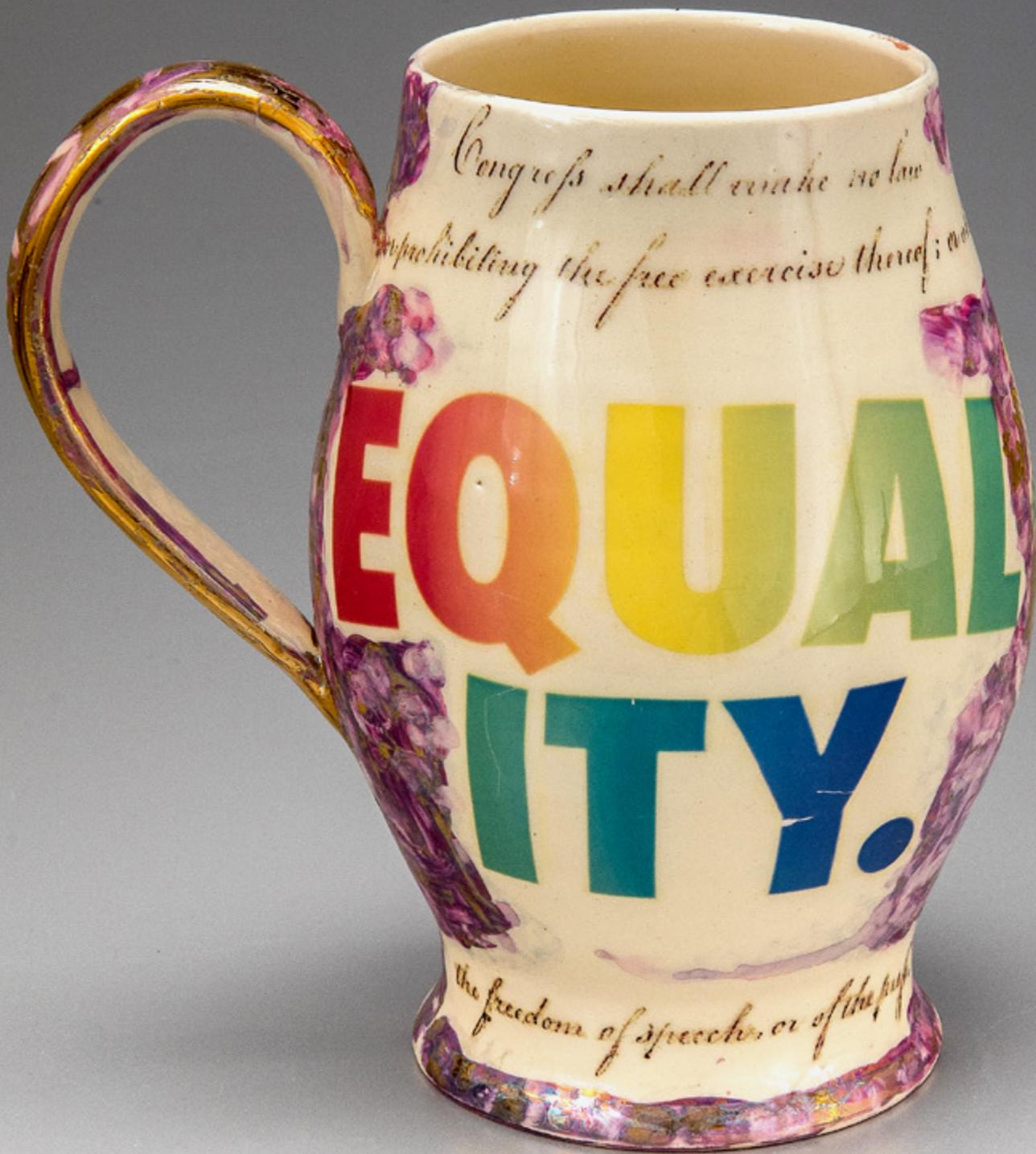


AMERICAN CERAMIC CIRCLE

FALL NEWSLETTER 2020



50TH ANNIVERSARY ISSUE

AMERICAN CERAMIC CIRCLE

FALL NEWSLETTER 2020

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 four 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*.

Please continue to send any news you would like to share with the ACC membership to David Conradsen, david.conradsen@slam.org and Carleigh Queenth, cqueenth@christies.com

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COVER: "Remember Them...", made by Michelle Erickson, Hampton, Virginia, 2020, Earthenware, Height 7 1/2 in., Museum Purchase with Funds Provided by W. Groke Mickey, photo by Robert Hunter

LETTER FROM THE PRESIDENT

Dear Members,

I hope this finds you well—staying healthy both physically and mentally, keeping in touch with friends, colleagues, and family, and remaining hopeful for a better year ahead. As I write this letter, the fall looms large with an air of uncertainty and a calendar in flux. There is some comfort in knowing that we are all in this together, but it is not easy.

Still time marches on. This fall marks the 50th Anniversary of the American Ceramic Circle, an organization that started in 1970 with a small group of people who recognized the importance of sharing ideas and gathering together to talk and learn about ceramics. The ten founding members were John Austin, Byron Born, Elaine J. Born, Carl C. Dauterman, Felicia Dauterman, M. Mellanay Delhom, Lloyd E. Hawes, Vivian Scheidemantel Hawes, J. Jefferson Miller II, and Ross E Taggart, and they gathered a group of fellow ceramics lovers from across the USA and Canada, of whom 45 met at The Metropolitan Museum in New York for their first symposium on June 6, 1970. We are now over 250 members strong from 8 countries and counting. We are a robust, dynamic, and enthusiastic group who shares a love for and appreciation of objects made of the humblest and most common of materials: clay. My hope for this organization is for it to continue to grow and to welcome anyone who has an interest in ceramics—whatever their background, perspective, or level of engagement—over the next 50 years and beyond.

I want to take this time to acknowledge all of the incredible efforts that are currently underway, thanks to our dedicated committees who continue to work behind the scenes during this time. Many of us are juggling extra responsibilities these days, but our commitment to the ACC has not diminished. Activities continue apace, such as work on the forthcoming *Journal*, our annual Book Award, and production of the Newsletters (despite the many content changes and the threat of its printer closing). During this time our Scholarship program was reimaged and at our next symposium we will offer fully-funded support to a number of scholarship recipients. You may have noticed our Membership forms were updated to make joining easier and more efficient, in an effort to attract new members. We launched a Digital Committee and soon will be offering even more programming online, and our website will undergo a refresh—stay tuned! Our 50th Anniversary Symposium—originally scheduled for this November—will take place at The Met in November 2021. Planning is underway to make this an incredibly rich and enlightening program and we look forward to celebrating this important milestone with all of you next year.

These are just some of the ways in which we have remained committed to expanding our organization, improving our offerings, and keeping all of you engaged. I look forward to seeing all of you at our virtual 2020 Annual Meeting, scheduled for Friday, November 13th—mark your calendars!

With all best wishes for a healthy, safe, and restorative fall.

Adrienne Spinozzi, PRESIDENT

2021 SYMPOSIUM

METROPOLITAN MUSEUM OF ART, NEW YORK CITY

OCTOBER 27–29, 2021

We are thrilled to announce that the ACC 2021 Symposium and celebration of our **50th Anniversary** will be held at the Metropolitan Museum of Art in New York on October 27–29, 2021. We are full of optimism that the ACC's 51st year will bring good health so that we may safely gather in person to celebrate our milestone anniversary. Plans are underway for an exciting program that highlights the singular ceramic treasures at the Met and the latest in ceramic scholarship. Our symposium events will begin with a welcome reception on Wednesday, October 27th that looks back at the history of the American Ceramic Circle. On Thursday October 28 and Friday



TOP: Frederick Hurten Rhead (1880–1942), Roseville Pottery (1892–1954), Zanesville, Ohio, Vase, 1904–08, Earthenware, Height 11 ½ in., Metropolitan Museum of Art, Gift of Martin Eidelberg, 2020 (2020.64.1153)

BOTTOM: Charles-Jean Avisseau (1795–1861), Large basin with snakes, ferns, and bark, ca. 1850–55, Earthenware, Width 25 ¾ in., Metropolitan Museum of Art, Gift of Wallis Katz, in memory of Marshall Katz, and in celebration of the Museum's 150th Anniversary, 2020 (2020.86.15)

October 29 we will gather in the Met's Sacerdote Lecture Hall for a roster of renowned speakers drawing internationally and from Met curators in the European, Ancient, and American departments. In addition to the scholarly presentations, the program is to feature a conversation with a renowned collector and a panel discussion with contemporary ceramic artists. Symposium attendees will enjoy a private tour of the renovated Galleries for British Decorative Arts & Design. The registration fee for all attendees will include the ACC's 50th Anniversary Gala Dinner to be held Friday evening at the Metropolitan Museum of Art's Patron's Lounge and Atrium. A full schedule of events, roster of lecturers, and registration information will be published in summer 2021.

Mel Buchanan

she/her/hers

ROSAMARY CURATOR OF DECORATIVE ARTS & DESIGN, NEW ORLEANS MUSEUM OF ART



LEFT: Southern Song Dynasty (1127–1279), Vase with Dragonfish Handles, 12th–13th c., Porcelain (Longquan ware), Height 6 ¾ in., Metropolitan Museum of Art, Bequest of Mary Stillman Harkness, 1950 (50.145.301)

RIGHT: Master Potter A, Puebla, Mexico, Basin, ca. 1650, Diameter 20 ¾ in., Tin-glazed earthenware, Metropolitan Museum of Art, Gift of Mrs. Robert W. de Forest, 1912 (12.3.1)

Jeff Munger, ACC CHAIRMAN EMERITUS

I attended my first ACC meeting sometime in the late 1970s as an extremely junior curator (in fact, my title was “department assistant”) at the Museum of Fine Arts, Boston, and I remember being more than slightly intimidated by many of those in the room whom I perceived to be the bedrock of the ceramic world, at least as I understood it. I had no awareness that the ACC was very much in its infancy at that point; it seemed to me that this august organization with its illustrious membership must have been around for ages.

I don't remember clearly how and when my deeper engagement with the ACC began, but it was definitely the symposia that formed my real connection to the organization. I was—and remain—slightly amazed that four days of private collection visits, lectures, and seeing one's fellow members can be as rewarding, stimulating, and enjoyable as they inevitably are. My ACC involvement increased dramatically when I was asked to organize the Annual Symposium at the Museum of Fine Arts in 1997, and as another venue had pulled out, the Boston Symposium had to be arranged in a very short period of time. I had extremely little idea as to what was involved in organizing such an event (perhaps a blessing), as well as a certain obliviousness to all things budgetary, but all worked out successfully in the end, even with the inevitable, nerve-wracking hiccups along the way.

Shortly after the Boston Symposium I was asked to join the Board, of which I eventually became President, having arrived at the Met in the meantime. I succeeded Nonnie as Chair—a very difficult act to follow but one which also offered me an excellent model. Many positive things occurred during my time on the Board, such as the establishment of the Book Award and an enhanced Grants program, and a series of international trips along with an increased number of ACC events outside of the Symposium, and these were largely due to Donna Corbin, who worked both tirelessly and creatively as President. Over the course of my involvement, the Newsletter evolved from an extremely basic pamphlet (is it possible that it was mimeographed in the early days?) to the beautifully produced, content-rich publication that it is now. The Journal has also flourished and seems to be more impressive and valuable to the ceramic world with each issue. In both cases, it is thanks entirely to a series of Board members who have spent countless hours laboring over and nurturing these publications.

In sum, it is exciting to have been able to witness the growth of the ACC over much of its fifty-year history, and a privilege to have been intimately involved with the organization for a period of time. At the end of the day, it is one's fellow members and the enduring pleasure of sharing a love of ceramics that bind us to the ACC as it moves into its next half century.

Looking Back and Looking Forward: A Few Recollections of the ACC's Early Years

John C. Austin, ACC CHAIRMAN EMERITUS

As one of the ten Founders of the American Ceramic Circle, I was asked to say something on this, our fiftieth year, on what it was like in the “olden days.” But first I want to say how proud I am of what the ACC has become during our half century. To show how closely we have stayed to what we ten envisioned the ACC to be, I will print what we envisioned for our forthcoming project at the time of the organization’s founding. I believe, Founder Jeff Miller, then a curator of ceramics at the Smithsonian, but formerly a lawyer prepared a statement of our intent. As it is beautifully worded and states so clearly our intent, I decided to include it here:

The American Ceramic Circle has been organized to promote American scholarship, Education and research in ceramic history and related subjects through meetings for the exchange of knowledge by means of lectures, symposia and exhibitions, to publish original contributions resulting from such activities; and generally to aid and support those interested in the collection, preservation and study of ceramics.

One can, in reading this, see how closely we have stuck to—and carried out—what we wished for, many years ago.

I consider Dr. Lloyd Hawes, a collector from Boston, as “the Father of the American Ceramic Circle.” After several years of nagging, he was able to get together ten curators and collectors who were willing and able to undertake the forming of our organization. A few of the ten—the original permanent Board of Trustees—became inactive and we started adding Board members for four-year terms. Our first seminar was at the Metropolitan Museum of Art, with Carl Dauterman, a curator there and ACC founder, serving as Chair, and Graham Hood as our first speaker. It was appropriate that he spoke on the factory of Bonnin and Morris, recognized then as the first successful porcelain manufactory in America. In the early years we had two seminars each year. But soon we found one meeting in the Fall to be more practical. In the early years of the ACC the seminars were held only on weekends, but that eventually changed to various number of days to suit the situation. We had symposia at museums across the country, but mostly in the East. How many of you remember when the Museum of History and Technology at the Smithsonian incorporated a floor which was like an independent museum of decorative arts? Many ACC members donated their collections to it, thanks to Jeff Miller. I recall a great reception when Jack and Ellie Leon, very active members of the ACC, gave their collection of yellowware, which was so beautifully displayed in the then ceramics galleries. Several Meissen collections relating to ACC members were there, too. To me the best parts of that seminar were the tour of the White House and a visit to the home of Marjorie Merriweather Post. No, not Mar-a-Lago, but her Washington-area home Hillwood, with its wonderful Russian porcelain collection. That was when it was still her home and long before it became a museum.

Before our first symposium we put out an invitation for “Charter Members.” Within a couple of months and before the first lecture, we had slightly more than 100 members. Most of the members are now chatting to one another about “celestial pots.” One I want to mention for her faithfulness is Daisy Wade Bridges. I recall when I gave the 25th anniversary dinner talk, she hadn’t missed a single seminar. That attendance lasted many years after that. Nothing could bring together the ACC of yesterday and the

ACC of today closer than my friends included on the Charter Members list as “Dr. & Mrs. Harold Brown,” also known as “The Doctors Brown,” or Caroline and Harold Brown. These friends are the parents of today’s ACC Board member, Leslie Grigsby. Two of the Charter members I still keep up with are Graham Hood, our first lecturer and eventually my boss for many years. At that time, Graham was at the Detroit Institute of Art and later the Colonial Williamsburg Foundation. The other friend is Dwight Lanmon. He was with ceramics at Winterthur, then moved to his first love, glass, at the Corning Museum of Glass. Now in retirement, he is into Native American archaeology in New Mexico and Arizona.

Because of a gross error we ten Founders made, when preparing our constitution, we originally did not permit dealers as members. Many ceramic dealers have the ability to aide both our extremely knowledgeable members as well as those members just starting out in collecting. During my later active years, we as an organization came to our senses and corrected that, opening up the membership to all interested in joining, regardless of profession. Several dealers have helped me, but particularly Jonathan Horne, whom many of you will remember. Jonathan was a close friend. He would often come and stay with my wife Scottie and me. I would find seventeenth century buildings and other sites within a day’s trip from Williamsburg and we would have the best time. On one visit, we were at the Mariners Museum, in Newport News, Virginia, and Jonathan, very excitedly called me over to view an elaborate figurehead. It was from the ship on which his mother was born. That really pleased him—and me.

The American Ceramic Circle has really been part of my life. Getting to know the people I could call my friends and those, I never really knew, but with whom I could just “talk pots;” the symposia I hosted—both in Williamsburg and Richmond; the years as President of the ACC and those as Chairman of the Board—all of it constituted much of my time, *time I loved*. I was so honored, after I was past all of that, to be given an Emeritus title. I can still, thanks to my computer, keep my eye on the workings of the Board. I have confidence that the American Ceramic Circle will continue to grow and to add knowledge to the field.



John C. Austin

LOOKING BACK: *Past Events*



ACC HISTORY

RESEARCHED BY **Barbara McRitchie**

American Ceramic Circle Former Chairs

Lloyd E. Hawes, MD	1970–1986
John C. Austin	1987–1993
Alice (Nonnie) Cooney Frelinghuysen	1994–2004
Jeff Munger	2005–2012
Donna Corbin	2013–2016
Ron Fuchs II	2017–2020

Past American Ceramic Circle Presidents

Carl Christian Dauterman	1970–1972
Byron A. Born	1973–1974
Mrs. Vivian S. Hawes	1975–1976
John C. Austin	1977–1980
J. Jefferson Miller, II	1981–1984
Christina Nelson	1985–1988
Alice (Nonnie) Frelinghuysen	1989–1992
Marie Elwood	1993–1994
William Sargent	1995–1996
Bruce Perkins	1997–1998
Susan Gray Detweiler	1999–2000
Dave Goldberg	2001
Jeff Munger	2002–2004
Donna Corbin	2005–2008
Don Gavin	2009–2012
Ron Fuchs II	2013–2015
Anne Forschler-Tarrasch	2016–2018
Leslie Grigsby	2019
Adrienne Spinozzi	2020–present



Detail of a dessert dish transfer-printed in The Beemaster pattern (see page 19 for further information)

GRANTS AND SCHOLARSHIPS

ACC Grants

To encourage new research in the field of ceramics, the ACC annually awards up to \$5,000 to provide assistance for costs associated with original scholarly research (grant proposals involving direct commercial profit are not accepted). Grant recipients are required to offer the ACC first rights of publication of an article for possible 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, 2021. Please refer to the ACC Website for an application (<https://www.americanceramiccircle.org/grants.html>).



Board members Ron Fuchs and Tish Roberts at Starworks during last Fall's ACC Symposium

ACC Symposium Scholarships

In support of inclusivity and accessibility within the field of ceramics, the ACC annually awards up to five Symposium Scholarships and up to five Symposium Travel Scholarships to undergraduate, graduate and recently graduated students each year. The next deadline for applications is July 1, 2021 for the 2021 ACC Symposium. Please send a CV, letter of interest, and a letter of recommendation to Elizabeth A. Williams, ACC Grants Chairman and Scholarship Chair (eawilliams@risd.edu). Please see ACC Website for Symposium information (<https://www.americanceramiccircle.org/symposium.html>).

Symposium Scholarships (\$400 total), includes Symposium registration and meals, and one-year ACC membership.

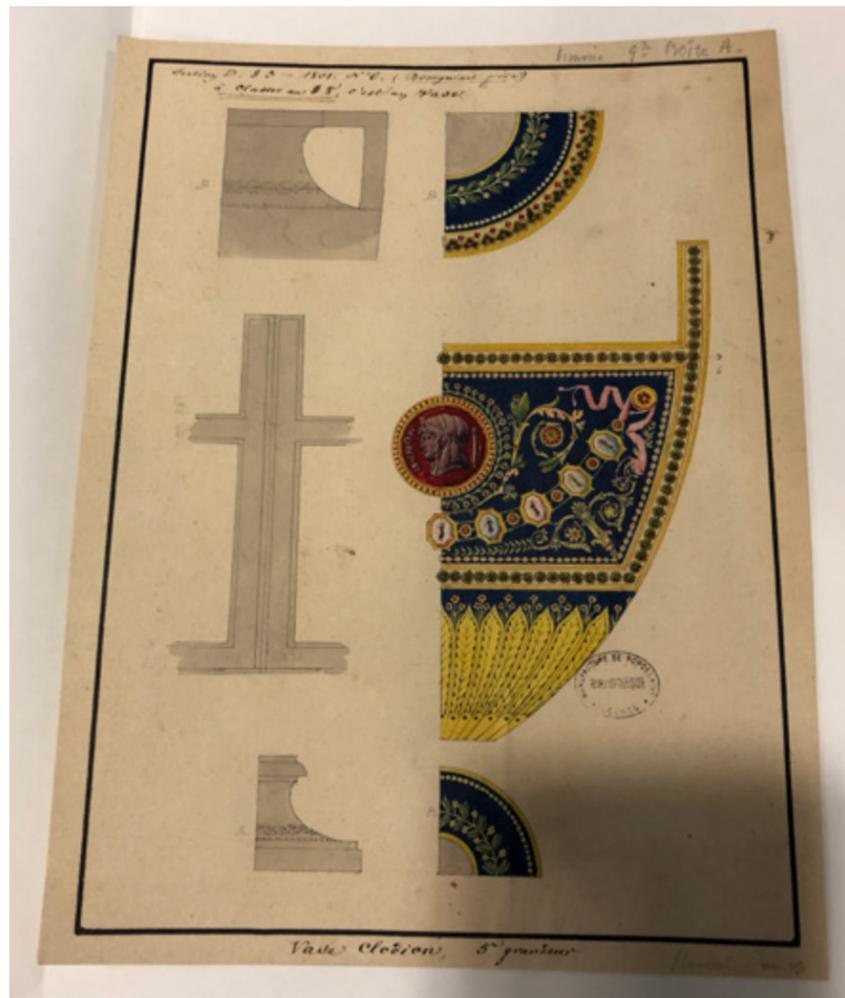
Symposium Travel Scholarships (\$1,400 total), includes the above benefits, plus \$1,000 travel stipend. Please also include a brief financial need statement.

For further information and questions, please contact Elizabeth A. Williams, ACC Grants and Scholarship Chairman (eawilliams@risd.edu).

Elizabeth Saari Browne will research the role of the vase in the oeuvre and legacy of the French sculptor Claude Michel, called Clodion (1738–1814). Although the sculptor is today best known for his terracotta statues of nymphs and satyrs, Clodion produced vases throughout his career: in terracotta and marble for connoisseurs, in stone for architectural projects, as modeled elements within his figurative terracottas, and for serial manufacture in porcelain by Sèvres. This project posits that the vase served Clodion as a vessel for formal experimentation, one that bridged antique forms with contemporary theories of bas-relief and technologies of reproducibility, and served to assert the artist as a thoroughly modern sculptor. Research will primarily be conducted in the archives of the Manufacture Nationale de Sèvres, and will culminate in the completion of the final chapter of her dissertation, from which Browne plans to pursue manuscript publication.

RIGHT: Alexandre Théodore Brongniart, *Vase Clodion, 5ème grandeur*, 1801, graphite, gouache, and ink wash on paper, Sèvres, archives de la manufacture, 2012.1.4. Author's photo.

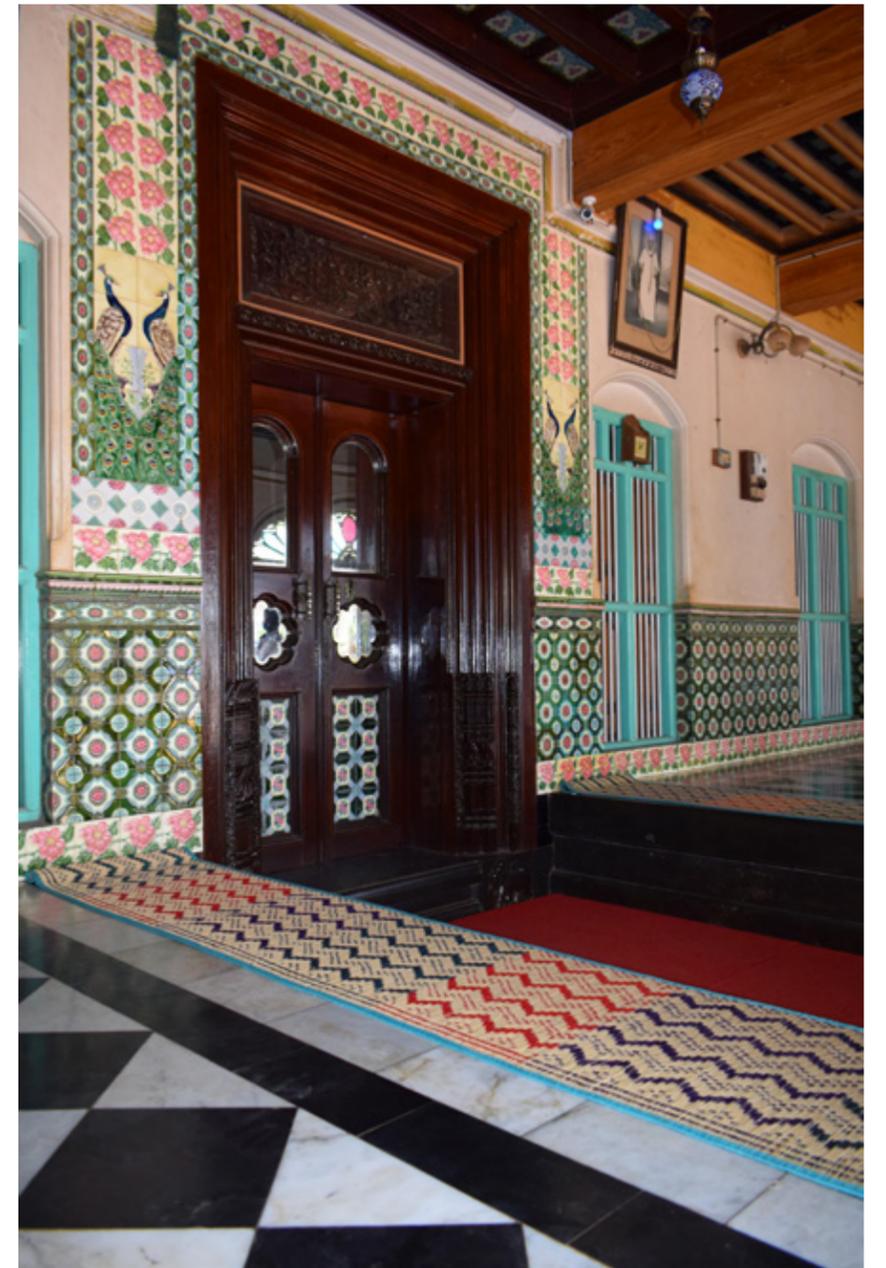
BELOW: Claude Michel, called Clodion (1738–1814), *Vase à décor d'une ronde des satyres et des satyresses*, 1782, Marble, 107 x 42 cm, Paris, Musée du Louvre, RF 4104 (Author's photo). This vase form was later reproduced at Sèvres, beginning in 1801, as the "Vase Clodion."



Radhika Vaidyanathan will research the ceramic material culture of two mercantile communities in South Asia and Southeast Asia which flourished in British India and the Straits settlements against the backdrop of colonial expansion and a vibrant seafaring trade through Malacca which characterized the historical period between the 17th and 20th centuries. These mercantile communities are the Chettians in southern India and the Peranakans in Malaysia and Singapore, who used their wealth for philanthropy, to patronize the arts, and to collect artifacts from various corners of the world.

Their collections of utilitarian and architectural ceramics which are displayed in homes and business establishments as status symbols are like museums artifacts, narrating vignettes of history. These include Peranakan and Athangudi tiles in majolica, earthenware, stoneware, and porcelain; colorful Baba Nyonya porcelain; other Chinese export ceramics from Jingdezhen; Southeast Asian ceramics; and ceramics from sources in Europe and the British Isles. A preliminary survey of the artifacts found in Chettians settlements in Tamil Nadu, India, has been completed. Further explorations in this area and a comparative study of these ceramic artifacts and those discovered in the Peranakan community will be facilitated by this grant.

Main entrance framed by Japanese majolica tiles in Lakshmi Vilas, also known as Athangudi palace, Athangudi, (Sivaganga district, Tamil Nadu, India), early 20th century, Radhika Vaidyanathan, Photo: Courtesy of Mr. Ganesan Arunachalam





Debbie Miller grew up in a house without antiques. With the exception of her grandparents, there was nothing old in the house, not a plate, cup, or dish. But nevertheless, she loved history, and summer trips to southern Maryland and visits to the many nearby historic sites with her aunt helped to solidify her interest in 18th century American history and archaeology.

While an undergrad at Virginia Commonwealth University, Debbie first encountered historic ceramics during an archaeological field school at a 19th century plantation site. That experience sparked an interest in ceramics that stayed with her, and grew substantially after joining the staff of Flowerdew Hundred Plantation, where she had the opportunity to work with an extraordinary collection of 17th-19th century ceramics from across the Western world. Her first introduction to Philadelphia was at Stenton, a c.1730 historic house museum in Germantown, where she researched a large assemblage of early- to mid-18th century artifacts excavated behind the house for her graduate

thesis. Today she continues to serve Stenton as their consulting archaeologist, having led two excavations there and directed projects to mend and install ceramic and glass artifacts into the house and exhibits.

In 2007, she joined the National Park Service as the Director of the Archaeology Lab at Independence National Historical Park (INHP). Charged with analyzing more than 300,000 ceramic objects from one excavation, she broadened her knowledge of English pottery and porcelain and Chinese porcelain, but it was American ceramics that she found most exciting. She has since led several research projects to better understand American earthenware in particular, including a grant funded by the American Ceramic Circle to identify an elemental signature by which Philadelphia earthenware can be identified. She has also worked closely with Rob Hunter, editor of *Ceramics in America*, on the recent discovery of the first true American porcelain made in Philadelphia prior to the emergence of Bonnin and Morris in 1770.

In late 2019, Debbie became the Museum Curator at Independence National Historic Park and is responsible for the Park's decorative arts and archaeological collections, spanning the 17th through the 20th centuries. She is currently evaluating the diversity of objects dispersed throughout the twenty plus historic sites in the park, as well as numerous archaeological collections that haven't seen the light of day in decades. She also serves as the Treasurer of the ACC, a position which she took under duress, but now finds incredibly rewarding. She sees the future of both her own career and the ACC as a bright one.

Debbie and her husband Dennis, Director of Stenton, live in the Mt. Airy neighborhood of Philadelphia with their daughter Virginia, and fat cats Butter and Biscuit.

Glenn Adamson, SENIOR SCHOLAR AT THE YALE CENTER FOR BRITISH ART

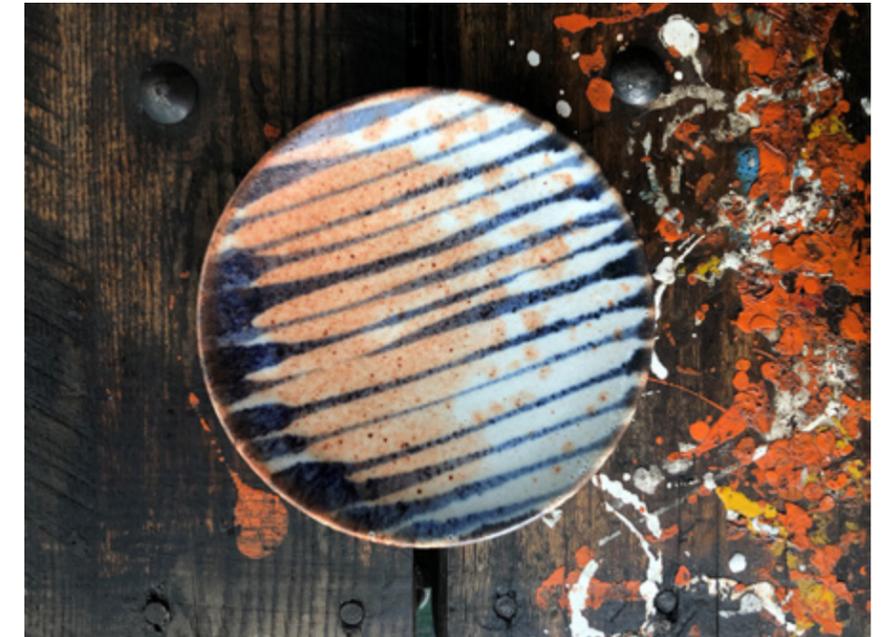
It's a modest thing, and it lives in my kitchen cupboard. Thicker than strictly necessary, for a side plate, but that is part of why I love it so. I don't know who made it, or exactly when it was made, as I acquired it on eBay.

It has none of the historic interest or even the visual glory of many of the ceramics I've actually studied in my professional life—early European porcelains, the moon jars of Choson-dynasty Korea, the modern and contemporary works of Peter Voukos and Lucie Rie and Simone Leigh.

Yet, when asked by the editors of the *ACC Newsletter* to write on my favorite ceramic object, it's what came to mind. Mind you, favorites in life tend to come and go, like stations on a train line. Ask me next week and I might come up with a different answer. But for now, as a way of saying how much ceramics mean to me, this plate will do just fine.

It is only six inches in diameter, and as I say, rather thickly thrown, with an unglazed footrim exposing the brown stoneware body. Other than that it is sheathed in a *shino* glaze, borrowed from the Japanese traditional idiom, and extremely popular among American studio potters. (A formula by the Montana ceramist David Shaner, I've been told, is a standby.) The warm "orange peel" texture makes it wonderful to handle.

What really grabs me, though, is the series of cobalt blue stripes trailed across the surface. They must have gone on quickly, at production potter speed; they have a life and verve that more considered marks never seem to. Each has a slightly different weight and shape, like the brushstrokes of a great painting. Such immediacy and such fixity, all at once. Favorites may come and go, but pots are forever.



Unknown maker, Plate, Glazed earthenware, Diameter 6 in.

Debbie Miller, MUSEUM CURATOR, INDEPENDENCE NATIONAL HISTORICAL PARK, ACC BOARD MEMBER

As an archaeologist working predominantly with artifact collections, I've been incredibly fortunate to handle tens of thousands of ceramic artifacts. My list of favorites is long, but when it comes down to it, I always return to a ca.1730s slip-decorated red earthenware pan that was excavated from Franklin Court at Independence National Historical Park in Philadelphia. I first saw it in the gloom of a basement stor-



age room in a musty cabinet full of remarkable objects recovered from an early 18th century privy. I've loved it since that moment, and it remains, in my mind, the quintessential example of 18th-century Philadelphia, and thus, American, pottery.

Covered from rim to rim with green, black, white, brown and blue slip decoration, the pan has a central floral motif comprised of two tulips separated by a stylized flower. The cavetto is further decorated with an undulating vine with scrollwork, with the rim being topped off by fern-like sprays that alternate from blue to brown to green. The pan is a stunning piece of provincial art that brought the ideas and traditions of the chaotic Old World to the new, hopeful shores of the City of Brotherly Love.

Dishes like this have historically been attributed to the Moravian pottery in Bethlehem, Pennsylvania, but recent archaeological research has finally begun to recognize them as locally made by the many skilled potters work-

Pan, Made in Philadelphia, Pennsylvania, 1730-40, Red earthenware with multi-colored slip decoration, Diameter 14 in., Independence National Historical Park; photo courtesy of Debbie Miller

ing in Philadelphia, in one of the large, often multi-generational potteries. The use of copper oxide on this dish suggests that it was made by German immigrant potters who introduced the use of green slip to Philadelphia after about 1725. However, it's also possible that it was made by one of the many potters who came from English potting traditions that were working in the city at the same time.



Century Dinnerware, Designed by Eva Zeisel, made by The Hall China Company, United States, about 1960, Glazed earthenware, RISD Museum, Gift of Irena Urdang deTour, 1999.45.1.11

ful things," also handily succeeded in imbuing a sense of subtle splendor to her many designs for ceramics. The RISD Museum, where I work, owns a number of Zeisel's creations, and a particular favorite of mine is the Century line, made by the Hall China Company.

Elizabeth Williams, DAVID AND PEGGY ROCKEFELLER CURATOR OF DECORATIVE ARTS AND DESIGN, RHODE ISLAND SCHOOL OF DESIGN MUSEUM, PROVIDENCE, RHODE ISLAND

As much of the world shelters at home during the pandemic, I have been paying more attention to domestic objects that are not only functional, but also bring enjoyment and comfort to daily tasks during these challenging times. Not surprisingly, many of these objects that I see, appreciate, handle, use and rely upon every day are ceramics. Some beckon with their beauty, while others step up to get the job done; and some do both. Ceramics designer Eva Zeisel, a self-proclaimed "maker of use-

Balancing both ends of the spectrum, the wares were made to be both elegant and durable. Abstractly echoing the natural world, small dishes and bowls nest inside each other, blooming into multi-layered sculptures while saving space. Although seemingly delicate, the line was promoted as resistant to chipping and cracking with gently sculpted edges that grow to form gently curved handles, easily sliding between the thumb and finger. The Hungarian émigré intuitively embraced the importance of the senses and emotions saying, "I think with my hands. I design things to be touched—not for a museum. A piece is ready when it has the shape of something to cherish."

When grouped together, the wares create a family of related forms that visually and physically welcome a hand to lift the pieces into service, delighting the eye with the playful decoration or surprising with a bright yellow interior as the vessel is drawn near. Personally, I am glad that these pieces ended up at a museum, knowing that the line is still produced today for all who want to bring them home.

Rob Hunter, ARCHAEOLOGIST, CURATOR, EDITOR, DEALER AND FORMER ACC BOARD MEMBER

Good parents rarely have favorite children. Good ceramic collectors shouldn't either. In my 40 year career as an archaeologist, curator, editor, antiques dealer, and sometimes collector, I have had many favorites. With the turn of the trowel, thousands of years of ceramic history have passed through my muddy hands—from earth-colored Native American cooking pots to glossy bits of blue and purple Westerwald stoneware. My stints as curator have allowed entrée in the ceramics treasure vaults of the world, handling Josiah Wedgwood's and Bernard Palissy's iconic works. My fingers have traced the cursive script of enslaved potter David Drake's acclaimed but illegal signature. I have stared into the eyes of Edgefield's mysterious face vessels, trying to divine some sense of their magic and purpose. I have helped acquire stellar ceramic objects for museums and private collections including the first piece of American stoneware for the British Museum. In my own home, you can catch sight of predynastic Egyptian beer pots sitting across from contemporary Zulu beer pots. I have worked with living potters, modern day wizards of the ceramic art, glimpsing the craft's alchemy up close. In spite of all of this, my favorite ceramic remains that which is in front of me at any given moment—a photograph sent to me, a dealer's package waiting on the front porch, or a broken fragment picked up from the river bank. Today on my desk is this handsome stoneware bottle, produced by celebrated London potter John Dwight around 1685. The bottle was his most common form, made by the thousands upon thousands. However, this is the ONLY one-gallon sized example that seems to exist outside of the archaeological collections from the site. It is the most ordinary, yet the most extraordinary. It is my very favorite...for today!



One-Gallon Bottle, made by John Dwight, Fulham Pottery, London, England, about 1685, Salt-glazed stoneware with iron slip wash, Height 10 1/2 in., Private collection; photo courtesy of Robert Hunter



Capuchin or Coffee Cup, made by John Morley, Nottingham, England, about 1700, Salt-glazed stoneware, Height 2 11/16 in., Winterthur Museum, Gift of Mr. and Mrs. John Mayer, 1975.0194

Ron Fuchs II, SENIOR CURATOR OF CERAMICS, REEVES MUSEUM OF CERAMICS, WASHINGTON AND LEE UNIVERSITY, LEXINGTON, VIRGINIA AND ACC BOARD MEMBER

While most of my work involves Chinese export porcelain, one of my favorite ceramics is actually a piece of English stoneware. It is a capuchin, or coffee cup, made by John Morley in Nottingham about 1700. I first saw it some 25 years ago in a dark room at Winterthur when I was a graduate student, and it has captivated me ever since.

Technically, it is a masterpiece of the potter's art; its pierced, double-walled body is so delicate that you worry you would crush it when you pick it up, and yet it has endured for more than 300 years. Elegant yet earthy, it is covered in a lustrous, rich mottled brown glaze and is so thinly potted that it weighs almost nothing. The curves of the bulging body and flared rim are offset with sharp, angular piercings (which I now know are probably inspired by Chinese ling-long work, so it is connected to Chinese porcelain after all).

One of the things I like most about ceramics is that they allow you to explore such a wide range of different stories, and this little cup packs in a lot; it is evidence of the transfer of stoneware technology from Germany to England and the growth of the English ceramic industry; it reflects the influence of Chinese design (in the form of the piercings) on global ceramic traditions; and it documents the introduction of one of my favorite beverages, coffee, to Europe from the Middle East.

Daniela Kumpf, COLLECTOR AND RETIRED DEALER, WIESBADEN, GERMANY

I have a passion for many beautiful things: paintings, furniture, and porcelain, as well as history, all of which are combined in this exquisite plaque, which I have owned for many years and I love to hold in my hands.

It was made at the Ludwigsburg porcelain factory, founded by Charles Eugene, Duke of Württemberg, in 1758. The dramatic scene depicts a confrontation between fierce Ottoman army officers mounted on horses and anxious Western soldiers, who are separated by a wicker barricade and a cannon. The white smoke from the gunpowder fills the 'canvas', a horse stumbles and pulls its rider down with it, and turbans litter the ground indicating the violence of the battle.

The image follows an engraving by Georg Philipp Rugendas the Elder (1666–1742). It depicts a scene of the Battle of Kahlenberg, in which a German-Polish army defeated the Ottoman troops besieging Vienna

on September 12, 1683. Under the leadership of the Polish king Johann III Sobieski, the Ottoman expansion policy in Europe came to an end. The skilled Ludwigsburg painter has never been identified; he was a masterful colorist using his pigments to hold the spectacular composition together.

As a clever conceit the picture is framed with the integral profile imitating contemporary giltwood rococo frames surrounding oil paintings. More intriguingly, the frame has a slit at the top, to insert a slim porcelain panel or board, now missing, to hide, disguise or protect the scene. The shape of the plaque can be traced back to a design by Gottlieb Friederich Riedel (1724–1784), who also designed the levée service of the Marchesa Giovanelli-Martinengo in 1762.

LIT.: Andrea Teuscher: The Rugendas family of artists 1666–1858, list of works on graphic printing, Augsburg 1998, p. 44, No. 105



Plaque (Bildplatte) with a battle scene, Made at Ludwigsburg, Germany, around 1763–65, Hard-paste porcelain, Height 7 3/16 x width 6 3/16 in. (18.5 x 16 cm), Private collection

Leslie Lambour Bouterie, COLLECTOR AND ACC BOARD MEMBER

This delicately-shaped dessert dish is tissue-printed in rich blue tones with a design derived from a watercolor by George Robertson (1742–1788) entitled "Swarm of Bees, Autumn".¹ The pattern, which enjoyed tremendous popularity, was produced by several makers in wares of nearly every shape and style: in table wares, tea wares, dessert wares, as well as on garden seats for outdoor use.

The charming scene begs a close inspection because an exciting narrative is unfolding! In a lovely rural setting, several people taking a stroll encounter a busy man (on the far left). Clad in work attire, he carries a "skep", a type of straw beehive commonly used in England in the early 1800's. He is trying to capture a small swarm of honeybees, depicted as a dark



Dessert dish transfer-printed in underglaze in The Beemaster pattern, made in Staffordshire, England, about 1820, Lead-glazed earthenware (Pearlware), 8 1/4 x 8 1/4 x 1 3/4 in., Private collection, Photograph by Larry Bouterie

oval spot on the ground. The action has captured the attention of passers-by, especially the young boy who strains to get a better view, pointing to the honeybees while pulling the hand of his elderly companion. A well-dressed man and a loving young couple look on. One appealing tale associated with the pattern suggests that it is a depiction of a wedding party: bride, groom and guests. The fact that a beehive could be a practical wedding gift adds a romantic spin to the narrative.

This pattern holds a special place in my heart because, in addition to being a passionate collector of British transferware, I am also a passionate beekeeper. As the Associate Beekeeper at Thomas Jefferson's Monticello and James Monroe's Highland in Charlottesville, Virginia, I help a small team of beekeepers tend nearly 50 hives. Each Spring, we valiantly attempt to capture occasional swarms, as burgeoning honeybee populations abandon their hives, seeking new lodgings.

This beautiful dish enjoys pride of place within my very modest ceramic collection, and serves as a visual testament to the confluence of two personal passions.

¹Coysh, A.W. and Henrywood, R. K. *The Dictionary of Blue and White Printed Pottery 1780–1880*, Vol. 1, Woodbridge, Suffolk, Baron Publishing, 1982, p. 38.

Amanda Lange, CURATORIAL DEPARTMENT DIRECTOR, HISTORIC DEERFIELD AND ACC BOARD MEMBER

Most of us have heard of the lifestyle guru Marie Kondo. In a few short episodes on Netflix, Marie will have your closets decluttered into spaces of serenity and inspiration. Frankly her KonMari method failed for me—but if I learned anything from the show, it was her foolproof way to determine if you really loved a possession or not. Ask yourself whether it sparks joy? So what ceramic object at Historic Deerfield never fails to spark joy within me? It's not the most expensive, rare, or elaborate object that the museum has—but seeing this English delftware shaving bowl on the dressing table in the Ashley House always delights me.

Following metalware prototypes, delftware shaving bowls are formed with either a deep circular or oval-shaped basin, a wide rim, a curved indentation on the rim to accommodate an individual's throat, and

a small circular depression on the top rim for a soap ball. Surviving examples are frequently decorated with images of tools and instruments associated with the barber's trade. This particular bowl features all the bells and whistles including a large pair of scissors, a towel, crossed lancets, a mirror, two combs, three jars, a sponge, and a skull and crossbones. I especially enjoy how the painter detailed the variegated tortoiseshell handles on the razors and combs. Two holes pierced the bowl's foot rim to accommodate string or cord, thereby allowing the bowl to hang around an individual's neck.

Several of the bowl's decorative motifs—including the skull and crossbones and crossed lancets—probably refer to barbers' early engagement in the practice of bloodletting. London's early barbers assumed some of the tasks of surgeons, including



Shaving bowl, London or Bristol, England, c.1700–1720, Tin-glazed earthenware with cobalt blue decoration, 2002.5, John W. and Christiana G.P. Batdorf Fund, Historic Deerfield, Inc., Photography by Penny Leveritt.

drawing blood and removing teeth. However, by the mid-18th century, the responsibilities of barbers and surgeons became more distinct.

Meaghan Roddy, SENIOR INTERNATIONAL SPECIALIST, DESIGN, PHILLIPS, LOS ANGELES

I have long been a fan of Elizabeth Fritsch, and while my job at an auction house usually satiates the need to personally own anything, I realize now, after performing this exercise of choosing a favorite ceramic artwork, that if I have to live my entire life without ever owning a piece by Elizabeth Fritsch I will scream. For the sake of my sanity and my husband's sanity, I have had to stop deliberating upon a favorite Fritsch by choosing this piece from the collection of the National Museum Wales. It is equal parts postmodernism, surrealism, illusion of dimensionality, smooth tactility, incredible color choices, scale, shape, and a square neck that are absolutely alluring. It conjures design, architecture, frescoes, and an entire history of ceramic production while also being completely independent of these things in a way that is so satisfying, if I could only just touch it and/or own it, then I would be able to fill the Fritsch-shaped hole in my life (for now).



Elizabeth Fritsch, *Blown-away Vase, Over the Edge, Firework XII*, 2008, © the artist/Amgueddfa Cymru - National Museum Wales

Ali B. Danker, APPRAISER, CONNECTICUT ART APPRAISALS, LLC

Thinking of a favorite object during COVID was a welcome challenge. A chance to look away from the computer screen and step outside of the surreal digital world. There are not many ceramic objects on display in my apartment, but this small covered jar by Sandy Simon captures my gaze every evening when I turn off my computer and sit down on the couch. The whimsical coils sprouting from the soft porcelain still make me smile whenever I look at this pot. Inside, the bright red interior is a secret and a surprise (and a happy home for my spare remote-control batteries).

Ceramics, in my collection, are souvenirs. Memories of trips, lectures, exhibitions or studio visits. Two years ago, on a research trip for The Marks Project, we stopped to visit Sandy Simon and her husband Robert Brady at Trax Gallery in Berkeley, California (their home, studios and gallery). Berkeley is a haven for studio ceramics with many amazing working artists and collections filled with masterpiece quality works. Trax is a focal point for studio ceramics in the Bay Area exhibiting a national roster of artists in carefully curated exhibitions. Sandy and Bob keep a regular display of their new work in the gallery. This covered jar stood on a wall-mounted shelf by itself and immediately caught my eye. Now, as I spend so much time at home, this pot provides a nice memory of visiting artists in their studios, seeing new work,



Sandy Simon (American, b. 1949), *Covered Jar*, c. 2017, Wheel-thrown porcelain and coiled copper wire, Height 3 in., Photo courtesy of Joe Bartolomeo

and talking about ceramics with friends. I am looking forward to all of that again, but in the meantime, I have my pots to remind me.

Sequoia Miller, CHIEF CURATOR, GARDINER MUSEUM, TORONTO

Pipe Bone Cord by Montreal-based artist Nadia Myre consists of three lengths of thread strung with ceramic pipe fragments and looped into skeins. Myre collected the fragments—stems likely dating to the eighteenth and nineteenth centuries—from the Thames foreshore while on an artist residency in London.

In Myre’s hands, the pipe stems become a recursive index of history, colonialism, and Indigenous knowledge. Tobacco consumption and pipe technology existed in the Americas long before the arrival of Europeans. Colonists quickly brought both back to their home countries, where smoking and clay pipes became ubiquitous.¹ Myre reclaims these overlooked artifacts, recuperating the Indigenous knowledge embedded into them while also reframing their meanings. History, technology, and identity are dialectical, not merely extractive.

Through stringing, the pipe stems become a form of wampum, a traditional shell bead among Eastern Woodland nations and the basis of many treaty belts. As strung beads, the stem fragments also relate to broader traditions of beadwork, basketry, woven textiles, and, of course, modernist sculpture (think Eva Hesse). Myre has gone on to make her own ceramic beads that resemble the pipe stems, from which she weaves slumping, body-like basket forms. Her work with ceramics is deeply intermedial—attentive to particulars of the medium while also working across traditions, almost as an analog to her own intersectional identity.

Pipe Bone Cord is not a single stable sculptural form, as the skeins can be unwound; rather, it is all coiled, compact potential. It is a primary object, to use George Kubler’s formulation, opening ways for both Myre and us to perceive new possibilities.² Confronting the vast injustices of colonialism and our terrifying impact on the planet, this work offers a path for transforming the past into a future we do not yet fully perceive.

¹ For more on Indigenous pipe traditions, see Taft Kiser and Al Luckenbach, “Creolization of the Northeastern Woodland Clay-Stemmed Tobacco Pipe,” *Ceramics in America* (2019), 135–156.

² George Kubler. *The Shape of Time: Remarks on the History of Things* (New Haven, Conn: Yale University Press, 1962).



Nadia Myre, *Pipe Bone Cord*, 2017, Ceramic fragments found in the River Thames, stainless steel nylon-coated thread

Ruthie Dibble, CURATOR, THE CHIPSTONE FOUNDATION

Unsurprisingly, the answer to “What is my favorite ceramic object?” often changes in response to encounters with objects, people, and archives. These days, I find myself returning to a 4-gallon stoneware jar made by Rich Williams around 1900 in the Appalachian town of Gowensville, South Carolina. In 1913, the Northern writer Margaret Morley noted that Williams said he could “make anything he wants to out of clay,” and this jar embodies his expert and highly independent process, from digging and processing clay from the banks of the Tyger River where he lived, to throwing, glazing, and firing in his own kiln. Williams’s signature glaze, made, as he said, “of ash and clay,” first drew me to the jar. It holds immense depth and complexity, as if one is looking into, rather than at, the pot’s surface. Gleaming, translucent browns, olives, grays, and deep purples are punctuated by white specks of varying sizes, not unlike the dense patterns of stars that fill the night sky in the rural Carolina mountains. The glaze is accompanied by Rich Williams’s eponymous stamp on the wall of the vessel near the base, the “4” inscribed on the shoulder, and a finger-sized passage of unglazed clay at the rim of the pot. Other traces of the potter’s hand appear in the fine lip of the jar’s rim and in the asymmetrical handles, which sit at slightly uneven heights and are of different sizes, not unlike human ears. Both in beauty and functionality, the excellence of this pot leaves me with a thrilling sense of possibility, not only about what more there is to learn about Williams’s artistry, but also about the work to be done honoring the contributions of Black ceramic artists to American culture, past, present, and future.



Rich Williams, Jar, c.1900, Alkaline-glazed stoneware, Height 14 ¼ in. (36 cm), The Chipstone Foundation, 2015.9, Photo credit: Gavin Ashworth

EXHIBITIONS

PLEASE NOTE THAT DUE TO COVID-19, THE FOLLOWING DATES ARE TENTATIVE. PLEASE CHECK EACH MUSEUM'S WEBSITE FOR THE MOST UP TO DATE INFORMATION.

From the Ground Up: Peters Valley School of Craft

THROUGH JANUARY 10, 2021

HUNTERDON ART MUSEUM, CLINTON, NJ

From the Ground Up: Peters Valley School of Craft is the first major exhibition to trace the remarkable fifty-year history of this New Jersey craft school. Featuring historical work and contemporary artist residencies, the exhibition will illuminate key moments in Peters Valley's formation and illustrate its crucial impact on art and artists.

Founded in 1970, Peters Valley School of Craft was the result of an experimental idea: a planned craft community set in the natural beauty of a newly-formed national park, the Delaware Water Gap National Recreation Area. Resident artists in ceramics, wood, fiber, photography, blacksmithing, and fine metals have shaped the vital spirit of Peters Valley. Craft education has also anchored Peters Valley's mission,

making the school's immersive materials-based courses a vibrant meeting ground for exchange.

Among other important historical moments, the exhibition will explore Peters Valley's famed Japanese anagama kiln built in 1980, the first in the United States available for public use.

Curated by Elizabeth Essner, *From the Ground Up* will include work by Vivian Beer, Bruce Dehnert, Ken Ferguson, Luci Jockel, Janet Lipkin, Kirk Mangus, Emil Milan, Malcolm Mobutu Smith, Shiro Otani, Ellen Shankin, Paul Soldner, and Stephen Shore, among others. On-site artist residencies include fiber artist and activist Cynthia Alberto, jeweler Lauren Eckert, and woodworker Janine Wang.



Bruce Dehnert, *Cirque*, 2019, Anagama-fired porcelain, 11 x 10 x 18 in., Courtesy of the artist

American Folk Pottery: Art and Design

ART MUSEUMS OF COLONIAL WILLIAMSBURG, WILLIAMSBURG, VA

THROUGH DECEMBER 31, 2022

While American potters created clay vessels for their functionality and designed them to meet the needs of their communities, their work also reflected the regional styles and traditions that were passed down through generations. The Abby Aldrich Rockefeller Folk Art Museum, one of the Art Museums of Colonial Williamsburg, celebrates the work of these craftspeople in a new exhibition entitled, *American*



LEFT TO RIGHT: Five-Gallon Syrup Jug, David Drake (1801-ca. 1875), Stoney Bluff plantation, Edgefield, South Carolina, 1850-1860, Ash-glazed stoneware, Museum Purchase, 1939-137

Flowerpot, Enos Smedley (1805-1892), Westtown, Pennsylvania, 1825, Lead-glazed earthenware, Gift of Beatrix T. Rumford, 1983.900.1

Jardinière, Michael Crocker (Born 1956), Melvin Crocker (born 1959) and Pauline Crocker (1917-2007), Lula, Hall and Banks Counties, Georgia, 1997, Ash-glazed stoneware, Gift of Daisy Wade Bridges, 2010.900.3

Folk Pottery: Art and Design. Through nearly 50 objects made between 1790-2008, the form, function and whimsy of this distinctly American folk art is featured through longtime treasures of Colonial Williamsburg's collection, recent acquisitions on view for the first time, and special objects on loan from renowned private collections.

American Folk Pottery examines themes of regionalism and style traditions, women potters, free black and enslaved potters. It also addresses the blurred lines of functional and whimsical pots made in the folk art tradition past and present. The exquisitely formed and decorated pots range in origin from Massachusetts to New Mexico.

The exhibition was generously funded through a gift from Senator and Mrs. John D. Rockefeller IV.

Savor: A Revolution in Food Culture

WADSWORTH ATHENEUM MUSEUM OF ART, HARTFORD, CONNECTICUT

EXTENDED UNTIL JANUARY 3, 2021

Food and dining were transformed in 18th-century Europe by profound changes that resonate to this day. What many of us eat, the way food is cooked, and how we dine continue to be influenced by radical changes that took place in France between 1650 and 1789, the start of the French Revolution. *Savor* explores the details and events behind this transformation. Rare objects, from early cookbooks and gardening manuals to tureens in the forms of cauliflowers and chickens, reveal fascinating histories and stories about advances in horticulture, surprisingly modern philosophies on healthy eating, and a shift to more informal dining.



Savor: A Revolution in Food Culture is organized by the Gardiner Museum, Toronto, and curated by Meredith Chilton, Curator Emerita, at the Gardiner Museum. This presentation of the exhibition is a collaboration between the Wadsworth Atheneum Museum of Art and the Gardiner Museum. The exhibition is accompanied by a fully illustrated cookbook, *The King's Peas: Delectable Recipes and Their Stories from the Age of Enlightenment*.

Carp tureen and stand, English, Chelsea, c. 1755, Soft-paste porcelain with enamels, Gardiner Museum, Toronto, Canada, Courtesy of Michele Beiny, Photo by Michele Beiny/Richard Goodbody



Classic Black: The Basalt Sculpture of Wedgwood and His Contemporaries

THE MINT MUSEUM, CHARLOTTE, NORTH CAROLINA

EXTENDED UNTIL JANUARY 3, 2021

Among the ceramic bodies produced in great numbers in Staffordshire, England in the late 18th century was black basalt. Josiah Wedgwood perfected this fine-grained stoneware in 1768, creating its dark color by adding manganese and carr, a slurry rich with iron-oxide obtained from coal mines, to the clay body. Basalt was soon produced by many other Staffordshire potters as well. Although Wedgwood and the other potters used black basalt to create so-called “useful wares,” such as teapots and bowls, *Classic Black* showcases basalt sculpture, especially works with classically inspired themes or ornament. They include life-size portrait busts, statues, vases, and other fully three-dimensional, ornamental forms, as well as works in low relief, such as large plaques, portrait medallions, and medals. Featuring more than 100 ceramic objects, with loans from notable public and private collections in the United States and England, this exhibition is the first to focus exclusively on the black basalt sculpture made by Josiah Wedgwood and other Staffordshire potters in late 18th-century England.

Wedgwood, Infant Hercules with the Serpent, circa 1770–75, Stoneware (black basalt), Private New York collection.

Another noteworthy aspect of *Classic Black* is its presentation: a completely groundbreaking, contemporary treatment. With the help of the prominent Charlotte muralist and artist known as Owl, each of the exhibition galleries feature specially commissioned graphic murals in striking, sunset hues. While completely unconventional, the design aesthetic nevertheless recalls 18th-century architecture and interior spaces, reinterpreting it for the modern-day audience.

The exhibition is accompanied by a fully illustrated catalogue, published by D. Giles Limited, London. It includes extended object entries and introductory essays by Robin Emmerson, Gaye Blake-Roberts, Dr.M.G. Sullivan, and Dr. Nancy H. Ramage.

NEW ACQUISITIONS

Cincinnati Art Museum

BY AMY DEHAN

Terence Hammonds creates work, often print-based, that provokes dialogue about history, race, activism and change. This platter is part of an editioned set designed by Hammonds and created in collaboration with Breakfront Pottery (Cincinnati) and local refugee and immigrant artists of The Welcome Project of Wave Pool Gallery. In designing these Protest Platters, Hammonds collected and drew upon approximately 60 images of protest throughout history to create the printed transfers. “I wanted to grab things from various movements, from environmental, civil rights, immigrant rights, women’s rights and gay liberation movements,” he explained. “I chose images of people that were holding signs that were in first person and had the appearance of coming from a deeply personal space.” The form of the large, rimmed platter was designed in collaboration with Breakfront Pottery, while a group of emigré artists from the Welcome Project were employed to apply the transfers.

“I like to think of the platters as maybe having the reverse function of a ‘mammy jar,’” says Hammonds. “Whereas ‘mammy jars’ would reiterate racist stereotypes in subtle innocuous ways, I wanted the platters to remind us of the social struggles and the people who fought for change, and [who] empower us to keep up that fight in our daily lives.”

Hammonds studied at the School of the Museum of Fine Arts, Boston. He has held positions at the Clay Street Press (Cincinnati) and was Artist and Director of Artist Outreach at Rookwood Pottery from 2010–2018. His artist residencies include those at The Pottery Works in Jingdezhen, China (2016) and the Ifö Center in Bromolla, Sweden (2013). The Crystal Bridges Museum (Bentonville, AK), the Cincinnati Contemporary Art Center, the Cincinnati Art Museum, and several other venues have exhibited his works.



Terence Hammonds (American, b. 1976), Breakfront Pottery (Cincinnati, Ohio), Wave Pool (Cincinnati, Ohio; est. 2014), Protest Platter, 2020, Glazed stoneware, Diameter 14 in., Cincinnati Art Museum, Museum Purchase with funds from the Friends of African American Art, 2020.37, © Terence Hammonds 2020



Charles-Jean Avisseau, Grotto with Owl, Snake, and Lizard, c.1850-55, Glazed earthenware, Gift of Wallis Katz, in memory of Marshall Katz, and in celebration of the Museum's 150th anniversary, 2020, The Metropolitan Museum of Art, accession no. 2020.86.16

This spring, The Metropolitan Museum of Art received 22 pieces of nineteenth-century French and Portuguese Palissy ware from Wallis Katz, whose gift was given in celebration of the 150th anniversary of the Met and in memory of her husband Marshall Katz. Palissy ware refers to a type of ceramics made in nineteenth-century Continental Europe and Britain, in conscious imitation of the Renaissance master Bernard Palissy (1510–c.1589). As many members of the ACC will recall, Marshall was a keen collector and enthusiastic scholar of nineteenth-century French and Portuguese earthenware forms that imitated Palissy's *rustique figulines*, ceramics made from live casts of reptiles, amphibians, and crustaceans that he had found in the salt marshes of Saintonge.

The gift of ceramics includes exceptional pieces by Charles-Jean Avisseau (1795–1855), the Tours-based potter credited with rediscovering the sixteenth-century techniques used by Palissy, and his brother-in-law, Joseph Landais (1800–1883). Avisseau displayed his pieces at

the 1851 Great Exhibition in London, and was patronized by Napoleon III. The carefully molded lizards and snakes found on the Paris-based potter Georges Pull's (1810–1875) dishes reveal the ways in which his prior work as a taxidermist came in handy in his ceramic creations. Portuguese examples by Rafael Bordalo Pinheiro (1846–1905), José Francisco de Sousa (active 1860–93), and Manuel Mafra (1830–1905) demonstrate the wide variety of styles adopted by makers of Palissy, who continued to draw upon the Renaissance master's work against the backdrop of rapid industrialization and widespread political and economic unrest during the nineteenth century. Far from being just a revival of a historical style, Palissy ware and the creation of amphibian and aquatic worlds upon earthenware platters also have a surreal quality. Jules Verne would have seen examples of Palissy ware when he visited the International Exposition in Paris in 1867, shortly before penning *20,000 Leagues under the Sea*.

The Colonial Williamsburg Foundation (CWF) is excited to add to its collection an 1814 copy of *Designs of Sundry Articles of Queens or Cream-Colour'd Earthen-Ware Manufactured By Hartley, Greens, and Co. at Leeds Pottery, With a Great Variety of Other Articles*. Pattern books and trade catalogs provide a unique glimpse into the world of goods by shedding light on manufacturing techniques, period object terminology, and buying and selling from the perspective of manufacturers, retailers, and consumers. The Leeds Pottery in Yorkshire, England, published the first edition of this pattern book in 1783. The book was engraved with designs for creamware objects made by the Leeds Pottery, an enterprise that employed over four hundred individuals, making it the largest pottery in the region and one of the largest in England at the time. The Leeds Pottery reprinted its pattern book several times, expanding the first edition to include new forms and marketing the wares throughout the world. Colonial Williamsburg's recently acquired copy of the 1814 edition of the pattern book includes 72 plates illustrating 269 creamware forms that directly relate to ceramic objects in Colonial Williamsburg's collection. In addition to allowing CWF to pair the period engravings with actual objects marked by the manufactory the book helps identify unmarked objects as products of the Leeds Pottery. The book is not only a stunning graphic resource, it provides a window into the consumer revolutions of the 18th and early 19th centuries.



Designs of Sundry Articles of Queens or Cream-Colour'd Earthen-Ware Manufactured By Hartley, Greens, and Co. at Leeds Pottery, With a Great Variety of Other Articles, Leeds, England, 1814, Laid paper and leather, Museum Purchase, The Friends of Colonial Williamsburg Collections Fund, 2020-21

Fine Arts Museums of San Francisco

BY JEFF RUDA

In late 2019, the Fine Arts Museums of San Francisco received a gift of twenty French and English ceramics from the 1860s, 1870s, and 1880s, coordinated with a major retrospective of the Anglo-French painter James Tissot. The ceramics were chosen to represent modernist design trends that parallel Tissot's modernism in painting: emphasis on ceramic materials and the shapes of the objects, instead of the classical Mediterranean heritage of pictorial illusion. Orientalist ideas played a major role in this thinking in ceramics as well as in painting. The ceramics were donated by Jeffrey Ruda, ACC member and past president of the San Francisco Ceramic Circle, and his husband Leonard Whitney. (Jeff collects, and Leonard bears with it.)



TOP: Théodore Deck, 1823–1891, atelier active 1858–1905, Jar, c. 1880–90, Earthenware with underglaze and overglaze enamels, and underglaze gold, Height 13 ¼ in. (33.6 cm), Fine Arts Museums of San Francisco, Gift of Jeffrey Ruda and Leonard Whitney



BOTTOM: Minton & Co., Stoke-on-Trent, J.G. Taylor (dates unknown) decorator, Plate with a peacock, c.1870–90, Bone china with raised-paste gilding and platinum, and *pâte-sur-pâte*, Diameter 9 7/16 in. (24.3 cm), Fine Arts Museums of San Francisco, Gift of Jeffrey Ruda and Leonard Whitney

Saint Louis Art Museum

BY DAVID CONRADSEN

Two recent ceramic acquisitions reflect the taste for *chinoiserie*, or Western interpretations of Chinese imagery inspired by the decorated porcelains widely exported to Europe beginning in the 17th century. The earlier of the two is a large dish or charger, made in Delft during the late 17th century. Judging by its spectacular size, the quality of the painted decoration, and its condition, the dish was intended for display rather than daily use. The shallow concave surface provided an uninterrupted plane for the artist to render a fanciful scene. Ten figures framed by a pavilion and garden balustrades observe fantastical creatures—pairs of maned and spotted *shishi* lions and dogs—within a landscape of abstracted clouds, water, and vegetation. The imagery reflects the Delft artist's free interpretation of 'transitional style' porcelains introduced in the 1630s. Like its Chinese counterparts, the dish offers a lively scene beautifully painted in shades of blue. Until now a substantial example of Dutch delftware in exotic *chinoiserie* taste was a noticeable gap in the Museum's decorative arts collection.

In the later example of *chinoiserie*, an elegant lady and her attendant approach a small flock of exotic-looking birds in a marsh. Finely painted in underglaze blue, the decoration, including the elaborate honeycomb-cell border, represents an effort by the Dutch East India Company (*Verenigde Oostindische Compagnie*, or VOC) to produce porcelains that might appeal directly to European consumers. The company commissioned Amsterdam artist Cornelis Pronk (1691–1759) to provide drawings of dinner- and tea-wares and vases with decoration comprising figures in landscapes and borders. Four of Pronk's drawings for porcelain survive in the Rijksmuseum including the scheme for this dish known as 'the Lady with a Parasol,' the first he developed in 1734. This and other Pronk designs were made in underglaze cobalt blue; the *Imari* palette of underglaze blue and overglaze iron-red enamel and gold; and polychrome enamel. Over the next five years, the VOC ordered Pronk dinner services, garniture vases, and tea services in each color palette. Production was short-lived, however. By 1739 the company's merchants in China deemed the costs to be too great, and orders declined sharply. Nevertheless, the motif of a parasol lady continued to appear on porcelains painted in China and Japan. The motif also survived into the 19th century, appearing in transfer-printed decorations on English tablewares made as late as the 1830s.



TOP: Dish, c. 1670, Dutch, probably Delft, Tin-glazed earthenware, Diameter 18 7/8 in. (48 cm), The Lopata Endowment Fund, and the Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts, 462:2018

BOTTOM: Dish, c.1736–37, designed by Cornelis Pronk, Dutch, 1691–1759, made in China, for export, Porcelain with underglaze decoration, Diameter 10 in. (25.4 cm), Funds given by The Buddy Taub Foundation, 21:2020



Jug, made in Liverpool, England, possibly at the Herculaneum Pottery, 1790–1810, Creamware, Height 13 in., Museum Purchase with Funds Provided by W. Groke Mickey

The Reeves Museum of Ceramics (formerly known as the Reeves Center) has acquired two pieces, one historic and one contemporary, that eloquently speak to the current struggles for civil rights.

The first is a large creamware jug bearing the image of a kneeling enslaved man asking, “am I not a man and a brother.” This was the first and perhaps most famous anti-slavery image created by the abolition movement. Developed in 1787 by the Society for Effecting the Abolition of the Slave Trade, its message of a shared humanity between people of African and European descent was instrumental, according to one of the Society’s leaders, in “turning the attention of our countrymen to the case of the injured Africans, and of procuring a warm interest in their favour.”¹

The image adorned a range of anti-slavery publications and objects from the time of its inception until the eventual abolition of slavery in the

nineteenth century. But while it was instrumental in raising sympathy for the enslaved, the image of a man on his knees also reinforced among white viewers the idea that people of African descent were powerless and passive, praying or begging, literally on their knees, for white people to rescue them.

This jug is one of the earliest known examples of the image on a ceramic object (along with medallions made by Josiah Wedgwood in 1787). It was probably made around the time of heightened debate on the slave trade in the early 1790s, or between 1804 and 1807, during the final public and legislative push to abolish the British slave trade. It is not known for whom it was made, but they were probably male, their initials were RBW, and the Cordwainer’s arms that decorate the other side of the jug suggest that they were a shoemaker (cordwainer is an Anglo-Norman word for a worker in cordwain, or cordovan leather). A jug like this would have been a very public statement that its owner supported abolition and would have forced viewers to question their own attitudes towards race, the morality of the slave trade, and slavery itself.

The second piece is a mug made in early 2020. While it predates the death of George Floyd that led to

what may be the largest protest movement in American history, few objects could better reflect the long struggle for freedom, equality, and justice in the United States.²

The mug was made by the contemporary artist Michelle Erickson, whose work blends historic ceramic designs and manufacturing techniques with commentary on contemporary issues. Here, Erickson connects the historic image of a kneeling enslaved woman of African descent that was created by activists in the early 19th century with 21st-century football player Colin Kaepernick taking a knee during the National Anthem to protest institutional racism and the mass incarceration of African American men. On the other side is “EQUALITY” in rainbow-colors, linking the historic fight for civil rights to the modern struggle for LGBTQ and gender equality.

The image of the kneeling enslaved woman was developed around 1826 and was designed as a companion to the image of an enslaved man imploring “AM I NOT A MAN AND A BROTHER.” It reflects the growing involvement of women in the abolition movement and their goal of highlighting the particular plight of enslaved women. Erickson’s version of the image is taken from a sugar bowl in the collections of Colonial Williamsburg. She pairs it with the biblical quote “Remember them that are in bonds,” the Hebrew word for justice and the Arabic word for liberty.

William Faulkner’s assertion that “the past is never dead. It’s not even past” reminds us that what happened before influences us today. These two objects, one old and one new, show that our current struggle for racial and gender equality is a long one and that there is still work to be done.

¹ Clarkson, Thomas. 1808. *The History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave-Trade by the British Parliament*. London: Printed for Longman Hurst Rees and Orme. 1:451

² <https://www.nytimes.com/interactive/2020/07/03/us/george-floyd-protests-crowd-size.html>



“Remember Them...”, made by Michelle Erickson, Hampton, Virginia, 2020, Earthenware, Height 7 ½ in., Museum Purchase with Funds Provided by W. Groke Mickey, photo by Robert Hunter

Mucculloch Hall, Morristown, NJ

BY CARLEIGH QUEENTH

Recently rediscovered at Mucculloch Hall in Morristown, New Jersey, are an impressive pair of Meissen birdcage vases, made to adorn the walls of Augustus the Strong's Japanese Palace in Dresden. Dating to circa 1730, they are based on Japanese Arita originals, and would have had bulbous wire cages enclosing birds to their central sections. In the Japanese models, the birds were made of papier-mâché, but the Meissen manufactory produced porcelain birds for their examples.

Before coming to Mucculloch Hall, the vases were prominently displayed at Florham, the home of Florence Vanderbilt Twombly, the youngest granddaughter of Cornelius Vanderbilt. The vases sat atop a massive mantelpiece and were the first thing one saw upon entering the mansion. (The Vanderbilt Twombly home is now the centerpiece of Fairleigh Dickinson University's campus.) In 1955 the vases were purchased by Mr. W. Parsons Todd, the owner of Mucculloch Hall, from the estate of Ruth Vanderbilt Twombly (Florence's daughter). At the time, the vases were incorrectly described in the Parke-Bernet catalogue as "Helena Wolfsohn." Acquired as 19th century copies, the vases sat in relative obscurity for the next 60 years until Mucculloch Hall's new executive director, Dr. Patricia Pongracz, noticed them in a documentary on Florham. Seeing them prominently displayed in such a notable home led her on a journey to discover the vases' true importance. The few other examples known include the pair recently gifted to the Frick Collection by the late Henry Arnhold, and several examples still at the Zwinger, Dresden.



A pair of Meissen 'birdcage' vases, circa 1730, porcelain, purchased by W. Parsons Todd, Mucculloch Hall Historical Museum.

A Royal Naples Factory Tray: "The Bombardment of Algiers in 1784"

BY COLIN KNIGHT

We bought this tray for our "Shoestring" collection over 10 years ago at a local auction. It was unidentified, undated and inexpensive. We suspected the decoration might be related to Napoleon's Egyptian campaign and that research would be worthwhile.

It defied all attempts at identification until last year when E & H Manners (London) advertised a Naples ecuelle depicting the return of the Neapolitan fleet from Algiers in 1784. With this knowledge, we revised our search on Wikipedia and were able to confirm that the scene on our tray was of the port of Algiers during the second bombardment of 1784. Mast-top pennants of yellow between red for Spain and red for Naples identified the nationality of some ships.

Throughout the 17th and 18th centuries Islamic privateers seized ships and raided Mediterranean coastal towns and villages, selling captives as slaves. It is estimated that more than 1 million captives were taken and sold into slavery, leading to abandonment of many coastal settlements.

From August 4-8, 1783 the Spanish navy bombarded Algiers, the main port for the slave trade, but raiding continued despite threats of annual bombardments. In 1784 the second attack by combined navies from Spain, Naples, Malta and Sardinia under the command of the Spanish admiral Antonio Barceló (1717-1797) took place from 12-20 July. Major damage was inflicted and, with a threat of continued annual bombardments, led to a treaty with the Dey of Tunis signed on 14th June 1786. Large scale privateering then subsided until the disruptions of the Napoleonic wars.

We have not yet been able to find a source painting or print. The tray bears no maker's mark but has an incised workman's mark similar to some illustrated in TAV. CCLXV in *La Porcellana della Real Fabbrica Ferdinanda* by Angela Carrola Perrotti. This together with the decoration on the Naples ecuelle and on our tray support our attribution to The Royal Naples manufactory.

If you have any information on our tray, please email colinwtknight@yahoo.com



Real Fabbrica Ferdinanda, Tray, 35.5 x 30.5 cm., c. 1785

CERAMIC HISTORY IN ACTION

What can one piece of porcelain tell us about the American Revolution? In a newly released short film, master ceramicist **Michelle Erickson** recreates an 18th-century Philadelphia-made masterwork known as a Bonnin and Morris pickle stand—an exquisite tiered serving dish—and explores the political significance of American-made porcelain during the Revolutionary era.

The original pickle stand is one of just a few surviving examples produced by Philadelphia potters Gousse Bonnin and George Anthony Morris, who operated the first American porcelain factory. The pickle stand is owned by the Philadelphia Museum of Art and was on loan to the Museum of the American Revolution from 2017–2019.

During the Revolutionary era, ceramics were often emblazoned with messages that advocated for political change and social justice. Inspired by this tradition, Erickson often creates works that offer commentary on 21st-century social, environmental, and geopolitical issues. Her politically charged pieces comment on topics from gun control to mass incarceration.

“I was awed by Michelle’s creative vision and technical ability the first time I saw her work nearly 30 years ago,” said **Dr. R. Scott Stephenson**, Museum of the American Revolution President and CEO. “Reaching back into the past for insights and inspiration even as she passionately embraces contemporary issues, her work is a perfect expression of the Museum’s vision to ensure that the promise of the American Revolution endures.”

Erickson was artist-in-residence at Museum of the American Revolution in December 2018. Her ceramic artworks are in the collections of major museums in America and Britain, including the Museum of Arts and Design in New York, Seattle Art Museum, The Potteries Museum & Art Gallery at Stoke-on-Trent, and the Victoria and Albert Museum in London. Erickson has created ceramics for major motion pictures and television series including *The Patriot* and HBO’s *John Adams*.

The video can be watched at: <https://vimeo.com/425138642#at=0>



Michelle Erickson, “Pickle Stand,” after an American China Manufactory 18th century original, Philadelphia, PA, 2019, Porcelain, Height 4 7/8 in., Private collection, Photo, Robert Hunter

ONLINE LECTURES AND EVENTS

As dates continue to change for lectures and online events this fall, please keep an eye on your email inbox. The ACC continually sends updates about Zoom lectures and other events our members can attend. If you are not currently receiving emails from us, please contact Emily Campbell at admin@americanceramic-circle.org. We are currently scheduled to have an online annual meeting and lecture series on November 13th. More information will be coming to your inbox soon!

ONLINE RESOURCES

With many museums closed and social distancing in place, the following online resources may be an interesting way to interact with ceramics and ceramic history:

The Northern Ceramic Society, UNITED KINGDOM

Our friends at the Northern Ceramic Society in England have partnered with several museums to make various rare publications available on their website under two categories: Ceramic Resources and Lockdown Uploads. These excellent resources are available at the following links.

Ceramic Resources: <https://www.northernceramicsociety.org/ceramic-resources/>

Lockdown Uploads: <https://www.northernceramicsociety.org/lockdownuploads/>

The Everson Museum of Art, SYRACUSE, NY

Watch as Garth Johnson, the Everson Museum of Art’s Paul Phillips and Sharon Sullivan Curator of Ceramics, joins Ferrin Contemporary’s director Leslie Ferrin to discuss the exhibition Nature/Nurture and the role of gender in contemporary ceramics. Mara Superior and additional artists from the exhibition will also join in from their studio to discuss their practice and new work in process. Video lecture available at the following link: <https://vimeo.com/425185528>



N. Robert (Bob) Cumming, photo courtesy of Marian Cumming.

N. ROBERT (BOB) CUMMING

The ceramic world has lost a wonderful man and a remarkable collector, scholar, and passionate advocate of Minton with the death of long time ACC member, Norman Robert (Bob) Cumming on May 28, 2020.

Over many decades, Bob carefully built a highly important study collection of Minton, seeking out documentary pieces from the earliest experiments with bone china in the 1790s, to the glory days of the manufactory in the mid and late nineteenth century, up into the early decades of the twentieth century. The collection is a key documentary record of the Minton factory. Over eighteen years from 1991 to 2009, Bob donated 430 examples of Minton to the Gardiner Museum, along with generous gifts of books and archives to the library, establishing the first major collection of nineteenth-century ceramics at the Museum. As Dr. Peter Kaellgren notes, his Minton collection is “a tribute to Bob’s scholarship and devotion to an exceptional English factory.” You can

see much of his collection in a special display of Minton in the European porcelain gallery at the Gardiner Museum, where the pieces are displayed chronologically, year by year, pattern by pattern. One of my fondest memories of Bob is seeing him radiant with delight when he first encountered this display of his collection.

Bob and his beloved wife Marian established the Cumming Ceramic Research Foundation in 1991, aiming to encourage the study, dissemination of knowledge and interest in nineteenth-century ceramics. Over twenty years between 1993 and 2013, the Foundation awarded annual international scholarships to both rising and established ceramics scholars and supported annual lectures and other programming drawing public attention to nineteenth-century ceramics at the Gardiner Museum. Bob also furthered scholar-

ship and interest in ceramics as President of the Canadian Ceramic Circle between 1996 and 2010.

Bob’s own important contributions to the scholarship on Minton are housed in the Gardiner Museum library and elsewhere in academic libraries in Canada, the USA, and the UK. He was a passionate researcher and collector and loved nothing more than delving in the Minton archives, chasing down beautiful objects for his vast collection, and sharing tidbits of information with fellow scholars.

–**Meredith Chilton, C.M., CURATOR
EMERITA, GARDINER MUSEUM, TORONTO**



Teapot and stand, pattern no. 816, England, Staffordshire, Stoke-on-Trent, Minton, c. 1814–1815, Bone china, Gift of N. Robert Cumming, Gardiner Museum G91.1.48.1-3, Photo: Toni Hafkenscheid.

KATE DAVSON (1938–2020)

It is with great sadness that we report the death of Kate Davson, (Kate Foster), who died peacefully at home of cancer in July at the age of 82.

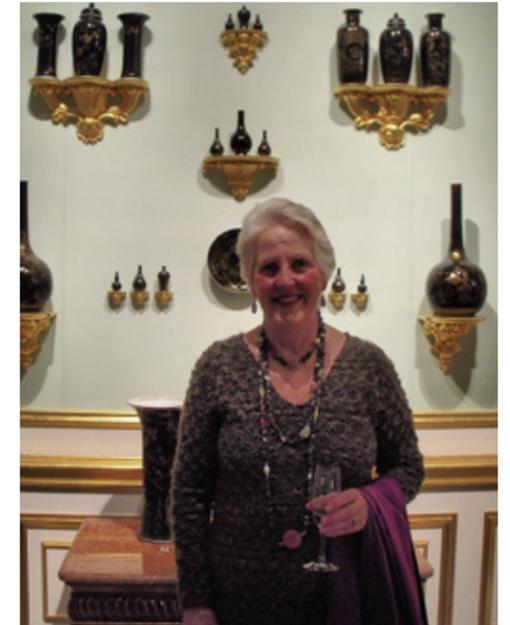
A multi-faceted person, Kate Foster was one of London’s pre-eminent dealers in European ceramics, with clients including many museums in the United States and private collectors around the world. Joining Sotheby’s Works of Art Department in 1959, she developed her formidable knowledge of European porcelain, working under the legendary T. H. (Tim) Clarke and Jim Kiddell. In 1973, she established the firm of Kate Foster Ltd., with premises in Ryder Street, St. James’s. One of her loves and specialties was for the earliest Meissen porcelain from the Böttger period.

Kate was one of the original exhibitors and lecturers at Brian and Anna Haughton’s International Ceramics Fair and Seminar, established in 1982. She exhibited at other antiques fairs, including Valkenburg, the forerunner of TEFAF. In 1984 she founded the French Porcelain Society and was a member of the English Ceramic Circle and Die Gesellschaft der Keramikfreunde, and contributed to their journals.

A great traveler, from the 1960’s Kate was an early visitor to Eastern Europe, where she had entrée to many of the famous collections, including the legendary Just Collection in Prague, which inspired the book ‘Utz,’ written by a fellow Sotheby’s colleague, Bruce Chatwin. The daughter of Ludovic Foster and Pamela Wilberforce, Kate was brought up near Pulborough in Sussex. She was proud to be the great-great-grand-daughter of William Wilberforce, and was prominent in the bicentenary celebration of Britain’s abolition of the Slave Trade in 2007.

In 1975 she married Christopher Davson (1927–2004), giving up her London shop in 1991, but continuing to work from their home in Rye. Becoming Lady Davson in 1998, she still liked to be known as Kate. Her husband Christopher was a keen archaeologist which created a perfect union of their specialties. A commanding figure with a deep voice, she could appear formidable, but a whole generation of Sotheby’s colleagues, collectors and curators treasured her friendship and the extraordinary generosity with which she shared her knowledge.

–**Pamela Klaber, Daniela Kumpf, Oliver Fairclough, Friends and Colleagues**



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ACC LEGACY MEMBER: TROY CHAPPELL

“As a collector, I am essentially curious, eager to discover, acquire, and learn. I was introduced to American and British decorative arts through the Colonial Williamsburg collections more than fifty years ago. Although evolving in several directions, my interest in English pottery began in earnest about 1969. After organizing my thoughts, the goal was to assemble and contrast pieces to demonstrate most of the manufacturing materials and forming techniques, manners of shaped and colored decorations, and progression of styles that dominated English trade and perceptions through the period of about 1630 to 1780.”

—Troy D. Chappell (from his article in *Ceramics in America*, 2001)

Troy Chappell is a consummate collector. Although his collection was recently auctioned, he has kept his research and records on each carefully chosen object and will investigate publishing a short-run of his personal catalog where in recent years the end date extended to 1800. Even with efforts to stay minimal, his collecting goal was not fulfilled. Ever the ceramics scholar, Troy continues to search for specific, long anticipated pieces. His work enlightens a range of settings instead of focusing on earliest or rarest possible examples. The chosen time frame also coincides with that spanning the starting phases for English ceramics industrialization.

Troy has made the decision to include ACC in his will. A longtime member of ACC, Troy has served on the ACC Board, written articles of great interest to serious ceramics collectors and as noted above, his publishing accomplishments are far from finished. Clearly Troy has a strong commitment to the study of ceramics, and through the ACC Legacy Society, he has assured that his planned gift will help fulfill the role of ACC in promoting the study of ceramics.

Please consider joining Troy by making ACC part of your legacy. Just let us know that you are including ACC in your will. We don't need to know the amount of your bequest. A bequest of any size helps assure the continuity of ACC's role in ceramic scholarship.

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