

AMERICAN CERAMIC CIRCLE

SPRING NEWSLETTER 2016



The American Ceramic Circle (ACC) was founded in 1970 as a non-profit educational organization committed to the study and appreciation of ceramics. Its purpose is to promote scholarship and research in the history, use, and preservation of ceramics of all kinds, periods, and origins. The current active membership of approximately five hundred is composed of museum professionals, collectors, institutions, and a limited number of dealers in ceramics. Member interest is focused on post-Medieval pottery and porcelain of Europe, Asian ceramics of all periods, and ceramics made, used, or owned in North America.

The ACC is chartered in the State of Maine as a 501 (c) 3 Corporation and is governed by a volunteer Board of Trustees.

Thank you for all your contributions to this edition of the *Newsletter*.

A special thanks to Beth Wees who provided additional editorial assistance.

Please continue to send any news you would like to share with the ACC membership to

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SPRING NEWSLETTER 2016

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CONTENTS

LETTER FROM THE PRESIDENT	4
2016 ANNUAL SYMPOSIUM	5
GRANTS AND SCHOLARSHIPS	6
BOOK AWARD	7
CERAMIC NOTES AND RESEARCH	8
EXHIBITIONS AND INSTALLATIONS	12
CONFERENCES, SYMPOSIA, AND LECTURES	20
ANNOUNCEMENTS	23
NEW ACQUISITIONS	28
UPCOMING AUCTIONS AND FAIRS	35
ANNUAL MEETING MINUTES	36
NEW MEMBERS AND 2015 CONTRIBUTORS	37

COVER IMAGE: Detail, Pair of Covered Jars, ca. 1675–1700; Tonalá, Mexico; earthenware, burnished, with white paint and silver leaf; 27 ¹⁵/₁₆ in. (71 cm), The Metropolitan Museum of Art, Purchase, Sansbury Mills Fund, 2015 (2015.45.1a, b, 2a, b)

LETTER FROM THE PRESIDENT

Dear Members,

2015 was another great year for the American Ceramic Circle. Our biannual *Newsletter* was given a much-needed facelift (thank you *Newsletter* Editors Adrienne Spinozzi and David Conradsen) and volume eighteen of the *Journal* was published. Amanda Lange stepped down as *Journal* Chair, although she remains an important part of the *Journal* Committee, and Vanessa Sigalas of the Wadsworth Atheneum has been appointed as new Chair.

The symposium at the Museum of Fine Arts, Boston was a success. The group enjoyed visits to both public and private collections of ceramics, as well as a variety of lectures given by experts in the field. Special thanks to Thomas Michie, Russell B. and Andrée Beauchamp Stearns Senior Curator of Decorative Arts and Sculpture in the department of the Art of Europe at the Museum of Fine Arts, Boston, for all of his hard work. I also thank our annual sponsors—Christie's, Sotheby's, and the Burns Foundation, as well as Jay and Emma Lewis, whose endowed symposium lecture allows us to present the best in American ceramic scholarship. Special thanks are due to Stuart Slavid and Skinner, Inc. for their generous support of the symposium's opening cocktail reception, held in the beautiful auction rooms of Skinner, Inc., Boston.

An important part of the ACC's mission is the support of original ceramic research. To that end the ACC awarded two grants in 2015. The first was awarded to Tânia Casimiro for her work on Portuguese coarse wares, such as earthenware storage vessels that were exported in large quantities around the North and Central Atlantic from the late 16th through the 18th centuries. The second grant was given to Helen Shaw in support of her doctoral research project that examines the ceramic art of Ken Price, John Mason, and Peter Voulkos in relation to Funk Art and Pop Art and within the context of the West Coast urban and industrial environment from 1954 to 1966. Congratulations to both grantees. We look forward to hearing more about these projects in the future.



Suzanne Findlen Hood, Angelika Kuettner, and Marilyn Friedland.
Photograph courtesy of Ned McCabe.



Katherine Goddard, Margaret Zimmermann, and Bruce McRitchie.
Photograph courtesy of Jay Lewis.



Nonnie Frelinghuysen, Emma Lewis, Richard Waller, John McCabe. Photograph courtesy of Jay Lewis.

The 2015 ACC Book Prize went to *Chinese and Japanese Porcelain for the Dutch Golden Age*, edited by Jan van Campen and Titus Eliëns. Thanks to Shirley Mueller, Book Award Chair, and her entire committee for their rigorous reading and evaluation of numerous books this past year.

Heartfelt thanks are due to all who contributed to the ACC's 2015 End of Year Appeal. This important fundraiser gives us

much needed revenue that is used to award grants, scholarships to young students to attend the annual symposium, and which helps cover the costs of the *Newsletter* and *Journal*. Members like you make this organization a success. Thank you for your continued support of the American Ceramic Circle.

The 2016 annual symposium will be held this November at the Wadsworth Atheneum in Hartford, Connecticut. Please mark your calendars! And, stay tuned for more information about special events for ACC members held throughout the year.

Looking forward to seeing you soon!

Anne Forschler-Tarrasch, PRESIDENT
Birmingham, Alabama

2016 ACC SYMPOSIUM IN HARTFORD, CT

Our next annual symposium will be held at the Wadsworth Atheneum in Hartford, Connecticut, on November 3–6, 2016. The full itinerary and schedule will be sent to all members this summer, but we wanted to share our excitement over what is sure to be an informative and stimulating three days in the newly-renovated Wadsworth Atheneum.



Morgan Memorial Building at the Wadsworth Atheneum Museum of Art. Courtesy Wadsworth Atheneum Museum of Art. Photograph by Allen Phillips.

ACC Grants

The ACC awards grants up to \$5,000 to provide assistance for costs associated with original scholarly research in the history of ceramics (grant proposals involving direct commercial profit are not accepted). Grant recipients are required to offer completed papers for publication in the *American Ceramic Circle Journal* and may be invited to speak at an annual ACC symposium. The next deadline for completed applications is April 1, 2016. Please refer to the ACC website (<http://www.americanceramiccircle.org>) for further information or contact Elizabeth A. Williams, ACC Grants Chair (eawilliams@risd.edu)

ACC Symposium Scholarships

Each year the ACC offers students a limited number of Symposium Scholarships, which cover the conference registration fee and the gala dinner. The next deadline for applications is October 1, 2016 for the Fall 2016 ACC Symposium in Hartford, CT. Please send a CV, letter of interest, and a letter of recommendation to Elizabeth A. Williams, ACC Grants Chair (eawilliams@risd.edu).

A FEW WORDS FROM OUR TWO 2015 SYMPOSIUM SCHOLARSHIP RECIPIENTS

As a ceramic artist, I am constantly inspired by history and art. I was thrilled to be selected as a scholarship recipient to attend the 2015 ACC Symposium in Boston. It was pleasing to be surrounded by well-known ceramics historians, scholars, curators and collectors. The lectures throughout the conference were extremely informative. I especially enjoyed having the time to speak with MFA museum curators. It is a valuable experience to learn how curators interpret artists' creative processes and the works created during a particular historical time. It was fascinating to learn from another historian about ceramics from a totally different perspective than how I, as an artist, think of ceramics....With the knowledge gained and professional connections I made during the symposium, I will continue my exploration as an artist in the field of ceramics. Thank you & see you all next year!

Ling Chun, Rhode Island School of Design

At no other conference have I witnessed such variety and sheer imagination in ceramic art so thoughtfully presented. I now see colossal faience urns in the yard, East India merchants reclining on my furniture, and parades of Turks in my dreams. Following up on past research projects was one of my main objectives in attending this particular conference. I studied Boston Art Pottery while completing a Master's in Art History and had gained tremendously from access to collections at the Museum of Fine Arts, not to mention those of the infinitely generous Jim Kaufman. The surplus of recycled information in ceramics literature from this period made Nonie Gadsden's fresh research on Hugh Robertson of Chelsea Ceramic Art Works that much more thrilling....I was also highly gratified that Marietta Cambareri, in her talk on Della Robbia, and Abigail Hykin, speaking on Palissy, remarked on the status of Renaissance pottery for late nineteenth-century ceramists and scholars....Beyond the stimulating presentations, I was astonished by the quality of informal conversations with ACC members and the overwhelming spirit of conviviality resulting from this association of experts from multiple disciplines and professions. It was an honor to share in your enthusiasm and I hope to see you again next year in Hartford!

Amy Griffin, Winterthur Program in American Material Culture

THE 2015 AMERICAN CERAMIC CIRCLE BOOK AWARD

The American Ceramic Circle Book Award was established in 2005 to honor a book written in English and published in the prior year on any aspect of ceramics that reveals new scholarship or demonstrates a new level of interpretation of the subject. The award is made by a committee composed of collectors, curators, and independent scholars with a wide range of ceramic specializations in order to read, review, and judge fairly the potential variety of qualified candidates.

This year there were several worthy books among the nine reviewed by the Book Award Committee. However, it was *Chinese and Japanese Porcelain for the Dutch Golden Age*, a multi-author book published in English and issued by the Rijksmuseum, the Gemeentemuseum den Haag, the Groninger Museum, and the Keramiekmuseum Princessehof that excelled in meeting the award's specified requirements.

Jan van Campen and Titus Eliëns were the editors. Jan Van Campen from the Rijksmuseum is also one of the organizers of the 2015 *Asia in Amsterdam* exhibit. Titus Eliëns is from the Gemeentemuseum den Haag. This book merits the reward in part because it breaks down language barriers. Research published in Dutch in the last quarter century is translated into English and made easily understandable. *Chinese and Japanese Porcelain for the Dutch Golden Age* achieves new levels of interpretation and is sure to become a standard reference in the field.



We are grateful for Shirley Mueller's dedicated leadership over the past eight years in her role as Chair of the ACC Book Award. Amy Deham has recently been appointed as her successor. Please contact Amy at amy.dehan@cincyart.org with any suggestions or recommendations of recently published books to be considered for the American Ceramic Circle Book Award.



Búcaros de Indias in the Metropolitan Museum of Art

Ronda Kasl

FIG. 1: Pair of Covered Jars, ca. 1675–1700; Tonalá, Mexico; earthenware, burnished, with white paint and silver leaf; 27 ¹⁵/₁₆ in. (71 cm), Purchase, Sansbury Mills Fund, 2015 (2015.45.1a, b, 2a, b)

In 2015 the Metropolitan Museum of Art acquired an exceptional pair of burnished earthenware jars (FIG. 1) made in Mexico at the end of the 17th century in the town of Tonalá or its environs. Known in Spain as “*búcaros de Indias*,” such vessels were made from a fragrant, fine-bodied clay, which was celebrated both locally and abroad. It was used

to make pottery in a variety of forms, from simple cups to elaborately wrought bottles and jars. This pair of large baluster-shaped jars, covered with unusual bulbous lids, was wheel thrown and then manipulated while the clay was still wet and pliable to produce an undulating surface punctuated by dimples, protrusions, and vertical slits. Press-molded ornamentation in the form of masks (FIG. 2) and twisted coil handles were applied to both the jars and the lids. The jars are unglazed, but have been burnished to a smooth gloss, probably with a polished stone or a piece of bone. After firing, the lustrous red surface was decorated with a pattern of linear scrolls, stars, spirals and floral motifs in white paint. Silver, which has since blackened, was applied to the masks and other details.

Búcaros de Indias were highly prized by European collectors during the early modern period. They were appreciated not only for their exotic shapes and New World origin, but also for the distinctive aroma and taste of the clay from which they were made. *Búcaros* were traditionally used to store and serve water, keeping it cool and giving it a pleasing flavor. The low-fired, porous clay, thin walls, and elaborate shapes of such vessels enhanced the evaporation of water and cooled it. The clay itself was thought to have medicinal qualities, and it was fashionable among Spanish and Italian elites, especially women, to consume fragments of the pottery and to wear amulets made of it. Eating the pottery made their skin pale, an effect that was considered beautiful.

The popularity of this unusual ceramic ware during the 17th and 18th centuries is well documented in the art and literature of the period. In Diego Velázquez’s masterpiece, *Las Meninas*, the Infanta Margarita is offered a small *búcaro* on a silver tray. Artists like Tomás Hiepes, Juan Bautista de Espinosa, and Juan van der Hamen included *búcaros* in their still life paintings, while Lope de Vega and other Spanish Golden Age

authors wrote satirically about the eating of pottery, typically by lovesick women. The custom (or disorder) was widespread in Spain, a fact that astonished more than one foreign visitor. The French Countess D'Aulnoy, who travelled to Spain in 1679-80, observed the effects of eating the Mexican pottery on women who became delirious and bloated, and whose skin turned a yellowish color she likened to quinces. She sampled the delicacy herself and declared that she



FIG. 2: Detail of masks.

would have preferred to eat sandstone. The countess admitted, however, that the “tierra sigilada” vessels from America had a pleasant odor and improved the taste of water. She also allowed that they cured some illnesses and could be used to detect poison.¹ Around 1840, another French traveler, Théophile Gautier, found that the custom had endured, even though the pottery “made of red American earth” had become scarce and would soon be as costly as old Sèvres porcelain. According to Gautier, it was customary to fill *búcaros* with water and wait for them to sweat and saturate the air with their damp scent before tasting the cool liquid and, sometimes, the clay itself: “Not content with inhaling the perfume and drinking the water, some people chew small fragments of *búcaros*, crunch them to a powder, and end by swallowing them.”²

The two *búcaros* acquired by the Met were once in the collection of the Marquises Bourbon del Monte di Sorbello in Perugia. The desire for this exotic earthenware was shared by other members of the Italian nobility, including the grand duke Cosimo de Medici III and members of the Aldobrandini and Strozzi families. In 1695, the Florentine scholar and poet, Lorenzo Magalotti, addressed a series of letters to the marquise Ottavia Renzi Strozzi on the subject of *búcaros* made of “aromatic earth.” He detailed the properties and merits of wares made in different locations and discussed their production at length. A collector himself, Magalotti described how he kept *búcaros*, placing them in boxes perfumed with flower water, herbs, and aromatic gums and oils, resting the prized pottery on scented cushions. He mused that the initial delight in using *búcaros* to serve water had gradually become an impassioned pursuit in the service of curiosity and luxury, noting that they could be found in nearly all the courts of Europe and were kept as rarities in museums and collector’s cabinets.³ The largest extant collection, preserved in the Museo de América (Madrid), was assembled by a Spanish noblewoman, Catalina Vélez de Guevara, countess of Oñate. The 1685 inventory of her collection lists three cabinets filled with 161 pieces of pottery from “Guadalajara de Indias.”⁴ Other than their Italian provenance, nothing is known about the circumstances under which the Met’s newly acquired jars were collected or used, but their condition, especially their well-preserved post-firing decoration, suggests that they functioned solely as objects of wonder and delight.

¹ Marie-Catherine Le Jumel de Barneville, baronne d'Aulnoy, *Relación que hizo de su viaje por España la señora Condesa D'Aulnoy en 1679* (Madrid: Juan Jiménez, 1891), 88, 111-12.

² Théophile Gautier, *A Romantic in Spain*, translated by Catherine Alison Phillips (Oxford: Signal Books, 2001), 93-94.

³ Teresa Poggi Salani and Francisca Perujo, “De los búcaros de las Indias Occidentales: Cartas de Lorenzo Magalotti,” *Boletín del Instituto de Investigaciones Bibliográficas* 8 (1976), 319-354.

⁴ María Concepción García Sáiz, “Mexican Ceramics in Spain,” in *Cerámica y Cultura: The Story of Spanish and Mexican Mayólica*, edited by Robin Farwell Gavin, Donna Pierce, and Alfonso Pleguezuelo (Albuquerque: University of New Mexico Press, 2003), 191-92.



(FIGS. 1 AND 2): The *Judas* Punch Bowl; Manufactured by Lowestoft Porcelain English, ca. 1790; soft-paste porcelain; 5 x 11 ½ in. (12.7 x 29.2 cm); The Rienzi Collection, gift of Mr. and Mrs. Harris Masterson III in honor of Miss Ima Hogg

New research on a Lowestoft Commemorative Punch Bowl in the Rienzi Collection, The Museum of Fine Arts, Houston

Misty Flores

Recent research has shed light on the provenance and history of a unique punch bowl made by the Lowestoft porcelain manufactory, currently in the Rienzi Collection of European Decorative Arts at the Museum of Fine Arts, Houston. The punch bowl was given to the museum in 1971 by Mr. and Mrs. Harris Masterson III, prominent Houston porcelain collectors. While the Rienzi Collection boasts impressive examples of Worcester and Continental porcelain, lesser known English factories, such as Lowestoft, are also represented. The new research gathered on this bowl offers insight into the importance of specially commissioned commemorative objects, the ritualized nature of punch drinking, and the circuitous path objects travel into museum collections.

The charming soft-paste punch bowl known as *The Judas* is decorated in beautiful enamel colors of pink, brown, red, and green (FIGS. 1 and 2). The decoration of lattice, scrolls, fish-scales, flowers, and insects is attributed to Thomas Curtis, a painter and later share-

holder at the Lowestoft factory. His standardized patterns, known now as Curtis style, were commonly in use at the factory from the 1780s onward. However, the most striking feature of the punch bowl is the delicately rendered lugger, or fishing vessel, set within the interior of the bowl (FIG. 3). The lugger is illustrated in full sail with its name, *The Judas*, inscribed underneath. The lugger has been traced to the owners, Messrs. S. & D. Peach, who were successful herring fisherman in the latter part of the 18th century in the town of Lowestoft, located in the northeast corner of Suffolk. Lowestoft was a coastal town and the fishing concerns of men like S. & D. Peach were an important part of its economy.

The fashion for imported porcelain was at its height in the mid-18th century and, in response to the demand, competing English porcelain factories began to appear in the 1740s. A porcelain factory was established in 1756 in Lowestoft, a popular resort destination with a thriving local economy. Lowestoft is important to the story of British ceramics as it was the only factory established in East Anglia. No other English factory produced so many dated and inscribed pieces that allow for such a personal account of a particular town. Its new merchant class with its increased wealth commissioned personal items to commemorate weddings, christenings, and even deaths. Lowestoft became particularly known for their inscribed, personalized tea and coffee wares. Thomas Wedgwood even sent an employee to bring back samples of its wares for closer study. After Worcester and Derby, Lowestoft was one of the longest surviving porcelain factories in England.



FIG. 3: Detail of interior of bowl.

Due to increased trade between Europe and the East in the latter part of the 17th century, punch—a mixture of imported sugar, spices, and citrus with arrack and water—was introduced into England. Initially the drink of sailors and sea captains, it quickly gained popularity in England as a beverage consumed in company. The increased passion for punch saw the rise of new equipage specifically intended for its consumption. The Lowestoft factory produced many personalized punch bowls for use by specialized clubs and societies. This charming object was specially commissioned by Messrs. S & D. Peach in 1790 to commemorate their ship *The Judas*. They filled it with punch to drink a toast before and after each successful fishing

voyage. It would have been prominently displayed. As late as the 1860s, surviving residents of the town could still remember *The Judas* and its celebratory owners.

The punch bowl remained with the Peach family until the mid-19th century when it passed to the collection of Thomas Balls, a local auctioneer. Upon his death, it passed to the collection of Mr. William Rix Seago, a prominent local gentleman and the Lowestoft town clerk, who spent many years amassing an extensive collection of Lowestoft. As a testament to the high regard in which Lowestoft porcelain was held, the punch bowl was singled out among Mr. Seago's impressive porcelain collection to be exhibited in The South Kensington Museum's (later The Victoria and Albert Museum), Loan Exhibition from 1866–1868. In Llewellynn Jewitt's comprehensive study, *The Ceramic Art of Great Britain* (1878), the author devotes a section to discussion of the historical value of Lowestoft dated wares and gives particular attention to *The Judas*. In 1895, the bowl went to the collection of the noted genealogist Frederick Arthur Crisp of Suffolk and was illustrated in his privately printed *Catalogue of Lowestoft China in the Possession of Frederick Arthur Crisp* (1907). In the 1908 edition of William Chaffers' highly important book, *Marks and Monograms on European and Oriental Pottery and Porcelain*, Frederick Litchfield discusses the factory at length and lists individual pieces of particular note, including *The Judas*. Upon his death and the subsequent sales at Sotheby's of Mr. Crisp's personal library and collections in 1935, the bowl passed to a Mrs. Coleman of Norfolk who owned it until 1948. During one of his many trips to England, Mr. Masterson purchased the punch bowl from a shop in Norfolk in 1958. Mr. Masterson was at the time building his extensive collection of English porcelain, and he had a particular interest in personalized items like *The Judas* punch bowl. One of the many gifts donated by Mr. Masterson to the museum over the years, *The Judas* punch bowl makes a fascinating addition to Rienzi's English porcelain collection.

EXHIBITIONS AND INSTALLATIONS

Beneath the Surface: Life, Death, Gold and Ceramics in Ancient Panama

GARDINER MUSEUM, TORONTO, ONTARIO

FEBRUARY 18–MAY 29, 2016

For more than a thousand years, a cemetery on the banks of the Rio Grande Coclé in Panama lay undisturbed, escaping the attention of gold seekers and looters. In 1940, a Penn Museum team excavated at the cemetery, unearthing spectacular finds—large golden plaques and pendants with animal-human motifs, precious and semi-precious stone, ivory, and animal bone ornaments, and literally tons of detail-rich painted ceramics. The art and artifacts uncovered from Burial 11 and throughout the Sitio Conte cemetery were rich in cultural meaning and utilitarian value, and *Beneath the Surface* uses them to create a portrait of the Coclé people, who lived, died, and painstakingly buried their dead long ago.



Effigy Vessel, Panama, Sitio Conte, 700-900 CE, Ceramic, 40-16-75, Image provided courtesy of the Penn Museum



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

PEABODY ESSEX MUSEUM, SALEM, MASSACHUSETTS

FEBRUARY 27–JUNE 5, 2016

The exhibition *Asia in Amsterdam: The Culture of Luxury in the Golden Age*, co-organized by the Peabody Essex Museum in Salem, Massachusetts and the Rijksmuseum in Amsterdam, explores Dutch engagement in Asia and the overwhelming impact that Asian luxury goods had on Dutch art and life during the 17th century. The exhibition highlights 200 Asian and Dutch works of art—paintings, ceramics, textiles, silver, lacquerware, furniture, jewelry, and books—that represent the pinnacle of technical and aesthetic achievement.

The Dutch East India Company (*Verenigde Oostindische Compagnie* or VOC) was once the largest and most powerful trade and shipping company in the world. Through the VOC, the Dutch established a network spanning from the Cape of Good Hope to Japan, trading in costly spices, textiles, lacquer, and porcelain. That same network helped transform Amsterdam into one of the largest and most dynamic cities in Europe, renowned as a hub for goods and information from Asia.

Artists in the Netherlands, probably Delft; Tile panel, 1690–1730; tin-glazed earthenware (faience); Rijksmuseum, Amsterdam; Gift of the heirs of J. F. Loudon, The Hague; BK-NM-12400-443

The decorations on this tile panel—likely intended for the wall of a palace—come from different published sources. The Buddhist deity Guanyin, pictured at the upper right, is based on a Chinese woodcut print. The three black figures are copied from engravings in Montanus's book about South America. Drawing ideas from published sources helped Dutch artists satisfy the demand for all things Asian.



Jan van der Heyden; 1637–1712, the Netherlands; Room Corner with Rarities, 1712; Oil on canvas; Szépművészeti Múzeum, Budapest

An embroidered Chinese silk cloth, a Turkish carpet, a Japanese porcelain bowl—this scene registers the pride that Amsterdam residents took in displaying objects from Asia. The massive Dutch atlas, the globes, and the rolled-up map attest to their curiosity about the world far beyond the Netherlands.

Dutch consumers may have celebrated Asian imports for their foreignness and the tremendous distances they had traveled, but many would have been less aware that these goods were often equally a reflection of artistic interactions made possible through the global networks of the VOC. The potters of Jingdezhen and Arita adeptly altered the designs and shapes of their wares to cater to many different European and Asian markets and to satisfy Dutch conceptions of Asia.

Inspired by these new sensory delights, Dutch artists in a variety of media were quick to imitate, innovate, and incorporate. All of these artists transformed the art of their age into something we now perceive as distinctly Dutch, but delftware is perhaps the clearest example of Dutch appropriation of imported Asian material culture. The exhibition concludes with several works by contemporary Dutch artist Bouke de Vries including *Homeland, Blue and White* (2015), a map of the 17th-century Dutch Republic made entirely of fragments from early Dutch and Asian ceramics.

You & I Are...Earth

Works of Michelle Erickson

WILTON HOUSE MUSEUM, RICHMOND, VIRGINIA

APRIL 15– OCTOBER 30, 2016

“Clay is used in virtually all cultures in every conceivable manner from fulfilling our basic needs to demonstrating our highest aspiration – it is a truly democratic material.”

Michelle Erickson is an internationally recognized contemporary artist specializing in the rediscovery of colonial era ceramic techniques. A graduate of the College of William and Mary, Erickson became fascinated with the rich resource of archeological ceramics in the “colonial triangle” of Virginia. Fragments of pottery and porcelain from British, European, Asian, Native American and enslaved African makers unearthed in colonial excavations embody a remarkable convergence of cultures in clay. At mid-career Erickson’s depth of historical reference and technological virtuosity distinguishes her unique voice as an American artist working in clay.

In the exhibition *You & I Are Earth* Erickson explores the ceramic medium as a record of human experience embodied in the objects of our lives, from those we discard to what we cherish, revere and protect. Themes of race culture and social justice in Erickson’s 21st century narratives provide a provocative lens within the intimate context of an 18th century family and household to reflect on our present historical moment.



Michelle Erickson (American, b. 1960); *Potter's Field*, 2011; slip-decorated earthenware; H: 36 in., W. 30 in.; Photography by Gavin Ashworth



Global by Design: Chinese Ceramics from the R. Albuquerque Collection

THE METROPOLITAN MUSEUM OF ART, NEW YORK, NEW YORK

APRIL 25–AUGUST 7, 2016

This exhibition, which will focus on the late 16th to the 18th century—the period when Chinese porcelain became a global luxury—will feature 60 exquisite and unusual pieces and challenge the traditional, and overly rigid, cataloguing of Chinese ceramics as domestic or trade times. In addition to exploring the inner Asian trade in Chinese ceramics, the exhibition will focus on the development of shapes and designs that reflect longstanding exchanges between China and the Islamic world, and on the subsequent introduction and incorporation of works reflecting both traditions into Europe and the Americas in the late sixteenth century. It will also explore the ways in which 18th-century artists, when faced with the global idioms that had developed at that time, made artistic choices that allowed them to create an endless range of spectacular and visually imaginative works.

Garniture with Scenes of West Lake, China, Qing dynasty (1644–1911), ca. 1700; porcelain painted with cobalt blue under a transparent glaze (Jingdezhen ware); Jars, H. 40 $\frac{3}{4}$ in. and Vases H. 35 $\frac{5}{8}$ in., Collection of R. Albuquerque

Simple Forms, Stunning Glazes: The Gerald W. McNeely Collection of Pewabic Pottery

CRANBROOK ART MUSEUM, BLOOMFIELD HILLS, MICHIGAN

THROUGH AUGUST 28, 2016

Organized by the Cranbrook Center for Collections and Research and Cranbrook Art Museum, this exhibition debuts the Gerald W. McNeely Collection, one of the largest private collections of Pewabic Pottery recently donated to Cranbrook Art Museum and never before seen in its entirety. The Collection includes over 117 works including a Revelation Pottery Vase, which pre-dates the founding of Pewabic, and includes works from throughout the career of Mary Chase Perry Stratton, founder of Pewabic Pottery. The exhibition will also highlight Cranbrook's own collection of Pewabic Pottery from the Art Museum and campus, which George Gough Booth, founder of Cranbrook, actively collected over his lifetime.

Women, Art, and Social Change: The Newcomb Pottery Enterprise

THE PRINCETON UNIVERSITY ART MUSEUM, PRINCETON, NEW JERSEY

MAY 7–JULY 10, 2016

The Princeton University Art Museum will be hosting an exhibition devoted to Newcomb College's handicraft programs from the years between 1890 and 1940. The exhibition's major focus will be on Newcomb Pottery, but also included are examples of its embroidered textiles, metalware, jewelry, bookbinding, and graphic arts. Almost half of the exhibition's 100 objects on view will be ceramics, and they cover the full range of the pottery's history, from the familiar, beautifully crafted works in the Arts and Crafts mode to the less familiar Art Deco and Modernist works that the pottery produced in its later years. The exhibition is organized by the Newcomb Art Gallery of Tulane University and circulated by the Smithsonian Traveling Exhibition Service (SITES).



Tyg, 1902, designed by Harriet Coulter Joor (1875–1965), Newcomb Pottery; H: 6 1/8 in., Newcomb Art Collection, Tulane University; gift of Mrs. Marshall Stewart (1996.6.1.A)



Selection of early Newcomb Pottery from the Collection of Barbara and Henry Fuldner. Photography by Tom Gleason

Early Newcomb Pottery from the Barbara and Henry Fuldner Collection

THE STICKLEY MUSEUM AT CRAFTSMAN FARMS, PARSIPPANY, NEW JERSEY

MAY 7–NOVEMBER 6, 2016

This exhibition features a private collection of approximately thirty examples of early Newcomb Pottery amassed over the past three decades by Barbara Fuldner, a great-granddaughter of Gustav Stickley, and her late husband, Henry Fuldner. The dining room of the Log House, Stickley's own home that he not only designed, but built and lived in, will be the setting for the exhibition, affording a rare opportunity to see Newcomb Pottery in an authentic period Arts and Crafts

setting. Stickley's Craftsman furniture and the home's interior will serve as the backdrop for the pottery, and examples of textile work from both enterprises will provide a rich, visual context.

The focus of the exhibition is on the early period of production at Newcomb Pottery, and it will present the work of a dozen decorators. The accompanying publication will explore connections between these two contemporaneous Arts and Crafts enterprises, drawing visual and ideological parallels in their approach to design. Newcomb Pottery and Stickley's multi-faceted endeavors shared many of the same design principles espoused by leading educators and artists of the period. Period publications, including Stickley's magazine, *The Craftsman*, were critical to the dissemination of information and served as manuals of good design. These texts will be explored, along with the close networks of educators, artists, editors, and students advocating for design reform, illuminating how these ideals were put into practice.

A Potter's Life: Marguerite Wildenhain at Pond Farm

SAN FRANCISCO INTERNATIONAL AIRPORT, SAN FRANCISCO, CALIFORNIA

THROUGH OCTOBER 16, 2016

Bauhaus-trained Marguerite Wildenhain (1896–1985) enjoyed a prodigious sixty-year career as a master potter. Born in France, she immigrated to the United States in 1940 to escape persecution as World War II gripped Europe. In 1942, Wildenhain was the first of several artists to move to Pond Farm, a Bauhaus-inspired school and refuge for artists established by architect Gordon Herr and his heiress wife Jane Herr in Guerneville, California. Pond Farm Workshops opened in 1949, but differences in opinions led to the demise of the artists' colony after only a few years. Only Wildenhain remained at Pond Farm, where she ran a successful pottery studio and school until her retirement in 1980.

For thirty years, Wildenhain taught more than twenty students each summer to master the art of wheel-thrown pottery, influencing several generations of studio potters. When not teaching, she concentrated on her own work, creating pieces ranging from vases and teapots to decorative relief tiles. This exhibition celebrates the legacy of this Sonoma County potter and displays an exceptional range of her work. All of the objects are from the collection of Forrest L. Merrill, who first met Wildenhain in the early 1960s.

Seeing Red: Southeastern Pennsylvania Earthenware AND American Made: Other Choices in the Marketplace

WINTERTHUR MUSEUM, WINTERTHUR, DELAWARE

THROUGH NOVEMBER 2016

Curated by Winterthur's Catharine Dann Roeber and Leslie B. Grigsby, this symbiotic pair of displays focuses on the lead-glazed red earthenware of late 18th- and 19th-century Pennsylvania, shown in contrast with other options in the American ceramic marketplace. The exhibit features nearly 80 Winterthur objects.

Display of installation. Photograph courtesy of the Winterthur Museum.





Pretty Big Things: Stories of New Jersey History
 NEW JERSEY STATE MUSEUM, TRENTON, NEW JERSEY
 THROUGH DECEMBER 31, 2016

At the turn of the 20th century, Trenton, New Jersey, led the nation in ceramics production due to its prime location along railroad, canal, and river networks and close proximity to anthracite coalfields and the wealthy markets of major East Coast cities. Although the pottery industry has largely left the region, visitors to New Jersey's capital city can currently view two of the most heralded examples of decorative ceramics ever produced in New Jersey – Isaac Broome's Baseball Vases. This spectacular pair of parian porcelain vases chronicling "America's Game" is currently on display in the New Jersey State Museum. For a limited time, visitors can view the two masterworks of American decorative arts that renowned ceramics historian Edwin Atlee Barber called "spirited" in design, "harmonious" in detail, and "faultless" in modeling. Previously brought together by Alice Cooney Frelinghuysen and Ellen Denker for the landmark ceramics exhibition at the Metropolitan Museum of Art in 1989, this is the first time that the Baseball Vases have been reunited in the city where they were made. Visitors to the exhibition will also see four examples of Isaac Broome's magnificent bust of Cleopatra.



LEFT: Installation view; vase on left is collection of the New Jersey State Museum, The Brewer Collection, CH354.22; on right collection of the Detroit Historical Society, 1956.077.001

ABOVE: Detail, Baseball Vase, 1876; Isaac Broome, Ott & Brewer; Trenton, New Jersey; Parian porcelain (plaster base replacement added later); H: 38 ¾"; Unmarked; Collection of the New Jersey State Museum; The Brewer Collection CH354.22



LEFT: Meissen Porcelain Factory, Model by Johann Joachim Kaendler, Teapot, ca. 1753, Hard-paste porcelain, Wadsworth Atheneum; Museum of Art, Gift of J. Pierpont Morgan, 1917.1287

RIGHT: Meissen Porcelain Factory, Model by Johann Joachim Kaendler, Persian woman with elephant, ca. 1763–74, Hard-paste porcelain, Wadsworth Atheneum Museum of Art, Gift of J. Pierpont Morgan, 1917.1296

Miniature World in White Gold: Meissen Porcelain by Johann Joachim Kaendler

WADSWORTH ATHENEUM, HARTFORD, CONNECTICUT

THROUGH JANUARY 2017

This exhibition, assembled from the museum's collections, showcases a broad range of finely detailed porcelain figures created by Johann Joachim Kaendler over his 44 years as a modeler at the Meissen Porcelain Factory in Germany. One of the most visionary artists in the history of porcelain, Kaendler created more than 2,000 models over the course of his career and consistently tested the limits of porcelain as an artistic medium. He was one of the first artists to use porcelain as a sculpting material rather than as a surface for painted decoration. His designs and figures, more detailed and realistic than any earlier creations, were essential for the development of porcelain as an independent art form in Europe. The exhibition features dozens of Kaendler's works including his animals, crinoline figures, exotic representations, and court and peasant figures.



Photograph of installation. Photograph courtesy of the National Museum of American History

Artifact Walls - Art Pottery and Glass in America, 1880s–1920s

SMITHSONIAN NATIONAL MUSEUM OF AMERICAN HISTORY, WASHINGTON, D.C.

THROUGH APRIL 24, 2017

American potters and glassmakers were at the forefront of producing decorative wares that appealed to the growing market for Arts and Crafts design, popular between 1880 and 1910. This display highlights the design movement that embraced the ideals of superior craftsmanship, naturalistic ornamentation, and living with beauty in the home. Among the manufacturers featured are the Steuben Glass Works, Phoenix Glass Company, Rookwood Pottery, Tiffany Glass and Decorating Company, Biloxi Art Pottery, Paul Revere Pottery, and Matt Morgan Art Pottery.

Transformation of the European Porcelain Galleries

GARDINER MUSEUM, TORONTO, ONTARIO

For the first time in thirty years, the Gardiner Museum's European Porcelain Galleries have undergone a major transformation, bringing the collections to life through stories of intrigue, excess, secret formulas, and sabotage. At the heart of the new gallery is a sumptuous recreation of a late 18th-century dessert table designed by Chief Curator Meredith Chilton and world-renowned culinary historian Ivan Day, whose work has appeared at The Metropolitan Museum of Art, the Museum of London, and the J. Paul Getty Museum. The table features rare Sèvres porcelain sculptures and a lavish period dessert served on the Museum's prized Derby botanical dessert service.



Eighteenth-century dessert table recreation by Chief Curator Meredith Chilton and Ivan Day.

CONFERENCES, SYMPOSIA, AND LECTURES

Connecticut Ceramics Study Circle

SPRING 2016 SCHEDULE

Unless otherwise stated, all lectures will be held at the Bruce Museum, Greenwich, Connecticut and will begin at 1:15 pm.



March 14, 2016: “A Tea-leaf Storage Jar Named Chigusa and the Art of Tea in Japan,” Louise Allison Cort, Curator for Ceramics, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution

April 11, 2016: SEMINAR (9:30 am–2:30 pm), “The Magic and Majesty of Majolica,” Nicolaus Boston, independent scholar, proprietor Nicolaus Boston Antiques of Ireland



May 9, 2016: “Arts and Industry: Collaboration and Revelation,” Kristin Plucar, Arts and Industry Coordinator, Kohler Arts Center, Sheboygan, Wisconsin

TOP: Tea-leaf storage jar named Chigusa, with silk mouth cover, China, probably Guangdong province, stoneware with iron glaze, 13th–14th century; H. 41.0 cm. Freer Gallery of Art, Smithsonian Institution, Washington, D.C. (FSC-P-6964).

BOTTOM: Mushroom tureen, Minton Majolica earthenware, ca. 1875; L. 14". Courtesy of Nicolaus Boston.

San Francisco Ceramic Circle

SPRING 2016 SCHEDULE

Unless otherwise stated, all lectures will be held in the Florence Gould Theater of the Legion of Honor, San Francisco, CA, and will begin at 10:00 am.

March 27, 2016: “In the Footsteps of Fidelle Duvivier: the French-English Connection,” Charlotte Jacob-Hanson, independent scholar, Frankfurt, Germany, and Founder, Ceramics Circle Study Group, Frankfurt



April 17, 2016: “The Influence of Jean Pillement’s Art on 18th- and 19th-Century Ceramic Designs,” Loren Zeller, President of the Transferware Collectors Club and independent scholar

May 22, 2016: “Italian Lustre Glazes: Renaissance Maiolica and the 19th-Century Rediscovery,” Justin Racanella, London-based scholar and dealer in Italian ceramics

Detail of a Sceaux porcelain *pot à eau* with cover decorated by Fidelle Duvivier, ca. 1775 (EC 4 & A-1943). © The Fitzwilliam Museum, Cambridge, England

American Art Pottery Association Annual Convention

The 36th annual AAPA Convention, Show, and Sale will be held just north of Cincinnati at The Embassy Suites in Blue Ash, Ohio. The dates are April 6–9, 2016. Please check the website for more information: www.aapa.info.

Winterthur Ceramics Up Close: Hands-on Study Days 2016

April 14–15, 2016

Join Winterthur staff, visiting scholars, and fellow collectors for this intimate and limited-registration opportunity to get an up-close look at ceramics. The program will feature enhanced and expanded hands-on workshop opportunities, taking advantage of the museum collection holdings, interspersed with more formal talks. Attendees will be invited to attend a reception at which they can bring a maximum of two objects from their own collections, to be discussed with study day presenters and others. Also featured will be opportunities to celebrate and attend book-signings for ceramics publications. Participants include: William R. Sargent, Senior Consultant in Chinese Art, Bonham's, New York, and independent curator, Salem, Massachusetts; Stella Beddoe, Keeper Emeritus of Decorative Art, Royal Pavilion & Museums, Brighton, United Kingdom; Brian D. Gallagher, Curator of Decorative Arts, The Mint Museum, Charlotte, North Carolina; Michael Sack, Independent Researcher and Author, San Francisco, California.



Punch Bowl, Staffordshire, England, 1800–1820; earthenware; Museum purchase, 1952.231, Courtesy, Winterthur Museum



Tureen, China, 1815–25; hard-paste porcelain; Gift of Daniel and Serga Nadler, 2014.16.170a,b, Courtesy, Winterthur Museum

IN OUR BACKYARD

In 2016, Clay Art Center will present **IN OUR BACKYARD**, a year-long focus on the integral role clay has had on New York art, architecture, and design. **IN OUR BACKYARD** features a series of 5 innovative exhibitions running January 30–November 12, 2016, several workshops and lectures, two collector's tours, and a culminating symposium—all of which reveal the dynamic co-mingling of the rich cultural playground in which ceramics thrives in New York and its surrounding areas. Included is a brief listing of the featured exhibitions and programming for 2016. For more details, visit www.clayartcenter.org





Adam Knoche, *MineSite*, 2014; ceramic; H: 29 in., W: 30, D: 4 in.

Tristate of Mind

Through March 19, 2016

This regional juried exhibition features a contemporary cross-section of emerging artists working within a 75 mile radius of CAC who are using clay as their mode of expression. Exploring relevant contemporary art themes through a lens of clay, this exhibit will embody the culture, trends,

and theories surrounding contemporary art practice in our region. Juried by Leslie Ferrin, curator and gallerist.

NY, NY: Clay

April 3–May 25, 2016

The eclectic mix of artists selected for *NY, NY Clay* are some of the most notable and visibly active artists working in sculpture today. They also happen to live, work, and build their careers in the New York metropolitan area and use clay as a primary material for expression. Curated by Judith Schwartz, Ph.D., curator, author, and NYU Professor.

Collectors Tour: Clay in Chelsea

Visit the studios of highly regarded artists and participants of CAC's exhibition *NY, NY: Clay* and *Hot Pots*. Destinations and dates to be announced soon!

Symposium: *Clay at the Core: New York Art, Architecture and Design*

Saturday, April 16, 1–5pm

Port Chester Senior Community Center, 222 Grace Church Street, Port Chester, New York

Clay has been driving the development of New York for centuries; it has been at the core of architecture, design, and industry like no other medium and is still going strong today. While clay is in every museum's holdings from the Museum of Natural History to The Met, it has only recently captured the audience of the fine art culture. *Clay at the Core* will focus on how clay has worked its way into every facet of New York and its current trend in fine art.

Moderated by Judith Schwartz, Ph.D., curator, author and professor, NYU, Head of Sculpture: Craft Media

Panelists include: Glenn Adamson; Toby Buonagurio, New York Artist, Senior Professor Stony Brook University Art Department, Head of Ceramics; James Klein and David Reid, artists/designers, founders KleinReid; Susan Tunick, NYC artist and architectural terracotta historian

2015–16 Artists in Residence: Chris Pickett & Max Seinfeld

June 4–July 15, 2016

This exhibition will feature the talents of two artists who have been selected for our year-long Artist-in-Residency program. The works will exhibit the culmination of their focus and studio practice at CAC, and as part of **IN OUR BACKYARD**, we will investigate how their immersion in this urban, eclectic community environment shaped their paths as artists/makers.

Prized: Solo Exhibition

July 23–September 15, 2016

From the 20–25 artists chosen for *Tristate of Mind*, one will be selected for this solo exhibition. The selection committee (see website for details) is highly engaged with the New York art and design scene and deeply invested in choosing a next generation of artists. The intention would be to propel this artist's career forward making him or her known amongst individuals who have the capability of igniting interest in this artist's work locally and globally in the field of contemporary art.

Hot Pots

September 24–November 10, 2016

This invitational exhibition features utilitarian works by 40 emerging, mid-career, and established contemporary artists, paving the way for new ideas within the functional art context, yet also branching out to access

themes not exclusive to utility. The co-curators have selected artists whose works are especially noteworthy and exemplify the developing nexus of design, industry, and discourse.



Lauren Eve Skelly, *Stacked & Cracked*, 2015; stoneware and earthenware; H: 5.5 in., W: 7 in., D: 3 in.

ANNOUNCEMENTS

James Walter Whitehead, Sr. (1921–2015)

Jim Whitehead, who was known and loved by many ACC members, died this past August in Houston, Texas, at age 93.

A legendary figure at Washington and Lee University in Lexington, Virginia, Jim served there in many capacities, often simultaneously, from 1958 until his retirement over 30 years later. Most notably, he founded the Reeves Center with its collection of antique ceramics—primarily Chinese export porcelain—and paintings.



Bill Sargent with Celeste and Jim Whitehead.

The story of the Center is typical of Jim. As University Treasurer, he received a penny postcard from alumnus Euchlin Reeves of Providence, Rhode Island. A warm friendship developed and ultimately, in 1967, the Reeves' collection came to W & L. An unexpected bonus—a total surprise—was the previously unknown artwork of Mrs. Reeves, today known professionally by her maiden name, Louise Herreshoff.

Jim's vision for the Center was unusual for the time and for W & L, a small liberal arts college, which then admitted only young men. He saw the collection as a tool for teaching. Early on, Jim knew little about the decorative arts, and he would have been the first to say so. (He often did say so!) However, he was a fast learner and invited ceramics scholars, such as David S. Howard, the acknowledged expert and author on Chinese armorial porcelain, to come and advise. He also joined the American Ceramic Circle to expand both his knowledge and his widening circle of friends and colleagues in the field; he was elected to the board of the ACC in 1983 and served from 1984 until 1988.

Under Jim's imaginative leadership, the Reeves Center flourished, the collections grew, and the students came. Initially, some were there because, as one young man (a football player and fraternity member) said, "I just wanted to hang out with Jim Whitehead, but I got hooked on the porcelain too! We learned a lot."

Jim ran the Center with the help of his elegant wife Celeste (d. 2010) who, like Jim, had been an aviator during World War II. At lunches of tuna sandwiches served on 'Rose Medallion' porcelain, each student would speak about a favorite piece in the collection. Those guests—and there were always guests—who doubted the worth of the Center went away as zealous and enthusiastic converts.

Jim's kindness, warmth, and charm were renowned; there was no one more fun. He was an inspirational teacher, and many of his students went on to pursue careers in the decorative arts. He loved W & L and never missed an opportunity to promote the University with lectures and articles about the Reeves' porcelain. His last publication, *A Fragile Union* (2003), features a foreword by Tom Wolfe, W & L '51, and tells the delightful story of Louise and Euchlin Reeves, their collection, and the Center.

Jim's death is a huge loss to those of us who knew and loved him, and there are many. However, his legacy lives on. Today, the Reeves Center is thriving and the collection, greatly expanded, is under the excellent stewardship of Ron Fuchs, former ACC President.

ANN T. BAILEY



Daisy Wade Bridges (1932–2015)

Wade Bridges, with Herb Cohen, admire a piece by Ben Owen III at the Mint Museum's Potters Market Invitational. Photography by David Ramsey, courtesy of The Mint Museum.

Daisy Wade Bridges, a founding member of the American Ceramic Circle, passed away on October 14, 2015, at her home in Charlotte, NC. Daisy began her long and avid association with ceramics in 1955 when she became Assistant Manager of Josiah Wedgwood & Sons, Ltd., in New York. She was an active member of the Wedgwood Society and was the first American woman to speak at the Royal Academy of Arts.

Upon her move to Charlotte in 1960, Daisy founded the Ceramic Circle of Charlotte and became an active member of The Mint Museum and the Delhom Service League, both of which she generously supported throughout her life. She was responsible for bringing the Delhom Collection to the museum and contributed generously to its purchase.

An avid collector, Daisy's interests were far ranging. She began collecting Wedgwood creamware, and this soon led her to other fields of ceramics. She also collected Chinese wares, particularly Yi Xing teapots, Native American pottery, American art pottery, and North Carolina pottery, her main love. Most of these collections found their way to The Mint Museum. Daisy was close to the potters, visited their shops, and attended their kiln openings. This was long before the general public discovered this rich heritage in their own backyard. She introduced the work of noted North Carolina potter Burlon Craig to the international market in the late 1970s via Sotheby's. The Mint Museum's large collection of North Carolina pottery was acquired through Daisy's efforts, and each year she donated prime examples of these wares from the Potters Market Invitational, held at the Museum.

Daisy was a world traveler, and researched ceramics and pottery in the United States, China, and Europe. She curated exhibitions at The Mint Museum and wrote several books based on her research, including *Ash Glaze Traditions in Ancient China and the American South*. Mrs. Bridges received a bachelor's degree in Art History from the University of North Carolina and a master's degree in Business Retailing and Merchandising from New York University. She married Henry Bridges in 1955, and they spent the following year in Paris, where Mr. Bridges studied music. Upon their move to Charlotte, they became deeply involved in community service and were dedicated to the preservation of historic sites. A gentle, true Southern lady, Daisy ardently furthered interest in ceramics and brought her enthusiasm to all who knew her.

BARBARA PERRY

William C. and Susan S. Mariner Southern Ceramics Scholarship

The Museum of Early Southern Decorative Arts in Winston-Salem, North Carolina is pleased to announce a gift from William C. and Susan S. Mariner that will fund the William C. and Susan S. Mariner Southern Ceramics Scholarship, intended to provide graduate students and young professionals the opportunity of attending the MESDA Summer Institute.

The recipient of the 2016 scholarship is Angelika R. Kuettner, Assistant Curator of Ceramics, Colonial Williamsburg Foundation. Ms. Kuettner has been closely involved with ceramics since she arrived at Colonial Williamsburg in 2006 as a graduate student intern for the ceramics and glass department. During her internship she compiled a glossary of white salt-glazed stoneware plate borders, a work that appears as an appendix in the publication *Salt-Glazed Stoneware in Early America* by Janine E. Skerry and Suzanne Findlen Hood. She has recently written an article on the ceramic-manufacturing partnership of Benjamin Leigh and John Allman in 18th-century Boston and is currently working on an article on mended ceramics in colonial America. Kuettner plans to focus her research on the life and work of David Jarbour, a free-black potter who lived in early 19th-century Alexandria, Virginia.

The MESDA Summer Institute gives ten students each summer the opportunity to analyze and investigate southern history from first settlement to the Civil War through material culture and the decorative arts. Each Institute focuses on one region, rotating its concentration between the Chesapeake, the Lowcountry, and the Backcountry.

The 2016 Summer Institute will emphasize the early material culture of the Upper Chesapeake. The program's month-long curriculum includes lectures, discussions, workshops, artifact studies, research projects, and an intensive study trip to the Upper Chesapeake, including the Eastern Shore of Maryland and Virginia, Annapolis, Baltimore, and Williamsburg.

Applications for the 2017 William C. and Susan S. Mariner Southern Ceramics Scholarship will be available in the fall of 2016. For additional information about MESDA's Summer Institute go to MESDA.org.



Jar signed by David Jarbour, 1830, Alexandria, VA. Salt-glazed, cobalt decorated stoneware; HOA: 27 ¾", DIA (widest point): 12 ½". Collection of the Museum of Early Southern Decorative Arts (MESDA), Acc. 2964, Gift of Mr. and Mrs. Byron J. Banks.

A New Technique to Help Identify Chinese Ceramic Fakes: Shirley M. Mueller Interviews Matthew Bunney

"Any new field of scientific study, throughout history, is met with skepticism and obstacles to early adoption, this isn't any different for what we are doing." —Matthew Bunney speaking in London, fall 2014

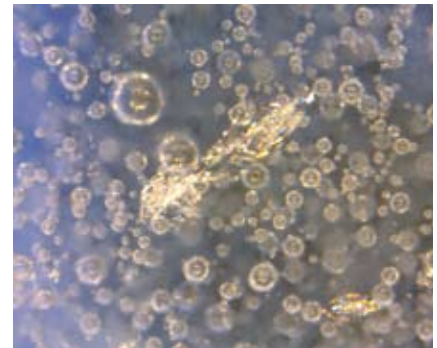
Matthew Bunney, Deputy Director in charge of international research and cultural exchange at the Guangzhou Oriental Museum in Guangzhou, China, and his colleagues are turning the identification of Chinese ceramic fakes into an armchair sport. The group has identified a means to detect fake from authentic ceramics using a small handheld device connected to a computer equipped with special software,

which allows high magnification (500 X) of the glaze. Certain properties within the glaze can be read to suggest age; others can not. The technique is called the ceramic trace model method. Shirley Mueller interviews Bunney to learn more about this technique. Below are segments from the interview.



This Wanli (1573–1620) dish glaze shows floccus mottling (right) using the ceramic trace model method. This finding is consistent with its 300+ years of age. This dish has eight panels on the back found on early Kraak ware.

MUELLER: Give me an example of how you are able to determine a fake from authentic Chinese porcelain using the ceramic trace model method.



This dish was advertised as Wanli (1573–1620) by an established and important dealer. The glaze looks like glass (right) using the ceramic trace model method. This is indicative of lack of aging. It does not show floccus mottling. There is a scratch in the center that reflects light.

BUNNEY: *There are tell-tale signs that we call traces. An example of a trace we might use presents on unearthed wares of 300+ years and is called Floccus Mottling. It is the milky clouds seen under the surface of the glaze (see example below). This is a feature that gradually forms due to the deposition of soluble and insoluble salts within the micro filaments of the Silicone Dioxide network that form the glaze.*

MUELLER: You and your associates have written several books about the ceramic trace model method and how to use it to determine Yuan porcelain fakes. Where do you go from here?

BUNNEY: *Down the pike we have our third full text, which covers Chinese Longquan ware; following on its heels we are planning a fourth book that covers Kangxi Period Chinese porcelain (Imperial and Export). We are also developing ways to make the database more widely available to a broader audience through sophisticated techniques such as image recognition software or even Apps that make the software and database available for handheld devices.*

MUELLER: What do you see as the future of the use of analytics for art?

BUNNEY: *It will be important as a weapon against those forgers and agents that fake and then infuse these pieces into the market and even into museum collections for the sake of their own profit or pride.*

ACC Member's paper to be published

The papers presented at the Symposium on "Chemical Technology in Antiquity" during the 249th National Meeting of the American Chemical Society (ACS) in Denver, Colorado, March 22–26, 2015 have now appeared as an e-book and will also appear in print sometime during 2016. ACC member Nicholas Zumbulyadis presented an invited talk at the Symposium titled "The First Artificial Material: Ceramics from Prehistory to the Fall of Rome" which appears as chapter three in the book.

Those interested can use the following link to access the abstracts and obtain individual chapters either directly or through their institutional libraries. <http://pubs.acs.org/isbn/9780841231122>



Online Research Hub for American Studio Ceramics Is Launched: *The Dictionary of American Studio Ceramics, 1946–Present*

The Marks Project, www.themarksproject.org, had a busy year since its formal launch at NCECA, March 2015. The online searchable database now lists over 1,000 American studio potters. In the past year we have collaborated with artists, institutions, private collections, auction houses, and galleries to list artists from all over the country. Notably in 2015, we received over 1,000 images of ceramics from the collection of the Mills College Art Museum and images of 78 contemporary examples of signed Native American pottery from the Loren G. Lipson Collection at the Crocker Art Museum. These images join those gathered from the Everson Museum of Art, the Springfield Museum of Art, and The Metropolitan Museum of Art. A number of collectors have also shared images and opened their collections for us to document. In 2015 we photographed The Judith and Martin Schwarz Collection and the Forrest L. Merrill Collection. Both collections enriched our website with new material and allowed us to document many deceased, mature, and rural artists. All of these images are now available online, searchable by artist or museum collection using a simple keyword search.

In 2016, The Marks Project will focus on documenting 1,000 regional makers, artists, and potters working in communities, around craft centers, or in isolated areas. We welcome introductions to regional makers and studio pottery collectors. The Marks Project continues to develop its database and library and encourages donations of archives, exhibition catalogs, books, and periodicals on American studio ceramics. As more and more primary source material is digitized it will be made available online or by request.

We look forward to hearing your suggestions or answering your questions (info@themarksproject.org) and to seeing many of you "in the field" in 2016!

Typical Marks

		
1976	1978	1979
		
1983	1987	1989

Morning Dog Walk
Date: 1979
Form: Sculpture
Materials: White Earthenware
Method: Hand Built
Surface Technique: Glaze

	
Photo: John Polak	Photo: John Polak

Margaret Pennington Collection

Untitled
Date: 1978
Form: Soy Bottle
Materials: White Earthenware
Method: Mixed Methods
Surface Technique: Glaze

	
Photo: John Polak	Photo: John Polak

Margaret Pennington Collection

Detail from database showing marks and objects by Jack E. Earl.

NEW ACQUISITIONS

Brooklyn Museum of Art

This splendid charger was made by one of the leading contemporary ceramicists in Australia, Stephen Bowers. Born in 1953, Bowers graduated from the Alexander Mackie College in Sydney. He has held various teaching positions in Australia and is currently an associate of the Norwood Studio in Adelaide where this charger was made. Part of his William Morris Camouflage series, this charger displays Bowers' exquisite talent as a china painter. The reserves are all directly inspired by Morris designs; the reserve at the bottom, for example, is Morris' *Strawberry Thief*, 1883. The Crimson Rosella is a parrot native to Australia. This is the first Eurocentric object made in Australia to enter the Decorative Arts collection at the Brooklyn Museum of Art.



Stephen Bowers (Australian, b. 1953); *Female Crimson Rosella Charger*, 2014; Made at Norwood Studio, Adelaide, South Australia; glazed earthenware; Alfred T. and Caroline Zoebisch Fund, 2015.78

Marianna Kistler Beach Museum of Art
KANSAS STATE UNIVERSITY, MANHATTAN, KANSAS

The Marianna Kistler Beach Museum of Art recently acquired *The Artist's Wife (Portrait of Yolande)* by Kansas native Waylande Gregory. The subject is Gregory's companion of more than four decades, Yolande von Wagner, an artistically inclined Hungarian-Viennese émigré, who brought to the relationship connections with Austrian-born ceramicists, including Vally Wieselthier and Otto and Gertrud Natzler. After Gregory's death, his wife-critic became an ardent advocate for his art and career.

Gregory produced several portraits of Yolande; he made this example during his 1932–33 teaching residency at Cranbrook Academy in Bloomfield Hills, Michigan. Accompanied by his young wife, he came to the school from Cowan Art Pottery Studio in Rocky River, Ohio, where he had been a lead designer of the company's cast ceramics. The Cranbrook stay marked Gregory's transition from a creator of collaboratively produced art pottery to a studio potter, a path many other 20th-century American ceramicists would follow.

The bust of Yolande broke away from Gregory's Cowan work in numerous ways, including size, texture, and surface treatment. Intended for display on a pedestal, the 1932 sculpture is larger than his mantelpiece objects for the Ohio pottery. The varied textures in the bust—incised, smoothed, and roughened areas revealing the artist's hand—and a mottled, earthy coloring—contrast markedly with the artist's polished, monochromatic Cowan objects. It is an example of Gregory's unusual use of paint rather than glaze for surface treatment. While less stylized than his quintessentially Art Deco work for Cowan, *The Artist's Wife* contains traces of Art Deco in the uniform lines of Yolande's hair and her turquoise-colored, grape cluster earrings.

Waylande and Yolande spent most of their marriage in Bound Brook (Warren), New Jersey, in a modern home designed by the artist to accommodate his creative work and private teaching. The couple's marriage would be marked by a lack of intimacy and eventual estrangement. Gregory's portrait presents Yolande as quietly regal and self-possessed during the couple's period of discovering one another. Despite their troubles, both Waylande and Yolande appear to have held *The Artist's Wife* in high regard. He included it in a 1934 display at the Montclair Art Museum in New Jersey, and she kept it in her home until her death in 1980.



Waylande Gregory (1905–1971), *The Artist's Wife (Portrait of Yolande)*, 1932; painted terra cotta, 18 ½ x 13 ⅛ x 7 ⅞ in.; 49.1 x 33.5 x 8.5 cm; KSU, Beach Museum of Art, 2015 Friends of the Beach Museum of Art purchase



Jacob Petit Manufactory, *Pair of Vases on Stands*, The New Orleans Museum of Art: Gift of the Estate of E. Ralph Lupin, 2015.54.129.1a-c, .2a-c

New Orleans Museum of Art

The aesthetic tastes of the pre-Civil War “planter’s class” still flavors the decorative arts collection at the New Orleans Museum of Art. NOMA has strength in ceramics and glass of all eras, but with depth in ornate designs of the 19th century and a comprehensive survey of the *Vieux Paris* (Old Paris) porcelain that was favored in the plantation homes of the American South. In 2015 NOMA added to this strength through the bequest of Dr. E. Ralph Lupin’s collection of Old Paris porcelain.

The Lupin collection includes 146 porcelain mantle clocks, vases, sweetmeat dishes, figurines, scenic plates, candlesticks, inkwells, tea services, and baskets in a variety of Victorian styles, from Neoclassical to the so-called “Chinese taste.”

The antiquarian term “Old Paris” applies to more than thirty independent makers and decorators of hard-paste porcelain in and around Paris from the 1770s until the fall of the Second Empire in 1870. Nearly 70 percent of what we’d call “Old Paris” is unmarked, because the artisans usually worked from blanks sold anonymously by more famous factories at Limoges or Sèvres. The Lupin collection is notable in that most pieces are clearly marked with a JP indicating production in the Fontainebleau porcelain factory of Jacob Petit (French, 1796–1868). Petit was one of the most vivacious producers of Parisian porcelain between 1830 and 1860. NOMA’s acquisition includes a monumental example of Jacob Petit’s famous “snowball” vases, a meticulous copy of the glorious mid-18th-century Meissen Schneeballen vases covered with tiny, white flowers.

Another recent acquisition for NOMA’s ceramics collection with important regional ties is an expressive George Ohr “*Ventricle*” Vase. The self-proclaimed “Mad Potter of Biloxi” is one of the extraordinary artistic voices of the Gulf South. Ohr learned his pottery skills in New Orleans between 1879 and 1880, working with Joseph Meyer Fortune, later the



George E. Ohr, “*Ventricle*” Vase, The New Orleans Museum of Art: Museum purchase, William McDonald Boles and Eva Carol Boles Fund, 2015.49

master thrower for Newcomb Pottery and its forerunner, New Orleans Pottery. NOMA’s *Vase* is from Ohr’s period of immensely creative productivity (approximately 1895 until the shop closed in 1909), when the art potter expertly crafted astonishingly thin pots with experimental glazes and dramatic ruffles, crimps, twists, and warped forms. Ohr’s famous pottery is matched in drama only by the dynamic personality of the artist himself—his mustache could be wrapped around his neck and his 5-story pagoda Biloxi Art Pottery building was decorated with signage such as “GET A BILOXI SOUVENIR BEFORE THE POTTER DIES.”

The Metropolitan Museum of Art

The Metropolitan Museum of Art continues to actively build its ceramics holdings. A small selection of recent acquisitions illustrates the breadth and quality of works in clay, ranging from figural works steeped in tradition to highly sculptural objects.

The earliest of this group is an earthenware figure of a lion by John Bell (1800–1880) of the Shenandoah Valley family of potters. It is quite simply the icon of American folk art in clay. With its jaunty stance and naïve half-smile, it exhibits a high degree of charming playfulness and whimsy. While the mainstay of the pottery was utilitarian items such as crocks, pitchers, and flowerpots, they quickly added ornamental and “toy” wares to their repertoire. The form of the lion was most likely responding to figural ceramic lions and poodles made in Staffordshire, England or the Rockingham versions at the United States Pottery Company in Bennington, Vermont, and all dating roughly to the mid-19th century. This lion is one of only four earthenware examples known (and one of stoneware), and all with histories of ownership in the Bell family, suggesting that these special pieces were reserved for loved ones rather than for sale to a local market.

A porcelain bowl by British artist Lucie Rie (1902–1995) dating to the mid-1970s demonstrates the artist’s highly-refined forms and glazes. Made during the height of Rie’s career, this bowl defines the artist’s personalized style, which drew from a wide range of visual sources and techniques. The strong profile of this bowl with its angular straight sides and applied raised dots is an excellent example of her work and the first in The Met’s collection illustrating this stippled decoration. The monochromatic creamy white glaze illustrates the subtle tonal modulations Rie achieved with her process of firing the work only once, choosing to apply the glaze directly onto the unfired form.

Ron Nagle’s *Untitled*, from 1991, is an excellent example of the artist’s continued exploration of form and facture. Nagle’s work defies the traditionally utilitarian or decorative role of ceramics and, as this work illustrates, the artist’s remarkably idiosyncratic aesthetic. The cup-like scale, shape, and presumed function is subverted as Nagle leaves the bottom of the work open. The delicately balanced char- treuse, sky blue, and hotrod red are paired with sensitive juxtapositions of stucco-like and polished surfaces. The object is diminutive in scale, but unquestionably sculptural in its nuanced surfaces and form.



John Bell (1800–1880), *Figure of a Lion*, 1845–55; earthenware; H: 7 ½ in., William Cullen Bryant Fellows Gifts, 2016 (2016.3)

Lucie Rie (1902–1995), *Bowl*, ca. 1974–75; porcelain; H: 3 ⅞ in., Gift of Barbara S. Rosenthal, 2014 (2014.741.2)

Ron Nagle (b. 1939), *Untitled*, 1991; earthenware; H: 3 ⅛ in., Gift of Barbara S. Rosenthal, 2014 (2014.741.1)



Pair of Vases, made in Limoges, France, possibly decorated in New York, New York; ca. 1860; porcelain. Museum Purchase with Funds Provided by W. Groke Mickey

The Reeves Collection at Washington and Lee University

A rare pair of vases decorated with scenes from *Uncle Tom's Cabin* were recently acquired by the Reeves Collection at Washington and Lee. The scenes on the elaborately molded and lavishly decorated vases depict two of the key moments in the novel—Little Eva hanging garlands of flowers around Tom's neck and Eliza escaping over the ice-strewn Ohio River with Little Harry—representing the humanity of enslaved Africans and the evils of slavery.

Uncle Tom's Cabin's author, Harriet Beecher Stowe, reported that she wrote *Uncle Tom's Cabin* to “make this whole nation feel what an accursed thing slavery is.” She succeeded; the novel helped turn public opinion against slavery. Published in 1852, *Uncle Tom's Cabin* was a runaway success, selling 10,000 copies in its first week of publication and nearly two million by year's end. It was said to be the most popular book in 19th-century America after the Bible.

Uncle Tom's Cabin inspired theatrical productions, music, and a range of decorative objects designed to capitalize on the novel's success, such as these porcelain figures. Made in France for the American market, they are extravagant examples of rococo revival design with their curving foliage, lavish gilding, and use of solferino—a purple-red color that was developed in 1859 and that was incredibly stylish (Mary Todd Lincoln chose the same color for the State Dinner Service she commissioned in 1861).

The lavish decoration, large size (the vases stand 19 inches tall), and presumably high price reflect the mainstreaming of the abolition movement; manufacturers were in business to make money, not social change, and it is unlikely that anyone would have produced such pieces if they did not see a market for them. They clearly thought there were enough wealthy consumers interested in proclaiming anti-slavery sentiments from their parlor mantle pieces to justify the production of such large and lavish objects. Thanks to ACC members Jill Fenichell and Rob Hunter for their help in acquiring these pieces.

The Rhode Island School of Design Museum of Art

Artist and author Paul Scott is a pivotal figure in contemporary studio pottery, with print-decorated works that speak to politically or socially charged issues through the language of 19th-century transferware. This casserole is part of a series that addresses the closure of the Spode factory in Stoke-on-Trent, where it occupied a site from 1776 until 2008. Scott was given permission to visit the closed Spode Works and collect a small quantity of tableware, including this piece. In contrast to the bustling atmosphere experienced on previous research visits, he encountered empty workrooms where employees had gone home, expecting to resume work the next day, but had never returned. The casserole possesses many physical and philosophical layers that illustrate the company's historical legacy and its downfall in modern times. The Portuguese-made blank was decorated at Spode with the *Blue Italian* pattern, which was produced continuously since 1816. A kiln waster, one of the casserole's handles was damaged during firing. Scott repaired the jagged edges with the Japanese *kintsugi* technique, filling the breaks with gold and then refiring. The layer of debris that had gathered on the piece in the vacant manufactory was left intact, thus becoming vitrified evidence of abandonment, and a permanent physical memory of the once-great factory.

The Museum recently acquired *Huevos de Los Angeles*, a collaborative work by two RISD alumni, Adam Silverman and David Wiseman. Adam graduated from RISD with a BArch in Architecture in 1988, and David graduated with a BFA in Furniture Design in 2003; both have Los Angeles-based studios. The idea started with Adam, who often makes eggish shapes, but wanted the reference to be more literal in intention. He settled on the famed Russian Fabergé Eggs, but rather than simulate the precious aspect of Fabergé, he endeavored to make a “post-punk, 21st century, post-industrial Los Angeles version.” As the Fabergé Eggs incorporate various materials, Adam needed a collaborator who worked with materials beyond clay to complete his vision. He invited David, who often works in metal, to join in the project. When Adam brought the first egg to the David's studio, he felt that the whitish glazed texture seemed like an “organic fossil—encrusted with the residue of small barnacles or creatures unearthed after a millennium”



Paul Scott (English, b. 1953), Spode, manufactory (England, 1767-present), *Cumbrian Blue(s)—Spode Works Closed, Italian Blue*, 03/10/09/09I, 2013, porcelain with transfer print, glaze and gilding; 8.9 x 28.6 cm (3 ½ x 11 ¼ inches); Georgianna Sayles Aldrich Fund (2015.46)



Piero Fornasetti, designer (Italian, 1913–1988), Fornasetti Milano, manufacturer, commissioned by Fleming Joffe, *Coquille Crocodile Plate*, from the series *Improbable Recipe Plates*, 1960s–1970s; porcelain with transfer-print, gilding and glaze; Dia: 26.7 cm (10 ½ inches), Helen M. Danforth Acquisition Fund (2015.40.7)



Adam Silverman (American, b. 1963), David Wiseman (American, b. 1981), *Huevos de Los Angeles*, 2015; stoneware with glaze and bronze; H: 38.1 cm (15 in.) (#1), Gift of the artists in honor of Rosanne Somerson and Mary B. Jackson Fund (2015.79)

and chose to encase the egg with a contrasting hand-made, labored brushed bronze web. The second egg that arrived at David’s studio a week later was dark mottled green and brown, punctuated with craters and randomly sized and spaced gauged holes. The artist decided to go in a different direction and inlay the bronze in a way that it seems to be escaping from the egg’s center.

One of a set of fourteen, this transferware porcelain plate was designed by Piero Fornasetti, the Milanese painter, sculptor, and designer, and manufactured by the Fornasetti Milano. The designs were commissioned by the Fleming Joffe Company, a small leather goods company in New York that sold exotic leathers to the fashion industry. They were given exclusively as New Year’s presents for Fleming Joffe’s clients, and were produced annually from the late 1960s through to the 70s. Fornasetti was in good company; Fleming Joffe also commissioned Andy Warhol to merchandise the animal skins, developing personalities for each product line, such as “Noa the Boa” for a new line of dyed boa constrictor skin. In the same whimsical vein, Fornasetti designed the *Improbable Recipe Plates*. Those seeking a novel idea for dinner could make Coquille Crocodile: peel tail—skin to be retained for evening shoes—dice meat into a skillet, heat a little oil, add half of a shredded onion, a little garlic and parsley, brown lightly...serve in scallop shells. Or maybe a true delicacy, Corfam a la DuPont. This recipe poked fun at Dupont’s product *Corfam*, an imitation leather in which DuPont invested significantly, only to have it receive a less than enthusiastic market response due to its stiffness and lack of breathability. The plate describes the Corfam bird as “self-raised by long years of enterprising,” and “toughened by chance survival and daily rations of polyester fiber, polyurethane, and coal.”

UPCOMING AUCTIONS AND FAIRS

CHRISTIE'S

- March 9, 2016:** Christie's, London, Interiors
March 18, 2016: Christie's, Paris, Interiors
March 29–30, 2016: Christie's, New York, Living with Art
April 13, 2016: Christie's, New York, The Exceptional Sale
April 19, 2016: Christie's, New York, The Opulent Eye
May 4, 2016: Christie's Paris, Le Goût Français
May 18, 2016: Christie's, London, Interiors
May 19, 2016: Christie's, London, English Collector & Porcelain
June 7, 2016: Christie's, London, The Opulent Eye
June 15–16, 2016: Christie's, New York, Living with Art
June 29, 2016: Christie's, London, Interiors
July 7, 2016: Christie's, London, The Exceptional Sale
July 21, 2016: Christie's, London, Interiors
July 26–27, 2016: Christie's, New York, Living with Art

CROCKER FARM

- March 19, 2016:** American Stoneware and Redware

JEFFREY S. EVANS & ASSOCIATES

- March 12, 2016:** Miniatures and Kerosene Lighting
April 1–2, 2016: Kleppinger Glass Collection
April 30, 2016: Spring Antiques, Fine and Decorative Arts
May 18, 2016: 18th and 19th Century Glass and Lighting
June 18, 2016: Americana and Fine Antiques
July 30, 2016: Summer Glass Auction
September 24, 2016: Early American Pressed Glass and other 19th-Century Glass
October 15, 2016: Fall Antiques, Fine and Decorative Arts

POOK & POOK, INC.

- March 9–10, 2016:** Online Americana Auction
April 22–23, 2016: Americana
May 7, 2016: International

RAGO ARTS & AUCTION CENTER

- February 26, 2016:** Una Buona Vita ... A Private New Jersey Collection
February 26, 2016: Collection of James and Rose Ryan
February 27, 2016: Early 20th-Century Decorative Arts
February 28, 2016: Rago Modern Ceramics and Glass

SKINNER

- February 27, 2016:** Americana
March 19, 2016: Asian Art
April 8, 2016: European Decorative Arts, Including Part I of the Troy Chappell Collection of 17th and 18th century English Pottery
May 7, 2016: American Indian
May 21, 2016: Americana on-site sale
June 18, 2016: 20th Century
July 16, 2016: European Decorative Arts

SOTHEBY'S

- February 24, 2016:** Sotheby's London, 1950-1950: Design Masterpieces from the Polo Collection
March 2, 2016: Sotheby's London, Deborah, Duchess of Devonshire: The Last of the Mitford Sisters
March 8, 2016: Sotheby's London, Pelham, The Public and the Private
April 5, 2016: Sotheby's London, Important Ceramics by Pablo Picasso
April 12, 2016: Sotheby's, New York, European Decorative Arts from Caramoor Center for Music and the Arts
April 14, 2016: Sotheby's New York, Collections: European Furniture and Decorative Arts
April 15, 2016: Sotheby's New York: Collections: Ceramics, Silver, Vertu, and Russian Works
April 16, 2016: Sotheby's New York, Saturday at Sotheby's
April 17, 2016: Sotheby's New York, Designer Showhouse
April 26, 2016: Sotheby's London, Collections

CERAMIC ART LONDON 2016

- April 8–10, 2016:** Central Saint Martins

ACC ANNUAL MEETING MINUTES

ACC ANNUAL MEETING – NOVEMBER 7, 2015
Boston Park Plaza Hotel, Boston, Massachusetts

President Anne Forschler-Tarrash brought the meeting to order at 9:03 a.m.

1. Reading of the Minutes

Reading of the November 1, 2014, Annual Meeting minutes in Toronto was waived. The minutes were approved.

2. Chairman's Report

Chair Donna Corbin reported ACC board members Malcolm Fletcher, Leslie Grigsby, Anne Groves, and Mickey Simon, had been elected for a second term, and Barbara Veith had been elected a new board member.

3. Treasurer's Report

Suzanne Hood reporting for Treasurer M L Coolidge reported that the ACC is presently in good shape financially, but our membership is shrinking while costs are rising. She asked all members to continue to be ambassadors and recruit as many interested people as possible.

4. Committee Reports

A. Publications

a. *Journal* (Amanda Lange, Chair)

Vanessa Sigalas is the new Journal Chair.

Dr. Phil. Vanessa Sigalas was the *Dangremond Research Fellow for European Art and Decorative Arts* at the Wadsworth Atheneum Museum of Art, Hartford, Connecticut, where she assisted in the reinstallation of the European Permanent Collection and curated the exhibition *Miniature World in White Gold: Meissen Porcelain by Johann Joachim Kaendler*. She recently moved to Toronto to pursue a career as an independent scholar.

b. *Newsletter* (editors Adrienne Spinozzi and David Conradsen)

The cost of our handsome *Newsletter* has remained the same, even with the new design. Thank you, Jenny Profy!

c. Website (Angelika Kuettner)

The ACC Homepage consistently receives more traffic, much of it via Facebook. An update of the Website is in progress, and any suggestions are welcome.

B. Membership (Angelika Kuettner)

We have seventeen new members, three of whom are graduate students. Welcome all!

C. Grants, Scholarships, Sponsorships (Elizabeth Williams)

The American Ceramic Circle is pleased to announce the award of two grants this year: Tânia Casimiro (post-doctoral researcher at Instituto de Arqueologia e Paleociências – NOVA University of Lisbon; post-doctoral researcher at Memorial University of Newfoundland, Canada; research scholar at Boston University), for *Portuguese Coarseware in*

Post-Medieval North Atlantic Trade. The second recipient is Helen Shaw (Ph.D. student in History of Art, University of York, Heslington, England), for *Conversations in Clay: Ceramic Art and Activity Along the West Coast, Los Angeles (1954–1966)*.

The ACC is also pleased to announce two Symposium Scholarships for 2015: Ling Chun, a second-year graduate student in the ceramics department at the Rhode Island School of Design, and Amy Griffin, a graduate student at the Winterthur Program, University of Delaware.

D. 2016 Symposium

Next year's symposium will be November 3–6, 2016, at the Wadsworth Athenaeum in Hartford, hosted by Linda Roth, Senior Curator.

E. Events (Donna Corbin)

January 21 there will be an ACC sponsored lecture at the New York Ceramics and Glass Fair given by Adrienne Spinozzi and Elizabeth Sullivan. Admission to the Fair and the lecture is free to ACC members.

January 22 there will be a tour of the Sèvres porcelain exhibit at the Frick Collection given by Curator Charlotte Vignon and followed by a private reception.

June 14–21 there will be a trip to England, arranged by Rod Jellicoe and Pat Halfpenny.

F. Book Award (Shirley Mueller, Chair)

Nine books were submitted for review. The recipient of the award was van Campen, Jan, and Titus Eliëns, eds, *Chinese and Japanese Porcelain for the Dutch Golden Age*, a multi-author book published in English by the Rijksmuseum, the Gemeentemuseum den Haag, the Groninger Museum, and the Keramiekmuseum Princessehof, all in the Netherlands. This book merits the award because 1) research published in Dutch in the last quarter century is translated into English and thus easily available; 2) it achieves new levels of interpretation; 3) it qualifies as a standard reference in the field.

G. Book Auction (Dorothy Cobb, Development Chair)

The Book Auction held during the Collector's Tea netted \$842.00.

5. Old Business

There was no Old Business.

6. New Business

No New Business was raised.

7. Adjournment

The meeting was adjourned at 9:28 a.m.

Respectfully submitted,
MARGARET ZIMMERMANN

NEW MEMBERS

Mr. and Mrs. Andrew Butler (Elizabeth)
Miss Carley Elder
Mrs. Sally Kevill-Davies
Miss Amy Griffin
Mr. Richard Hird
Ms. Kathryn King
Mr. Roger Massey
Mr. Sequoia Miller
Mrs. Molly Randolph
Mr. Larry Simms
Mrs. Kathy Starr
Ms. Elizabeth Warshawsky
Ms. Regina Wenzek
Dr. Yao-Fen You
Ms. Jennifer Zwilling

Institution Memberships

Newport Restoration Foundation
(Ms. Kristen Costa)

ACC CONTRIBUTORS FOR 2015

Friend (\$125.00 +)

Mr. Benjamin Lester Abberger III
Mrs. Martha Allen
Ms. Cyndi Andrews
Mr. Charles Brownell
Mr. and Mrs. Mark A. Cobb
Ms. Donna M. Corbin
Mrs. Karen Down Fischer
Mr. Edward Flower
Ms. Carolyn Foust-Walker
Mr. John Frank
Ms. Susanne Fant Freeman
Ms. Gail Geibel
Ms. Merrily Glosband
Mrs. William H. D. Goddard (Katharine)
Mr. and Mrs. Peter Grover
Mrs. Susan S. Hermanos
Ms. Katherine Houston Ongaro
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Dr. Malcolm Fletcher and Mrs. Louise Glenn
Mrs. Alice Cooney Frelinghuysen
Mr. Malcolm D. Gutter
Mrs. Joseph Hennage (June)
Ms. Daniela Kumpf

Mr. Steve Marks
Mr. and Mrs. Bruce McRitchie
Dr. Shirley M. Mueller
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Mr. Joseph Peter Spang
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Mrs. Martha B. Vida
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Drs. Nicholas and Alice Zumbulyadis

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Mr. and Mrs. Donald G. Gavin
Mrs. Anne K. Groves
Mr. and Mrs. Jay Lewis
Mrs. Janice Rabinowitz
Mr. and Mrs. William A. Viall II
Ms. Lois Wagner

2015 End of Year Contributions

Mr. Charles L. Blalock
Ms. Mary Lou Boone
Mrs. Josephine R. Broude
Mr. Charles Brownell
Mrs. Emma S. Christopher
Mr. Richard B. Cohen
Ms. Diana Edwards
Ms. Karen Down Fischer
Mr. Edward Flower
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Mr. Lee G. Kuckro
Mr. and Mrs. Jay Lewis
Mrs. Mary Meese
Mr. Bruce Coleman Perkins
Ms. Linda Roth
Mrs. Elizabeth Rummage
Ms. Beth Carver Wees

Other Donations

Jay and Emma Lewis Lecture Fund
William J. Burns Foundation, Inc.
Christies'
Skinner, Inc.
Sotheby's

PLEASE NOTE that all information concerning dates and times for exhibitions, lectures, and auction sales may be subject to change.



RON FUCHS ON LEAVING A LEGACY

"The ACC has been incredibly important to me, both professionally and personally. Through the ACC, I have made friends, traveled to cities I probably would have never visited on my own, learned about ceramics I didn't know anything about, gained an appreciation for ceramics I thought I wasn't interested in, and received support to research and lecture on ceramics I was working on. I want to make sure the ACC continues to provide those opportunities, and that is why I am remembering the ACC in my will."

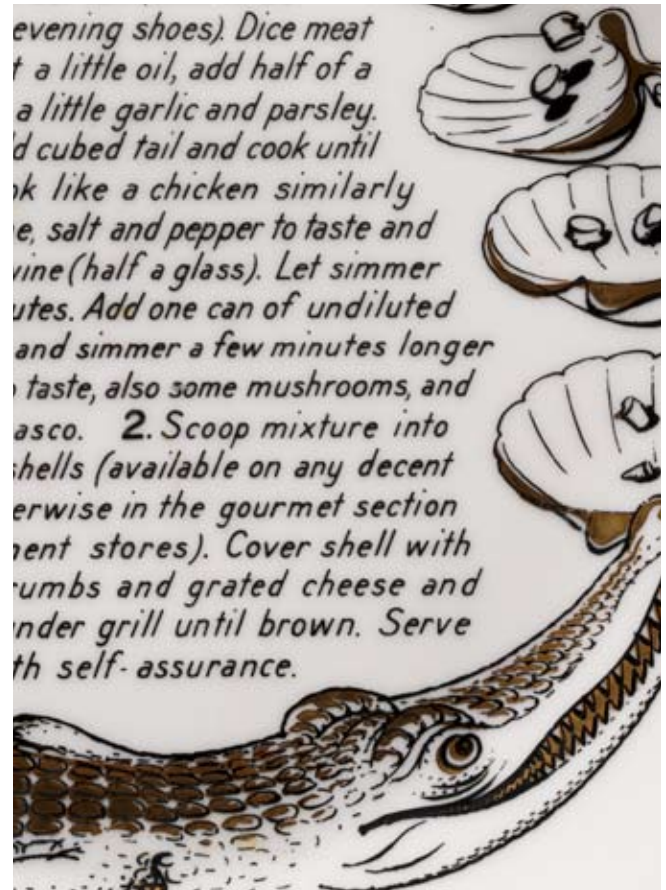
-Ron Fuchs II

Ron Fuchs has served 10 years on the ACC Board and is the immediate past President. He is Curator of Ceramics and Manager of the Reeves Collections at Washington and Lee University. In addition to his curatorial and educational responsibilities, Ron is frequently invited to lecture at leading ceramics conferences.

While Ron has many years remaining in his already successful career, he is planning not just for his future, but for the future of ceramics scholarship. With his bequest, he has assured that it will be part of his legacy. Please consider joining Ron by making ACC part of your legacy. You will not be asked to disclose the amount of your bequest, just let us know if you have included ACC in your will. A bequest of any size helps assure the future continuity of the ACC's role in ceramic scholarship and recognizes you with membership in the ACC Legacy Society.

To become a member or for more information visit
www.americanceramiccircle.org
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