pierce** and **Ulysses Davis**, who used their barbershops as places for hair-styling, wood sculpting and centers of Christian ministry.

exhibitions at the **St. Louis Art Museum** (MO), a new position that involves overseeing the exhibitions staff and coordinating with other departments. She worked at the **Los Angeles County Museum of Art** (CA) for the past 10 years, including as exhibitions manager. She has a BA in art history from Pepperdine University and is working on a master's degree in business administration from the same school.



• DAS president **Susan P. Schoelwer** has a new title: executive director of historic preservation and collections at **George Washington's Mount Vernon** (VA). She oversees the preservation and research of Mount Vernon's historic core and landscape, and the board of trustees of the **American Federation of Arts**.

• **Diane C. Wright**, senior curator of glass and decorative arts at the **Toledo Museum of Art** (TMA; OH) and

former **DAS** board member, serves as interim director of curatorial affairs while a search is conducted to replace **Halona Norton-Westbrook**, director of curatorial affairs and curator of modern and contemporary art, who has been named director of the **Honolulu Museum of Art** (Honolulu, HI).

• **Yao-Fen You** has been appointed senior curator and head of the Product Design and Decorative Arts Department at the **Cooper Hewitt, Smithsonian Design Museum** (New York, NY) after 10 years as associate curator of European sculpture and decorative arts at the **Detroit Institute of Arts** (MI).



Obituaries

• **Henry Houston Hawley III**, an expert on European ceramics and on English and French furniture, and an

early and important figure in the **DAS**, died in August. He was curator of baroque and then curator of decorative arts and sculpture at the **Cleveland Museum of Art** (OH) for 42 years.



He was also an adjunct professor at Case Western Reserve University; executive editor of *Cleveland Studies in the History of Art*; the author of more than 70 publications; and a recipient of the DAS's Robert C. Smith Award.

Hawley earned degrees from Stanford University, the University of Delaware and Harvard University, and was a **Winterthur** Fellow for two years. He was a life member of the **College Art Association** and member of the Society of Architectural Historians.

• **Ruth Siegel**, an artist in glass-work and teacher in public schools and at Trinity Washington University, died in July at 97.

Exhibitions

California

Julie Green: Flown Blue
AMOCA

Pomona, CA

www.amoca.org

Through February 23, 2020

With more than 830 plates, platters and dishware, this exhibition features secondhand porcelain and stoneware dishes, drawing from large-scale political works and more-recent pieces.



"The Last Supper — Pizza and birthday cake shared with 15 family and friends," platter, porcelain, 7 x 12 inches. Julie Green, 2007. Photo courtesy of the artist.

Making In Between: Contemporary Chinese American Ceramics
American Museum of Ceramic Art
www.amoca.org
Pomona, CA
March 14–August 23, 2020

High chest, cherry and pine, 1775–85, with detail; attributed to Eliphalet Chapin (American, 1741–1807), made in East Windsor Hill, CT. Gift of Society for Savings, founded by Daniel Wadsworth in 1819, and Bank of Boston Connecticut, 1993. Photo: Gavin Ashworth.



"Two Treasures," "Self Portrait," "Mandarin Warrior," "Mao with Red Babies," "Mulan with Pussy Hat," ceramic, various dimensions, approximately 26 inches tall. Wanxin Zhang.

Making In Between examines the works of six first- and second-generation Chinese American ceramic artists from the United States.

Jennifer Ling Datchuk (b. 1980), child of a Chinese immigrant and grandchild of Russian and Irish immigrants, transports the familiar to the strange.

Sin-ying Ho (b. 1963) was raised in Hong Kong before immigrating to Canada in 1992 and then New York. She overlays figurative decals created digitally in New York on traditional ceramic forms she produces in China in ceramic pieces fired and glazed separately.

Beth Lo (b. 1949) was born in Indiana after her parents emigrated from China. Water is a central element in many of her works, represented with a blue/green celadon glaze. She uses calligraphy and traditional Chinese form and iconography to examine heritage, identity, motherhood and parenting.

Cathy Lu (b. 1984) grew up in the only Chinese-American family in a

Miami, FL, neighborhood of Cuban exiles and immigrants. Her work explores food as a language of home.

Stephanie H. Shih (b. 1986) was raised by Chinese-Taiwanese parents whose love of home cooking laid the foundation for her focus on food. Her work went viral in July of 2018 when she posted photos of a new body of work: rows of identical ceramic dumpings, folded and arranged by hand.

Wanxin Zhang (b. 1961), who works in clay and ceramics, was born and educated in China and graduated from the **LuXun Academy of Fine Art**. In 1992, he relocated to San Francisco and immersed himself in the regional art scene, influenced by **Manuel Neri**, **Robert Arneson** and **Viola Frey**.

Connecticut

The Mathematics of Elegance
Wadsworth Atheneum Museum of Art
Hartford, CT

www.thewadsworth.org
Through January 2020

Two high chests, attributed to the workshop of Connecticut cabinetmaker **Eliphalet Chapin**, demonstrate the classical proportioning and geometric construction as reflected in 18th-century design. Based on new scholarship, the components of this high chest are thought to be rooted in mathematics related to the Ionic order.

The study of classical architecture's five orders was seen as essential to understanding perspective and geometric construction — “the very soul and basis” of the cabinetmaker's art, according to **Thomas Chippendale**.

Chapin's pediment and asymmetrical cartouche designs rely on a series of compass points and reflect basic geometric principles.

In 1767, Chapin left East Windsor and resettled in Philadelphia, a center of the prevailing “modern” Rococo taste. When he returned to Connecticut, he tailored his understanding of proportion, use of the latest construction techniques and Rococo-inspired designs to his local clientele.

This project is in collaboration with master-carver **Will Neptune**, co-author of *Classical Proportioning in Eighteenth Century Furniture Design* (American Furniture, 2017), and **Bob Van Dyke**, director of the **Connecticut Valley School of Woodworking**.

DAS contributors saw these and other decorative arts objects in a recent tour of the **Wadsworth Atheneum Museum of Art**. Highlights will be featured in an upcoming issue of the DAS newsletter.

Victorian Radicals: From the Pre-Raphaelites to the Arts and Crafts Movement

Yale Center for British Art
New Haven, CT
www.yale.edu

February 13–May 10, 2020

This display represents the avant-garde practices of the Victorian period, illustrating the artists' attention to detail, use of colors, and engagement with both literary themes and contemporary life through paintings, drawings and watercolors alongside examples of decorative art.

Victorian Radicals is organized

by the **American Federation of Arts** and **Birmingham Museums Trust**.

Ceremonial Dress from Southwest China: The Ann B. Goodman Collection

Yale University Art Gallery
New Haven, CT
<https://artgallery.yale.edu>
Through January 5, 2020



“Woman's Jacket, Skirt, Apron, Belt and Purse,” hemp and cotton with silk embroidery; China, Yunnan Province, Honghe Hani and Yi Autonomous Prefecture, Yi, 20th century. Yale University Art Gallery, Ann B. Goodman Collection; gift of Ann B. Goodman.

This exhibition is devoted to garments and accessories from southwestern China, drawn from the museum's collection and presenting ceremonial clothing of communities in Guizhou, Hunan, Sichuan, Yunnan and other provinces. The garments and accessories on view were created by and for some of the peoples in lesser-known regions of China — including the Dong, Miao, Yao, Yi and Zhuang — who choose textile as their primary artistic medium.

Each article of clothing is constructed by the women of each community. They gather the cotton and indigo; dye the cloth; and sew the jackets, skirts, baby carriers, hats and shoes on view, embellishing them with appliqué, batik, embroidery and other techniques.

In addition to more than 15 complete ensembles made by women during the 19th and 20th centuries, the exhibition also features silver accessories, such as headdress ornaments,

necklaces, and bracelets, produced by men and worn as symbols of skill and wealth.

Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art

Yale University Art Gallery
New Haven, CT
<https://artgallery.yale.edu>
Through June 21, 2020

Place, Nations, Generations, Beings presents Indigenous voices and experiences through more than 75 artworks from the early 19th century to the present. This student-curated exhibition brings together objects from the **Yale University Art Gallery**, Yale Peabody Museum of Natural History, and **Beinecke Rare Book and Manuscript Library**. Objects include basketry, beadwork, drawings, photography, pottery, textiles and wood carving by artists such as **Maria Martinez** (P'ohwhóge Owingeh [San Ildefonso Pueblo]), **Marie Watt** (Seneca) and **Will Wilson** (Diné [Navajo]).

The exhibition has four themes: connections of Indigenous peoples to their lands; power of objects as expressions of sovereignty; passing on of artistic practices and traditions; and relationships that artists and nations have with animals, plants and cosmological beings.

District of Columbia
Bouke de Vries: War and Pieces
Hillwood Estate Museum & Gardens
Washington, DC
www.hillwoodmuseum.org
Through April 5, 2020

War and Pieces is a contemporary response to the tradition of 17th- and 18th-century centerpieces crafted in sugar and porcelain, illustrated by a ceramic centerpiece in the form of an epic battle, created from thousands of white porcelain fragments.

In the 17th century, wealthy households decorated their tables with sugar sculptures that replicated allegorical scenes, architectural follies or classical figures. By the 18th century, artists augmented or replaced the decorations with porcelain, including works by **Meissen** and **Sèvres**, early porcelain manufacturers who used confectioners as their first modelers.

War and Pieces comprises seven sculptural vignettes, created in sugar and porcelain, along with pieces of plastic toys. Six of the scenes represent Roman war deities Mars and Minerva doing battle, with Minerva usually dominating and declaring victory. Both figures use table utensils as weapons. The focal point of the work is a weightless mushroom cloud standing 2 feet tall and nearly 4 feet in diameter.

The exhibition marks the second time that the dining table at **Hillwood** features a contemporary interpretation of earlier centerpieces.

War and Pieces has toured venues in Europe and Asia since 2012. Hillwood is only the third venue in the United States to display the work.

Natural Beauties: Exquisite Works of Minerals and Gems
Hillwood Estate Museum & Gardens
Washington, DC
www.hillwoodmuseum.org
February 15–June 7, 2020

Marjorie Merriweather Post was known as a collector of jewelry and gems, but her interest in gems and minerals included appreciation for hardstones. *Natural Beauties* focuses on jewelry in such stones and minerals with nearly 100 objects from **Hillwood's** collection, alongside loans that further explore their history.

Hardstone is the English translation of the Italian *pietra dura*, and refers to a specific local inlay technique using cut and polished colorful stones. The general meaning includes a range of "hard" materials often called semi-precious stones or gemstones. Works in the exhibition are crafted from materials such as jade, agate, onyx, rock crystal, amethyst, jasper, malachite and lapis lazuli.

Highlights include a malachite table made in Russia in the mid 1800s; a collection of containers and small objects made of bloodstone (Post's birthstone); a **Fabergé** snuffbox made of gold, diamonds, emeralds, amethyst quartz and spinel; and the **Buch** chalice, commissioned by **Catherine the Great** and featuring gold, diamonds, chalcedony, bloodstone, nephrite and carnelian.

Post's preference for such objects extended to Far Eastern objects of jade

Centerpiece, white porcelain fragments and sugar, with "mushroom cloud," approx. 2 x 4 feet.



and other semi-precious materials. *Natural Beauties* includes a selection of Hillwood's Chinese jades and gems. The French and Russian art collections also represent lapidary works.

After being in the Soviet Union in the 1930s with her husband, Ambassador to the Soviet Union **Joseph Davies**, Post added such pieces to her collection. Russian objects include hardstone seals, malachite objects and furnishings, and rock-crystal chandeliers. More than 20 of the approximately 90 pieces in the Fabergé collection are made of hardstone.

The exhibition includes a table top that Post commissioned in the 1920s from the **Società Civile-Arte del Mosaico** (Florence, Italy) for her Palm Beach residence. The table, designed by architect **Joseph Urban**, was acquired from **Mario Montelatici's** workshop and has 12 leaves that feature designs in *pietra dura* that recall those seen on 16th- and 17th-century models in the **Pitti** and **Uffizzi** galleries.

Pieces from the collection of art deco objects, largely held in storage, are also part of *Natural Beauties*.

Michael Sherrill Retrospective
Smithsonian Institution/
Renwick Gallery
Washington, DC
www.si.edu
Through January 5, 2020

Organized by the **Mint Museum** (Charlotte, NC), this exhibition presents 73 objects, from early teapots and function clay vessels to recent mixed-media works inspired by the landscape outside **Michael Sherrill's** studio.

Forces of Nature: Renwick Invitational 2020
Smithsonian Institution/
Renwick Gallery
Washington, DC
www.si.edu
July 17, 2020–February 7, 2021

This ninth installment of the biennial **Renwick Invitational**, which was established in 2000, highlights mid-career and emerging makers **Lauren Fensterstock**, **Timothy Horn**, **Debora Moore** and **Rowland Ricketts**, who work in a wide range of materials, including fiber, metal and glass.

The exhibition is organized by

Emily Zilber, independent curator and former curator of contemporary decorative arts at the **Museum of Fine Arts, Boston** (MA). The artists were selected by a panel of jurors, including Zilber; **Nora Atkinson**, Fleur and Charles Bressler Curator-in-Charge for the **Renwick Gallery**; and **Stefano Catalani**, executive director of the **Gage Academy of Art** (Seattle, WA).

Fensterstock (b. 1975) creates detailed, large-scale installation artworks using modes of making drawn from the decorative arts, including paper quilting and mosaic.

Horn (b. 1961) creates adornments that combine the natural and the constructed worlds, drawing inspiration from objects as varied as 17th-century jewelry patterns and 19th-century studies of lichen, coral and seaweed. He works with traditional materials, such as bronze and glass, as well unusual ones like crystalized rock sugar.

Moore (b. 1960) is known for her glass renderings of orchids, orchid trees and bamboo shoots. This exhibition presents her "Arboria" (2018), which focuses on four life-size flowering trees.

Ricketts (b. 1971) creates installations using hand-woven and hand-dyed cloth. He cultivates the indigo plants he uses to color his artwork on his farm.

Georgia

Mary Lee Bendolph: Quilted Memories

**Georgia Museum of Art
Athens, GA
www.uga.edu**

Through December 29, 2019

Born **Mary Lee Mosely** in 1935 in Gee's Bend, AL, a rural community known for a tradition of quilting that began before emancipation; descended from generations of quiltmakers; and an active participant in the civil rights movement, **Mary Lee Bendolph** has said she can make a quilt out of anything that inspires her. This exhibition includes 17 large quilts by Bendolph.

In the 1960s, the mostly white community of Camden terminated the Gee's Bend ferry service, which isolated the mostly black community of Gee's Bend for more than 40 years, but the area exhibited economic resilience

through quilting. In 1966, the **Freedom Quilting Bee** formed in Alberta and created economic opportunities for African-American women in Gee's Bend and the surrounding area through quilt sales. The **Gee's Bend Collective**, an organization of more than 50 quilters, including Bendolph, was established in 2003.

The women of Gee's Bend, including Bendolph and her mother, **Aolar Carson Mosely**, continue the tradition of quilting. Their quilts mostly consist of recycled materials: cotton, denim, polyester and other fabrics taken from clothing and furniture.

**Material Georgia 1733–1900:
Two Decades of Scholarship
Georgia Museum of Art
Athens, GA**

**www.uga.edu
Through March 15, 2020**

**Material Georgia 1733–1900:
Two Decades of Scholarship** celebrates the 20-year anniversary of the **Henry D. Green Center for the Study of the Decorative Arts** by taking a comprehensive look at Georgia's contributions to early decorative arts, summarizing the scholarship from the 20 years since the Green Center's founding and focusing on new discoveries.

The exhibition surveys Georgia decorative art in furniture, silver, pot-

tery, textiles, basketry and portraits, and lays the groundwork for further research. It includes the largest group of 18th-century pieces of Georgia furniture on view to date and reintroduces the silver collection in light of new findings.

Material Georgia includes work by **Lucius Jordan**, Georgia's earliest native-born prominent trained potter. Textiles woven by yeoman women farmers and African-style baskets are also on display.

The exhibition is sponsored by the **Forward Arts Foundation, Frances Wood Wilson Foundation, Georgia Humanities, W. Newton Morris Charitable Foundation** and **Friends of the Georgia Museum of Art**.

This is the first of two planned exhibitions; the next is scheduled for 2022 and will cover decorative arts from the 20th century to the present, including studio craft.

**Louis Comfort Tiffany: Treasures from the Driehaus Collection
Georgia Museum of Art
Athens, GA**

January 30–May 10, 2020

Louis Comfort Tiffany: Treasures from the Driehaus Collection features more than 60 objects, spanning more than 30 years of Tiffany's career. **Louis Comfort Tiffany** worked in nearly all



"Arrow," mixed fabrics, including cotton and synthetic brocade, 84 x 79 inches. Mary Lee Bendolph (American, b. 1935), 2005. Collection of Mary Lee Bendolph, courtesy of Ruben Bendolph, Jr.



Sideboard, mahogany, mahogany veneer, yellow pine, 40 x 74 3/4 x 25 3/4 inches, ca. 1800–20. Augusta, GA, area. Collection of Fred and Beth Mercier.

the media available to artists and designers in the late 19th and early 20th centuries — glass, ceramic, metalwork, jewelry and painting — and created a range of objects, from common household items to one-of-a-kind pieces.

The exhibition focuses on Tiffany's stained-glass windows, floral vases, lamps and accessories from Chicago's **Richard H. Driehaus Collection**. Organized by the **Richard H. Driehaus Museum**, the exhibition will be on tour through **International Arts and Artists** (Washington, DC).

Sponsors are the **Harry and Caroline Gilham Charitable Foundation** and **Mark and Marjorie McConnell**.

The Art of Seating
Georgia Museum of Art
Athens, GA
www.uga.edu

October 17, 2020–January 3, 2021
This exhibition, organized by the **Museum of Contemporary Art** (Jacksonville, MS) and the **Thomas H. and Diane DeMell Jacobsen PhD Foundation**, presents the chair as art through a survey of American chair design from the early 19th century to the present day.

Each of the approximately 40 chairs in the exhibition was chosen for its historical context with social, economic, political and cultural influences. Selections are from the foundation, with designs by **John Henry Belter**, **George Hunzinger**, **Herter Brothers**, **Stickley Brothers**, **Frank**

Lloyd Wright, **Charles and Ray Eames**, **Isamu Noguchi**, and **Frank Gehry**, among others.

Virgil Abloh: "Figures of Speech"
High Museum of Art
Atlanta, GA
<https://high.org>
Through March 8, 2020

Virgil Abloh: "Figures of Speech" surveys creative work by Abloh, who became creative director of **Louis Vuitton's** menswear in 2018, over nearly two decades. The exhibition presents prototypes alongside finished artworks, product designs and fashion. The works on view offer an in-depth

look at the defining highlights of his career, including recent designs for the Vuitton menswear collection and his furniture and graphic design work.

Paa Joe: Gates of No Return
High Museum of Art
Atlanta, GA
<https://high.org>
February 29–May 31, 2020

Joseph Tetteh Ashong (Ghanian, b. 1947), also known as **Paa Joe**, is a figurative coffin maker in the tradition of figurative coffins or *abeduu adekai* (proverb boxes). This exhibition presents a series of large-scale, painted wood sculptures commissioned in 2004 and 2005 that represent architectural models of Gold Coast castles and forts, which served as way stations for more than 6 million Africans sold into slavery.

Maryland

Ceramics: Materials and Techniques
Walters Art Museum
Baltimore, MD
<https://thewalters.org>
Ongoing

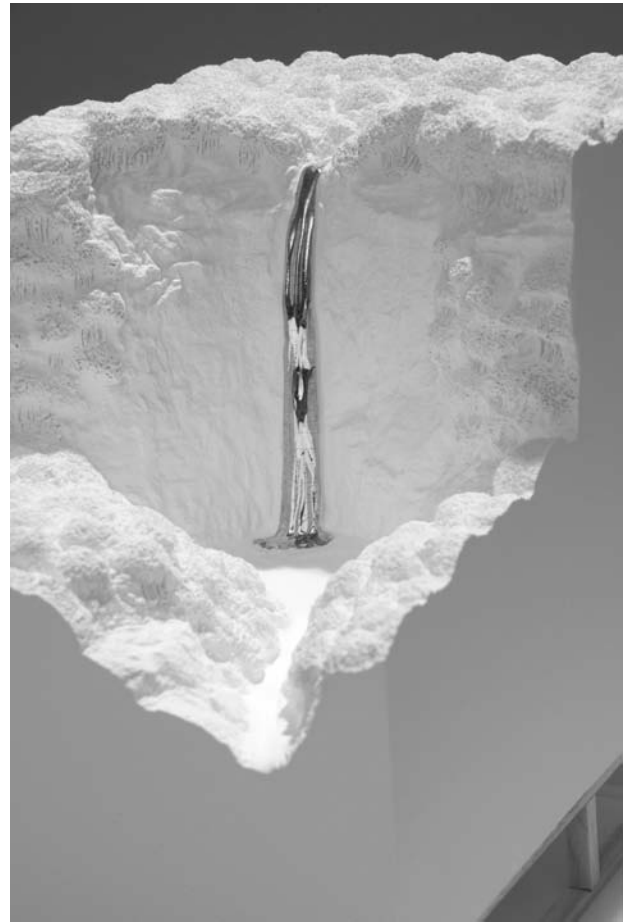
Juxtaposing works from different places and times, this installation explores ceramic materials and techniques and includes a community art project, led by Baltimore ceramicist and educator **Herb Massie** and **Jubilee Arts**, that incorporates more than 200 plates made by members of the Balti-



Cape Coast Castle, emele wood and enamel, 1653, Sweden; 1665, Britain, Paa Joe 2004–2005 and 2017. American Folk Art Museum (New York, NY) gift in memory of Claude Simard. Photo © Paa Joe, courtesy of the artist and Jack Shainman Gallery (New York, NY).



"A Spring Dream (Rabbit Teapot)," high-fired porcelain, ceramic oxides, underglaze, glaze, wood and gold leaf, 16 x 17 x 6in. Mara Superior (American), 2008.



"Site Unseen: Waterfall" (detail), slip cast porcelain, earthenware, glaze, gold luster, ash, MDF, urethane paint; 10 x 12 x 9.5 in., 2014, Timothy Berg and Rebekah Myers. Photo: Susan Einstein.

more community. The display includes the oldest object in the Walters' collection and the most-recent.

Massachusetts

Tending the Fires: Recent Acquisitions in Clay

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

Ongoing

Tending the Fires: Recent Acquisitions in Clay presents recent additions to Fuller Craft's ceramic collection with works in a range of processes and conceptual approaches in clay, from Cheryl Ann Thomas's slumped, coiled sculpture to Jun Kaneko's "dango" to Steven Young Lee's deconstructed pot and figuration in examples by Patti Warashina, Akio Takamori and Tip Toland.

Other artists include Richard Cleaver, Nancy Jurs, Cliff Lee, Michael Lucero, Lauren Mabry, Beverly

Mayeri, Zemer Peled, Peter Pincus, Prudence Piper, Mark Shapiro, Mara Superior and Malcolm Wright.

Striking Gold: Fuller at Fifty

**Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through April 5, 2020**

This invitational exhibition marks Fuller Craft's "golden anniversary" by exploring the traditions, modern interpretations, and conceptual rigor of gold as an artistic material. Exhibited works reflect Fuller Craft's dual histories as both a fine art and craft museum.

Stitch by Stitch: Activist Quilts from the Social Justice Sewing Academy

**Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through January 19, 2020**

Based in Antioch, CA, and founded in 2017, the Social Justice Sewing

Academy (SJSA) is a youth education program that promotes creative expression and social justice dialogue through textile art.

Quilts on display reflect the recent rise of craftivism and the current state of fiber art in the USA, and represent collective work over four years, which included more than 200 workshops; roughly 3,000 hours of embroidering from more than 1,000 volunteers around the world; and 1,700 hours dedicated to piecing, pattern design, long-arm quilting and binding.

Ancient Nubia Now **Museum of Fine Art Boston (MFA)**

**Boston, MA
www.mfa.org
Through January 20, 2020**

This exhibition of jewelry, pottery, sculpture, metalwork and more from the MFA's collection of ancient Nubian art examines power, representation and cultural bias — in the ancient

world, in the early 20th century, and today. Ancient Nubia Now presents past misinterpretations and offers new ways of understanding Nubia's history and contemporary relevance. For more than 3,000 years, a series of kingdoms flourished in what is today the Sudanese Nile Valley, known in antiquity as Kush and by modern scholars as Nubia. Ruling from the capitals of Kerma (2400–1550 BCE), Napata (750–332 BCE) and Meroe (332 BCE–364 CE), Nubian kings and queens controlled empires and trade networks, rivaling — and even for a brief time conquering — the Egyptians.

Ancient Nubia Now showcases hundreds of objects, some for the first time. Highlights include the jewels of Nubia's queens, an army of funerary figurines, gold and silver objects, and a stele bearing the longest known inscription in the still-untranslated Meroitic language and script.

Boston Made: Arts and Crafts Jewelry and Metalwork

**Museum of Fine Art Boston
Boston, MA**

www.mfa.org

Through March 29, 2020

Color combinations of gemstones and enamels, foliate motifs, and designs inspired by historical styles, often with a certain glitziness defined the “Boston look” of Arts and Crafts jewelry and metalwork.

Beginning as a reaction against the effects of industrialization, the international Arts and Crafts movement spurred a renaissance of hand-craftsmanship in Boston at the turn of the 20th century. The city emerged as

one of the most-active and influential artistic jewelry-making and metal-working communities in the nation. While adhering to the ideas and ideals of the international Arts and Crafts movement, Boston artists developed a signature esthetic that set their work apart from the broader movement.

Arts and Crafts was a philosophy as much as an artistic movement, looking to the pre-industrial past for design and lifestyle guidance. Design was more important than opulence, and materials were selected for their esthetic properties, rather than intrinsic value.

Boston Made: Arts and Crafts Jewelry and Metalwork presents the story of this community over 30 years, from its inception at the beginning of the 20th century to the stock market crash of 1929 that signaled its decline.

Boston Made focuses exclusively on the Arts and Crafts metalsmiths in Boston and highlights the contributions of newly empowered women artists such as **Josephine Hartwell Shaw** and **Elizabeth Copeland**, among others.

The exhibition presents more than 75 works — including jewelry, tableware, decorative accessories and design drawings — that illuminate the interwoven community of jewelry-makers and metalsmiths. Among the works on view are a scroll brooch; jeweled casket (about 1929) by **Edward Everett Oakes**; and necklace (1910–18) by Josephine Hartwell Shaw.

Support for the exhibition is from the **Rita J. and Stanley H. Kaplan Family Foundation, Inc./Susan B. Kaplan, Jean S. and Frederic A. Sharf, and Dyann and Peter Wirth**.

The exhibition is accompanied by a

complementary installation and an illustrated book from **MFA Publications**.

New Jersey

Unexpected Color: A Journey Through Glass

Newark Museum

Newark, NJ

www.newarkmuseum.org

Ongoing

This display of a gift of **Steuben** glass from the **Thomas N. Armstrong III Collection** features more than 130 works in glass designed by **Frederick Carder** for the **Steuben Glass Works** from 1903 to 1933, used in a variety of settings by the collector and organized by colors that Carder created and patented.

Carder was fascinated with ancient glass colors and forms, and worked to recreate the iridescent colors of excavated ancient Greek and Roman glass. He also designed new shapes inspired by Chinese and Venetian glass, as well as ones influenced by Art Nouveau and Art Deco styles, modern at the time. He kept detailed notebooks of his color formulas and glass types, revealing the glassblowing chemistry and techniques used to create the variety of functional and decorative glassware in the exhibition, including vases, bowls, candlesticks and stemware.

Interactive tablets connect Carder's formulas and shapes with colors and forms on display.



Candlesticks, goblets, vase; blue glass, Frederick Carder. Image: Thomas N. Armstrong III Collection, gift of Thomas N. Armstrong Family, 2018.

Armstrong was director of the **Whitney Museum of American Art** (New York, NY). He died in 2011. This year, his widow **Whitney** donated his glass collection to the **Newark Museum**. It includes about 190 glass bowls, vases, platters, compotes, candlesticks, plates, stemware, lamps and ornamental objects, as well as archival materials, representing the range of Carder's



Scroll brooch, gemstones and gold scrolls (about 1920) by Frank Gardner Hale,

experimental vision and Armstrong's love of this glass.

The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century

**Princeton University Art Museum
Princeton, NJ
www.artmuseum.princeton.edu
Through February 16, 2020**

The Eternal Feast traces the art of the feast through more than 50 objects from three dynasties: the Liao, Song and Yuan. The exhibition includes ceramic, lacquer, metal and stone objects, as well as textiles, that reveal the influence China's culture of feasting on the formation of the artistic traditions of China.

The Eternal Feast is divided into three sections reflecting the social, political and religious roles played by feasts from the 10th to the 14th century: Dining in the Afterlife; Ladies Banqueting in Seclusion and Gentlemen Feasting as Scholarly Business.

A 196-page illustrated exhibition catalog, published by the museum and distributed by **Yale University Press**, further examines the importance of feasting as a social and ritual activity in China since the Bronze Age.

New York

French Fashion, Women and the First World War

**Bard Graduate Center Gallery/
Museum at FIT
New York, NY
www.bgc.www.bard.edu
Through January 5, 2020**

French Fashion, Women and the First World War examines the relationship between fashion, war and gender politics in France during World War I. Garments by **Coco Chanel, Jeanne Lanvin** and other French women designers who headed fashion houses at that time reveal wartime as a transitional period for fashion and women's emancipation. Skirt suits, nurses' and ambulance attendants' uniforms, mourning dresses and muffs, "military-style" hats, and clothing worn by *remplaçantes* — women who took on jobs previously held by men — reveal how French women of all social classes dressed to suit their jobs and social positions.

The garment and textile trades were too important for France's finan-

cial security for the government to impose undue constraints and regulations on production; between 1914 and 1918, French couture was the only luxury industry that the French government allowed to function

An illustrated catalog published by the **Bard Graduate Center Gallery** accompanies the exhibition.

***Botanical Expressions*
Cooper Hewitt Smithsonian
Design Museum
New York, NY**

**<https://www.cooperhewitt.org>
December 7, 2019–June 14, 2020**

Interpretations of botanical forms have been part of the decorative arts from the late 18th through the early 20th centuries. *Botanical Expressions* explores nature in the **Smithsonian** collections through 13 botanical models on loan from the **National Museum of American History** and focuses on key figures — **Christopher Dresser, Emile Gallé, William Morris** and **Louis Comfort Tiffany** — whose knowledge of the natural sciences and personal practices of gardening contributed to their output as designers.

Loans from **Smithsonian Libraries** include illustrated guidebooks that designers used for natural research and drawing instruction.

***Nature by Design: Selections from the Permanent Collection*
Cooper Hewitt Smithsonian
Design Museum
New York, NY**

**<https://www.cooperhewitt.org>
Through September 7, 2020**

Nature by Design: Selections from the Permanent Collection — the Cooper Hewitt Design Triennial — presents textiles, jewelry, furniture, cutlery and more drawn from the museum's collection to show how designers across the centuries have observed nature, investigated its materials, and imitated and abstracted its patterns and shapes.

From molded tortoiseshell and vulcanized rubber to bioplastic pellets and semi-synthetic yarn, the exhibition explores natural plastics and design with these pliable materials.

One section of the installation explores the legacy of cochineal and

its use among contemporary designers from the Americas through lacquered furniture, textiles and works on paper.

Nature — Cooper Hewitt Design Triennial is made possible by support from the **Ainslie Foundation; Amita and Purnendu Chatterjee, the August Heckscher Exhibition Fund, the Esme Usdan Exhibition Endowment Fund, the Creative Industries Fund NL**, with funding also provided by the **Consulate General of the Netherlands in New York** as part of the **Dutch Culture USA program**, and the **New York State Council on the Arts**.



Tombstone comb (possibly France), shaped, carved and pierced tortoiseshell; 16 x 14.5 cm (6 5/16 x 5 11/16 in.); 19th century. Gift of Mrs. Owen E. Robinson and Mrs. John B. Hendry in memory of Mrs. John A. Logan, 1993–68.

***The Path to Paradise: Judith Schaechter's Stained-Glass Art*
Memorial Art Gallery
Rochester, NY
<https://mag.rochester.edu>
February 15–May 24, 2020**

Drawn from private and institutional collections, *The Path to Paradise* features approximately 45 of **Judith Schaechter's** stained-glass panels with a selection of related drawings and process materials, and is the first of three exhibitions featuring a trio of women artists.

The Path to Paradise travels to two additional venues in the United States.

***In Pursuit of Fashion: The Sandy Schreier Collection*
Metropolitan Museum of Art
New York, NY
www.metmuseum.org**

November 27, 2019–May 17, 2020

In Pursuit of Fashion: The Sandy Schreier Collection, features promised



“The Battle of Carnival and Lent” (detail), stained, engraved and painted glass, 2010–2011. Judith Schaechter. “

gifts from collector **Sandy Schreier** to the **Costume Institute** and explores how Schreier amassed a trove of 20th-century French and American couture and ready-to-wear.

The exhibition features approximately 80 of the 165 promised gifts, including womenswear, accessories and fashion illustrations, from a 1908 **Pochoir** album, *Les Robes de Paul Poiret*, developed in collaboration with **Paul Iribe**, to a 2004 **Phillip Treacy** butterfly hat.

Designers in the exhibition include **Gilbert Adrian, Cristóbal Balenciaga, Pierre Balmain, Boué Soeurs, Gabrielle Chanel, Jean Dessès, Christian Dior, Mariano Fortuny y Madrazo, Maria Monaci Gallenga, Jacques Griffe, Charles James, Stephen Jones, Patrick Kelly, Jeanne Margaine-Lacroix, Karl Lagerfeld** (for Chloé and his own label), **Jeanne Lanvin, Le Monnier, Lucien Lelong, Madeleine & Madeleine, Isaac Mizrahi, Franco Moschino, Ana de Pombo** (for House of Paquin), **Paul Poiret, Paul Iribe** and **Georges Lepape** (for Poiret), **Zandra Rhodes, Roberto Rojas, Christian Francis Roth, Elsa Schiaparelli, Stephen Sprouse, Phillip Treacy, Jessie Franklin Turner, Valentina** and **Madeleine Vionnet**.

The Colmar Treasure: A Medieval Jewish Legacy
Met Cloisters/Metropolitan Museum of Art
 New York, NY
www.metmuseum.org
 Through January 12, 2020

For more than 500 years, a small

cache of jewelry and coins lay hidden in the walls of a house in Colmar, France. Secreted there in the 14th century and discovered in 1863, the Colmar Treasure — now in the collection of the **Musée de Cluny** (Paris, France) — comprises rings of sapphire, ruby, garnet and turquoise; jeweled brooches; an enameled belt; gilded buttons; and more than 300 coins.



Jewish ceremonial wedding ring, gold, opaque and translucent enamel, 1-3/8 x 7/8 in. (3.5 x 2.3 cm), ca. 1300—before 1348. Musée de Cluny – Musée national du Moyen Âge. © RMN-Grand Palais/Art Resource (New York, NY).

The possessions of a single family, the inscription *mazel tov* on one ring links the hoard to Colmar’s once-thriving Jewish community, which was

scapegoated and put to death when the plague struck the region in 1348–49.

Jewelry for America
Metropolitan Museum of Art
 New York, NY
www.metmuseum.org
 Through April 5, 2020



Pin, gold, sapphire, pearls, emeralds, enamel; ca. 1905; Florence Koehler (1861–1944).

Spanning 300 years, **Jewelry for America** explores the evolution of jewelry in this country, from the early 18th century to the present day. Its five chronological sections reveal changes in styles, materials and techniques in a socio-historical narrative through some 100 examples from the **Met** collection, including recently acquired and rarely exhibited objects.

Making Marvels: Science and Splendor at the Courts of Europe
Metropolitan Museum of Art
 New York, NY
www.metmuseum.org
 Through March 1, 2020

Making Marvels: Science and Splendor at the Courts of Europe explores the ways in which early modern European monarchs collected and displayed decorative arts objects.

The exhibition features approximately 170 clocks, automata, furniture, scientific instruments, jewelry and more from the museum’s collection and more than 50 lenders.

Among the loans are silver furniture from the **Esterházy Treasury**; the largest flawless natural green diamond in the world; the alchemistic table bell of **Emperor Rudolf II**; a large wire-

drawing bench made for **Elector Augustus of Saxony**; an early equation clock by **Jost Bürgi**; and a reconstruction of a late 18th-century semi-automaton chess player, known as “The Turk.”



Celestial globe with clockwork, partially gilded silver, gilded brass (case); brass, steel (movement); 10 3/4 × 8 × 7 1/2 in. (27.3 × 20.3 × 19.1 cm) overall; diameter of globe: 5 1/2 in. (14 cm). Gerhard Emmoser (German, active 1556–84), 1579. Gift of J. Pierpont Morgan, 1917.

The exhibition and accompanying catalog are made possible by the **Anna-Maria and Stephen Kellen Foundation**.

Kyoto: Capital of Artistic Imagination
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through August 2, 2020

This exhibition examines the cultural heritage of Kyoto, Japan, through more than 200 decorative artworks in four rotations, almost all drawn from the Met collection and created from the eighth century to the present.

Works include medieval armor believed to have been donated to a Kyoto shrine by **Ashikaga Takauji** (1305–58), founder of the Ashikaga shogunate; a set of five camellia-shaped side dishes from the workshop of potter and painter **Ogata Kenzan** (1663–1743); and a rare hand-painted 18th-century satin overrobe by **Gion Nankai** (1677–1751).

Political transition is captured in an early 17th-century folding screen “The Rebellions of the Hōgen and Heiji Eras.”

One of the works representing the Muromachi period (1392–1573) is a pair of folding screens by **Sōami** (d. 1525), an artistic adviser to the shoguns.

The exhibition includes lacquers made for the domestic market, a large **Nanban** coffer created for the European market, a battle surcoat (*jinbaori*) designed for a high-ranking samurai using European import materials, and tea utensils and calligraphies, all made in the Momoyama period (1573–1615).

A new political regime after 1603 affected all art forms and the urban lifestyle of Kyoto and is represented by **Rinpa**-style ceramics and lacquers, Noh robes and kimonos, juxtaposed with hanging scrolls and folding screens, along with works of late-Edo ceramists, including **Nin’ami Dōhachi** and **Eiraku Hozen**.

The exhibition is made possible by the **Miriam and Ira D. Wallach Foundation Fund**.

Vera Paints a Scarf: The Art and Design of Vera Neumann
Museum of Arts and Design
New York, NY
www.madmuseum.org
Through January 26, 2020

In more than 200 works, **Vera Paints a Scarf** covers the career of American artist and designer **Vera Neumann** (1907–1993). Items include signature scarves, fashions, textiles and table linens signed with a cursive “Vera” and stamped with a ladybug.

Neumann graduated from the **Cooper Union for the Advancement of Science and Art** in 1928 with a fine arts degree in painting and studied at **Traphagen School of Design** (both New York, NY). She and her business partner and husband, **George Neumann**, launched **Vera Industries** in 1942 with reproductions of her artworks silk-screened onto napkins and placemats.

Vera: The Life and Art of an Icon (208 pages) by **Susan Seid** with design journalist and editor **Jen Renzi** accompanies the exhibition.

The World of Anna Sui
Museum of Arts and Design
New York, NY
www.madmuseum.org
Through February 23, 2020

This retrospective of American fashion designer **Anna Sui** features looks from the designer’s archive, from her inaugural fashion show of 1991 to her spring 2019 collection.

Arranged thematically, the exhibition is driven by Sui’s 13 design archetypes and infused with seemingly incongruent influences, including French interior designer and antiques dealer **Madeleine Castaing**, the London boutique **Biba**, pirates, pre-Raphaelite maidens, Yves Saint Laurent and Minnie Mouse. The exhibition features garments, sketches, mood boards, videos of runway presentations, and cultural ephemera.

Accompanying the exhibition is fashion journalist **Tim Blanks**’s 296-page book, *The World of Anna Sui*.

Ohio
Women in Contemporary Art, Craft and Design
Cincinnati Art Museum
Cincinnati, Ohio
www.cincinnatiartmuseum.org/
November 29, 2019–May 2021



“Shared Identity II,” carved and carbonized ceramic, 2006–16, Ana England (b. 1953), United States. Museum purchase, Phyllis H. Thayer Purchase Fund, 2017. © Ana England, 2016.

These works from the permanent collection feature women who are bending glass, forming clay, sculpting

wood, forging metal, whipping a stitch and more.

Fired Up: Female Ceramists of Contemporary Japan

**Cincinnati Art Museum
Cincinnati, Ohio**

**www.cincinnatiartmuseum.org/
December 7, 2019–December 2020**



Jar, porcelain with saiyū glaze, 2012, Yasokichi Tokuda IV (b. 1961), Japan. Collection of Carol and Jeffrey Horvitz, © Yasokichi Tokuda IV 2019.

This exhibition features work by 20th- and 21st-century Japanese female artists who defied prejudice to create ceramics, including **Yasokichi Tokuda IV, Katsumata Chieko, Fujikasa Satoko, Fukumoto Fuku, Kitamura Junko, Koike Shōko, Fujino Sachiko, Sayaka Shingu, Momoko Takeshita Keane, Ogawa Machiko, Nakaigawa Yuki, Ono Hakuko and Nagasawa Setsuko.**

Treasures of the Spanish World
**Cincinnati Art Museum
Cincinnati, OH**

**www.cincinnatiartmuseum.org
Through January 19, 2020**

Treasures of the Spanish World features more than 200 works of art and historical documents from the collection of Hispanic arts and culture in the United States at the Hispanic Society of America in New York City, including artifacts from Roman Spain; decorative arts and manuscripts from Islamic Spain; and decorative arts and works on paper from Medieval, Golden Age and 18th-century Spain, and from Central and South America under Spanish rule.

Objects include Copper Age ce-

ramics, medieval metalwork, Mexican featherwork mosaics, Colombian lacquerware and rare early maps of the Americas.

The exhibition is accompanied by a catalog, *Treasures from the Hispanic Society Museum & Library*, and is supported by an indemnity from the **Federal Council on the Arts and the Humanities.**

Washington

Théâtre de la Mode

**Maryhill Museum of Art
Goldendale, WA**

www.maryhillmuseum.org

Ongoing

This permanent display presents post-World War II French haute couture fashions on one-third-life-size mannequins. The exhibition first appeared at the **Louvre's Museum of Decorative Arts** (Paris, France) in 1945; toured Europe and the United States in 1946; and ended up at the **City of Paris** (San Francisco, CA) department store. The sets were lost, but the mannequins were saved through **Alma de Bretteville Spreckels**, who championed their transfer to the **Maryhill Museum of Art.**

Maryhill is home to nine re-built sets and restored mannequins in pe-

riod casual and formal wear. Each year, three of the nine sets are on display. For 2019–2020, on view are **André Beaurepaire's** "La Grotto Enchantée" (The Enchanted Grotto); **Jean-Denis Malclès' "Le Jardin Marveilleux"** (The Marvelous Garden); and **André Dignimont's "Palais Royale."** All of the sets are based on original designs and were recreated by **Anne Surgers** in 1990.

International

Canada

***The Cloth that Changed the World:
India's Painted and Printed
Cottons***

**Royal Ontario Museum
Toronto, Ontario, Canada**

www.rom.on.ca

April 4–September 27, 2020

Featuring pieces from the museum's collection and several international loans, this exhibition explores how India's artisans have created, perfected and innovated printed and painted multicolored cotton fabrics to fashion the body, honor divinities, and enhance palaces and homes.

A book accompanies the exhibition: *Cloth that Changed the World: The Art and Fashion of Indian Chintz*, edited by **Sarah Fee** and published by the museum and **Yale University Press.**



Chintz palampore, painted and resist-dyed cotton tabby with gold leaf, 365.6 × 256.4 cm, made on the Coromandel Coast (northern region) of India for the European market, first half of the 18th century. Harry Wearne Collection. Gift of Mrs. Harry Wearne.



Contribution Form

Thank you for your interest in the **Decorative Arts Society, Inc.** Please mail this form and your check to:

Decorative Arts Society, Inc.
c/o Stewart Rosenblum, Treasurer
333 E. 69th Street, Apt. 8E
New York, NY 10021-5556

Date

Last name First name Initial

Profession or title

Institution or affiliation

Mailing address Home Work

Street

City State ZIP code

Area code Telephone number E-mail address

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

Please make check payable to the **Decorative Arts Society, Inc.**, in U.S. dollars. Check must be drawn on a U.S. bank. Contributions are tax-deductible, subject to applicable limitations.

Contributions

Special contributors

President's Circle

Robert L. McNeil, Jr. (deceased)
Stewart G. Rosenblum, Esq.

Benefactors

Anonymous
Margaret B. Caldwell
John Stuart Gordon
Andrew M. Drabkin and Brian Hughes

Patrons

William G. Allman
Anonymous
David L. Barquist

W. Scott Braznell and Patricia E. Kane

Jay Cantor
Dorothy K. Chin
Michael Conforti
Douglas Constant
Susan M. Conway
Karina H. Corrigan
Leon J. Dalva
Anna T. D'Ambrosio
Elizabeth A. Davison
Nancy de Waart
Jean Efron
Nancy Goyne Evans
Jean T. Federico

Firestone and Parson, Inc.

Oscar P. Fitzgerald IV
Charles G. Freeman
Catherine L. Futter
Green-Wood Cemetery
Anne K. Groves
Lewis I. Haber and Carmen Dubroc
David A. Hanks
Jeannette M. Harper
Margaret K. Hofer
Anne E. Hough
Elizabeth B. Johnson
Phillip M. Johnston
Linda H. Kaufman
Leeds Art Foundation
Kathleen Luhrs
Catherine W. Lynn
Thomas S. Michie
Kathleen M. Morris
Harold B. Nelson
Susan J. Rawles
Charles J. Robertson, III
Susan P. Schoelwer
Joseph P. Spang
Kevin Stayton
Elizabeth Stillinger
Nelson S. Talbott Foundation
Charles L. Venable
Nicholas C. Vincent
Daniel Visnich
John C. Waddell
Gerald W.R. and Barbara M. Ward
Kristina F. Wilson
Gail C. Winkler



Barbershop Stand and Shelf, polychromed wood and metal, unidentified artist, ca. 1940–1950. High Museum of Art, Atlanta, purchase through funds provided by patrons of Collectors Evening 2019. See Acquisitions.

Categories of contributions

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

and above*

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

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

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

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

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

DATED MATERIAL



Table Lamp, bronze with Favrite glass, Clara Driscoll, shade and dragonfly pattern designer and supervisor, women's glass-cutting department; Tiffany Studios, manufacturer, Corona, NY, 1895–1902. Yale University Art Gallery, bequest of Evelyn A. Cummins. See Guest Feature, "Student provides perspectives on a glass exhibition."

newsletter/fall 2019

Volume 27, Number 2

DAS

Decorative Arts Society