

# AMERICAN CERAMIC CIRCLE

SPRING NEWSLETTER 2020



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*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](mailto:david.conradsen@slam.org) and Carleigh Queenth, [cqueenth@christies.com](mailto:cqueenth@christies.com)

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COVER: Paul Comoléra, designer; Minton & Co., manufacturer; peacock (detail), shape no. 2045, designed ca. 1873, this example 1876; The English Collection. Photograph © Bruce M. White 2019.

## LETTER FROM THE PRESIDENT

FEBRUARY 20, 2020

Dear Members,

I am excited to begin 2020 as the President of the American Ceramic Circle. It is a great privilege to have been asked to serve in this role, particularly at this auspicious time for the ACC. 2020 is a milestone for us as we celebrate our 50th year as an organization committed to furthering the study of and appreciation for ceramics in all of their wonderful forms. I look forward to working with our incredibly devoted board, our tireless committees, and with all of you—our passionate members—as we honor and celebrate everyone who has made the ACC what it is today. At this pivotal time I feel no greater responsibility than making sure we can sustain our mission and programs for the future by nurturing our engaged and active membership while attracting and developing the next generation of members.

Our 2019 annual symposium, hosted by our friendly and welcoming colleagues at the Museum of Southern Decorative Arts and Old Salem Museum & Gardens in Winston-Salem, North Carolina, was terrific, with strong talks on a range of topics that showcased exciting new research in our field. The William C. and Susan S. Mariner Southern Ceramics Gallery, a wonderful presentation of the ceramics of the region, was a highlight for many of us. The strong local collections, the Southern hospitality, and the delicious regional cuisine made for a great conference. Thanks to Mel Buchanan, Symposium Chair, for organizing such a rich and interesting program.

In addition to our annual symposium, we try to offer other programs and events throughout the year. More recently, members were invited to a viewing of the fantastic ceramics in the Mario Buatta sale at Sotheby's in January; a special thanks to board member Christina Prescott-Walker for making that happen. This spring and summer we look forward to some engaging programs in Rhode Island and Virginia. On March 26th, the ACC has been invited to attend the Pottery and Porcelain Club of Providence's lecture, to be given by board member Angelika Kuettner. Following Angelika's lecture, there will be a tour of "Raid the Icebox Now," an exhibition showcasing contemporary work at RISD (the Rhode Island School of Design) Museum, curated by another board member, Elizabeth Williams. We hope to see many of you there.



ACC member and Mint Museum Randolph curator Brian Gallagher introduced post-symposium participants to the ceramic galleries which he recently reinstalled to showcase the museum's remarkable holdings of British, European, and contemporary ceramics.

A further event we are eagerly anticipating is an extensive look at the important collections at The Reeves Center at Washington and Lee University in Lexington, Virginia, with the Curator of Collections Ron Fuchs II, Chairman of the ACC. This exciting opportunity will be offered in July 2020—stay tuned for more information and details, which will be sent to all members this spring. None of these activities would be possible without a lot of planning and orchestration, and I thank Barbara Veith, Events Chair and board member, for all of her time and effort in developing these broad-ranging and educational programs.

Many of you had the opportunity to meet the ACC's new Administrator Emily Campbell in Winston-Salem, at the 2019 symposium. The MESDA program was Emily's first major responsibility after transitioning into her new role, and she was incredibly poised, organized, and energetic. She is a quick study, and we are fortunate to have her as the new Administrator. Thank you, Emily, for your hard work during this first, especially busy year.

Other recent appointments include the addition of three new members to the board: Leslie Bouterie, Angelika Kuettner, and Bruce McRitchie. Leslie is a long-time collector, primarily of English transferware, and has served on the board of the Transferware Collectors Club; her experience with the TCC includes overseeing the Grants program. Angelika, well known to most of you already, will continue in her role as the ever-important Webmaster. We are grateful to her for keeping us current and relevant online, as our website and Facebook page continue to serve as important vehicles for the ACC. Longtime member and former board member, Bruce has served in various capacities, including Treasurer, and we look forward to his continued service. Welcome to Leslie, Angelika, and Bruce! We extend our gratitude to former board



Throwing demonstration by Ben Owen III at the Ben Owen Pottery, Seagrove, North Carolina.



Pre-symposium tour of STARworks Ceramics in Star, North Carolina.



Ceramics at the Mint Museum Randolph, Charlotte, North Carolina.

member Rod Jellicoe for his contributions and service, as well as to Anne Groves and Mickey Simon, who, after two terms of service, have recently rotated off the board.

Our committees are strong and doing terrific work—most of which happens behind the scenes throughout the year. Our Membership Committee, headed by Amanda Lange, has helped us further refine our offerings—from the events that we are planning to the lecture topics at the annual symposium. The Newsletter, co-edited by David Conradsen and Carleigh Queenth, brings us timely and noteworthy news throughout the year. The ACC Journal, under Vanessa Sigalas’s leadership, is an essential part of our mission—a platform for new ceramics scholarship at the highest level. These three editors and their committees devote a tremendous amount of time to the ACC’s commendable publications. The Book Award Committee, headed by board member Amy Dehan, selected *American Art Pottery: The Robert A. Ellison Jr. Collection* (co-authored by Alice Cooney Frelinghuysen, Martin Eidelberg, and Adrienne Spinozzi) for the 2019 ACC Book Award. This book chronicles the American art pottery movement, as seen through the lens of this unparalleled collection given to the Metropolitan Museum in 2017 and 2018. The 2019 book award was not easily won. An honorable mention was given to *A Princely Pursuit, The Malcolm D. Gutter Collection of Early Meissen Porcelain* by Maria Santangelo, et al.

It should be mentioned that although the various committees are composed largely of board members, all ACC members are entitled to serve on the committees. If you have a particular skill or interest, please let us know. Participation and new ideas are the fuel and energy of the ACC, and we welcome your input, enthusiasm and talents.



Pre-symposium tour at the North Carolina Pottery Center in Seagrove, North Carolina.

I also want to take this moment to announce an important new initiative: the American Ceramic Circle’s “Fund for the 50th.” As we celebrate the organization’s anniversary and prepare for our upcoming symposium this November in New York City, as well as the events throughout the year, we are taking a critical look at our ability to provide the engaging, exciting programs for all of you while making sure the organization’s financial health is sound. To this end, we will be increasing our fundraising efforts, asking for support to further our mission and to sustain our many activities such as those listed here: our information-rich publications, our strong and vibrant annual symposium program, our trips, and our scholarships and grants offerings.

We are already off to a terrific start: our fundraising campaign at the end of 2019, both the end-of-year appeal and the “Giving Tuesday” initiative (the bright idea of Debbie Miller, our dedicated Treasurer) yielded great results. Our Grants and Scholarships program, under the direction of Elizabeth Williams, will benefit from these donations, and we are glad that we can continue to support new research projects and make it possible for students and emerging professionals to attend our symposia. A huge thanks to everyone who made gifts in 2019. The Development Committee, working closely with the committee chair, Tish Roberts, is actively thinking of ways to build on this encouraging momentum. Stay tuned for more information on the “Fund for the 50th.”

We are very excited to share with all of you our plans for this special year, and how we are planning for the next 50 years of the ACC. For now, please mark your calendars for November 4-6, 2020, when we will honor the ACC’s 50th Anniversary with an unforgettable and celebratory symposium in New York City.

I look forward to seeing you here in New York in November.

**Adrienne Spinozzi**, PRESIDENT

## SAVE THE DATE

### *American Ceramic Circle 50th Anniversary*

NOVEMBER 4-7, 2020

NEW YORK, NEW YORK

The American Ceramic Circle will celebrate its 50th Anniversary in New York City this November. We are excited to celebrate this milestone with all of you, and look forward to seeing you in early November.

This is a particularly important year for our organization as we acknowledge all of our past accomplishments and look towards our exciting future. We have a wonderful program planned with a strong roster of locally and internationally-renowned speakers confirmed, private tours and receptions at a number of museums, and our celebratory gala dinner at the Metropolitan Museum of Art. More information about the speakers, the full itinerary, and details on the post-symposium trip will be shared soon. You will also be hearing from us soon about our “Fund for the 50th!”

Save the date and start to make plans to be in New York in early November. You will receive hotel information shortly—make your hotel reservations soon!



Invitation to the American Ceramic Circle's first symposium, 1970

#### **Please share your photographs of past ACC symposia and events!**

We are collecting documentation from the past 50 years and would be grateful for your help! In celebration of our organization's 50th Anniversary, we are hoping to collect as many memories from these past 50 years. Please look through your old photo albums and send along any photos you can find; if you can scan and send, please email to our Administrator,

Emily Campbell at [admin@americanceramiccircle.org](mailto:admin@americanceramiccircle.org)

If you have actual photographs that you would like to donate to the ACC's archive—we will gladly store these for posterity in the ACC Archive. If you would like your photographs returned, please include a note requesting that they are returned, along with a mailing address.

Please send to:

Emily Campbell, Administrator

PO Box 224

Williamsburg VA 23187 US

## SCHOLARSHIP RECIPIENTS



*I want thank Dr. Elizabeth Williams and all those whose generosity facilitated my attendance to the 2019 Symposium. It was an inspiring experience that has opened my mind to possibilities and doors to opportunities. I gained a greater understanding of the various interconnecting roles of individuals and institutions, whose collaborative efforts and dedication to the field is evident within the ACC community. The wide array of lectures at the Symposium provided valuable insight into methods of structuring research and how that scholarship might culminate. This aptly prepared me for an internship with Leslie Ferrin working on a research project that I am excited to pursue further. I am now working with Martha Vida, whom I met on the first night, on social media and the newsletter for The Marks Project. The wonderful members I met showed me much kindness and encouraged my endeavor to pursue ceramics as both maker and scholar. I hope to attend the 2020 Symposium and look forward to crossing paths with everyone who welcomed me with open arms into the ACC community.*

—**Mackenzie McDonald**, student at Alfred University



*I am so grateful to have received a scholarship from the American Ceramic Circle to attend this year's symposium, my first. For someone writing her dissertation on ceramics in the late nineteenth-century American South, visiting the collections at the Museum of Early Southern Decorative Arts and hearing fascinating papers on regional subjects could not have been more perfect. The range of topics and approaches was impressive, and it has certainly given me much to think about for my scholarship. Discussions of global exchanges also gave me a little inspiration for an upcoming exhibition at The Fralin Museum of Art at my home institution. The Symposium provided a unique opportunity to connect with many of the individuals whose work I have long admired, and to have been welcomed so warmly by this group was an absolute gift. I look forward to continuing conversations with all of you at future ACC events.*

—**Elyse D. Gerstenecker**, PhD Candidate, Art & Architectural History, University of Virginia

## GRANTS AND SCHOLARSHIPS

### ACC Grants

The ACC awards 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, 2020. Please refer to the ACC website (<http://www.americanceramiccircle.org>) for further information or contact Elizabeth A. Williams, ACC Grants Chairman ([eawilliams@risd.edu](mailto:eawilliams@risd.edu)).

### ACC Symposium Scholarships

The ACC awards a limited number of Symposium Scholarships to undergraduate, graduate and recently graduated students each year, covering symposium registration, the gala dinner, and ACC membership for one year. The next deadline for applications is October 1, 2020 for the Fall 2020 ACC Symposium, hosted by the Metropolitan Museum of Art. Please send a CV, letter of interest, and a letter of recommendation to Elizabeth A. Williams, ACC Grants Chairman ([eawilliams@risd.edu](mailto:eawilliams@risd.edu)).



*Women in Contemporary Art, Craft and Design*

CINCINNATI ART MUSEUM, CINCINNATI, OHIO

THROUGH MAY 2021

In commemoration of the centennial anniversary of women's suffrage, the Cincinnati Art Museum has joined a community-wide celebration, "The Power of Her". These one-gallery exhibitions which feature ceramics are two of many that will recognize the contributions of female artists at the museum over the coming year. *Women in Contemporary Art, Craft and Design* will feature artworks that illustrate the ways in which women have shaped contemporary art, craft, and design through innovative use of media, through diverse and profound expression, and through their leadership as practitioners and educators. Among the ceramists represented are Betty Woodman, Michelle Erickson, Roseline Delisle, Esther Shimazu, Diane Cantor Fishbein, and Ana England.

*Fired Up: Female Ceramists of Contemporary Japan*

CINCINNATI ART MUSEUM, CINCINNATI, OHIO

THROUGH DECEMBER 6, 2020

Although we do not know their names, Japanese women have long been involved in the creation of ceramics. They were restricted by tradition from participation in the most revered aspects of production and rarely received acknowledgement for their artistic contribution. In the 20th and 21st century, women gained full acceptance in the

field of ceramic arts, earning recognition in their own right through their bold exploration of new approaches to the media.

*Fired Up: Female Ceramists of Contemporary Japan* features the work of artists including Shingu Sayaka, Yasokichi Tokuda IV, Fujikasa Satoko, Koike Shōko, Fujino Sachiko, Kitamura Junko, Eiko Kishi, Ogawa Machiko, and Fukumoto Fuku.

TOP: *Shared Identity II*, 2006–2016, Ana England (b. 1953), United States, carved and carbonized ceramic, Museum Purchase: Phyllis H. Thayer Purchase Fund, 2017.72 © Ana England 2016.

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



*Majolica Mania: Transatlantic Pottery in England and the United States, 1850–1915*

THE WALTERS ART MUSEUM, BALTIMORE, MARYLAND

APRIL 26–AUGUST 9, 2020

*Majolica Mania: Transatlantic Pottery in England and the United States, 1850–1915* is the largest and most comprehensive exhibition yet mounted of a significant 19th-century innovation in ceramics. Inspired by Italian Renaissance maiolica and French Palissy ware, "majolica" debuted at London's Great Exhibition of 1851 and was an immediate sensation. This molded earthenware capitalized on new production techniques and brightly colored lead-based glazes and allowed for a diversity of forms, from historical to practical to whimsical. Tableware, decorative objects, and garden ornaments reflected 19th-century fashions and new culinary practices. Majolica became accessible to and popular across all classes of society on both sides of the Atlantic. It was an immensely successful answer to what good industrial design could and should look like—a highly debated topic in this time period.

Organized by the Walters Art Museum and Bard Graduate Center (BGC), New York, *Majolica Mania* is curated by Jo Briggs, Jennie Walters Delano Associate Curator of 18th- and 19th-Century Art, the Walters Art Museum, and Susan Weber, Founder and Director of Bard Graduate Center, with curatorial advisor Nicolaus Boston.

"The exhibition," said Weber, "is the culmination of an international research project undertaken over several years that continues BGC's tradition of identifying under-recognized and undervalued areas of scholarship within nineteenth-century decorative arts. In particular, the *Majolica Mania* exhibition and its accompanying two-volume catalogue, subtitled *Transatlantic Pottery in England and the United States, 1850–1915*, reflect new research that focuses on the deeply entwined relationship between the ceramics industry in England, where majolica was first produced, and that of the United States, where many British potters ultimately settled. The experience of these craftspeople was essential to the growth of the American ceramics industry, and after their arrival, potteries in New York, Pennsylvania, Ohio, New Jersey, and Maryland thrived."

The exhibition features many of the finest examples of English and American majolica, including an unprecedented number of loans from museums in Great Britain, including the Royal Collection, Victoria and Albert Museum, and Potteries Museum & Art Gallery in Stoke-on-Trent; from the Maryland Historical Society and Philadelphia Museum of Art in the United States; and from private collections, many of which have never before been on public display.



Paul Comoléra, designer; Minton & Co., manufacturer; peacock, shape no. 2045, designed ca. 1873, this example 1876; The English Collection. Photograph © Bruce M. White 2019.



Wedgwood. *Infant Hercules, with the Serpent*, circa 1770–75, stoneware (black basalt). Private New York Collection.

*Classic Black: The Basalt Sculpture of Wedgwood and His Contemporaries*

THE MINT MUSEUM, CHARLOTTE, NORTH CAROLINA

FEBRUARY 8, 2020–AUGUST 30, 2020

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.

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.

*Edith Heath: A Life in Clay*

OAKLAND MUSEUM OF CALIFORNIA, OAKLAND, CALIFORNIA

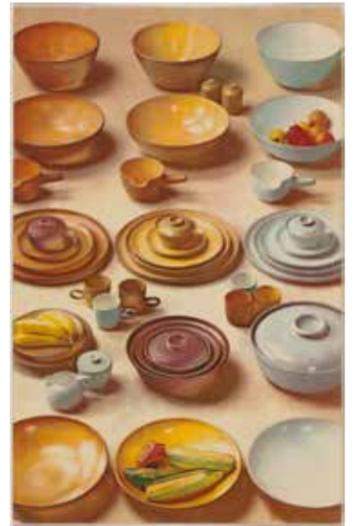
JUNE 27, 2020–JANUARY 3, 2021

*Edith Heath: A Life in Clay* will introduce visitors to the designer, entrepreneur, and scientist behind the iconic brand Heath Ceramics, surveying the life and career of Edith Heath (1911–2005). Heath was revolutionary in her idea to reject traditional white clays in favor of earthy, locally-sourced California clays, creating a new style of ceramics designed for everyday use and deeply expressive of California’s land and lifestyle.

Curated by OMCA Curator of Photography and Visual Culture Drew Johnson, guest curator Jennifer Volland, and OMCA Experience Developer Christine Lashaw, the exhibition includes more than 50 early

hand-thrown and early production pieces, architectural tiles, clay and mineral materials, intimate photographs, documentary video, personal letters and memorabilia, a timeline of biographical and historic context, touchable objects, and more.

*Edith Heath: A Life in Clay* will examine Heath’s technical experimentations with native California clays and glaze formulas as she rebelled against imported white clays, embracing instead a distinct textural, natural style. Heath’s love of natural landscapes not only shaped the earthy quality of her designs but also inspired her to seek out California clays that were not traditionally used for fine dinnerware. Heath continually experimented with clay glazes and firing techniques. Visitors will view Heath’s early hand-thrown pottery, clay and glaze tests, raw clay and mineral materials, and interactive features including touchable objects and the opportunity for visitors to design their own pattern.



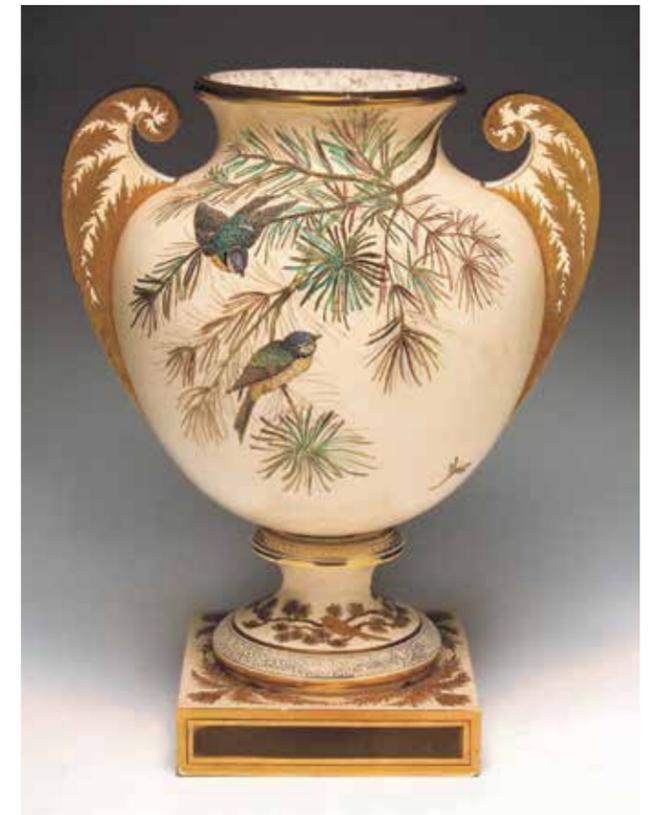
Promotional card advertising Heath buffet service, n.d. Edith and Brian Heath Collection. Environmental Design Archives, UC Berkeley.

*Across Time & Cultures: Ceramic Vessels from the Collection*

UNIVERSITY OF RICHMOND MUSEUMS, VIRGINIA

THROUGH MAY 8, 2020

For more than 25,000 years, humans have shaped, decorated, and fired clay, and vessels are a universal theme in ceramic traditions. Looking across time, global locations, and cultures, the exhibition features a selection of more than forty objects from the museum’s collection to highlight the remarkable universality of ceramic vessels, ranging from an ancient Greek vase made circa 550 B.C.E. to sculptural vases made by a contemporary Japanese artist, from Native American and pre-Columbian bowls to nineteenth-century British and American pitchers and vases, from Oceanic vessels to late Qing Dynasty Chinese porcelains. “Ceramics have been an all-cultures, all-the-time phenomenon for thousands of years,” wrote New York Times art critic Roberta Smith in 2002. “The continuity of the medium stems also from the slow but steady development of different clay bodies, of slips and glazes, of the potter’s wheel, of stamping and molding techniques.” She goes on to emphasize, “It encompasses social habits, myths and religious beliefs, and economies of both local industry and foreign trade, as well as the impulse to decorate and depict the world.”



Edward Lycett (American, born England, 1833–1910), Vase, Faience Manufacturing Company (1881–1892), Greenpoint, Brooklyn, New York, circa 1883–1885, cream colored earthenware, ivory-glazed ground with polychrome enamels and flat and raised gold paste decoration. H. 15 ½ x W. 12 in. Lora Robins Gallery of Design from Nature, University of Richmond Museums, Gift of Emma and Jay Lewis, R2019.0 3.01. ©University Museums, photograph by Taylor Dabney.



Exhibition gallery view of *Henry Arnhold's Meissen Palace: Celebrating a Collector*; photo: Joseph Coscia Jr.

### *Henry Arnhold's Meissen Palace*

THE FRICK COLLECTION, NEW YORK, NEW YORK

ONGOING

This fall, The Frick Collection presents *Henry Arnhold's Meissen Palace*, an exhibition of works from the famed European porcelain manufactory along with several Asian examples that inspired such wares. The pieces are drawn from the collection of the late Henry H. Arnhold (1921–2018), whose foundation made a promised gift of more than 100 objects to the institution nearly a decade ago and supported the creation of the Portico Gallery, where the exhibition will be shown. Organized by Charlotte Vignon, the Frick's former Curator of Decorative Arts, the show offers a fresh take on this esteemed collection, transforming the gallery into an 18th-century "porcelain room," and grouping the works on view by color. This type of installation emulates a historic approach and allows visitors to experience these fragile, luxurious objects in much the same way one would have in 18th-century Europe.

Vignon adds, "In looking a new at these wondrous pieces given to the Frick by the late Henry Arnhold, I have considered his attraction to them alongside the fascination they held for the most famous patron of such objects, Augustus II (1670–1733), king of Poland and elector of Saxony. Reflecting on the ways both men lived with their collections, I wanted to explore the idea that Arnhold was creating his own palace of porcelain. Indeed, he acquired many objects commissioned by Augustus, which we are including in the exhibition. We hope visitors to the show enjoy looking at these whimsical works through the eyes of both enthusiasts."

### *Nature's Compendium: Thomas Jefferson and the Flora Danica*

MONTICELLO, CHARLOTTESVILLE, VIRGINIA

THROUGH AUGUST 9, 2020

Thomas Jefferson's Monticello is partnering with the Museum of National History at Frederiksborg Castle, Denmark, to exhibit a selection of wares from the Royal Danish Porcelain Manufactory in the *Flora Danica* pattern, and a volume of the *Flora Danica Encyclopedia*. A group of dishes featuring detailed botanical representations of Denmark's plant life will be installed in the Tea Room and Dining Room at Monticello. Jefferson never owned any of this exclusive porcelain, but his library included a volume of the illustrated *Flora Danica Encyclopedia*, which was the inspiration for the pattern. The systematic approach to recording and disseminating the flora in both print and porcelain, would have appealed to Jefferson as a man of reason and as an amateur botanist. The porcelain exhibition runs until August 9, 2020, and the book will be on view beginning May 1, 2020.



Basket, c.1800, glazed porcelain with enamels and gilding. The National History Museum at Frederiksborg, courtesy Thomas Jefferson Foundation, Inc.

### *Savor: A Revolution in Food Culture*

WADSWORTH ATHENEUM MUSEUM OF ART, HARTFORD, CONNECTICUT

THROUGH MAY 25, 2020

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.



*Making In Between: Contemporary Chinese American Ceramics*

AMERICAN MUSEUM OF CERAMIC ART, POMONA, CALIFORNIA

THROUGH AUGUST 23, 2020

*Making In Between: Contemporary Chinese American Ceramics* examines the works of six first- and second-generation Chinese American ceramic artists from the United States: Jennifer Ling Datchuk, Sin-ying Ho, Beth Lo, Cathy Lu, Stephanie H. Shih, and Wanxin Zhang. The exhibition provides a basis for dialog and inter-cultural exchange during an era fraught with international tensions. Southern California has significant Chinese-American heritage and is home to the third-largest community in the United States of Americans with Chinese ancestry. Through cultural, geographic, and historic lenses, the exhibition invites visitors to explore and engage with the contemporary Chinese American artistic experience.

Sin-ying Ho, *Temptation Life of Goods No.2*, 2010, 68 x 23 ½ inches. Porcelain, hand-painted cobalt pigment, high fire under-glaze, and decal transfer.



*Chinese Porcelains from the Collection*

THE FRICK PITTSBURGH, PITTSBURGH, PENNSYLVANIA

THROUGH SPRING 2020

The Chinese porcelain collection at The Frick Pittsburgh is one of extraordinary breadth and quality, containing examples created for the imperial court, domestic trade, and the export market. Chinese porcelains were a key addition to Henry Clay Frick's collecting in the early 1900s, when he was actively seeking decorative arts that matched

the superb quality of his painting collection. Primarily purchased from Duveen Brothers and Cottier and Company, Frick's collection of porcelains includes several objects previously owned by financier and collector J. P. Morgan as well as a delightful collection of miniature porcelains from the estate of ceramics connoisseur George B. Warren. The western obsession with Chinese porcelain stretches back to the 1400s, when blue-and-white wares began arriving in Europe in great quantities. Porcelain became a powerful symbol of wealth, status, and power, and collecting porcelain remained fashionable for centuries. Most of the examples in our collection date to the Qing Dynasty (1644–1912), often considered the pinnacle of ceramic production in China. Chinese porcelain production has a long history of experimentation and innovation, and the Qing rulers were avid patrons of the arts, which flourished in many forms during their reign.

*RAW*

THE GARDINER MUSEUM, TORONTO, ONTARIO, CANADA

THROUGH JUNE 7, 2020

Raw clay is emerging as a compelling medium for contemporary art, taking on new relevance as conversations around identity, visibility, and survival on our planet develop. From sticky and wet to dry and powdery, raw clay speaks to primal themes like the land, the body, and memory. Perhaps most significantly, clay reaffirms our essential connection to the earth. As digital screens come to dominate our vision and disconnect us from an increasingly threatened environment, clay takes on a critical role in resisting our withdrawal into the virtual. Four new installations by leading artists working with unfired clay—Cassils, Magdolene Dykstra, Azza El Siddique, and Linda Swanson—invite you to discover new possibilities in an ancient medium. The artworks on display are all in flux and will transform throughout the exhibition.



RAW installation view, Gardiner Museum, Toronto, 2020. Photo: Toni Hafkenscheid.

*Scandinavian Design and the United States, 1890-1980*

MILWAUKEE ART MUSEUM, MILWAUKEE, WISCONSIN

MAY 15, 2020–SEPTEMBER 7, 2020

This is the first exhibition to explore the extensive design exchanges that occurred between the United States and the Nordic countries (Denmark, Finland, Iceland, Norway and Sweden). Serving as a corrective to the dominant narrative of central European émigrés shaping modern American design culture, the exhibition presents an international story that features accounts of Scandinavian designers who immigrated to the United States; Americans who studied or worked in Nordic countries; the ambitious campaigns to market and export Scandinavian design to American consumers; and the American and Nordic figures who championed sustainable and accessible design practice. The exhibition features more than 180 objects, including furniture, textiles, drawings, ceramics, jewelry, glass, and product designs, organized into six themed sections: Migration and Heritage, Selling the Scandinavian Dream, Design for Diplomacy, Teachers and Students, Travel Abroad, and Design for Social Change. Notable ceramics in the exhibition include three Royal Copenhagen vessels that were included in the 1893 World's Columbian Exposition, studio ceramics by Maija Grotell, Richard Fairbanks, and Kylliki Salmenhaara, and this vase shown in the 1939 New York World's Fair. After its run in Milwaukee the exhibition will be on view at the Los Angeles County Museum of Art from November 8, 2020—April 25, 2021, before embarking on a Nordic tour in 2021. A richly illustrated catalogue edited by the co-curators includes scholarly essays by 18 international scholars.



Guðmundur Einarsson, Lydia Pálsdóttir, Listvinahús, Vase, 1939, stoneware, 14 15/16 x 7 1/2 x 7 1/2 in. Private collection, photo © Museum Associates/LACMA, by Ragnar Th. Sigurðsson / ARCTIC-IMAGES

## 2019 AMERICAN CERAMIC CIRCLE BOOK AWARD

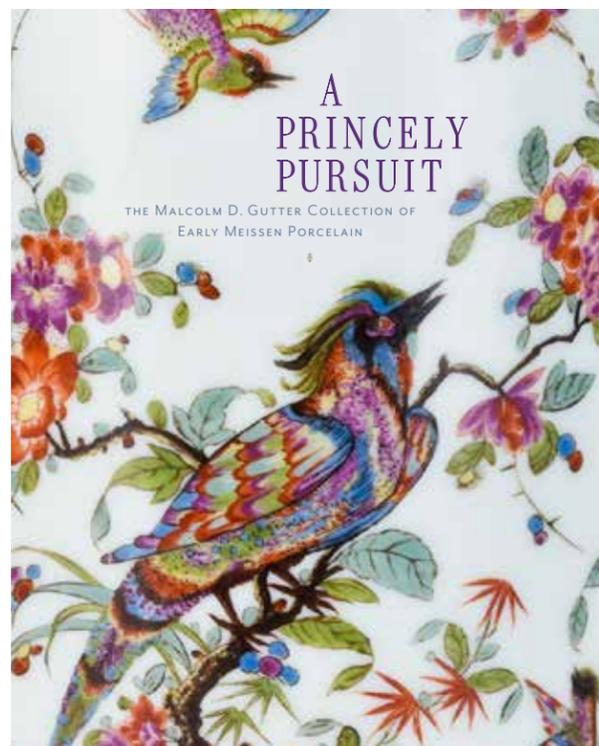
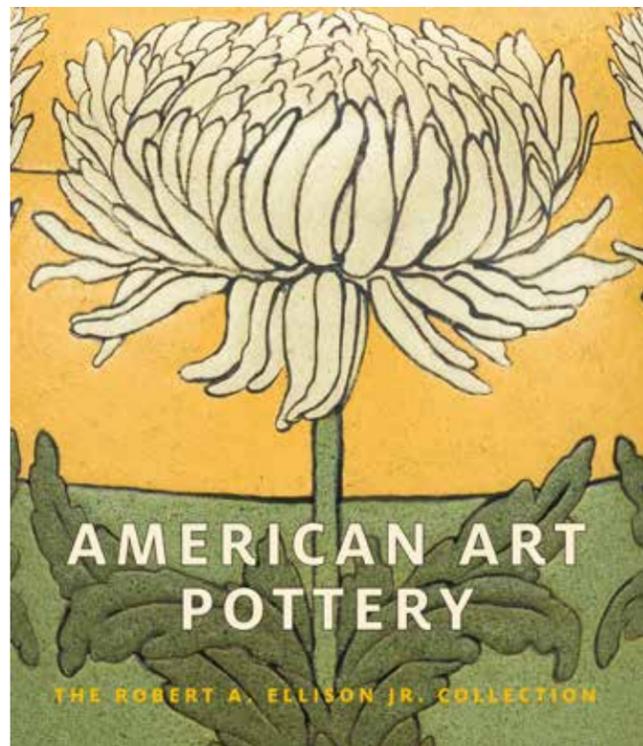
The American Ceramic Circle Book Award, established in 2005, recognizes English-language publications that advance the study of ceramics, present new scholarship and interpretations, and, in doing so, become important and standard references in the field.

This year, eligible publications released in 2018 were reviewed. Two stood out as especially exemplary. The 2019 American Ceramic Circle Book Award goes to *American Art Pottery, The Robert A. Ellison Jr. Collection*, authored by Alice Cooney Frelinghuysen, Martin Eidelberg, and Adrienne Spinozzi, published by the Metropolitan Museum of Art and Yale University Press. An honorable mention goes to *A Princely Pursuit, The Malcolm D. Gutter Collection of Early Meissen Porcelain* by Maria L. Santangelo in association with Malcolm D. Gutter, published by the Fine Arts Museums of San Francisco, in association with Hirmer Verlag.

Nearly a decade in the making, *American Art Pottery* celebrates and documents Robert J. Ellison Jr.'s extraordinary gift of over 300 examples of American ceramics to the Metropolitan Museum of Art. Ellison's collection provides the framework for the authors' exhaustive and exquisitely illustrated investigation of the American Art Pottery movement. Drawing on countless primary sources, many newly discovered via digitization, the authors have infused familiar subjects with fresh insights and produced what will be known as the standard reference for this material.

*A Princely Pursuit* also celebrates a transformative institutional gift—the gift of Malcolm Gutter's collection of early Meissen porcelain to the Fine Arts Museums of San Francisco. A significant new contribution to the literature on Meissen, this book is a skillful blend of scholarship and personality, providing a highly readable, but informed and revelatory academic discussion of the subject.

Suggestions or recommendations for books published in 2019 to be considered for the 2020 American Ceramic Circle Book Award can be sent to ACC Book Award Chair Amy Dehan at amy.dehan@cincyart.org.



## RECENT ACQUISITIONS

### *Metropolitan Museum of Art*

BY ADRIENNE SPINOZZI

The American Wing recently acquired a rare and important stoneware storage jar by David Drake (ca. 1801–1870s), an enslaved African American potter and poet. Made at the Stony Bluff Manufactory pottery site in Old Edgefield District, South Carolina, in 1858, the alkaline-glazed vessel is signed, dated, and inscribed by Drake. The large size and graceful form of the storage jug reveal the artist's strength and dexterity as a potter and his exceptional facility with stoneware. Signing and inscribing the jug was both a bold act of creativity and a declaration of authorship at a time when it was illegal for enslaved African Americans to read or write. It is currently on view in the American Wing's *Civil War and Reconstruction Eras and Legacies* gallery and it will anchor the forthcoming exhibition on Edgefield stoneware, scheduled to open at The Met in February 2022.

Inscription: “this jar is to Mr Segler who keeps the bar in orangeburg / for Mr Edwards a Gentle man — who formly kept / Mr thos bacons horses / April 21 1858” [on opposite shoulder] “when you fill this Jar with pork or beef / Scot will be there; to get a peace, - / Dave” [and 25 slashes]



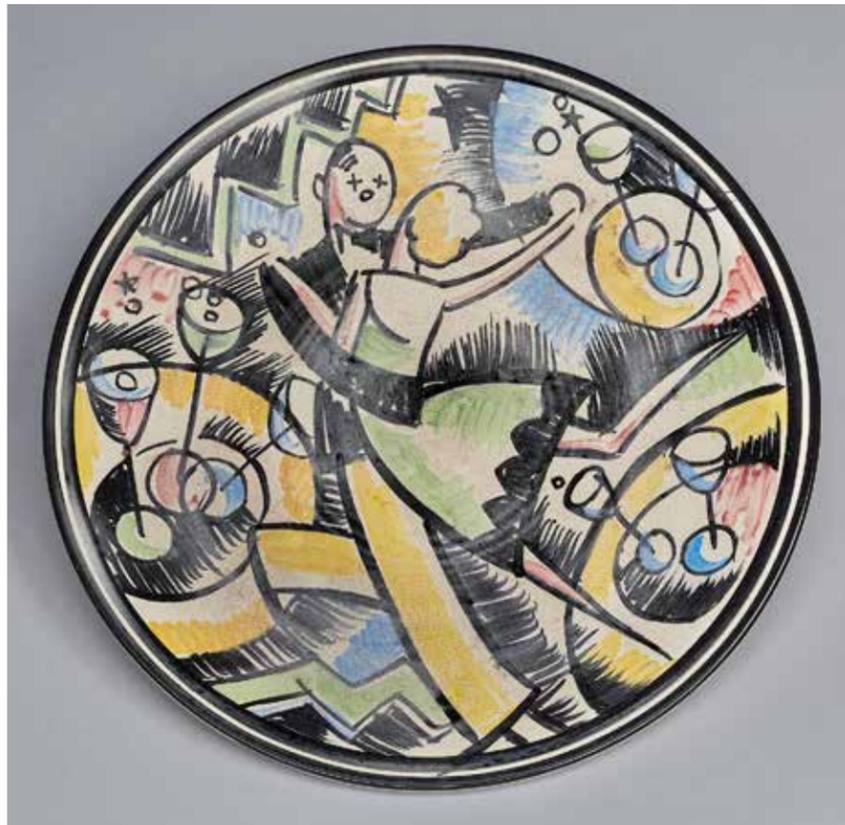
David Drake (ca. 1801–1870s), Storage jar, 1858. Stony Bluff Manufactory, Edgefield District, South Carolina; H: 22 3/8 in., approx. 25 gallons; Purchase, Ronald S. Kane Bequest, in memory of Berry B. Tracy, 2020 (2020.7).



## Milwaukee Art Museum

BY MONICA OBNISKI

Best known for creating a punch bowl that was to be “New Yorkish” for Eleanor Roosevelt, Viktor Schreckengost’s (1906–2008) first year at Cowan Pottery was filled with creative pursuits. 1930 was also the year that he returned to Cleveland from studying ceramics with Michael Powolny at the Kunstgewerbeschule in Vienna. A plate recently acquired by the Milwaukee Art Museum from the Schreckengost family’s collection suggests the expressive qualities of Viennese ceramics and demonstrates the visual language of jazz culture for which he would become known. An index card (Schreckengost kept excellent records of his objects) names this plate “Jazz” from 1930: “Dancing figures, glasses; Cowan body. Underglaze decoration in black with touches of blue, yellow, green and red.” This boldly-colored version of what would come to be known as the blue-glazed *Danse Moderne* plate is a unique prototype that was exhibited in a 1931 exhibition of Schreckengost’s work at the Akron Art Museum, and is part of a broader series of jazz-related ceramics that he executed in 1930–31 for Cowan Pottery.



Viktor Schreckengost (American, 1906–2008), Cowan Pottery Studio (Rocky River, Ohio; 1921–1931), “Jazz” (today known as “Danse Moderne”) plate, 1930, Milwaukee Art Museum, Purchase, with funds from the Demmer Charitable Trust, given in memory of Viktor Schreckengost and in honor of Virgene Schreckengost, M2019.118. Photographed by John R. Glembin.

## New Orleans Museum of Art

BY MEL BUCHANAN

In 2019, the New Orleans Museum of Art was the high bidder at auction acquiring this sleek teapot by the prominent African-American sculptor Sargent Claude Johnson (American, 1888–1967). Johnson is known for incorporating the cultures of Mexico, Latin America, and West Africa into his own embrace of Modernist abstraction. With a body like a polished stone and a handle reminiscent of indigenous Mexican animal figures, this 1941 teapot seems to be of both nature and man, both ancient and Modern.

Primarily working in San Francisco from 1915 on, Johnson supported himself as a picture framer while artistically experimenting in media including painting, printmaking, wood, copper, marble, and ceramics. Between 1926 and 1935, the artist regularly exhibited with New York’s Harmon Foundation, one of the first major supporters of African American artistic achievement and an important part of the Harlem Renaissance. During the 1930s, Johnson was employed by the Federal Art Project of the New Deal (WPA) in California, where his work took on a monumental scale, including decorations for the San Francisco Maritime Museum and sculptures for the 1939 Golden Gate International Exposition.

This teapot is a rarity in Johnson’s artistic output. Though he maintained his own art studio, Johnson did not have his own kiln. In 1941 Johnson rented an apartment behind the ceramic studio of his friend, John Magnani, an instructor at San Francisco State charged with the city’s WPA Crafts Project. Likely this teapot, an identical one in the collection of the Oakland Museum of California, and some related teacups were made there in Magnani’s studio.



Sargent Claude Johnson (American, 1888–1967). Teapot, 1941. Glazed earthenware, 5 x 8 ½ x 4 in. New Orleans Museum of Art, Museum purchase, William McDonald Boles and Eva Carol Boles Fund, 2019.36.

## Bayou Bend

BY BRADLEY BROOKS

Bayou Bend in Houston, Texas, is the former home of collector and philanthropist Miss Ima Hogg (1882–1975), who donated it to the Museum of Fine Arts, Houston. The house opened to the public in 1966 and now displays fine and decorative arts made and used in America from the seventeenth century to 1876. Ceramics—especially English ceramics—were among Miss Hogg’s many collecting interests. The ceramics collection now ranges from Texas-made stoneware pottery to Chinese export porcelain.

A notable recent addition in the latter category is a remarkable punch bowl made about 1815 for an unknown Philadelphia client. On its front and back, framed by red and gilt floral borders, is a view of Philadelphia’s Center Square Water Works designed by English-born architect and engineer Benjamin Henry Latrobe. In 1798, because of repeated yellow fever outbreaks, the city decided to establish better supplies of fresh water. Latrobe, then in Philadelphia to work on the Bank of Pennsylvania, designed a system of steam-powered pumps to raise water from the Schuylkill River. The Center Square pumping station, which



Chinese Punch Bowl, c. 1815, hard-paste porcelain with enamel and gilding, 5 1/2 x 13 3/8 in. diameter (14 x 34 cm). The Museum of Fine Arts, Houston, The Bayou Bend Collection, museum purchase funded by “One Great Night in November, 2018,” B.2018.62.



became operational in 1801, was a striking combination of rectangular and cylindrical volumes rendered in a classical idiom. It enjoyed a prominent location, and its grounds became a venue for public functions and recreation. Alternating with the waterworks views are depictions of United States naval victories from the War of 1812. One is the much-celebrated capture of the British sloop-of-war *Frolic* by the United States sloop-of-war *Wasp*. The second engagement is between the American ship *Peacock* and the British ship *Epervier*. Both relate to engravings after the work of Thomas Birch. The naval scenes along with the Waterworks view were published in the contemporary Philadelphia periodical *The Port Folio*.

Also new to the Bayou Bend Collection is a striking face jug made in the Edgefield District of South Carolina, probably just before or just after the Civil War. With its arresting features and insistent presence, it reflects a range of historical dynamics, especially the role of slavery in American industry and agriculture. Relying heavily on enslaved potters, this area of western South Carolina developed a flourishing stoneware industry in the early 1800s. Its production was overwhelmingly alkaline- or ash-glazed ware that used ash as a flux to aid the melting and vitrification of the glaze. Face jugs made by African or African American potters bear comparison with African sculptural traditions, particularly with *minkisi*, or power figures, from the former Kingdom of Kongo in west-central Africa that sometimes incorporated pieces of shell or porcelain as eyes. The precise meaning and function of the face jugs within the communities that made and used them is unclear. However, recent scholarship strongly suggests that they were imbued with spiritual significance related to beliefs and traditions that enslaved people struggled to retain for themselves and that continued long after the era of slavery ended.



Face Jug, c. 1860–70, alkaline-glazed stoneware with kaolin, Edgefield District, South Carolina. 8 1/2 x 6 1/4 x 6 3/4 in. (21.6 x 15.9 x 17.1 cm). The Museum of Fine Arts, Houston, The Bayou Bend Collection, museum purchase funded by the W. H. Keenan Family Endowment Fund, B.2019.3.

## Saint Louis Art Museum

BY PHILIP K. HU

The Saint Louis Art Museum is pleased to announce a new acquisition of an important example of Japanese porcelain. This large circular dish, of a type known in Japan as *hirabachi* (“shallow bowl”) features a striking design of chrysanthemums and arabesque foliage scrolls. The colors include underglaze cobalt blue, overglaze enamels in red, orange, green, and aubergine, as well as gilding on the petals of selected chrysanthemums. There is an inner ring and border rim with geometric motifs. The dish is technically almost flawless and in excellent condition, having been carefully preserved in its own fitted box.

Made around 1680, this dish is an extremely rare example of Ko-Imari (“old Imari”) porcelain intended only for the elite domestic market in Japan. As such, its elegant yet restrained decoration greatly differs from the styles and much busier decoration found on Ko-Imari pieces made for export to the West, which typically populate Japanese ceramic collections in public and private museums throughout Europe and the Americas.

Only one other example of this rare design is known through publication from an old private collection in Japan. Nearly identical in design with the exception of having a tall footed base, it was part of the collection of the entrepreneur, publisher, and politician Ōhashi Shintarō (1863–1944), and was illustrated in the book *Kakiemon to iro-Nabeshima*, rev. ed. (Tokyo: Saikokai, 1929).

The dish newly acquired by the Saint Louis Art Museum also has a distinguished provenance that can be traced to Shiobara Matasaku (1877–1955). Shiobara was an entrepreneur and founder of the pharmaceutical company Sankyō Corporation. He was a prominent collector and one of the leading members of Saikokai (“Colored Jar Society”), the first ceramic society in Japan founded in 1916. A label on the box for this object is inscribed with the name of Shiobara Matasaku and dated April 7 in third year of the Shōwa reign period, which corresponds to 1928.



Japanese, Dish with Design of Chrysanthemums and Arabesque Foliage Scrolls, late 17th century; Edo period (1615–1868); Arita ware, Ko-Imari type; porcelain with underglaze cobalt blue, overglaze polychrome enamel, and gold decoration; 2 7/8 x 14 in. (7.3 x 35.5 cm); Saint Louis Art Museum, Museum Purchase, by exchange (4:2020).

## The Wadsworth Atheneum Museum of Art

BY LINDA ROTH

The Wadsworth Atheneum Museum of Art has acquired two plaques by French ceramist Taxile Doat (1851–1939). Doat was one of the most gifted studio potters of the late nineteenth and early twentieth centuries. He began his ceramic career at the National Manufactory of Sèvres, where he worked from 1877 to 1905 specializing in *pâte-sur-pâte* decoration. From the 1880s he also maintained his own private studio, where he created porcelain and stoneware objects decorated with high-fired flambé, metallic, and crystal-line glazes, often accented with *pâte-sur-pâte* medallions. Doat left the Sèvres factory in 1905, and from 1909 to 1914 led the School of Ceramics of the Peoples University in University City (Saint Louis), Missouri. Returning to France in 1914, he spent the rest of his life working from his studio in the town of Sèvres.

The plaques are both early works executed while Doat was still working at the Sèvres Manufactory but already actively creating his own visual language as ceramist. He had been experimenting heavily during this period, and the two plaques exemplify his creative way of handling glazes with center medallions. The Wadsworth Atheneum is in the research and development stage of an exhibition on Taxile Doat. Although perhaps not well known today, in his own time Doat was highly regarded and collected by museums, like the Saint Louis Art Museum, and by individuals all over Europe and America.



Taxile Doat (1851–1938), *Plaque*, Sèvres, France, 1900, glazed and enameled porcelain, signed on reverse ‘TDoat/Sèvres/1900.’ Diam. 13 3/8 in. Wadsworth Atheneum Museum of Art, European Decorative Arts Purchase Fund, 2019.16.1.



Taxile Doat (1851–1938), *Plaque*, Sèvres, France, 1901, glazed and enameled porcelain, signed on reverse ‘TDoat / Sèvres / 1901.’ Diam. 12 1/4 in. Wadsworth Atheneum Museum of Art, European Decorative Arts Purchase Fund, 2019.16.2.

## Everson Museum of Art

BY GARTH JOHNSON

The Everson Museum of Art is pleased to announce the acquisition of Waylande Gregory's 1938 sculpture *Henry Fonda* from the estate of Yolande Gregory. American Ceramic Circle members will remember the sculpture from the cover of the 2015 Journal. There are two extant portraits of Fonda by Gregory (the other is a smaller portrait head currently in a private collection). One of the two Fonda sculptures was featured in the 1940 *Ceramic National* at the Everson's predecessor, the Syracuse Museum of Fine Arts. Despite an extensive search of the *Ceramic National* catalogs and archives, it remains unclear which of the two sculptures was exhibited.

*Henry Fonda* joins more than a dozen pieces by Gregory in the Everson's permanent collection, which includes sculptures featured in the 1935, 1937 and 1938 *Ceramic National* exhibitions. The Syracuse Museum of Fine Arts, and later the Everson, had an extensive history with Gregory. In addition to exhibiting in ten straight *Ceramic National* exhibitions, he also served as a juror. At the Everson in 1983, curators Barbara Perry and Ross Anderson mounted *The Diversions of Keramos, American Clay Sculpture, 1925–1950*, which featured a number of Gregory's monumental works, including many of the figures from his *Fountain of the Atom* from the 1939 World's Fair.

Henry Fonda will see immediate use at the Everson in a new exhibition entitled *A Legacy of Firsts: The Everson Collects*, which will be on view through March 22, 2020. The Museum wishes to thank Dr. Thomas C. Folk for his patience and generosity in overseeing this acquisition.



Waylande Gregory, *Henry Fonda*, 1938, partially glazed terracotta, 25 x 19 x 20 in.

## IN MEMORIUM

### Nancy Lester (1928–2019)

Nancy K. Lester, former Executive Director of the American Ceramic Circle, died on July 24th, 2019 in Athens, Georgia. She was 90 years old.

Nancy was born in 1928 in Charleston, West Virginia, to Fred and Jackie Ketchum. She grew up an only child but surrounded by numerous beloved cousins from both sides of her family. In 1946 she went to Marshall University in Huntington, West Virginia, then moved on to the Richmond Professional Institute of the College of William and Mary, where she received a Bachelor of Fine Arts in 1951.

While in Richmond, she met her future husband, Dr. William Talbert Williams. They married and moved to Atlanta where he started his practice as an internist in Smyrna, Georgia. In the 1960's they built a house modeled on an early 19th century home from New England, and filled it with American antiques that they collected over the years.

After her divorce, Nancy continued with her interest in antiques, becoming a docent at the Swan House at the Atlanta History Center in the 1970's. She attended numerous sessions of the Winter Institute at the Henry Francis duPont Winterthur Museum in Wilmington, Delaware, where she honed her interests in ceramics and antiques. She was particularly interested in 19th Century Chinese Export and English porcelain.

She attended the International Summer School in Ceramics at the University of Keele, in Stoke on Trent, England, in the summers of 1988 and 1989.

In 1990 she became the Curator of Decorative Arts at the Atlanta History Center, where she developed the Shutze Collection of ceramics, until she moved to Brooklyn, New York, where she lived in the garden apartment in her daughter's house. In 1997 she started her work as Executive Director of the American Ceramic Circle.

Nancy loved fine cuisine, antiques, ceramics, travel, and her three daughters, who survived her: Rebecca Wood (a ceramicist in Athens, Georgia [www.rwoodstudio.com](http://www.rwoodstudio.com)), Carrie Williams of Norcross, Georgia, and Sara Matthews of Brooklyn, New York.

"A Tribute to Nancy", lovingly written by her son-in-law, Thomas Matthews, Executive Editor of the *Wine Spectator*, can be found at <https://www.winespectator.com/articles/a-tribute-to-nancy>.



*Haughton International Seminar*

“THE SECRETS OF THE BEDROOM & THE BOUDOIR”

June 24–25, 2020

An international tour of royal bedrooms and boudoirs over the centuries. The many and varied topics to be discussed will include intimate dining, activities, design, textiles, paintings, lighting and items used for the toilette, hygiene and health. They were more than bedrooms; they were the heart of the kingdom. The seminar will comprise 14 International speakers including:

**Dr Simon Thurley**, CBE, Leading historian, curator and heritage expert

**Meredith Chilton**, CM, Curator Emerita, Gardiner Museum, Toronto

**Professor Dame Rosalind Savill**, DBE, FBA, FSA, Former Director of the Wallace Collection

**Bertrand Rondot**, Conservateur en chef, Mobilier et objets d’art, Château de Versailles

**Ivan Day**, Food Historian, Museums and Country House Consultant

**Dr Joanna Marschner**, Senior Curator, Historic Royal Palaces



Perfume burner and egg steamer, Sèvres soft-paste porcelain, 1759, © The Wallace Collection, London.

All information regarding this exciting seminar can be viewed on the website [www.haughton.com/seminar-2020](http://www.haughton.com/seminar-2020)

The seminar will take place at The British Academy, 10-11 Carlton House Terrace, London SW1Y 5AH. Tickets can be purchased online.

*Connecticut Ceramics Study Circle*

Meetings begin at 1:15 p.m. with tea following at the Bruce Museum, 1 Museum Drive, Greenwich, Connecticut 06830. The April 13th seminar will begin at 9:30 a.m. and conclude around 3 p.m., with a box lunch provided.

Lectures are open without charge to non-members for the March 9th meeting, but with a \$25.00 fee to be charged to those attending the May meeting. The April seminar at the Bruce Museum is from 9:30 a.m. to 3:00 pm. and there is a fee of \$95 for CCSC members, \$120 for non-members, and \$110 for students and members of other ceramics organizations. Find more information at [www.ctcsc.org](http://www.ctcsc.org) or at 203.912.7226.

**March 9, 2020:** “Building a Collection: The Robert A. Ellison Jr. Collection of American Art Pottery at the Metropolitan Museum of Art,” by **Adrienne Spinozzi**, Assistant Research Curator, American Wing, Metropolitan Museum of Art, New York.

**April 13, 2020: Seminar**

Seminar: “‘Prodigious Fine Old Japan’: The Macdonald Collection of Japanese and Japanese-Inspired Porcelain at the Gardiner Museum, Toronto”, three lectures by **Daniel Chen**, Former Adjunct Curator, Gardiner Museum, Toronto, Canada, and currently with Brian Haughton Gallery, London.

- Lecture 1: “Legendary Beginnings: Shoki-Imari and Ko-Kutani Porcelain”
- Lecture 2: “Gifts Worthy of the Shogun: Nabeshima Porcelain”
- Lecture 3: “Inspired by Japan: Interpretations of Kakiemon Across Europe”



Dish with *Ajiro Design*, Hizen, Japan, Porcelain with underglaze blue and overglaze enamels, circa 1680. Overall 1 7/16 x 5 7/8 in. (4 x 15 cm.). The Gardiner Museum, Toronto, Promised Gift from the Macdonald Collection.

**May 11, 2020:** “From Sugar Sands to Crocant Covers – Confectionery, Porcelain and Glass in the context of the Enlightenment Dessert,” by **Ivan Day**, an independent cultural historian from the UK, specializing in recreations of period table settings.

*San Francisco Ceramic Circle*

Lectures will be held on Sunday mornings at the Gunn Theater of the Legion of Honor museum, San Francisco. Doors open at 9:45 for social time; programs begin at 10:30.

**Sunday, April 19: Melissa Bennie**, independent specialist and appraiser of European ceramics and glass, former Vice President and Department Head at Christie’s, New York – “Divorce & Desire: A Study of French Nineteenth Century Biscuit Porcelain”

**Sunday, May 17: Judie Siddall**, member of the San Francisco Ceramic Circle and the Transferware Collectors Club, and leading authority on British transferware – “Gifts of Affection, Esteem, & Education”



Model of a *Dragon*, Hizen, Japan, Porcelain with overglaze enamels, circa 1685. Overall: 7 3/16 x 4 13/16 x 5 1/8 in. (18.3 x 12.3 x 13 cm.). The Gardiner Museum, Toronto, Promised Gift from the Macdonald Collection.

*Other Lectures and Events*

Lectures by **Shirley M. Mueller**, M.D., Associate Professor of Neurology, Emerita, Indiana University School of Medicine, American Ceramic Circle board member, and scholar and collector of Chinese Export Porcelain:

**March 30, 2020:** “Collecting Porcelain Today,” Christie’s, New York, The Art Business Conference

**June 11, 2020:** “Collecting Chinese Export Porcelain,” The Indianapolis Museum of Art at Newfields

**June 2020** (exact date TBA): “Inside the Head of a Porcelain Collector,” The Wallace Collection, London

## UPCOMING FAIRS AND AUCTIONS

TEFAF MAASTRICHT  
March 7–15, 2020

CERAMIC ART LONDON 2020  
March 20–22, 2020

TEFAF NEW YORK  
May 8–12, 2020

MASTERPIECE LONDON 2020  
June 25–July 1, 2020

BONHAMS  
April 20, 2020: The Elegant Home, Bonhams, Los Angeles  
May 20, 2020: Fine Glass and British Ceramics, Bonhams, Knightsbridge, London  
July 1, 2020: Important Meissen Porcelain from a Private European Collection, part III, Bonhams, New Bond Street, London  
July 1, 2020: Fine European Ceramics, Bonhams, New Bond Street, London

CHRISTIE'S  
March 19, 2020: Chieveley House, Berkshire and Five Private Collections, Christie's, London  
April 2, 2020: Dalva Brothers: Parisian Taste In New York, Christie's, New York  
April 7, 2020: The Collector, Christie's, New York  
April 24, 2020: The Exceptional Sale, Christie's, New York  
April 24, 2020: The Private Collection of Jayne Wrightsman, Christie's, New York  
April 17–27, 2020: The Private Collection of Jayne Wrightsman, Christie's, online  
April 29, 2020: The Collector / Le Goût Français, Christie's, Paris  
May 7, 2020: Vente Collections, Christie's, Paris  
May 20–21, 2020: The Collector, Christie's, London  
June 17, 2020: Collection Paul Louis Weiller, Christie's, Paris  
July 9, 2020: The Exceptional Sale, Christie's, London

PHILLIPS  
March 26, 2020: Design, Phillips, London  
May 13, 2020: 20th Century and Contemporary Art, Day Sale, Phillips, New York  
June 2, 2020: Design, Phillips, New York

RAGO/WRIGHT  
April 26, 2020: Remix, Rago, Lambertville  
May 7, 2020: Scandinavian Design, Wright, Chicago  
May 17–18, 2020: Early 20th Century Modern design, Rago, Lambertville

SKINNER  
April 4, 2020: Americana, Skinner, Marlborough  
May 2, 2020: American Indian and Ethnographic art, Skinner, Boston  
June 12, 2020: 20th Century Design, Skinner, Boston  
June 26, 2020: Asian art, Skinner, Boston  
June 10, 2020: European Decorative Arts, Skinner, Boston

SOTHEBY'S  
March 18, 2020: Highlights from 44 Fitzwilliam Square: Works from the Estate of the Late Patrick Kelly, Sotheby's, London  
April 22, 2020: Style: Silver, Furniture, Ceramics, Sotheby's, New York.  
April 28, 2020: Style, Sotheby's, Paris  
May 19, 2020: Style: Private Collections, Sotheby's, London  
May 20, 2020: Silver, Ceramics & Vertu, Sotheby's, London

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Ms. Carolyn Parsons Roy  
Mr. Jeffrey Ruda  
Ms. Elizabeth Ruel  
Mr. Adrian Sassoon  
Mrs. Ella Schaap  
Ms. Vanessa Sigalas

Mr. and Mrs. Mahlon B. Simon Jr.  
Mr. Stuart Slavid  
Mr. Michael Smith  
Mr. Joseph Peter Spang  
Ms. Adrienne Spinozzi  
Dr. John Sowell  
Mrs. Mary Sidney Treyz  
Ms. Barbara Veith  
Ms. Cynthia Volk  
Ms. Lois Wagner  
Ms. Beth Carver Wees  
Mrs. Virginia White  
Ms. Jody Wilkie  
Ms. Elizabeth Williams  
Mrs. Linda Wiseman  
Mr. Gary Young  
Drs. Nicholas and Alice Zumbulyadis

**New Members**  
Dan Ayer  
Barbara Braatz  
Linda Brouwer Carrigan  
Kathleen Criner  
Zachary Diaz  
Melissa Dunphy  
Lisa Elifritz  
John Green  
Linda A. Green  
Michael Greenberger  
Jim and Carol Harkess  
Courtney Harris  
Michelle Hevron  
Leonard Law  
James Lawrence  
Christian Lechelt  
Debe Lykes  
William and Susan Mariner  
Mackenzie McDonald  
Joana Mylek  
Julie Riches  
S. Scott Scholz  
Richard Snowden and Fred Holzerman  
Elizabeth St. George  
Matthew Thurlow  
Joanne Wolfe

*Minutes of the Annual Meeting of the American Ceramic Circle*

SATURDAY, NOVEMBER 9, 2019  
 THE JAMES A. GRAY AUDITORIUM,  
 OLD SALEM VISITOR CENTER  
 WINSTON-SALEM NORTH CAROLINA

The 2019 meeting was called to order at 9:05 AM by ACC President, Leslie B. Grigsby, who opened the meeting by introducing our new Administrator, Emily Campbell, noting her educational background and listing her duties for the ACC. Leslie then proceeded according to the agenda distributed to all members in attendance.

**1. Reading of the Minutes**

The reading of the minutes from the Annual Meeting on November 8, 2018 in Bloomfield Hills, Michigan, was waived and the minutes accepted as submitted in the ACC Spring Newsletter.

**2. Chairman’s Report - Ron Fuchs**

Ron thanked the ACC Board, past and present for their service, and in particular thanked the two members rotating off the Board: Anne Groves and Mickey Simon. He then announced three new members have been elected to the Board: Leslie Bouterie, Angelika Kuettner (who for many years has been managing the ACC’s website and Facebook page), and Bruce McRitchie (who served for several terms as the ACC Treasurer).

Because of the unusual changes in the officers during the year, the Bylaws directed an election or re-election of four of the five officers. Ron Fuchs was re-elected as Chairman. The President, Leslie Grigsby, and Vice President, Adrienne Spinozzi, had mutually agreed for personal and occupational reasons to switch their two positions; and Debbie Miller assumed the position of Treasurer, as the successor to Donald Gavin, who last year had agreed to take on the role temporarily. The group who now forms the Executive Committee:

- Chairman - Ronald Fuchs II
- President - Adrienne Spinozzi
- Vice President - Leslie B. Grigsby
- Treasurer - Deborah L. Miller
- Secretary - Letitia Roberts

Ron then thanked all of the members present at the meet-

ing for their support of the organization and for attending the symposium in Winston-Salem.

**3. Treasurer’s Report - Debbie Miller**

When Debbie was invited to become the Treasurer she had hoped there would be opposition (but of course there was none). So she took on the complicated job of getting our financial house in order, and feels that at last the situation is “looking up.”

Debbie stressed the importance of the ACC membership for the financial support we need beyond our annual dues, and in this regard she thanked in particular Jay and Emma Lewis, whose generosity endows an annual symposium lecture; and the three auction houses: Christie’s, Skinner’s and Sotheby’s, whose contributions are vital to the symposium activities. Reminding the membership that the ACC is a not-for-profit 501 (c) 3 organization, she asked us to keep the organization in mind for our end-of-the-year contributions, especially with the 50th Anniversary year coming up in 2020. To celebrate the anniversary, we will need to do some additional fundraising, which will support both the organization and the special 2020 Symposium in New York City.

**4. Committee Reports**

**A. Publications and Media**

(1) The Journal - Vanessa Sigalas, Editor

Vanessa reported that we are currently working on Volume XXI to be published in 2021, and we are still accepting articles, for which the submission deadline is January 2020. She thanked the four Journal Committee members: Bob Harrison, Amanda Lange, Tish Roberts, and Barbara Veith, as well as Melissa Bennie, the Advertising and Publicity Chairman, who works closely with the Journal Committee to find advertisers whose submissions help the Journal financially.

We are making progress with the plans to put the past Journal articles online with a password-protected portal. Angelika Kuettner, our Webmaster, will be continuing to work on this project.

(2) The Website - Angelika Kuettner - Webmaster

Angelika is in the process of putting the Journals online. This massive project is based on the Open Journal Systems Software used by both the English Ceramic Circle and the Northern Ceramic Society, and it should be completed and “up” in the

next few months. She thanked Pat Halfpenny in England for her help and advice on this project and for the link to Nicholas Panes, a former member of the ECC Committee [Board], who we hope will be able to help as our official representative on this major addition to the ACC website. Angelika also noted that our website “hits” have reached 40,000.

(3) The Newsletter - David Conradsen and

Carleigh Queenth, Co-editors David and Carleigh reminded us that they depend on members for much of the content of the Newsletter, and they welcome notifications about exhibitions, new museum acquisitions, publications, symposia, auction schedules, etc. The deadline for the Spring Newsletter is early December, and the deadline for the special anniversary issue will be early summer. For that issue David and Carleigh would welcome anecdotes, memories and photographs of ACC activities over the years.

**B. Membership - Leslie Grigsby for Amanda Lange, Chairman**

(1) The committee is comprised of Amanda Lange, M.L. Coolidge, Leslie Grigsby, Anne Groves, Vanessa Sigalas, and Mickey Simon.

(2) Projects:

(a) This year the committee created a promotional postcard that can be distributed at various appropriate events.

(b) Leslie thanked the membership for the spring survey to which 91 members responded (over 25% of the membership). The results indicated:

- [1] The membership places the highest importance on our publications and symposiums.
- [2] There is considerable interest in contemporary ceramics.
- [3] There is interest in increasing the number of programs offered.
- [4] 85% of the respondents indicated that they will renew their membership next year.

(c) The main mission of this committee is to increase the membership, and all ACC members are encouraged to spread the word to potential new members.

**C. Grants, Scholarships and Sponsorships - Elizabeth A. Williams, Chairman**

Elizabeth reminded us that the members are what make our academic support for grants and scholarships possible; and that the grant application deadline is April 1, 2020.

Our current grant recipient is Elyse D. Gerstenecker, a PhD candidate at the University of Virginia, who is working on “Cosmopolitan Connections: Lycett Studios, Newcomb Pottery, and Networks of American Ceramic Production.”

**D. Events - Barbara Veith, Chairman**

(1) The past year, 2019

(a) In January Christina Prescott-Walker invited the ACC to Sotheby’s in New York for a handling session of the English delft from the collection of Anne H. and Frederick Vogel III, and various ceramics from the collection of Nelson and Happy Rockefeller, all to be sold later in the month.

(b) In May the ACC Board met in Philadelphia, and Debbie Miller and her husband Dennis Pickeral organized a visit to Stenton, the historic house in Germantown of James Logan (1674–1751) (William Penn’s Secretary, among other important positions); and to an extraordinary private collection in Chestnut Hill.

(2) Forthcoming in 2020:

(a) In March a day in Providence, Rhode Island to see the exhibition of Paul Scott’s work at RISD (The Rhode Island School of Design Museum) entitled “Raid the Icebox”; and the Providence Pottery and Porcelain Club has invited the ACC to attend a lecture given by Angelika Kuettner.

(b) In July a trip is planned to visit the ceramics collections in The Reeves Center at Washington and Lee University in Lexington, Virginia, and other sites in the area. Details are forthcoming.

**E. The 2019 Book Award - Amy Dehan, Chairman**

Amy reported that the Book Award Committee reviewed eight books published in 2018, and she set forth the standards for the award: primarily that the book presents original scholarship on a new ceramics subject, expands the existing scholarship, or treats its subject with a new perspective – but in any case is a book that will become the definitive literature on the subject. The book must be written in English and published in the year prior to its consideration for the award. For the 2020 Award, we will be reviewing books on ceramics published in 2019.

Amy listed and thanked the 13 members of the committee, adding that everyone in the ACC is welcome to suggest appropriate books, and even encouraged to join the committee by writing a review (she can provide the points to be covered in each review).

The winner of the 2019 Book Award is the groundbreaking *American Art Pottery: The Robert A. Ellison Jr. Collection at the Metropolitan Museum of Art*, written collaboratively by Alice C. Frelinghuysen, Martin Eidelberg and Adrienne Spinozzi.

Due to enthusiastic support from the committee, however, Honorable Mention was awarded to *A Princely Pursuit: The Malcolm D. Gutter Collection of Early Meissen Porcelain* by Maria L. Santangelo in association with Malcolm D. Gutter, and with contributions by Sebastian Kuhn and Colleen O'Shea.

**5. New Business**

A. Dr. Shirley Mueller reported that the “Collector Personality Study”: a new study, which she and Dr. Natalie Denberg, an assistant professor of neurology and neuroscience at the University of Iowa, have developed, is ready to launch.

It is “completely voluntary” and the results will be sent to all participants.

B. Emily Campbell reported that the ACC has a new email address with a new email provider, and she asked us to check our spam mail occasionally, just in case the unfamiliar address is caught by our spam filters.

The meeting was adjourned by the President at 9:33 AM.

Respectfully submitted,  
Letitia Roberts, SECRETARY

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.

ACC LEGACY SOCIETY

*Be Part of the Legacy*

TO BECOME AN ACC LEGACY MEMBER VISIT

WWW.AMERICANCERAMICCIRCLE.ORG OR E-MAIL ACC@ACC.HRCOXMAIL.COM



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