

AMERICAN CERAMIC CIRCLE

FALL NEWSLETTER 2018



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

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

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

Please continue to send any news you would like to share with the ACC membership to David Conradsen, david.conradsen@slam.org and Deborah Miller, deblmiller@hotmail.com

AMERICAN CERAMIC CIRCLE

FALL NEWSLETTER 2018

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COVER IMAGE: Chinese (Dutch or Swedish market), *Pair of Beaker Vases (Gu)*, 1690–1700, porcelain, underglaze blue. H. 20 1/8 x 9 1/2 in. (51.1 x 24.1 cm). Detroit Institute of Arts, Museum Purchase, Robert H. Tannahill Foundation Fund, 2018.23.1-2.

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, 2019. Please refer to the ACC website (<http://www.americanceramiccircle.org>) for further information or contact Elizabeth A. Williams, ACC Grants Chairman (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, 2018 for the Fall 2018 ACC Symposium, hosted by the Detroit Institute of Arts. Please send a CV, letter of interest, and a letter of recommendation to Elizabeth A. Williams, ACC Grants Chairman (eawilliams@risd.edu).

2018 ACC SYMPOSIUM

Detroit Institute of Arts, Detroit, Michigan

NOVEMBER 1–4, 2018

Our annual symposium offers an unprecedented opportunity to explore the world-famous art museums, cultural attractions, and architectural gems of Detroit, Michigan, one of the top ten cities to visit in 2018. The first day takes place at the DIA, where there will be ample time to explore the museum’s encyclopedic collection—ranked among the top six in the United States—as well as hear seven presentations that will shed new light on the diverse holdings in ceramics. Christian Lechelt, director of Museum Schloss Fürstenberg, will discuss the past, present, and future of the Fürstenberg Manufactory, while Meha Priyadarshini of the University of Edinburgh will consider the impact of Jingdezhen blue and white on colonial Mexican ceramic production. On the occasion of the newly reinstalled Asian galleries, University of Michigan doctoral student Haely Chang will reflect on the iconic Korean moon jar. The second day we travel to the Detroit suburb of Bloomfield Hills to immerse ourselves in the Cranbrook Educational Community, the leading repository of Pewabic Pottery in America and one of the nation’s most important groups of educational and architectural structures. Presentations by Greg Wittkopp, founding director of the Cranbrook Center for Collections, and Pewabic Pottery specialist Catherine Stergar will set the stage for our in-depth visits to the Cranbrook Art Museum, the Saarinen House, the Frank Lloyd Wright Smith House, and the Cranbrook House and Gardens designed by Albert Kahn. Our pre-symposium trip involves a visit to the University of Michigan Museum of Art (UMMA), Ann Arbor, to study their premiere collection of Korean ceramics with Natsu Oyobe, curator of Asian art. The afternoon will find us at The Henry Ford Museum and Greenfield Village in Dearborn, where we will enjoy a period lunch in the historic Eagle Tavern. Charles Sable, curator of decorative arts, and his colleagues have arranged for us to see a selection of their Moravian pottery and other treasures in storage. Detroit’s East Side, anchored by historic Indian Village and Grosse Pointe, is the setting of our post-symposium trip. The day starts with a private guided tour of Pewabic with executive director Steve McBride, followed by a visit to the Edsel and Eleanor Ford House (1929), located on the shore of Lake St. Clair and home to Art Deco-style rooms designed by Walter Dorwin Teague. The trip concludes with a visit to the William B. and Mary Chase Stratton House (1927), where we will tour the historic house and enjoy a light brunch. We look forward to seeing you in Detroit!

2018 ACC GRANT AWARDS

Jordan and Spencer: Creating Community as Free Potters of Color

Brenda Hornsby Heindl will research the lives of Lucius Jordan and Abraham Spencer, two free potters of color respectively working in Washington County, Georgia, and the Shenandoah Valley Region of Virginia, from the 1820s to 1870s. Work will focus on primary sources yielding insight into their families, training, work, identifying and documenting pottery examples, and understanding how free people of color navigated a slave economy and secured the importance of their labor through established connections and the communities they forged. The project will also explore the creation of a contemporary body of ceramic work that will initiate conversations about the lesser-known lives of free potters of color and how to disseminate historical research through contemporary objects.

Jug, Lucius Jordan (1816–1880), 1850–1860, Washington Co., GA. Incised “L J” on shoulder. Alkaline-glazed stoneware; H. 12 ½ in. Collection of the Museum of Early Southern Decorative Arts (MESDA) at Old Salem, Acc. 5763, MESDA Purchase Fund.



Through the Eyes of a Collector: The Fred Marer Collection of Scripps College, a Window Into California Mid-Century Ceramics

Martha B. Vida, Director of The Marks Project, and **Kirk Delman**, Registrar and Collections Manager at Scripps College, will gather and digitize primary source material on Fred Marer, a pioneering collector of post-war Californian studio ceramics, who donated his collection of over 1,500 objects, consisting of 282 artists, to Scripps College. The second phase of the project includes photography and digitization of the collection. The archival information and images for each artist will be available on www.themarksproject.org, a non-profit database, to disseminate the information gathered to a wider audience for the purpose of stimulating engagement with the collection and research.

Steven Horn (b. 1949), *Covered Jar*, 1995, White earthenware, 12 ½ in. x 11 ½ in. x 6 in. (31.75 cm. x 29.21 cm. x 15.24 cm.), L97.1.14, Scripps College, Claremont, CA. Gift of Mr. and Mrs. Fred Marer



John Bennett: The Proud Potter of Burslem, England and West Orange, New Jersey

Jill Fenichell will research John Bennett’s (1840–1907) artistic development and the range of his output in Burslem and London in England, and in New York and in New Jersey in America via archival materials owned by Bennett descendants and major private collectors of Bennett’s work. Research will survey extant signed Bennett vessels and the role of unacknowledged female assistants, most of whom were taught by Bennett and then labored without recognition, with the exception of Maria Longworth Nichols Storer, who went on to found the Rookwood factory. The project will consider the practice of teaching through example and emulation—an element of 19th-century pedagogy in ceramic development—and the importance of ceramic decoration to female artistic expression of the era.



John Bennett at West Orange, New Jersey.

The Earliest Documents in the Meissen Archives

NICHOLAS ZUMBULYADIS

A small number of documents chronicling the reinvention of hard-paste porcelain in Europe and the subsequent technological developments during the years 1720–1736 have been preserved in the Historical Collections of the Meissen Porcelain Manufactory.

In 1959 Otto Walcha published a paper summarizing early documents in the Meissen archives.¹ Seven of these documents are from the Böttger period (1708–1710), six of which are attributed to Johann Friedrich Böttger (1682–1719) himself. These are in chronological order:

1. **January 15, 1708:** A record of the results of seven experiments with different clay/flux ratios.
2. **January 23, 1708:** Under three columns labeled --, X, and O four lines of entries of amounts in Lot. It is most likely a table of four different combinations of three unknown ingredients.
3. **November 30, 1708:** Five experiments with the ingredients mixed in different proportions. In this series of experiments texture and particle size are noted and seem to play a dominant role.
4. **March 18, 1710:** Chemical experiments unrelated to ceramics.
5. **April 25, 26, and 30, 1710:** Descriptions of experiments using various compositions and the corresponding results.
6. **November 23, 1710:** The document contains notes about various compositions.

The document dated January 15, 1708 is probably the earliest and most significant original document related to the development of porcelain in Europe. A separate study of it has been published by Miels.² A transcript of the original 1708 document together with an English translation are available from the present author upon request.

Between 1720 and 1730 the Meissen Manufactory underwent rapid changes in technology and raw material sources, and experimented with various body and glaze formulations. Numerous documents record the technological advances during this decade, in contrast to the paucity of archival material documenting the work prior to Böttger’s death in 1719. The extant documents include four private notebooks and the three officially authorized accounts by the technologists in possession of the porcelain *arcana*. These seven documents cover the years 1720–1736. Specifically, the private notebooks include:

1. The Notebook of David Köhler (a Meissen arcanist who perfected underglaze blue)
2. The First Notebook of Samuel Stöltzel (a Meissen arcanist and kilnmaster)
3. The Second Notebook of Samuel Stöltzel
4. The Notebook attributed to Johann Gregorius Höroldt (distinct from his official account of colorant recipes discussed at the end).

The officially authorized accounts were written on parchment at the request of Augustus the Strong (1670–1733), the Elector of Saxony and King of Poland, and submitted to him in 1731:

1. The *arcana* book by Samuel Stöltzel,
2. The *arcana* book by Johann Georg Schubert (a Meissen arcanist, and important collaborator with Böttger)



The seven earliest Meissen documents preserved as handwritten notebooks. Front row, left to right: Stöltzel’s first notebook, Köhler’s notebook, Stöltzel’s second notebook. Back row left to right: The *arcana* books by Hoppe, Schubert and Stöltzel, and the notes attributed to Höroldt (photograph courtesy of The Meissen Historical Collections).

3. The *arcana* book by Andreas Hoppe (a Meissen arcanist)

A display of all seven documents is shown in the illustration. The image was supplied courtesy of the Meissen Historical Collections specifically for publication in the *ACC Newsletter*. These documents were reviewed in a five-part publication by Miels in 1960, in the journal *Sprechsaal*³ from which I have excerpted some interesting highlights from Miels’ review:

While David Köhler was one of Böttger’s coworkers from the earliest days of porcelain experimentation and production, his notebook covers the years 1720–1722 with occasional references to earlier times. The paste recipe on p. 10 of the notebook dated August 16, 1720 makes the first reference ever recorded on a Meissen document to a feldspathic flux.

Samuel Stöltzel’s First Notebook begins on August 18, 1725 and contains entries through 1736. The feldspar is identified for the first time by its origin as *Stein aus Siebenlehn* (“stone from Siebenlehn,” a town near Meissen in Saxony). Recipes for enamel colorants and fluxes are given in entries dated 1732. The first book closes with procedures for the preparation of cobalt blue for underglaze painting. Stöltzel’s Second Notebook contains entries from 1722–1732. Historically most important among the contents is Köhler’s secret formula for underglaze blue pigment, **not mentioned** in Köhler’s own notes! The formula as Stöltzel puts it, “...is what Köhler in his death bed revealed to Höroldt.”

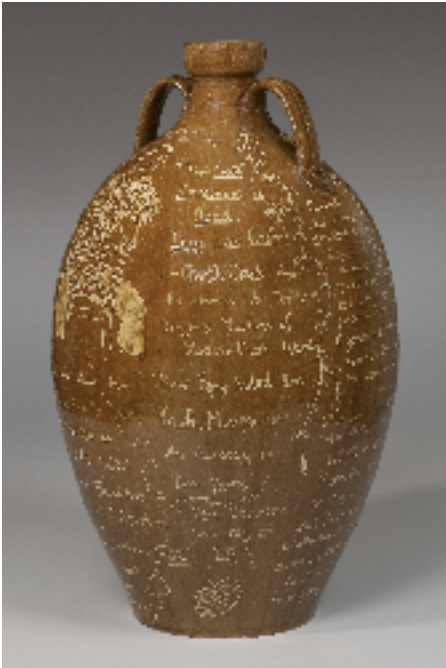
The notebook attributed to Höroldt begins on September 31st (September has only 30 days!) 1731. The reported ongoing experimentation with Böttger red stoneware is most notable and implies continued interest in this material as late as 1731. This contradicts the commonly held belief that red stoneware had already ceased to be of commercial interest by the early 1720s.

The three official *arcana* books were intended for the Manufactory management and are more formal than the four notebooks. They were submitted by May 1, 1731. All three give detailed accounts about the hydration of kaolin, the calcination, washing and wet-grinding of feldspar, and the composition of saggars (the vessels into which pieces were put in order to fire them safely in the kiln). Stöltzel was aware that it was critical to keep the first firing (or glow burning) temperature below a certain limit, otherwise the glaze and underglaze painting would not adhere.

The final document to consider is Höroldt’s book of recipes for enamel colorants. He began writing it on December 24, 1731. The handwritten book consists of 19 chapters on color and flux recipes, and one chapter on ovens and the firing of painted porcelain. Highlights of Höroldt’s recipes have been given by Seyffarth⁴ and Miels.⁵ Chapter 11 on the preparation of the so-called Böttger lustre has been transcribed in its entirety and translated into English by Zumbulyadis.⁶

Only a few highlights of the contents of these very rare and precious documents can be given in this brief research note. We are currently using the contents of the documents to place the results of our recent archaeometric (mineral and chemical composition of Meissen bodies) in the proper art-historical context.

1 O. Walcha, “Incunabeln aus dem Meissner Werkarchiv”, *Mitteilungsblatt der Keramik-Freunde der Schweiz*, 1959, issue 46, pp. 22-26.
2 M. Miels, “Eine Versuchsaufzeichnung von Johann Friedrich Böttger zur Porzellanerfindung aus dem Jahr 1708”, *Ber. Dtsch. Keram. Ges.*, 1967, vol. 44, pp. 513-517.
3 M. Miels, “Aus der Jugendzeit des europäischen Porzellans,” *Sprechsaal*, 1960, vol. 93, pp. 294-299. 329-332, 349-351, 367-369, 389-392.
4 R. Seyffarth, “Johann Gregor Höroldt als Chemiker und Techniker,” *Mitteilungsblatt der Keramik-Freunde der Schweiz*, 1957, issue 39, pp. 22-25.
5 M. Miels, “Die Entwicklung der Aufglasurpalette des europäischen Hartporzellans bis 1731 mit besonderer Berücksichtigung der Arbeiten von Johann Gregorius Höroldt,” *Keramische Zeitschrift*, 1963, vol. 15, pp. 453-459.
6 N. Zumbulyadis, “ ‘...with a dreadful bang’ – A Chemical History of Böttger Lustre,” *Keramos*, 2013, vol. 222, pp. 3-16.



Matthew S. Jones (American, b.1971), *The Rooster Refutes Envy*, 2011, Stoneware, Height 30 x diameter 16 ¼ in., The Mint Museum, Gift of Daisy Wade Bridges, Carol and Shelton Gorelick, Barbara Stone Perry, Jane M. Conlan, Carol H. Pharr, Dorothea F. West, Eric and Julia Van Huss, Alan and Bernette Bowen, Herb Cohen and José Fumero, Caroline T. Gray, Jane M. Hoyle, and Amy and Brian Sanders, 2012.8 © Matthew S. Jones, 2011

Researcher’s bliss at the Mint Museum

MARTHA VIDA

Matt Jones’ Artist Page on www.themarksproject.org is a blissful example of the synergy between The Marks Project (TMP), art historians, museum specialists, and collectors. While documenting the clay arts members of the Southern Highland Craft Guild (SHCG) at the Mint Museum, we came across Jones’ monumental jar *The Rooster Refutes Envy*, which serves as a physical record of Jones’ response to scholar Garth Clark’s criticism of the craft movement. The five sides of text on the jar can be used now, and into the future, to illustrate the divergent trends in American ceramics that was first described by Elaine Levin in her 1988 book *The History of American Ceramics from Pipkins and Bean Pots to Contemporary Forms 1607 to Present*.¹ The divergence of these trends—the traditional functional vessel, the expressive, or “American Modern” vessel and the rise of industrial design—first emerged between WWI and WWII and continues into the 21st century as illustrated by Jones’ jar through his use of a slip-trailed dialogue on a traditional vessel form. Jones’ ideology is further discussed in an exchange with Garth Clark via his blog

<http://jonespottery.com/critique-of-a-critic-rising-to/>

This jar, and possibly others by Jones, provide new primary source material for researchers seeking to make sense of the undisciplined nature of the American post-war ceramics movement. Transcribed by

The Mint Museum, the text is in order on the sides of the vessel from top to bottom and reads as follows:

(SIDE 1)

“Of course if you run the Math it may actually add up. But Look at it from Foghorn (AKA Matt Jones) Leghorn’s common sense point of view. The sly bombastic and mischievous Rooster is justifiably confounded and Irritated.
(October 19, 2011 Matt Jones Maker)
LEVITY is the KEY keep ‘em sunny side up!

(SIDE 2)

“I am NOT a Craft writer. My background is in the Fine Arts.”
-G.C.
WHAT?

GARTH CLARK drawn from Eric Odgen’s cover photo *Shards: Garth Clark on Ceramic Art* © 2005 Ceramic Art Foundation & Distributed Art Publication
“Peter Voukos was a potter” - G.C.

If you want to insist on this How are you not a Craft Writer?

(SIDE 3)

“The Craft Movement is Dead. Long Live Craft!”
- Garth Clark from his address at Portland Oregon’s Museum of Modern Craft titled “How Envy Killed the Craft Movement: An Autopsy in Two Parts”
Did Someone just lay an EGG? (Stink)

(SIDE 4)

Can Craft be so easily separated from its Movement?
I see myself and other Crafts people as Grass-Roots Organizers & Educators. Aren’t the Galleries that carry our work part of the movement? What about the ACC, the S.H.C.G.? Or the N.C.P.C. or the Mint Museum’s Delhom Service League? What about Customers & Collectors? Carol Savion’s PBS series: *Craft in: America? Books & Magazines?*

(SIDE 5)

Boy I said Boy That just don’t Add Up!
- FOGHORN LEGHORN
Foghorn Leghorn was created by Robert McKenson in 1946 for WB’s *Looney Tunes & Merrie Melodies*
Genuine Country Funk
S.C.O.T.S. can get a witness?
well I declare! I’m bustin’ FREESTYLE”
October 19, 2011
Matt Jones

TMP is grateful to the staff of the Mint Museum including ACC Member Brian Gallagher, Curator of Decorative Arts, Leslie Cone, Assistant Registrar who provided the transcription, and Emily Pazar, Assistant Curator who shared the project data.

TMP’s project documenting former and current Southern Highland Craft Art Guild clay arts members was partially funded by a 2016 Craft Research Grant from the Center for Craft, Creativity & Design. The SHCG membership covers the nine states of the Southern Appalachians from Maryland to Alabama. The Marks Project documents the work and marks of post-war American ceramists on its research hub, www.themarksproject.org.

1 *The History of American Ceramics from Pipkins and Bean Pots to Contemporary Forms 1607 to Present*. (New York, Harry N. Abrahams, Inc., 1988), 163-167,171-173.

PUBLICATIONS

Adamson, Glenn et al. *Things of Beauty Growing: British Studio Pottery*. New Haven: Yale University Press for the Yale Center for British Art and The Fitzwilliam Museum, 2017.

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Kemske, Bonnie. *The Teabowl: East & West*. London; New York: Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc., 2017.

King, Charles S. et al. *Spoken Through Clay: Native Pottery of the Southwest: The Eric S. Dobkin Collection*. Santa Fe: Museum of New Mexico Press, 2017.

Meanwell, Jennifer. *Ancient Engineering: Selective Ceramic Processing in the Middle Balsas Region of Guerrero, Mexico*. Oxford: Archaeopress Publishing Ltd., 2017.

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Morgan, Alexandra. *The Pottery Figurines of Pre-Columbian Peru. Volume 2, The Figurines of the Central Coast*. Oxford: Bar Publishing, 2017.

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Ness, Kathryn L. *Setting the Table: Ceramics, Dining, and Cultural Exchange in Andalucía and La Florida*. Gainesville: University of Florida Press, 2017.

Rice, Curtis. *James River Stoneware and The S.S. Perry Connection: A Collector’s Guide, How One New York Potter Influenced a Half-Century of Virginia Stoneware Production*, (self-published) 2017.

Santangelo, Maria, ed. *A Princely Pursuit: The Malcolm D. Gutter Collection of Early Meissen Porcelain*. Munich: Hirmer Publishers, 2018.

Thun-Hohenstein, Christoph et al. *300 Jahre Wiener Porzellan/300 Years of the Vienna Porcelain Manufactory*. Stuttgart: Arnoldsche Art Publishers, 2018.

Treggiden, Katie et al. *Urban Potters: Makers in the City*. New York: Ludion/Abrams, 2017.

Tsuneki, Akira et al. *The Emergence of Pottery in West Asia*. Oxford: Oxbow Books, 2017.

Vignon, Charlotte. *Masterpieces of French Faience: Selections from the Sidney R. Knafel Collection*. London: D. Giles, 2018.

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Dining by Design: Nature Displayed on the Dinner Table
WINTERTHUR MUSEUM, GARDEN AND LIBRARY, WINTERTHUR, DELAWARE
THROUGH JANUARY 6, 2019

Delight in a dazzling feast of flora and fauna adorning tableware from the 1600s to the present and explore how fashion drove the creation of dramatic displays when setting out meals. Inspired by contemporary art installations, this stunning exhibition of over 550 ceramic and metalwork objects set in a 6000 square foot gallery space proves that while many things have changed in our world, the love of nature-inspired motifs as part of the dining experience is eternal.

For more information, visit www.winterthur.org/diningbydesign.

Casanova’s Europe: Art, Pleasure, and Power in the 18th Century
MUSEUM OF FINE ARTS, BOSTON, BOSTON, MASSACHUSETTS
THROUGH OCTOBER 8, 2018

Although his name has become synonymous with womanizer or scoundrel, Giacomo Casanova (1725–1798) was regarded by his contemporaries as one of the most magnetic personalities of the day and an international man of letters. He traveled widely throughout the continent, mingling with royalty, popes, and intellectuals such as Voltaire and Benjamin Franklin along the way. As author of one of the most detailed and wittiest autobiographies known to survive, Casanova offers a glimpse into daily life 250 years ago. The exhibition combines more than 250 paintings, sculptures, works on paper, decorative arts, furniture, costumes, and

musical instruments in a lavish display of the visual riches of Casanova’s world. Structured by the chronology and geography of his life, the exhibition addresses such themes as travel, the intersection of courtship and power, theatricality and identity, and the pleasures of fine dining and lively conversation. Among the masterpieces on view are a series of monumental paintings by François Boucher, reunited here for the first time in decades, and Tiepolo’s *The Charlatan* (1756). Three tableaux—taking place in Venice, Paris, and London at different times of day—feature mannequins in authentic costumes amid period settings, bringing Casanova’s world to life.

Double Happiness: Celebration in Chinese Art
PEABODY ESSEX MUSEUM, SALEM, MASSACHUSETTS
THROUGH DECEMBER 30, 2018

Come and experience the liveliness of a drinking party, the opulence of a royal wedding and poetic evocation of spring on a delicate dish. With more than 30 highlights from the museum’s wide-ranging Chinese collection spanning 3,000 years, this exhibition celebrates China’s artistic achievements crystallized in seasonal festivals, religious ceremonies and celebrations. Discover plants and animals, myths and symbols and decipher the Chinese character for “Double Happiness.”

Arts of Islamic Lands: Selections from The al-Sabah Collection, Kuwait
MUSEUM OF FINE ARTS, HOUSTON
THROUGH DECEMBER 30, 2018

The renowned al-Sabah Collection is one of the greatest privately held collections of Islamic art in the world. This installation presents 250 works that are an impressive and comprehensive spectrum of Islamic art. Objects from the 8th to 18th century—made in North Africa, the Middle East, Turkey, India, the Iberian Peninsula, and Central Asia—demonstrate the development of techniques, craftsmanship, and aesthetics in Islamic visual culture.

Among the highlights are a 16th-century Ottoman Turkish prayer carpet; a glass mosque lamp from 14th-century Cairo; an extraordinary earthenware bowl from 9th-century Iraq that transcends its humble function; early gold jewelry from Afghanistan and Syria; and opulent Mughal jewelry crafted in the refined *kundan* technique, including a brilliant bird pendant fabricated in late 16th-century India from gold, rubies, emeralds, diamonds, and rock crystals.

*In Praise of Technique:
Contemporary Japanese
Ceramics*

CINCINNATI ART MUSEUM,
CINCINNATI, OHIO
THROUGH DECEMBER 22, 2018

The latest in an ongoing rotation of loaned and recently accessioned Japanese ceramics, this new display features the work of artists who have mastered techniques from the traditional to the radical. Whether working in precisely thrown porcelain, challenging glazes or expressive forms, these artists are respected for the technical skill they use to realize their creative vision. Revered masters and celebrated new talent alike are represented, including Fujikasa Satoko, Kondo Takahiro, Kawase Shinobu, Ohira Kazumasa, Fukumoto Fuku, Kawabata Kentaro, Koheiji Miura, Kusube Yaichi, Takiguchi Kazuo, Koie Ryoji and Hori Ichiro.



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



Bowl with Abstract Clusters of Datura Buds and Leaves, c. 850–1150, slip-painted ceramic, height: 5 ½ in., diameter: 14 ¾ in., private collection, photo © Museum Associates/LACMA

Decoding Mimbres Painting: Ancient Ceramics of the American Southwest

LOS ANGELES COUNTY MUSEUM OF ART, LOS ANGELES, CA
MAY 20, 2018 THROUGH DECEMBER 2, 2018

This exhibition will feature over 50 examples of the finely painted ceramic wares produced by the Mimbres people in the region of southwestern New Mexico between 850 and 1150 CE. The hallmark of Mimbres culture are extraordinary black-and-white ceramic bowls, painted with great ingenuity, dexterity, and precision. The bowls are best known for the variety of animals and plant life that they depict, with a small number of vessels showing human figures engaged in narrative scenes. Alongside these recognizable figurative paintings, Mimbres artists produced seemingly “geometric” designs including zigzags, spirals, checkerboard patterns, and other motifs that appear to have little or no reference to the natural world.

This exhibition will introduce the interpretations of longtime artist and observer, Tony Berlant, and scholar Evan Maurer. Their views are informed by scholarship and decades studying Mimbres ceramics, as well as the expertise of collaborators from many different disciplines. They present compelling evidence that the so-called Mimbres “geometrics” were not invented motifs without reference to the natural world, but rather abstracted depictions of various hallucinogenic plants—most commonly Datura—and the brain-generated shapes manifested in the eye as a result of ingesting these plants (often referred to as “entoptic” shapes).

Please be advised that this exhibition contains possible associated burial items.

Materiality: Contemporary Ceramics, Glass, Wood and Fiber
CINCINNATI ART MUSEUM, CINCINNATI, OHIO
JULY 14, 2018 TO NOVEMBER 2019

Today’s multifaceted contemporary art scene values the use of any and all media to convey ideas and expressions that communicate and reflect upon our shared human experiences. Some artists play to the inherent properties and history of their chosen material while others ingeniously manipulate and bend those attributes to serve new creative goals.

This installation of approximately 35 objects includes works from the Nancy and David Wolf Collection of Contemporary Craft, as well as more recent museum acquisitions. Together, these artworks illustrate the use of glass, ceramic, fiber, and wood to explore themes of human emotion, storytelling and reverence for the natural world.

Ceramics by Rosaline Delisle, Ken Price, Betty Woodman, Michael Lucero, Akio Takamori, Coille McLaughlin Hooven, and Michelle Erickson are among the highlights.



Weapon of Choice, 2013, Michelle Erickson (b. 1960), United States, earthenware and porcelain, Cincinnati Art Museum, Museum Purchase: Phyllis H. Thayer Purchase Fund, 2013.12a-b, © Michelle Erickson 2013, Photo credit: Robert Hunter

Blue and White Ceramics: An Enduring Global Obsession

AUGUST 30, 2018–MAY 12, 2019
KRANNERT ART MUSEUM, UNIVERSITY OF ILLINOIS, CHAMPAIGN-URBANA, IL

Blue and White explores the technological advances, trade networks, and shared aesthetics that sustain a global appetite for blue-and-white ceramics. The exhibition centers on Chinese blue-and-white porcelain, which has been collected and emulated around the world since the Yuan Dynasty, as well as the many ceramic traditions inspired by these wares. Even as new types of decoration were developed over the centuries, blue-and-white never went out of fashion. Nobles and the well to do in Africa, Asia, Europe, and the Middle East collected these wares and sometimes enhanced them with precious metal mounts. Furthermore, in response to these luxurious trade goods, potters around the world attempted to mimic the aesthetic qualities of blue-and-white porcelain, making faience, (such as Delftware) and other ceramics. The exhibition

will include American, Chinese, Dutch, English, French, German, Mexican, Swedish, and Turkish ceramics from the Ming Dynasty to the present day.



LEFT: Cornelis Aelbrechtsz Keyser, Charger, 17th century. Tin-glazed earthenware. Museum purchase through the Harlan E. Moore Charitable Trust fund 1988-15-1.

RIGHT: Blue-and-white globular dragon vase (Tianquiping), Ming Dynasty (1368–1644). Porcelain with enamel. Gift of the Class of 1908. 1966-14-1.

MATRIX 180: Bouke de Vries' War and Pieces

OCTOBER 4, 2018–JANUARY 6, 2019

WADSWORTH ATHENEUM MUSEUM OF ART, HARTFORD, CT

War and Pieces is a twenty-six-foot installation by artist Bouke de Vries, inspired by the sophisticated figural centerpieces that decorated 18th-century European banqueting tables. Displayed during the dessert course on special occasions, these figures, first made of sugar and later made increasingly of porcelain, told stories or conveyed political messages to the diners.

Bouke de Vries draws on such traditions in his modern centerpiece, arranged around the mushroom cloud from a nuclear explosion whose force appears to have turned the entire table into a wasteland. Battle rages across this heap of porcelain shards, old and new, fought by myriad miniature figures with conventional arms. Jesus on the cross and the Chinese Buddhist goddess of compassion, Guanyin, watch over the death and destruction. Brightly-colored contemporary plastic toys—indestructible symbols of our own toxic times—contrast vividly with the pure white of the porcelain and sugar.

Bouke de Vries, born in Utrecht, the Netherlands, began his career as a textile designer, but then changed paths and studied ceramics conservation. Daily encounters with broken and fragile works inspired him to make his own sculptures. Using his skills as a restorer, his artworks reclaim broken pots and ceramic sculptures; instead of reconstructing them, he deconstructs them, emphasizing their new status, instilling new virtues, new values, and moving their stories forward.

War and Pieces will be shown at the Montgomery Museum of Fine Arts, Montgomery, Alabama February 2–May 12, 2019.

Masterpieces of French Faience: Selections from the Sidney R. Knafel Collection

THE FRICK COLLECTION, NEW YORK, NEW YORK

BEGINS OCTOBER 9, 2018

Beginning this fall, an exhibition in the Portico Gallery will present 75 objects from the collection of Sidney R. Knafel—the finest collection of French faience in private hands—to tell the fascinating and complex history of this particular art form.

A feat of great technical achievement, French faience was introduced to Lyon in the second half of the 16th century by skilled Italian immigrants—the French word “faience” deriving from the northern Italian city of Faenza. Over the next two centuries, production spread throughout the provinces of metropolitan France. The fine decoration of French faience draws inspiration from multiple sources—Italian maiolica, Asian porcelain, and even contemporary engravings. The forms of



Dish, Nevers, ca. 1680–90, Faience (tin-glazed earthenware), w. 22 1/8 in. Sidney R. Knafel Collection. Photo: Michael Bodycomb

its platters, bowls, plates, and ewers derive mostly from European ceramics and silver. This complex interplay of influences comes together in works of great originality.

Napoleon: Power and Splendor

NELSON ATKINS MUSEUM OF ART, KANSAS CITY, MISSOURI

OCTOBER 26, 2018–MARCH 3, 2019

Napoleon: Power and Splendor marks the first exploration of the majesty and the artistic, political and ideological significance of Napoleon’s imperial court from Napoleon’s self-appointment as First Consul in 1799 to his abdication in 1814. The Imperial Household was a key institution during Napoleon’s reign. It was responsible for the daily lives of the Imperial family and the day-to-day existence of former general Bonaparte, who became Emperor Napoleon. The exhibition aims to re-create the ambiance and capture the spirit that prevailed in the French court during the Empire. A selection of works, most of which have never before been exhibited in North America, will reveal the power and splendor of the Imperial Household and its role in fashioning a monarchic identity for the new emperor, his family and loyal entourage.



Sèvres Imperial Factory, decoration by Gilbert Drouet (active at Sèvres 1785–1825), Tea Service, 1811, Hard-paste porcelain, Tray: 17 3/8 x 13 1/2 in. (44.1 x 34.4 cm). The Montreal Museum of Fine Arts, Purchase, the Museum Campaign 1988–1993 Fund, the Montreal Museum of Fine Arts’ Volunteer Association Fund and the Adrienne D’Amours Pineau and René Pineau Memorial Fund, 2013.69.1-8

Annabeth Rosen: Fired, Broken, Gathered, Heaped

CRANBROOK ART MUSEUM, BLOOMFIELD HILLS, MI

NOVEMBER 16, 2018–MARCH 10, 2019

Annabeth Rosen: Fired, Broken, Gathered, Heaped is the artist’s first major museum survey that chronicles more than twenty years of work. A critically-acclaimed pioneer in the field of ceramics, Rosen brings a deep knowledge of the material’s history and processes to the realm of contemporary art. Within the genre’s trajectory, Rosen functions as an important link between artists such as Lynda Benglis, Mary Heilmann, Jun Kaneko, and Peter Voulkos, as well as a new generation of artists working with the medium.

A graduate of Cranbrook Academy of Art (MFA Ceramics, 1981), Rosen has consistently expanded her practice to encompass installations that meld materiality and process. Her works, whether diminutive or monumental, are composed through laborious additive processes that push the medium beyond spectacle and into dialogues about endurance, labor, and feminist thought, as well as nature, destruction, and regeneration.

The exhibition features more than 100 pieces and includes large-scale works on paper that mirror the trajectory of the work executed in clay. Speaking to dualities of her art, Rosen has said, “Much of the work is made with already fired parts broken, reassembled, re-glazed, and re-fired with the addition of wet clay elements if necessary. I work with a hammer and chisel, and I think of the fired pieces as being as fluid and malleable as wet clay.”



Swag & Tassel: The Innovative Stoneware of Thomas Chandler

McKISSICK MUSEUM, UNIVERSITY OF SOUTH CAROLINA, COLUMBIA, SC

BEGINS AUGUST 20, 2018

The first retrospective exhibition of a 19th-century Edgefield, SC potter since *I Made This Jar: The Life and Works of the Enslaved African-American Potter, Dave, Swag & Tassel* will showcase over 100 pieces from the prolific craftsman, Thomas Chandler. Building upon the research in Philip Wingard's 2014 *Ceramics in America* article, "From Baltimore to the South Carolina Backcountry: Thomas Chandler's Influence on 19th Century Stoneware," the exhibition will bring new archaeological and archival research to bear on our understanding of the nature and scope of Chandler's technical and aesthetic innovations within the context of mid-19th century Edgefield District pottery manufacturing.

Guest Curator Phil Wingard is excited to give the public a chance to experience and connect to Chandler's

craftsmanship. "Thomas Chandler left an extraordinary legacy of surviving stoneware examples, including nearly 100 featured in this exhibition. He mastered the stoneware craft and his work connects a 21st century audience with families from an earlier time who appreciated the functional elegance of his pottery."

Additional exhibition-related programming includes a series of gallery talks (dates tbd), a pottery panel discussion (April 2019), and McKissick Museum's signature folklife festival, FOLKFabulous@theFair, held at the South Carolina State Fair from October 10–21, 2018. This year, FOLKFabulous@theFair will be celebrating South Carolina's rich and diverse pottery traditions. Justin Guy of Old Edgefield Pottery will be discussing the Edgefield tradition and providing hands-on instruction in creating decorative slip designs Thursday, October 18th, 12:00pm–6:00pm.

Swag & Tassel is made possible through support from the South Carolina Humanities, the South Carolina Arts Commission, the National Endowment for the Arts, and William C. & Susan S. Mariner.

Jar, Thomas Chandler, Edgefield District, South Carolina, ca. 1845. Alkaline glazed stoneware with four handles. H: 14 ½ in.

CONFERENCES, SYMPOSIA, AND LECTURES

Flower City Pottery Invitational at the Flower City Arts Center

ROCHESTER, NY

OCTOBER 11–14, 2018

<https://www.rochesterarts.org/special-events/pottery-invitational-2018/>

Flower City Arts Center is proud to welcome, for the third year, 21 premier ceramic artists from across North America for a long weekend celebrating the best in contemporary clay. The event includes a special artist reception, sale, pottery exhibitions, demonstrations, workshops and talks by the visiting artists. This is a unique opportunity for collectors, clay enthusiasts and anyone who appreciates finely-crafted, handmade work to meet and talk with masters of the field and see a large body of their work. Whether you prefer contemporary design or rustic tableware, hundreds of hand-crafted pots will be exhibited and available for purchase, and their makers will be on site to talk about and demonstrate their work. For those of you who are new to contemporary ceramics, this is the perfect opportunity to see the range of work being made with this extremely versatile material.

Transferware Collectors Club 2018 Annual Meeting

PROVIDENCE – WARWICK, RHODE ISLAND

OCTOBER 18–21, 2018

www.transcollectorsclub.org

This year's Annual Meeting will focus on the marketing and exportation of transferware from Great Britain to North America. The meeting's Keynote Speaker **Dr. Neil Ewins**, Senior Lecturer in Design History, University of Sunderland, UK, and author of *Supplying the Present Wants of Our Yankee Cousins: Staffordshire Ceramics and the American Market 1775–1880*, will deliver two lectures related to this topic. Other speakers include: **Ron Fuchs**, Curator of Ceramics at the Reeves Center at Washington and Lee University in Virginia; past TCC President **Loren Zeller**; TCC board member **Frank Davenport**; **Elizabeth A. Williams**, the David and Peggy Rockefeller Curator of Decorative Arts and Design at the

Rhode Island School of Design Museum (RISD); **Andrew Raftery**, artist and professor of printmaking at RISD.

Registration information is available on the TCC website.



"Hidden in Plain Sight: Meanings and Messages in Ceramics, 1650–1950"

RIENZI, MUSEUM OF FINE ARTS, HOUSTON
HOUSTON, TEXAS

SEPTEMBER 21–22, 2018

Rienzi, the MFAH house museum for European decorative arts, begins the celebrations for its 20th anniversary as a public collection with a symposium featuring international emerging scholars. In "Hidden in Plain Sight: Meanings and Messages in Ceramics, 1650–1950," scholars are asked to discuss objects made for rare or unlikely uses, display, or celebration. We ask participants to examine the use of ceramics as vehicles for concealed language regarding humor, courtship, diplomacy, learning, class and contemporary culture.

Rienzi houses a significant collection of European paintings, sculpture, furniture, porcelain, and silver from the mid-17th through mid-19th centuries. Built in 1953 as a residence and opened to the public as a house museum in 1999, Rienzi evokes fine European houses of the 18th century with architecture reminiscent of the Italian Palladian style, surrounded by period European decorative arts and paintings. Rienzi is particularly rich in 18th-century European porcelains thanks to the collecting impulses



of Harris and Carroll Masterson, its founding collectors. This scholarly exploration of ceramics honors their legacy and philanthropic spirit.

Unknown Chinese, Masonic Punch Bowl, c. 1750–1770, Hard-paste porcelain, The Rienzi Collection, gift of Mr. and Mrs. Harris Masterson III in honor of Mr. and Mrs. J. C. Hutcheson III, (74.216)

San Francisco Ceramic Circle

FALL 2018 SCHEDULE

September 16, 2018: *Pot Night*, the SFCC annual members' meeting: 5:00–7:00 p.m. at San Francisco Towers, 1661 Pine Street, San Francisco. Special guest: **Martin Chapman**, Curator of European Decorative Arts and Sculpture, FAMSF. ACC members visiting San Francisco will be welcome to attend; please contact us at sanfrancercamic@gmail.com

October 21, 2018: Gunn Theater, Legion of Honor, 10:30 start time, "SFCC Members Collect." The first in a series of our own members talking about their goals and experiences as collectors: **Fred Daniels**, the Haviland ceramics factories and ateliers; and **Mady Jones**, studio ceramics.

November 18, 2018: Gunn Theater, Legion of Honor, 10:30 start time, "Betty Woodman, 1930–2018." Jo Lauria, scholar and curator of contemporary ceramics based in Los Angeles, will speak about the late master ceramist.

The Connecticut Ceramics Study Circle

FALL 2018/WINTER 2019 SCHEDULE

October 15, 2018: "Tang Tomb Ceramic Figures" by **Virginia L. Bower**, Professor of Art History, Rutgers University, New Brunswick, New Jersey

November 12, 2018: "George Ohr, the Mad Potter from Biloxi" by **Martin Eidelberg**, Professor Emeritus of Art History, Rutgers University, New Brunswick, New Jersey

December 10, 2018: "Ormolu-Mounted Porcelain" by **Daniëlle Kisluk-Grosheide**, Henry R. Kravis Curator, European Sculpture and Decorative Arts, Metropolitan Museum of Art, New York City

January 14, 2019: "GLAZED EXPRESSIONS: Discovering Architectural Ceramics" by **Susan Tunick**, studio potter, president of Friends of Terra Cotta, New York City

February 11, 2019: "Boars Heads on the Table: 18th Century Porcelain Animal Tureens," by **William R. Sargent**, Independent Curator, Senior Consultant in Chinese Art, Bonhams; and Consulting Curator, Asian Civilizations Museum, Singapore



Mounted Vase, ca. 1750. Vase: Chinese, porcelain, early 18th century, and Mounts: French, gilt bronze, ca. 1750. H. 23 3/8 in. The Metropolitan Museum of Art, Gift of Mr. and Mrs. Charles Wrightsman, 1971 (1971.206.22)

ANNOUNCEMENTS

Liz Lees and Meg Wendy, organizers of The New York Ceramics & Glass Fair, have announced that they are cancelling the fair after 19 years. Liz Lees established the fair in 1999 with her late husband Bill Caskey. The Fair was held in late January during Americana Week, and had in recent years moved from the National Academy of Design to The Bohemian National Hall.

The San Francisco Ceramic Circle has launched an interactive website, <http://sfcceramic.org>. Features include an album of photos from our collections, and a question-and-answer blog with many of our own photos from museum and private collections. The collections album has a small gallery of material before 1700; a gallery that goes from 1700 to the mid-1800s (the largest and most diverse group); a gallery that goes from the Aesthetic Movement to Art Moderne; and a gallery of studio ceramics. The album photos will rotate over time. The photos can be downloaded for study. Researchers can request high-resolution originals of the photos we take, in many cases with additional views. We hope very much that ACC members will explore the site and participate in blog discussions.



Robert Hudson (b. 1938), *Teapot* (Ceramic #18), 1972 [sic], porcelain, W. 13 1/2 in. SFCC member collection



Photo courtesy *The Magazine Antiques*/Joshua B. Geyer

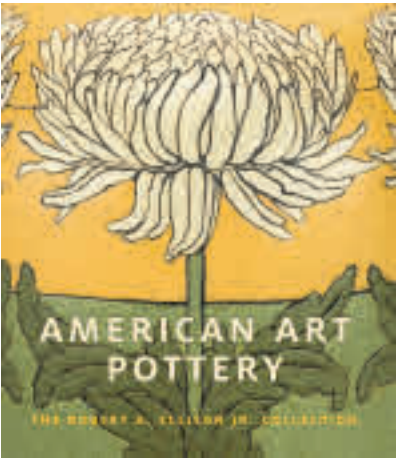
Dr. Barry R. Harwood (1947–2018)

With great sadness we note the passing of Dr. Barry R. Harwood, Curator of Decorative Arts at the Brooklyn Museum. With a prescient eye for innovative design, Dr. Harwood developed and shaped the museum's decorative arts collection for more than thirty years. His curatorial expertise was as broad ranging as the 25,000 object collection that spans the 14th century "until tomorrow," he once remarked. Among the exhibitions and installations Dr. Harwood organized were *Tiffany Glass and Lamps at the Brooklyn Museum* (1991), *Twentieth Century Design from the Permanent Collection* (1994–95) and *From Village to Vogue: The Modernist Jewelry of Art Smith* (2008–9). His particular interest in American and English progressive design in the last quarter of the 19th century culminated in *The Furniture of George Hunzinger: Invention and Innovation in Nineteenth-Century America* (1997–98), which received the Publication and Exhibition award from the Victorian Society in America, Metropolitan Chapter. Dr. Harwood's devotion to historical objects was complemented by an enthusiastic appreciation of contemporary craft and design. Over the years he assiduously acquired objects in diverse media, frequently made by Brooklyn-based artisans, for the collection. He delighted in sharing the stories of these accessions, the artisans, designers and their work in ceramics, furniture, metals, textiles and wallpaper with museum visitors. In addition to lecturing and publishing widely, Dr. Harwood served on the boards of organizations such as The Olana Partnership; the American Friends of the Attingham Summer School, the Victorian Society in America, Metropolitan Chapter and the Columbia County Historical Society.

Remembered for his keen intellect, distinctive wit and dapper flair, Dr. Harwood was a native New Yorker. He earned his BA from Brandeis University and was awarded his MFA and PhD from Princeton University. While researching and writing his dissertation on the Italian Baroque sculptor Nicolo Cordier, Dr. Harwood lived in Rome, which remained a favorite travel destination. Upon returning to the United States he established Harwood Galleries on Madison Avenue where he specialized in Thonet and other bent-wood furniture designs presaging his curatorial interests at the Brooklyn Museum, which he joined in 1988.

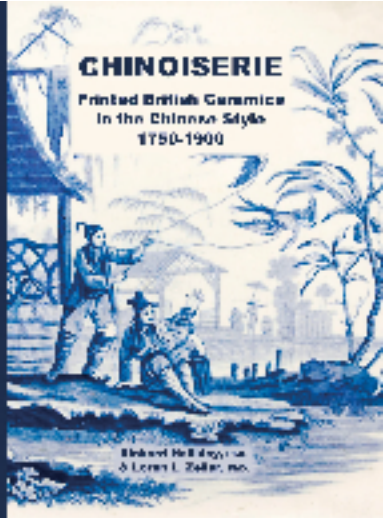
In addition to curating, Dr. Harwood was a longstanding adjunct professor, beginning in 1991, in the MA Program in the History of Design and Curatorial Studies offered jointly by Parsons and Cooper Hewitt. Once describing teaching as his “other job,” he found it exciting and fulfilling to share his knowledge and encourage future decorative arts curators and scholars. For many years he taught the survey of 19th century decorative arts, and later developed seminars focusing on aspects of the Brooklyn Museum collection, from patented furniture designs to period rooms. He was generous with his time and mentored countless students through independent studies, master’s exams and theses. Those who studied with him were indelibly imprinted by his high standards for research, scholarship and writing.

Over the past thirty years, Barry and his husband Joseph Garry restored, decorated and furnished their home, *Thornside*, a late 19th century house in the Hudson River Valley, in the rich, eclectic style characteristic of the Aesthetic Movement that they so appreciated. This labor of love was chronicled in an article and on the cover of the recent May/June issue of *The Magazine ANTIQUES*, seen here in a wonderful photo of Dr. Harwood sporting his trademark bow tie, positively glowing with pride. Dr. Harwood was one of a kind. He will be remembered with warmth and affection but is sorely missed by those who were fortunate to know him.



ACC Chair Emerita Alice C. ‘Nonnie’ Frelinghuysen and ACC Vice President Adrienne Spinozzi along with independent scholar Martin Eidelberg have collaborated on a major publication of the Robert A. Ellison Jr. Collection of American Art Pottery, the premier collection of its kind, which since 2009 has been on view in the American Wing at the Metropolitan Museum of Art. More than 300 of the finest examples of works made by both well-known and less familiar ceramists, including George E. Ohr, Hugh Robertson, Charles Volkmar, Mary Louise McLaughlin, Matt Morgan, Maria Longworth Nichols, and Frederick Hurten Rhead, are beautifully reproduced, along with numerous period advertisements and photographs, imparting a full understanding of the movement’s personalities and achievements. **Alice Cooney Frelinghuysen** is Anthony W. and Lulu C. Wang Curator of American Decorative Arts at The Metropolitan Museum of Art. **Martin Eidelberg** is professor emeritus of art history at Rutgers University, New Jersey, and an independent scholar. **Adrienne Spinozzi** is assistant research curator at The Metropolitan Museum of Art.

In this new title, *CHINOISERIE: Printed British Ceramics in the Chinese Style 1750–1900*, authors Richard Halliday and Loren L. Zeller reveal the sources of inspiration for the designs that played an important role in the growth of Britain’s ceramic industry from the mid-18th century to 1900. Their work demonstrates how Chinese export porcelain served as both a catalyst and design source for the industry’s newly developed printed ceramics. It also provides an historical perspective on the engraving techniques developed to print Chinoiserie patterns on pottery and porcelain during that period. The works featured in the catalogue were carefully selected from private and museum collections and are representative of every facet of life in the late 18th and 19th centuries. An important addition to the book is a review of over 60 original Chinese export porcelain designs that were creatively adapted by the British ceramic factories.



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Cincinnati Art Museum

Among the beloved early-20th-century Rookwood murals, fireplace and fountain in The Procter & Gamble Gallery (G126), you will now find a striking new addition: *The Living Room Fireplace*. Working in partnership with The Rookwood Pottery Company (est. 1880), Cincinnati artists Katie Parker and Guy Michael Davis (who work collaboratively as Future Retrieval) and Terence Hammonds created the fireplace in 2013 for *The Living Room*, a group exhibition curated by Justine Ludwig at Cincinnati’s Contemporary Art Center (CAC).

The conceptualization of the fireplace began when Rookwood threw open the doors of its archives to the artists. Ludwig directed them to “go wild” in their creation of a work that simultaneously referenced Cincinnati’s rich decorative arts history and the artists’ modern practices and approaches to object-making. The artists dug in, wading through historic ceramic molds, glazes and forms as well as current product lines to find inspiration and working materials.

Using passages from history to tell the stories of today is key to Parker, Davis and Hammond’s individual art making. Parker and Davis, both professors at the University of Cincinnati, frequently create sculptures and installations that incorporate historical objects that they have re-imagined through 3-D scanning and printing, then molded and cast in porcelain. Hammonds is a printmaker who applies images of historical figures and events to ceramics, wallpaper and even dance floors. In fact, the fireplace was originally displayed at the CAC with Hammonds’s screen-printed damask wallpaper that features bold florals (à la William Morris) combined with portraits of black punk rockers from the 1970s, 80s and early 90s.

The themes and ideas that converge in *The Living Room Fireplace* are as wondrously diverse and divergent as the conversations and musings that typically occur in such a setting. The tile mural above the mantel was inspired by a 15th-century Indian tapestry featuring deer and cheetah. Yet, here, the landscape is shared by architect Buckminster Fuller’s geodesic dome as well as dogs (some of which are portraits of the artists’ pets), pigeons and rodents. These reference people (Fuller worked with local gallerist Carl Solway) and creatures affiliated with the historic Over-the-Rhine neighborhood where Rookwood operates today.



The Living Room Fireplace, 2013, Future Retrieval (est. 2008), Terence Hammonds (b. 1976), The Rookwood Pottery Company (est. 1880), United States (Cincinnati), architectural faience, wood, gold leaf, Gift of The Rookwood Pottery Company, Future Retrieval and Terence Hammonds, 2018.32, © The Rookwood Pottery Company, Future Retrieval and Terence Hammonds, Cincinnati Art Museum, Photography by Rob Deslongchamps

Regional flora, much like that used in 19th-century Cincinnati art carved furniture, inspired the sprigged ornament across the mantel piece. Wolf heads “borrowed” from a Boy Scout trophy, take on a slightly less vicious air with blooming eyes. They appear again, at a reduced scale, on the pair of mantel vases, created from a Rookwood archival mold (shape number 1659). Portraits of the artists’ ceramic heroes are printed on the tiles below the mantel and include Johann Friedrich Böttger, Isaac Scott Hathaway, Josiah Wedgwood, Russel Wright, Eva Zeisel, Adelaide Alsop Robineau, Charles Fergus Binns, Maria Longworth Nichols Storer and Kitaro Shirayamadani.

The large bears seated on the hearth are scanned, enlarged and gilded copies of a bookend sculpture, titled *Honey Bear*, designed by Rookwood artist Louise Abel in 1934. Bound to the fireplace by hand-wrought porcelain chains, the bears are held in control—a stark contrast to the unrestrained, nature-gone-awry depiction of animals in the mural above.

Historic Deerfield, Inc.

This past February, Historic Deerfield acquired an exceptional example of an 18th-century English blackware jug with gilt decoration. The jug, featuring an image of Prince William, Duke of Cumberland (1721–1765), likely commemorates the victory of the Prince over the Jacobites, led by Charles Edward Stuart or Bonnie Prince Charlie (1720–1788), at the infamous Battle of Culloden in 1746. The Duke’s bloody victory earned him the nickname the “Butcher of Culloden” among Jacobite sympathizers, however, his fellow anti-Jacobite supporters knew him better as “Sweet William.” The jug was possibly made following the Duke’s death in 1765, or in response to the death of James Edward Stuart, nicknamed “The Old Pretender” and father of Bonnie Prince Charlie, in 1766.

This jug, along with a separate English blackware punch bowl in Historic Deerfield’s collection, forms an important interpretive pairing. While the jug is decidedly anti-Jacobite in its imagery, the punch bowl communicates a strong pro-Jacobite message. Acquired in 2014, the bowl bears similar gilt decoration with images of Bonnie Prince Charlie and Highland clansmen, along with an extended inscription that reads: “May all true / Gentlemen have / a true Steward / and may the tenant / be ready when / the Steward comes” and “God Bless PC and Down with the Rump.” The bowl and its inscription pay tribute to Bonnie Prince Charlie—the “true Steward”—and his 1745 uprising in which he attempted (unsuccessfully) to restore the House of Stuart to the English throne. With profits to be made, Staffordshire potters had no qualms creating commemorative ceramics for both sides of the political movement.



LEFT: Jug, Staffordshire, England, ca. 1765. Black, lead-glazed red earthenware (lead glaze colored with manganese) with cold gilding. H. 6 ½ in. x W. 5 ¾ in., Groves Fund for Curatorial Support. Historic Deerfield, Inc., Deerfield, Massachusetts (2018.5). Photography by Penny Leveritt.

RIGHT: Punch Bowl, probably Staffordshire, England, ca. 1766. Lead-glazed red earthenware with black glaze, decorated in gold and silver. H. 4 ½ in. x W. 8 ¼ in., Museum Purchase with funds provided by Ray J. and Anne K. Groves. Historic Deerfield, Inc., Deerfield, Massachusetts (2014.3). Photography by Penny Leveritt.



ABOVE: Mug, c. 1690–1710, Hard-paste porcelain, Dehua, Fujian Province, China. H. 3 ¼ × W. 3 ⅞ × D. 2 ⅞ in. (9.5 × 9.8 × 7.3 cm). The Museum of Fine Arts, Houston, the Bayou Bend Collection, museum purchase funded by Patti Mullendore, B.2016.8.

LEFT: Dish, c. 1665–1695, Tin-glazed earthenware (delftware), London, England. H. 2 ½ × Diam. 12 ¾ in. (6.4 × 32.4 cm). The Museum of Fine Arts, Houston, the Bayou Bend Collection, museum purchase funded by the Ima Hogg Ceramic Circle in honor of their 40th Anniversary, B.2016.3.

Museum of Fine Arts, Houston

Beginning in the 1950s, Miss Ima Hogg (1882–1975) assembled a range of ceramics that would complement her American furniture collection, with the purpose of gathering domestic objects in room settings. Wishing to share her collection with others, she deeded Bayou Bend to the Museum of Fine Arts, Houston in 1957, and it opened to the public in 1966. Three recent acquisitions to the Bayou Bend Collection have enriched the present-day ceramics collection.

An early English delft dish adds a new aesthetic dimension to this area of the ceramics collection. Generously funded by the Ima Hogg Ceramic Circle in honor of its 40th anniversary, the dish features boldly painted decoration with an abstract, geometric character that sets it apart from others in the collection. Its color palette is also different. Whereas blue, yellow, and green are frequently seen on other delft objects, the dish's color combination of cobalt blue, manganese purple, and burnt orange from iron or antimony is strikingly different. Thrown on a wheel over a so-called hump mold, the dish is finely potted with a carefully shaped everted edge. Wares such as this were intended for daily use, making its survival in such outstanding condition even more remarkable. The dish had been owned by the noted Williamsburg, Virginia, collector Troy Chappell, and was previously in the Longridge collection.

Patti Mullendore, a longtime Bayou Bend docent, funded a white porcelain mug made in Dehua, China, which is now the earliest Chinese ceramic piece in the collection. Queen Elizabeth I chartered the English East India Company in 1600. In 1643, China granted it trading concessions at Amoy (now Xiamen) in Fujian Province. In 1672, the company secured a trading post on the island of Taiwan and soon regularly traded with the Chinese, who permitted them to travel across the strait to Amoy on the mainland. The port of Amoy was the closest to Dehua, where potters created fine, white porcelain wares for domestic



Card Tray, c. 1840–1850, Soft-paste porcelain with enamel and gilding, Chamberlain and Company (1840–1852), Worcester, England. H. 2 ¼ × W. 13 ¼ × D. 8 ⅞ in. (5.7 × 33.6 × 22.5 cm). The Museum of Fine Arts, Houston, the Bayou Bend Collection, museum purchase funded by the Bayou Bend Docent Organization, B.2017.9.

and foreign sales. The kilns started operating in the later part of the Southern Song dynasty (1127–1279), and production peaked in the 1600s and continues today. The pure white porcelains have been commonly known since the mid-1800s as *blanc de chine*. Used for ale, this mug, or “gorge,” was made about 1690–1710. The potter decorated the globular shape with embossed flowers encircling the shoulder and chevrons around the foot. The shape originated in Germany in the 1500s and continued into the 1600s, when merchants imported them into England. Beginning in the 1680s, the same globular shape was created in English silver, glass, and tin-glazed earthenware; white salt-glazed stoneware by John Dwight of Fulham, England; red stoneware by the Elers brothers of Staffordshire, England; and stoneware made in Nottingham, England, complementing an example in the collection (B.99.26). When the English placed orders for porcelain from China, drawings or prototypes in pottery, glass, silver, pewter, or wood accompanied them. The Dehua examples were not only imported to England, but also made their way to Holland, France, and quite possibly colonial America.

The Bayou Bend Docent Organization generously funded a vibrantly hand-painted, porcelain card tray from Worcester, England, dating to the mid-nineteenth century. In the 1800s, this tray would have held small calling cards printed with the name and sometimes the address of a person or married couple. Household servants were well trained to accept calling cards at the door, perhaps with a small tray, like this one, in hand. Visitors placed their cards on it and departed, or, if staying for a visit, were escorted into the parlor.

New-York Historical Society

Basse Terre, part of Simone Leigh's Anatomy of Architecture series, considers the black female body as a place of dwelling, merging the bust form with the beehive-shaped mud huts traditionally made by the Musgum people of Cameroon. Drawing upon the visual and material culture of Africa and its diaspora, the Brooklyn-based sculptor reflects on the attachment of meaning to specific object forms, materials, and techniques. The title refers to one of the Guadeloupe islands in the Caribbean.

Leigh's work in general explores black female subjectivity, particularly one that is complex, disobedient, and potentially unknowable. The smooth terracotta of the eyeless face and coil-built body, all painted black, is countered by the multitude of pale-colored porcelain roses that blanket the head like an elaborate cap. The hand-rolled flowers are a nod to the idea of piecework performed by women on a continual basis. At once materially modest and visually commanding, *Basse Terre* suggests a rich array of cultural references while resisting easy explanation. The New-York Historical Society holds a large collection of portrait busts, and the addition extends ideas around identity and representation.



Simone Leigh (b. 1968), *Basse Terre*, 2017, fired clay, porcelain, resin, India ink, 33 x 18 x 18 in. Purchased through the generosity of Pamela and Arthur Sanders, Pam and Scott Schaffer, 2017.74. *Basse Terre* © 2017 Simone Leigh. All rights reserved.

Rhode Island School of Design Museum

The RISD Museum has received a generous gift from the estate of David and Peggy Rockefeller, including 20 ceramic works and selections from two services. From David and Peggy's personal collection and other Rockefeller collections, this bequest comprises outstanding English, French and Chinese examples with familial connections and strong ties to Providence, the birthplace of Mr. Rockefeller's mother, Abby Aldrich Rockefeller, and his aunt, Lucy Truman Aldrich. When he was a student at Harvard, David would visit his Aunt Lucy in Providence, where he enjoyed seeing what he described as "multitudinous and varied services of porcelain." One of his favorites was the "Bengal Tiger" Dr. Wall Worcester tea and coffee service, which was given to Mr. Rockefeller. He and his wife would go on to collect many dinner and dessert pieces of the same pattern from the Chamberlain era. RISD has received a combination of each collection, as well as pieces from the celebrated Chinese exportware "Rockefeller" service. Along with a group of Ralph Wood and Whieldon figural works, the gift also includes a rare Vincennes pair of River Gods of soft-paste porcelain.



Chinese export, *Rockefeller Service Square Dish*, ca. 1790, Porcelain with enamels and gilding, Height 1 ⁷/₁₆ x 7 ¹/₂ x 7 ¹/₂ inches (3.7 x 19 x 19 cm), Gift and Bequest from the Collection of David and Peggy Rockefeller, 2017.74.38.11, Museum of Art, Rhode Island School of Design, Providence

Saint Louis Art Museum

The Saint Louis Art Museum has acquired a rare dinner plate from the famed Frog Service, commissioned in 1773 by Catherine the Great, Empress of Russia, from Josiah Wedgwood and business partner Thomas Bentley. The Queen’s Ware service for fifty was destined for a Gothic-style palace sited near a frog marsh, which gave the service its name and its identifying emblem: a small frog painted in green enamel on each of 944 plates, dishes, tureens, sauceboats, and other wares. The monochrome decoration comprised more than 1,200 different views of important British houses and gardens, picturesque landscapes, churches, abbeys, ruins, and other historical, industrial, and natural landmarks. The views present a compendium of architecture and picturesque landscape design, which the Empress sought to emulate. The commission was part of a larger campaign of patronage and collecting to bring European art and culture to Russia.

The central scene on this plate depicts an ivy-covered castle ruin seen across a body of water with sailboats, framed by a bent tree with landscape elements and figures in the foreground. This Romantic composition follows an engraving of a marine subject by Jean-Baptiste Pillement. During the 1750s and ‘60s this London-based French artist created Chinoiserie fantasies as well as idealized marine and landscape sketches based on travels around Britain and Continental Europe. The imaginative origin of this painted scene—identified as View of an English Port—and its duplication on the cover of a sauce tureen may explain why this particular plate as well as nearly two dozen others produced for the Frog Service were never sent to Russia. Writing to Thomas Bentley in June 1774, Josiah Wedgwood indicated “the fine painted pieces condemn’d to be set aside whether it be on account of their being blister’d, duplicates, or any other fault except poor & bad painting, should be divided between Mr. Baxter & Etruria.” Mr. Alexander Baxter was the Russian Consul in London, who had facilitated the commission. This plate bears a paper label citing its association with the Frog Service, and has a history of ownership in France prior to its rediscovery in 2009.

Wedgwood, Etruria, England, founded 1759, Dinner Plate, from the Frog Service, 1773–74, glazed earthenware with enamel, 1 x 9 in. (2.5 x 22.9 cm), Saint Louis Art Museum, Gift of Mr. and Mrs. Milton L. Zorensky, by exchange, 511:2018



LEFT: Joseph Mougin, French (born Nancy), 1876–1961, and Pierre Mougin, French (born Nancy), 1880–1955, Made by Mougin Frères Pottery, French (established in Paris, 1898; relocated to Nancy, 1906, closed 1950), Vase, about 1903, Enameled stoneware, H. 16 ½ x D. 12 ½ inches (43 x 32 cm.), Lewis Endowment Fund, 2017.10



RIGHT: Alexandre Sandier, French, 1843–1916, active at Sèvres, 1896–1916 (designer of vase), and Eugène Martial Simas, French, 1862–1939, active at Sèvres, 1898–1900 (designer of decoration), and Ernest Emile Drouet, French, active at Sèvres, 1878–1920, (decorator); Made by National Ceramic Manufacture at Sèvres, founded 1756, Vase, (*Vase de Montchanin*), designed 1896, made 1898, Hard-paste porcelain, polychrome enamels, copper, H. 32 inches (81 cm.), 2017.2

Virginia Museum of Fine Arts

The Museum’s focus on collecting French ceramics from the first decades of the 20th century continues with two recent acquisitions, representing innovations at Sèvres and Nancy. Alexandre Sandier, who in 1896 created the model for this vase, was named artistic director at the National Ceramics Manufactory at Sèvres in 1897. This highly-talented designer, by authorizing over 130 new models, strategically introduced the Art Nouveau style in ceramics at Sèvres. Many of these models were first publicly displayed at the 1900 Exposition Universelle in Paris. Only the finest Sèvres objects were shown at this spectacular exhibition, including this vase and its pair, which each cost 2,000 francs. At 32 inches in height, the scale of this vase is indeed impressive. The pair of vases depicts iconic female figures, dressed in flowing gowns, in the Art Nouveau style of Eugène Martial Simas. During the period 1898 to 1900, Simas supplied designs for ceramics made at the Sèvres Manufactory which displayed at least four different pairs of vases with Simas’ decorative schemes at the 1900 exposition.

Joseph and Pierre Mougin were important artists of the École de Nancy (School of Nancy) in France. These artists, including Émile Gallé, Louis Majorelle, and others, were inspired by forms in nature and incorporated them into their art. An unusual technique of decorating ceramics, including this example, was to carve into several layers of paste applied to the surface The museum’s vase, in a pronounced Art Nouveau style, is ornamented with male and female faces in a symbolist manner. These images, like allegorical spirits, are evocative of the meaning of life and framed with tree branches and leafy foliage. The words “*rever, souffrir, aimer*” (dream, suffer, and love) appear on the rim.

The Zimmerli Art Museum

The Zimmerli Art Museum at Rutgers University recently acquired six unglazed terracotta maquettes by Waylande Gregory (1905–1971) for the monumental fountain, “Light Dispersing Darkness” in Roosevelt Park, Edison, New Jersey. The fountain was a major WPA monument begun in 1936 as a tribute to Thomas Edison and his development of the incandescent bulb in nearby Menlo Park. The fountain, designed as an homage to the “Wizard of Menlo Park” is the only outdoor WPA sculpture in New Jersey and Gregory’s most important commission in the state. As such, it is an important acquisition for the museum and one that contributes to the history of the state’s public art.

The maquettes illustrate six vices that plague mankind: Famine; War; Pestilence; Death; Greed and Materialism. Gregory’s innovative iconography combines animal imagery with modern details. Expressive and fully three-dimensional in their twisting, dramatic poses, the fountain’s vices sit within a forty-foot circular basin around a central concrete pillar that represents mankind’s achievements in science and education. In contrast to the more staid imagery of the central column, the vices are vividly baroque and wonderfully expressive. For many, the vices are the most interesting sculptural pieces of the ensemble. They

influenced a younger generation of ceramic artists including Victor Schreckengost and others of the Cleveland School.

These maquettes were purchased from the Waylande Gregory Estate through Dr. Tom Folk, who facilitated the purchase.



TOP: Wayland Gregory, Maquette for Famine from the fountain “Light Dispersing Darkness”, 1936, unglazed terracotta, 7 3/8 x 10 7/8 x 5 3/16 in. Museum Purchase, Zimmerli Art Museum at Rutgers University. Photograph by Peter Jacobs.

BOTTOM: Wayland Gregory, Maquette for Death from the fountain “Light Dispersing Darkness”, 1936, unglazed terracotta, 7 3/8 x 10 7/8 x 5 3/16 in. Museum Purchase, Zimmerli Art Museum at Rutgers University. Photograph by Peter Jacobs.

BOARD PROFILE

Mel Buchanan

As one of the newest ACC board members, Mel Buchanan took an immediate active role as the Symposium Chair. Happily for us, she enters the position with eyes open to details of bus contracts, a balanced speakers programs, and potential A/V mishaps. When Mel was an assistant curator at the Milwaukee Art Museum, she worked with the Chipstone Foundation on our 2010 symposium, and of course most recently Mel organized the 2017 ACC visit to New Orleans. Mel has been at the New Orleans Museum of Art as the RosaMary Curator of Decorative Arts & Design since 2013.

While in New Orleans, ACC members got to see her most recent ceramics project, *Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection*. This exhibition and catalog celebrated the promised gift of to NOMA from Bullard, who directed the museum for more than 35 years. “This project not only let me do a deep dive into the who, what, and when of a uniquely American movement in clay art, but also showed firsthand how much a collection reflects the collector,” Mel notes. “John collected as a curator might in their dreams: filling in every era and every artist with a museum worthy example. But also, John was a teenager in southern California in the 1950s/60s, when several landmark ceramics exhibitions changed the view of clay’s potential as an art medium. His collection reflects these roots, with strong works by Beatrice Wood, through the expressiveness of Peter Voulkos and into the California Funk artists.”

Before moving to the south, Mel worked with the decorative arts collection at The RISD Museum and then as Assistant Curator of 20th-century design at the Milwaukee Art Museum. There Mel curated the 2012 exhibition *Grete Marks: When Modern was Degenerate*, the story of a Bauhaus-trained Modern ceramicist persecuted in 1930s Germany, which she also presented in a lecture at the 2010 ACC symposium. Mel earned a BA from Yale University (2002) and a Masters from the Winterthur Program (2005).

Mel enjoys living a festive life in New Orleans with her architect husband, Lance, her feisty 2-year-old son Axel, and a charming Arts & Crafts bungalow that always demands attention and crafting skills.



UPCOMING AUCTIONS AND FAIRS

Auctions

BONHAMS
November 12, 2018: The Elegant Home, Bonhams Los Angeles
November 14, 2018: Fine Glass and British Ceramics, Bonhams Knightsbridge
December 6, 2018: Fine European Ceramics, Bonhams New Bond Street

CHRISTIE’S
October 23, 2018: The Collector: 18th and 19th C Furniture and Objects, Christie’s New York
October 30, 2018: Property from the Estate of Eugene V. Thaw, Christie’s New York
November 1, 2018: A Love Affair with France: The Collection of Elizabeth Stafford, Christie’s New York
November 13, 2018: The Collector: European Furniture, Works of Art & Ceramics, Christie’s London
November 13, 2018: The Collector: English Furniture & Works of Art Christie’s London
November 14, 2018: The Collector: Silver & 19th Century Furniture, Sculpture & Works of Art, Christie’s London
November 27, 2018: Interiors, Christie’s London
November 28, 2018: The Collector: Le Gout Francais, Christie’s Paris
November 29, 2018: Exceptional Sale, Christie’s Paris
November 29–December 6, 2018: Mrs. Thatcher, part III (Online), Christie’s London
December 11, 2018: Interiors, Christie’s New York

CROCKER FARM
November 3, 2018: American Stoneware and Redware

JEFFREY S. EVANS & ASSOCIATES
October 13, 2018: Fine and Decorative Arts
November 10, 2018: 35th Semi-Annual Americana & Fine Antiques Auction

PHILLIPS
October 18, 2018: Design, London
December 13, 2018: Design, New York

POOK & POOK, INC.
December 7–8, 2018: Antique Toy Auction

RAGO
October 20, 2018: Autobiography of a Hoarder
October 20, 2018: Remix: Classic + Contemporary
November 30, 2018: Unreserved Jewelry

December 1, 2018: Curiouser & Curiouser
December 2, 2018: Fine & Antique Jewelry

SKINNER
October 13, 2018: European Furniture and Decorative Arts featuring Fine Ceramics
November 3, 2018: Americana
November 15, 2018: Country Americana
December 14, 2018: 20th Century Design
January 12, 2019: European Furniture and Decorative Arts featuring Fine Ceramics

SOTHEBY’S
October 4, 2018: Creating a Stage: The Collection of Marsha and Robin Williams, Sotheby’s New York
October 15, 2018: Gallison Hall: the James F. Scott Collection, Sotheby’s New York
October 16, 2018: Design, Sotheby’s London
October 17, 2018: The Midas Touch, Sotheby’s London
October 18, 2018: Collections & Curiosities, Sotheby’s New York
October 20, 2018: L’Art de Vivre: Property from the Collection of Kathleen and Martin Field, Sotheby’s New York
October 29–31, 2018: Pierre Bergé: From One Home to Another, Sotheby’s Paris
October 30, 2018: A Private View: Cone & Seeger, Sotheby’s London
October 31, 2018: Collections, Sotheby’s London
November 1, 2018: From Earth to Fire, Sotheby’s London
November 20, 2018: Design, Sotheby’s Paris

Fairs

TEFAF NEW YORK FALL
Park Avenue Armory, New York, NY
October 27–31, 2018

SOFA CHICAGO 2018
Navy Pier, Chicago, IL
November 1–4, 2018

ASIAN ART IN LONDON
Multiple venues
November 1–10, 2018

WINTER ANTIQUES SHOW
Park Avenue Armory, New York, NY
January 18–27, 2019

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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