

AMERICAN CERAMIC CIRCLE

FALL NEWSLETTER 2019



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

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

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

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

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COVER: Gottfried Aust, 1722–1788, Salem, NC, *Shop Sign*, 1773. Lead-glazed earthenware; diam. 21 ½ in. Collection of the Wachovia Historical Society, Old Salem Museums & Gardens, Acc. B-180.



A collection of Virginia-made cobalt-decorated stoneware displayed in an 1840–1860 food safe from Halifax Co., VA (Acc. 5837; Gift of James C. Spraker in memory of Mr. and Mrs. Oren C. Spraker). The William C. and Susan S. Mariner Southern Ceramics Gallery, Museum of Early Southern Decorative Arts (MESDA), Old Salem Museums & Gardens.

Old Salem Museum & Gardens / Museum of Early Southern Decorative Arts

WINSTON-SALEM, NORTH CAROLINA

NOVEMBER 7–10, 2019

The American Ceramics Circle 2019 Symposium offers the tremendous opportunity to explore ceramic collections and new scholarship at the Museum of Early Southern Decorative Arts (MESDA), the preeminent center for research, collecting, and exhibiting decorative arts made and used by those in the early South. In addition to focused talks from MESDA staff, including Director of Collections Robert Leath, Johanna Brown on Moravian pottery, and Geoff Hughs on kiln excavations at Old Salem, our annual symposium brings together an impressive roster of lectures. Topics this year range from Chinese export porcelain figures of a Jewish man and woman to ceramic vessels for fish-keeping in Victorian parlors.

This year's international speakers include the esteemed Errol Manners, F.S.A on the evolution of redwares from antiquity to modern times, and the artist Paul Scott on his *New American Scenery* project, a reanimation of historical transferware to focus on America's contemporary cultural and political landscapes. The symposium features ACC favorite Michelle Erickson who will debut a video, *Making a Bonnin and Morris Pickle Stand*, about reverse engineering the American porcelain icon, and how it inspired her 21st-century porcelain series, "American Pickle." Archaeologist Deborah Miller will speak on the remarkable Chinese and English tablewares excavated at Stenton, c.1730, in North Philadelphia. The symposium's array of lectures includes Deborah A. Goldberg, Ph.D. on Aesthetic movement japoneseque tiles of J & J. G. Low, Brandt Zipp on the Federal-era New York free African American stoneware potter Thomas W. Commeraw, and Corbett Toussaint speaking on the legacy of South Carolina's Edgefield District stoneware.

The Thursday pre-symposium trip will bring us to Seagrove, the "handmade pottery capital of the United States," with a visit to the North Carolina Pottery Center, STARworks clay processing center, and local potteries including Jugtown Pottery. Saturday afternoon will offer an optional trip to the newly restored 1798 Philip Hoehns (Hanes) House, featuring a private collection of Westerwald, Bellarmine stoneware, and Delft ceramics. The Sunday trip will be an immersive visit to the two campuses of the Mint Museum in Charlotte, North Carolina, including an in-depth tour of their celebrated British ceramics collection with Brian Gallagher, Curator of Decorative Arts.

This year registration to the ACC Symposium includes not only the welcome reception, lunches on Friday and Saturday, but also a celebratory Saturday night dinner. To honor all aspects of North Carolina culture, we are calling this party "Bourbon, Barbecue, and Blues," and bringing in a fun bluegrass band.

We look forward to seeing everyone in November in North Carolina for what promises to be a weekend full of unparalleled collections, important new ceramic scholarship, and camaraderie among friends!

NEW STAFF PROFILE

An Interview with Emily Campbell, the New Administrator of the American Ceramics Circle by President Adrienne Spinozzi

We are delighted to introduce Emily Campbell, the new Administrator of the American Ceramics Circle. Emily started in her new role in July and while she is familiar to many of you, we asked Emily to share a little about herself. Please join the Board in welcoming Emily to the ACC!

Can you please tell us about your background—where you went to school, what you studied, etc.?

I got my Bachelor of Arts from James Madison University, where I studied Art History and Italian Language. I studied Italian, because I knew that I wanted to study abroad. JMU had an amazing program in Florence. That semester was definitely the highlight of my undergraduate career! I then completed a Masters of Arts degree at Virginia Commonwealth University. I studied American architecture and decorative arts under the direction of Dr. Charles Brownell. Dr. Brownell introduced me to the world of ceramics and encouraged me to write my masters thesis on American Art Pottery.

How long have you been a member of the ACC? What do you like best about the organization?

I joined the ACC while I was in graduate school, so I've been a member for five years. Ever since I joined, I've been so impressed with the commitment to current scholarship. Since there is no possible way to study all types of ceramics, I enjoy the variety of topics covered in the journal. In addition to the journal, I like that the ACC offers scholarships and research grants. It means a great deal as a young professional to have the financial help to participate in Symposia and the opportunity to travel to rare resources.

Do you have any ideas about the future of the ACC that you'd like to share?

Well I might be biased as a young professional, but I would love to see the scholarship program continue to grow. I attended the Symposium for the first time last fall as a scholarship recipient, and it was a wonderful experience. These types of networking opportunities are incredibly beneficial

when you are just starting your career. I am so fortunate to have received support from the ACC, and I would like to work to pay it forward.

What is one of your favorite ceramic objects and why?

It is always hard to pick just one... so how about one service. One of my personal favorites is the Service Parisien designed by Felix Bracquemond. Bracquemond's attention to nature is lovely. He clearly is well studied in Japanese naturalist tradition, but he isn't directly copying Japanese images. I like that he uses this technique to create a striking service that is completely his own.

Is there anything else you would like the membership to know about you?

I work at Colonial Williamsburg as the Architectural Preservation and Research Associate. In this position, I've had the chance to work on a variety of projects related to preservation, collections, interiors, and research. I have worked quite a bit with our historic paint and wallpaper collections. As for a few fun facts, I am originally from Richmond, Virginia. Much of my family, including my parents and sister, still live there. I love to cook and to try new foods. I have a sixteen year old tabby cat named Boo, who has been with me through school, more school, internships, and a move to Williamsburg.



Should you need to reach Emily, she can be contacted via the email address or physical address below:

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SURVEY SAYS!: ACC MEMBERSHIP STUDY RESULTS

Amanda Lange, BOARD MEMBER AND CHAIR OF THE ACC MEMBERSHIP COMMITTEE

Thanks to everyone who participated in the online Spring Membership Survey! The ACC Board reviewed the survey results at the May Board meeting. Your valuable comments and candid responses elicited a lot of discussion, and will guide our upcoming planning and activities. We wanted to share some of the results of the survey with you.

There were 91 responses to the survey from our email list out of a total membership of 387. This is about **24%** of the membership. Surveys generally garner about a **10%** response rate, so we were very encouraged by your participation and enthusiasm.

AGE

The majority of the survey respondents are 66 and over: **48.89%**; 56-65: **21.11%**; 46-55: **10%**; 36-45: **10%**; 35 and under: **10%**.

DISTRIBUTION

The majority of the respondents live in the Northeast **31.46%**; Mid-Atlantic: **22.47%**; Southeast: **19.10%**; Pacific Region/West Coast: **10.11%**; Non-Continental US/International: **7.87%**; Midwest/Great Plains: **6.74%**; Southwest: **2.25%**.

RETENTION

We have good retention of our members, and many of our members have been with the ACC for more than 20 years. Respondents' answers ranged from a high of 49 years to a low of 1 year. The top response was 10 years; followed by 15 years; and then 2 years.

MOTIVATION

We asked you what was influential in your decision to join the ACC. Overwhelmingly members said that a personal connection led them join the ACC. Several people said that they learned about the ACC at another ceramic program (Atlanta Ceramic Circle, Elderhostel, Northern Ceramic Society, Providence Pottery and Porcelain Club, Winterthur Ceramic Program.)

OFFERINGS

We asked you to rank our offerings in order of greatest importance to you. The quality and value of our publications comes through loud and clear. They are the chief reasons why people belong to the ACC. The annual symposium is a close second.

Publications (Journal/Newsletter): **78.89%**; Annual Symposium: **71.11%**; Access to education: **70%**; Making friends and/or people with similar interests: **62.22%**; Learning the latest scholarship/news in the field: **62.22%**; Access to private collections: **57.78%**; Special events (including tours and exhibitions): **57.78%**; Professional networking: **43.33%**; Trip and travel program: **31.11%**; Mentoring by other professionals: **28.89%**; Other: **1.11%**

OPPORTUNITIES

We asked how the ACC can better serve you. Many replies said that they were happy with the current offerings. Other remarks focused on 1) **Expanding Representation and Programming:** Several comments showed a desire to increase the amount of modern and contemporary ceramics featured. There were also remarks about expanding programming on ceramics of other cultures. A few members asked for more basic ceramics lectures that linked things together for newcomers. 2) **Membership Sharing:** There were several comments about members wanting to connect

and communicate with each other. Suggestions ranged from creating a research queries section on the ACC website to having short presentations by member collectors at the annual symposium. 3) **Increase the number and location of ACC programs:** There were suggestions to increase the number of programs, special events, and lectures for members at different venues around the country – especially on the west coast. 4) **Digital Media:** Several people noted scheduling conflicts with work and their desire to attend more of the programs but inability to do so – one member asked if presentations/lectures could be offered via the internet (webinars, posted talks, podcasts, digital media).

TRAVEL

Several questions of the survey focused on the travel program of the ACC. (The last ACC trip was to England in 2016.) There was a lot of enthusiasm for offering shorter (3 day) domestic trips with more modest price tags (Under \$1000: **45.78%**; \$1000–\$2000: **39.76%**). Special Events Chair Barbara Veith and Board Chair Ron Fuchs are developing a short trip to Virginia for ACC members. Stay tuned for more information about our travel program.

LIKES

The survey also queried what our members like most about the organization. Responses fell into the

following categories: 1) **Scholarship:** You like our publications—(newsletter and journal) and the symposium, 2) **People, community, & friendships:** Our members enjoy sharing information, networking with colleagues, mixing with generous and convivial people of all ages and knowledge levels, and 3) **Access to collections:** You value the opportunity to view museums and private collections, especially on pre- and post- symposium tours.

DISLIKES

Conversely, the survey also asked what the membership didn't like about the ACC. Your responses fell into several groups: 1) Feeling that the ACC is too elitist, 2) Need for younger, diverse members, 3) Comments for and against certain program/lecture topics, and 4) Wish ACC were better known and had more visibility.

QUALITY

The overall quality of ACC membership benefits was ranked highly, with **48.28%** ranking them Moderately High; and **32.18%** ranking them Highest. It was also gratifying to hear that **83.33%** of our members plan to renew for next year, and **73.33%** of you were very likely to recommend joining the ACC to a friend.

It has been wonderful to hear your feedback and gain a better understanding of the demographics and needs of our members. The data and comments compiled will help us create a better, more vibrant organization for the future.

P.S. Lucky Gary Young of Richmond, VA, won the one-year complimentary membership. Thank you to everyone who participated!

Collecting Van Briggie Pottery

Joseph Cunningham, PhD, CURATORIAL DIRECTOR OF LEEDS ART FOUNDATION

Developing an already-comprehensive collection of early pottery by Artus Van Briggie (1869–1904) in new and interesting ways is challenging. Public collections offer little guidance as many are devoid of this art and others feature just typical models from floral ornamented designs to the *Lorelei* and *Dos Cabezas* vases, both decorated with alluring Art Nouveau women. Occasional nods to complexities such as handles, novel glazes, and incorporation of metal elements can enliven sets of Van Briggie, but in-depth connoisseurship has been scant in the formation of museum holdings. The recent addition of a brilliant vase decorated with columbines (1902) to a very well-developed assemblage offers valuable insights into strategies for collecting Van Briggie Pottery.

Born in Felicity, Ohio, Artus Van Briggie first pursued painting, but quickly chose ceramic as his mode of expression. Associations with the Avon and Rookwood Potteries led to further study in Paris, where he returned to the discipline of painting and embraced the imagery and style of Symbolism and Art Nouveau. Returning to Rookwood in 1896, Van Briggie began experimenting with matte glaze formulations. Just three years later, seeking a drier climate to improve his health, the artist moved to Colorado Springs, where he soon established his own pottery. Recognition at the National Arts Club in New York (1899), the Paris Salon (1903), and the Louisiana Purchase Exposition in St. Louis (1904) established Van Briggie as an internationally significant artist, but this last triumph came too late. He died in July 1904.

The iconic Arts and Crafts and Western motif of poppy flowers are present in three superb vases made in 1902 and 1903. Model numbers 18 [object 1], 2D [2], and 143 [7] were all designed by Artus Van Briggie from 1900 to 1903 with poppy flowers variously rendered in isolation and in groups, gently or more vigorously wind-blown. The perfectly matte atomized glazes of the two at far left range in effect from carved



[1] Poppy vase, model 18, 1902; [2] Poppy vase, model 2D, 1902; [3] “Despondency” vase, model 70, 1902; [4] Leaves vase, model 82, 1902; [5] Lotus vase, model 106, 1903; [6] Columbine vase, model 25, 1902; [7] Poppy vase, model 143, 1903; [8] Floral vase, model 233, 1903; [9] Peacock feather Vase, 1904.

green stone to an almost modernist Persian blue; the fecund vase (third from right) is vividly polychromed. The bold, award-winning *Despondency* [3], made in 1901, displays a very rarely seen motif in art, a naked man wrapped around the mouth of the vase, here in a perfectly executed version with gorgeous mustard-goldenrod finish. The confident 1902 handled vase [4] has an almost powdery bone-dry surface reminiscent of pigment-in-plaster technique.

The unity of color in the four vases at left is nicely foiled by the subtle and rare two-tone coloration of the sophisticated lotus model [5]. The crimson of the lotus pads is juxtaposed with the murky mottled brown of the water. The two vases at far right are stellar examples of a collaboration with metalworker Yosakichi Asano, who came from Japan to work with Artus Van Briggle, in preparation for the exhibition at the St. Louis World's Fair. The salmon and green model, dated 1903, is set into the ring of metal evoking a swirling system of leaves [8]. The dramatic purple and green vase with a peacock feather motif [9], made in 1904, is a variant of design number 62 that was likely developed as a unified design from bronze base with rolling Art Nouveau waves through the tightly tapered vase.

This brings us to the recently acquired vase [6], the columbine form, model 25, which was shown both in *Keramic Studio* in June 1903 and in Irene Sargent's article in the *Craftsman* in September 1903. Perfectly molded and complexly glazed, the 1902 vase incorporates a most unusual approach to color. The blossoms are subtly pronounced with faint blush of red through the overall lime-green, and the stems are more clearly accentuated with brilliant leaf-green. Another example of the columbine, also made in 1902, in the collection of the Los Angeles County Museum of Art, is glazed in an even more exotic brilliant green. Nearly two decades ago, we underbid Max Palevsky in his acquisition of that superb vase for the museum, but find it exciting that now and then things still become available that can make a significant contribution even to a substantial Van Briggle collection.

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).

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, 2019 for the Fall 2019 ACC Symposium, hosted by the Museum of Early Southern Decorative Arts. Please send a CV, letter of interest, and a letter of recommendation to Elizabeth A. Williams, ACC Grants Chairman (eawilliams@risd.edu).

A Hong Bowl (c. 1770) at Bayou Bend: A New Identification of the Views

Eponine Zhou, JAMESON FELLOW, BAYOU BEND COLLECTION, MUSEUM OF FINE ARTS, HOUSTON, AND STUDENT AT RICE UNIVERSITY

Canton is the main city where Westerners traded goods with the Chinese in the 18th and 19th centuries. We can now confirm the exact views of Canton that are represented on a beautiful Hong Bowl in the collection of Bayou Bend, the house museum for American decorative arts and paintings at the Museum of Fine Arts, Houston (FIGS. 1 and 2; B.67.1). Noted Texas collector Ima Hogg acquired this bowl in 1967, and it is gratifying that we can now identify the views shown in the piece.

Several early notices found in the curatorial files at Bayou Bend suggested that the image on the Hong Bowl might represent the district of Whampoa (Huangpu), a dozen miles below Canton, currently known as Guangzhou. In the 18th and 19th centuries, ships from the West were not allowed to come up to Canton itself, and Whampoa was where those ships anchored. The images of Whampoa in the late 18th century most frequently depict the view from near the western tip of Dane's Island, looking north-west towards Whampoa Island, with a row of large Western ships and sailing boats intervening and a row of huts known as bankshalls along the southern shore of Whampoa Island. The bankshalls were formed of bamboo and mats. In the front scene on the Hong Bowl at Bayou Bend, however, there are no big ships, only small boats. And instead of huts made of bamboo and mats, there are streets with shops and factories, and the buildings appear to be made of wood and brick. Therefore, it is very unlikely that the scene on the Hong Bowl at Bayou Bend depicts Whampoa.

The front scene of the Hong Bowl represents identifiable streets and street signs in Canton. To make a comparison with work at Bayou Bend, we can cite, among many known images of 18th-century Canton, *The Hongs of Canton*, a carved ivory relief painted and gilded that dates back to the third quarter of the 18th century, now in the Peabody Essex Museum in Salem (FIG. 3; get inventory number of the relief). The buildings and streets in the relief and the bowl look alike, with similar types of boats, roofs, streets, construction, and the presence of the Dutch flag, except that in the front scene of the Hong Bowl at Bayou Bend, there is a Westernized brick building. This difference suggests that the front scene on the Hong Bowl at Bayou Bend might be painted slightly later than the carved ivory relief at Peabody Essex Museum. From the mid-18th century to the early 19th century, the factories in Canton were continuously altered to suit Western tastes. In the 1750s and 1760s, several of the factories were Westernized, and the front scene of the Hong Bowl reflects such Westernization, and awareness of this helps to date the work at Bayou Bend to the late 1760s or early 1770s.

In addition to the visual evidence for the new identification of the view on the Hong Bowl, an identification of the Chinese characters (Chinese traditional) in the front scene indicates two street names: Jing-yuan (静远, Chinese simplified) on the left, Dou-lan (豆栏, Chinese simplified) on the right. Jing-yuan Street was known as Old China Street. Dou-lan Street was known by foreigners as Hog Lane, and it was called *Tow lan* by Chinese, or *Sintau lan* (possibly Cantonese), or Green Pea Street (following a literal translation). Hog Lane, as shown on the Hong Bowl, was a great thoroughfare connected with the ferry and landing place. According to a plan of the factory site and streets (c. 1830) from William Hunter's *Bits of Old China*, published in 1855, Hog Lane was the street one block away to the right of Old China Street, which corresponds to the depiction of streets in the front scene of the Hong Bowl. We can thus be almost certain that the front scene is a realistic depiction of part of the factory area of Canton.



FIG. 1: Hong Bowl (front view), c. 1770, hard-paste porcelain with enamel and gilding, $6 \frac{3}{8} \times 15 \frac{3}{4}$ in. diameter (16.8 × 40 cm), Museum of Fine Arts, Houston, Bayou Bend Collection, B.67.1

Those two streets were busy shopping streets from the mid-18th century to the end of the 19th century. Old China Street is distinguished for its breadth, being twelve feet from side to side, and its whole length was about thirty rods (165 yards). Its southern entrance, as shown on the Hong Bowl, is close to the guardhouse, protected by a strong gate. Elijah Bridgman, in his report in the *Chinese Repository* (1835, vol. 4, p. 79), counted “twelve fortune tellers, ten medical establishments, and five money-changers” when he was walking along the street at 2 p.m. The goods in the shops aimed specifically at foreigners, and not for sales to other Chinese, according to Melchior Yvan (*Inside Canton*, 1858, p. 52). Hog Lane was a filthy street that was generally avoided by most of the foreign community except for sailors. It must have gotten its name from the real hogs that roamed there, and we know that “hogs, dogs, and chickens,” wander the streets in Canton, as observed by Westerners such as Pehr Osbeck (*A Voyage to China and the East Indies*, 1771, p. 217.) The shops on Hog Lane sold wine and cheap spirits to sailors and there were fights on the street. Besides the filthiness, there were also shops on Hog Lane that sold necessary articles, such as clothes and caps.

The back scene of the Hong Bowl depicts the Island of Honam (Honan) that is situated on the Pearl River to the south of the factory area of Canton (FIG. 2). It is a small round island in the middle of the river, with some houses, trees, gardens, and possibly a temple, surrounded by a brick wall. There are doors and stairs on the wall that allow people to enter from or return to their boats. We can see the Island of Honam in various Chinese export works that depict Canton, including a section of a handscroll showing Canton



FIG. 2 (TOP): Hong Bowl (back view of FIG. 1); FIG. 3 (BOTTOM): View of Canton, 1775–1800, China, carved and painted ivory, H. 25 ½ x W. 38 ⅝ in. Peabody Essex Museum, Museum purchase, 1989, E82856



city and river painted in the early 18th century, now in the Royal Collections in Stockholm, as well as *The Hongs of Canton* (FIG. 3). The Island of Honam is also marked on William Hunter’s plan of the factory site and streets in his *Bits of Old China*. With all of these sources, we can be confident that the back scene of the Hong Bowl depicts the Island of Honam. The island blocks the view of the factories and streets on the south shore of Canton, but we can still see the undulating mountains far away.

The skillful but unidentified Chinese artist who painted the two scenes has left us vivid representations of a vibrant and busy section of Canton. The scene of the factories and streets of Canton and the back scene of the Island of Honam on Bayou Bend’s Hong Bowl illustrate what was truly an important trading site and locus for the great internationalization of trade that was underway by the late 18th century.

NEW PUBLICATIONS

- Arauz, M. Rachael. et al. *In the Vanguard: Haystack Mountain School of Crafts, 1950–1969*. Oakland: University of California Press, 2019.
- Berlant, Anthony et al. *Decoding Mimbres Painting: Ancient Ceramics of the American Southwest*. Munich: DelMonico Books/Prestel, 2018.
- Chaney, Michael A. *Where is all my Relation? The Poetics of Dave the Potter*. Kettering: Oxford University Press, 2018.
- Curatola, Giovanni et al. *Islamic Art and Florence from the Medici to the 20th century*. Florence: Giunti Editore, 2018.
- Edwards, Howell G. M. *Nantgarw and Swansea Porcelains, An Analytical Approach*. Cham, Switz.: Springer, 2018 (eBook).
- Gaifman, Milette. *The Art of Libation in Classical Athens*. New Haven: Yale University Press, 2018.
- Gabbarelli, Jamie et al. *Sharing Images: Renaissance Prints into Maiolica and Bronze*. London: Lund Humphries, 2018.
- Gillette, M. B. (2018). *China's Porcelain Capital: The Rise, Fall and Reinvention of Ceramics in Jingdezhen*. London: Bloomsbury.
- Halliday, Richard and Loren L. Zeller, *Chinoiserie: Printed British Ceramics in the Chinese Style 1750–1900*. Wales: Gomer Press, 2018.
- Jones, Ray. *The Origins of Worcester Porcelain: Local Ingenuity and the Pathways from Staffordshire, Stourbridge, Bow, Limehouse & Bristol*, Worcester, UK: Parkbarn, 2018.
- Laursen, Bodil Busk. *Danish Studio Ceramics, 1950–2010*. Copenhagen: Museum Tusculanum Press, 2018.
- Melikian-Chirvani, Assadullah Souren. *The World of the Fatimids*. Munich: Hirmer for the Aga Khan Museum, 2018.
- Morris, Tom. *New Wave Clay: Ceramic Design, Art and Architecture*. Amsterdam: Frame Publishers, 2018.
- Mueller, Shirley M. *Inside the Head of a Collector: Neuropsychological Forces at Play*. 2019.
- Noble, Michael, *Bow Porcelain: A Narrative*, 2018.
- Packer, David. *The Earth Has Three Colors: A Celebration of Moroccan Ceramics*. Costa Mesa, CA: Mazda Publishers, Inc., 2019.
- Priyadarshini, Meha. *Chinese Porcelain in Colonial Mexico: The Material Worlds of an Early Modern Trade*. Cham, Switz.: Palgrave Macmillan, 2018.
- Scott, Paul. *Ceramics and Print*. London: Bloomsbury Visual Arts, 2018.
- Thormann, Olaf. *Vessel/Sculpture: German and International Ceramics Since 1946*. Stuttgart: Arnoldsche, 2018.
- Thun-Hohenstein, Christoph et al. *300 Jahre Wiener Porzellan/300 Years of the Vienna Porcelain Manufactory*. Stuttgart: Arnoldsche Art Publishers, 2018.
- Wood, Beatrice et al. *I Shock Myself: Beatrice Wood, Career Woman of Art*. Atglen, PA: Schiffer Publishing Ltd., 2018.

EXHIBITIONS



Resident Artists Yehrim Lee, Joshua Hebbert, and Roberta Massuch examining a Chinese porcelain *Reticulated Hexagonal Stand* (1955-50-331a,b) with Hiromi Kinoshita, the Hannah L. and J. Welles Henderson Associate Curator of Chinese Art, in art storage at the Philadelphia Museum of Art.

From Storage to Studio: The Clay Studio Resident Artists Explore The Philadelphia Museum of Art Collection

THE CLAY STUDIO, PHILADELPHIA, PENNSYLVANIA
THROUGH NOVEMBER 17, 2019

In *From Storage to Studio* art work by 14 current and former Resident Artists at The Clay Studio will be shown alongside the works that inspired them from the collections of the Philadelphia Museum of Art. The artists were welcomed to explore art storage at the PMA by seven curators from across departments; including Elisabeth Agro, Jack Hinton, Felice Fischer, Hiromi Kinoshita, Maryanne Dutt Justice, Michelle Millar Fisher, Hyunsoo Woo. This unprecedented project has allowed the artists to research the collections, explore storage, discuss the works with PMA curators, choose an inspiration object, and make a new work in response. The exhibition will coincide with the American Craft Council national conference in Philadelphia.

An exhibition catalogue is being published by Schiffer Publishing and will illuminate how this research project and exhibition explored creative exchange between museum curators, their collections, and contemporary artists. The Clay Studio hopes that the exhibition and publication will be a model for other artists and museums to work together in similar ways to bring relevance to each other's audiences.

The artists are: Rebecca Chappell, Joshua Hebbert, Stephanie Kantor, Ahrong Kim, Yehrim Lee, Nicholas Lenker, Andrea Marquis, Roberta Massuch, Jordan McDonald, Jacob Raeder, Amy Shindo, Jason Lee Starin, Daniel Ricardo Teran, and Nathan Willever.

Paul Scott: New American Scenery

RISD MUSEUM, PROVIDENCE, RHODE ISLAND
THROUGH SEPTEMBER 6, 2020

Paul Scott's *New American Scenery* juxtaposes early 19th-century Staffordshire transferwares drawn from the shelves of the RISD Museum storage with new *Cumbrian Blue(s)* artworks. Replacing the porcelain works typically on view in the Lucy Truman Aldrich gallery, the installation melds historic printed tablewares, altered antique ceramics, and other readymades with new screenprints to update early transferware subjects for the 21st century, creating fresh narratives and new ways of seeing.

In the early 1900s, Staffordshire wares with images of American landscape became hugely desirable objects. For the first time, mass-produced industrial tablewares were elevated within museum hierarchies to rival the finest Meissen, Sèvres, and Chinese porcelain. The high status of these works did not persist,

however, and the period following World War II saw most transferwares relegated to museum storage, where they have gathered dust ever since. *New American Scenery* draws attention to the beauty, significance, and influence of original transferware material while examining the post-industrial landscapes of 21st-century America. Specific themes include industrial dereliction, borders, the physical manifestations of climate change, energy generation and consumption, and the ongoing legacies of invasion, slavery, and racism, questioning cultural material values and hierarchies.

Scott's Cumbrian Blue(s), American Scenery, (New Jersey)
Turnpike No: 42015 by Paul Scott



Beth Katleman: Games of Chance
RISD MUSEUM, PROVIDENCE, RHODE ISLAND
NOVEMBER 8, 2019–AUGUST 16, 2020

The RISD Museum's Pendleton House, a replica of 19th-century collector Charles Pendleton's home, reveals little about the man himself, and what little we do know contains a whiff of scandal: he was expelled from Yale for an indiscretion with a woman and he was an inveterate gambler. Through Pendleton's gift of the first American decorative arts museum wing, he honed his image as a gentleman. Artist Beth Katleman's project delves into Pendleton's



Beth Katleman at work in her studio in Brooklyn.

secret life, embellishing liberally along the way. The hallway leading to the domestic sphere of Pendleton House presents an immersive installation with mirrors, architectural ornaments, and over-door sculptures in white porcelain. Presiding over all is the blindfolded Roman goddess Fortuna, a shipwreck on one side and Paradise on the other, with elements cast from flea-market trinkets. Marilyn Monroe stands in for Fortuna, and Colonel Sanders plays the role of Pendleton. This installation channels the enigmatic inner life of Charles Pendleton, peering behind the curtain of the period room.



Collection in Focus: Chinese Porcelain

FRICK ART MUSEUM AT THE FRICK PITTSBURGH, PITTSBURGH, PENNSYLVANIA

THROUGH MARCH 1, 2020

Chinese porcelains were a key addition to Henry Clay Frick's collecting in the early 1900s, when he was actively seeking decorative arts to match the superb quality of his paintings. The Chinese porcelain collection at The Frick Pittsburgh is one of extraordinary breadth and quality, containing examples created for the imperial court, the domestic market, and export to the West. Primarily purchased from Duveen Brothers and Cottier and Company, Frick's porcelains included objects previously owned by financier and collector J. P. Morgan, as well as a charming collection of miniature porcelains from the estate of ceramics connoisseur George B. Warren.

Chinese, Qing Dynasty, Qianlong Period (1736–1795). *Vase with nine peaches*, 18th century. Porcelain with enamel decoration. Frick Art and Historical Center, 1970.12.



Elective Affinities: Edmund de Waal at The Frick Collection

THE FRICK COLLECTION, NEW YORK, NEW YORK

THROUGH NOVEMBER 17, 2019

The Frick Collection presents a temporary installation of sculptures by acclaimed author and ceramist Edmund de Waal. Site-specific works made of porcelain, steel, gold, marble, and glass are displayed in the museum's main galleries alongside works from the permanent collection.

De Waal is known for his installations of porcelain vessels housed in minimal structures, often created in response to collections and archives or the history of a specific place. Past sites have included Waddesdon Manor and Chatsworth House—this project marks his first such installation in the United States.

The presentation, curated by Charlotte Vignon, Curator of Decorative Arts, is the latest in a series of collaborations with de Waal and The Frick Collection. He is a coauthor, with Vignon, of an upcoming volume in the Frick Diptych series, which focuses on a pair of porcelain candelabras with gilt-bronze mounts by Pierre Gouthière, the great French 18th-century chaser-gilder. A fully illustrated catalogue, featuring installation views and essays by Vignon and de Waal, is available.

Edmund de Waal (b.1964), *that pause of space*, 2019, porcelain, gold, alabaster, aluminum, and plexiglass, on view in the North Hall, 22 ¹³/₁₆ × 29 ¹⁵/₁₆ × 11 inches, © Edmund de Waal. Courtesy the artist and The Frick Collection; photo: Christopher Burke

Rare and Remarkable—Art Pottery of Louis Comfort Tiffany

THE MORSE MUSEUM, WINTER PARK, FLORIDA

OPENS OCTOBER 15, 2019

Rare and Remarkable—Art Pottery of Louis Comfort Tiffany provides a comprehensive look into the rare pottery of Louis Comfort Tiffany (1848–1933). Largely produced between 1900 and 1915, Tiffany’s art pottery was encouraged by the 1900 Paris Exposition Universelle and the reverberations of the Centennial International Exhibition of 1876, but ultimately defined by the artist’s never-ending experimentation. The Museum’s collection is the largest public collection of Tiffany pottery anywhere in the world. Tiffany, inspired by the nationwide trend that saw ceramics as part of every decorative arts company’s product line, innovated using French influences. Complex glazing and unconventional forms distinguished Tiffany’s creations from other pottery of the time. Only 2,000 pieces are thought to have been produced by Tiffany and even fewer survive today. A highlight of the exhibition is a trio of crocus vases, all glazed differently yet made from the same mold.

The Museum acquired two of these vases in the past year. The new pieces are marked ‘A-Coll’, affirming that they were retained by Tiffany for his own curated collection at Laurelton Hall, his Long Island estate, and are on view for the first time. The display of the Morse Museum’s uniquely vast holdings of Tiffany pottery celebrates the design genius’s experimentation.



Tiffany crocus vase, c. 1905, acquired by the Morse Museum in 2018



Beer and ale setting in the smalt room

*From the Mundane to the Sublime:
Stoneware 1600–1775*

THE WARNER HOUSE, PORTSMOUTH,
NEW HAMPSHIRE

THROUGH OCTOBER 2019

This exhibition includes some 275 objects, largely German and English ceramics, displayed around the 1716 Warner house in cases and table settings. Most of the works come from local collections and have not previously been exhibited. The focus is on types of wares found archaeologically at Warner House and other Portsmouth sites, and will include locally excavated archaeological shards.

Among the works are eight Nottingham carved mugs demonstrating variations in construction, carving, and handle decoration, raising the probability that more than one maker was involved in their production. Documentary pieces with local family ownership histories are included from Strawberry

Banke Museum and the Saco Museum, Maine. Some ceramic rarities include a carved mug attributed to John Dwight, five early hunt mugs, as well as five pieces of Elers teawares. The Warner house collection also includes outstanding examples of Portsmouth furniture original to the House, as well as five family portraits by Joseph Blackburn circa 1765. The exhibition is curated by Robert Barth (email: m1798@aol.com) who, in hopes of picking some knowledgeable brains concerning some puzzling pots, wishes to make himself available to any ACC member planning a visit.

Owl jug, c.1730-40, Staffordshire, England, fawn-coloured salt-glazed stoneware.



Savour: Food Culture in the Age of Enlightenment

GARDINER MUSEUM, TORONTO, ONTARIO, CANADA

OCTOBER 17, 2019–JANUARY 19, 2020

Food and dining were transformed in Europe during the age of Enlightenment by profound changes that still resonate today. What many of us eat, the way food is cooked, and how we dine continues to be influenced by radical changes that occurred in France from 1650 until the French Revolution in 1789.

Savour: Food Culture in the Age of Enlightenment explores the story of this transformation with rare objects, fascinating histories, and amusing stories. The exhibition starts in the kitchen gardens at Versailles where advances in horticulture expanded the growing seasons of vegetables and fruits, making a greater selection of foods available year-round. Then we visit the steamy kitchens of cooks who advocated light, flavourful cuisine centuries before our times. Next, we discover surprisingly modern philosophies for healthy eating and vegetarianism, and join ardent foodies as they savour meals served on newly invented ceramic and silver wares, from sauceboats to tureens. Along the way, we explore how social changes were impacting eating then, just as now, as the grand formality of the past was abandoned in favour of informality and intimacy.



Boar's head tureen, France, probably Strasbourg, c. 1745, Tin-glazed earthenware (faïence), Gardiner Museum, Toronto. Anonymous loan. Photo by Toni Hafkenscheid.

Savour: Food Culture in the Age of Enlightenment is organized by the Gardiner Museum and curated by Meredith Chilton, C.M., Curator Emerita. Works of art and objects from major North American museums and private collections, as well as key pieces of contemporary ceramics and knitted art, will come together in a delectable feast for the senses designed by Opera Atelier's Resident Set Designer, Gerard Gauci.

Potters on the Merrimack: A Century of New England Ceramics

CUSTOM HOUSE MARITIME MUSEUM,
NEWBURYPORT, MASSACHUSETTS
THROUGH APRIL 30, 2020

Utilitarian, lead-glazed earthenware had been a household necessity in New England since the earliest days of 17th-century settlement. Domestic production of everyday ceramic wares began not long after the Massachusetts Bay Colony was established on the shores of North America. This production supplemented the needs of the inhabitants of the colony, which could only partially be fulfilled by like items making their way across the Atlantic from England. As with all such items of manufacture, these locally-made objects were also used in trade and commerce beyond their practical functions in the household. Over time, they became staples of the local economy, and were traded as far as they could be carried. In Essex County, Massachusetts, on the banks of the Merrimack River, generations of families produced ceramic vessels of varying dimensions and purpose, utilizing local clay deposits to fulfill the needs of their community, and to ensure the livelihood of their kin. They built workshops, warehouses, kilns, and homes, which they passed on to the next generation, along with the knowledge of their trade.

The curatorial team of the Custom House Maritime Museum, along with Guest Curator Justin Thomas, have assembled an exhibit focusing on aspects of the production of multiple potteries and potting families along the Merrimack River, primarily from the periods of the 18th-century prior to the Revolutionary War to the mid-19th century, with outlying examples in both style and material, including examples from the early-20th century.



Merrimackport jug, probably William Pecker Pottery, William Pecker stoneware jug, Remains of a William Pecker stoneware jug recovered at the site of the pottery, which is manufactured in the same form as the stoneware jug in the middle.

Julie Green: Flown Blue

AMERICAN MUSEUM OF CERAMIC ART, POMONA, CALIFORNIA
THROUGH FEBRUARY 23, 2020

Bringing together over 830 plates, platters, and dishware, the exhibition explores the artist's longstanding engagement with secondhand porcelain and stoneware dishes, drawing from both the large-scale political works for which Green is acclaimed, and more recent works interrogating societal gender biases and personal histories.

"Green's mastery of art as social documentary affords a dramatic range of expression for an artist with a piercing cultural commentary. The artist's provocative and pioneering works do not rest on well-deserved laurels but instead continue to push the bounds of the art world," said Beth Ann Gerstein, Executive



“The Last Supper,” 2000–present. Installation view of 357 plates in the 2009 exhibition *Counter Intelligence*, California State University, Los Angeles. Photo Courtesy of the Artist.

Director of the Museum. “This important exhibition invites viewers to marvel at the revealed scale of Green’s artistic ambition, and to formulate important questions about the foundations of our society.”

Highlights of the exhibition will include a large-scale installation of “The Last Supper” in its entirety (over 800 plates). In this acclaimed body of ongoing work, Green documents the last meal requests of death row inmates in cobalt blue on white, ceramic kiln-fired plates. *Julie Green: Flown Blue* will present this work in conversation with six works from Green’s most recent body of work, “First Meal,” which documents the first meals eaten by exonerated prisoners. “Naively, I thought ‘First Meal’ would be more uplifting to paint than ‘The Last Supper,’” Green tells NPR. “Of course the meal is celebratory, but it is nothing compared to all those lost years. And how do you depict absence, not having an orange for seven years? How do you illustrate holding an orange for 40 minutes before savoring every bite?”



Cool Clay: Recent Acquisitions of Contemporary Ceramics

CROCKER MUSEUM OF ART, SACRAMENTO, CALIFORNIA

THROUGH JULY 19, 2020

From raw textures to meticulous details, to glazes bursting with color, the works in *Cool Clay* represent one of the most exciting and expansive fields of contemporary art. This exhibition highlights a selection of notable acquisitions that strengthen the Crocker Art Museum’s ceramics holdings in both diversity and scope, the majority by artists not previously represented in the permanent collection. These include influential figures like Rudy Autio, Jun Kaneko, Tony Marsh, Edwin Scheier, Nancy Selvin,

Zemer Peled (Israeli, born 1983), *Untitled 1*, 2016. Ceramic, 22 x 19 x 19 in. Crocker Art Museum purchase, Becky B. Krisik Fund and Marcy and Mort Friedman Acquisition Fund, 2018.47.

and Akio Takamori, as well as more recent leaders like Peter Olson, Zemer Peled, Brian Rochefort, and Dirk Staschke. Although the artists pursue a great variety of approaches and techniques, each embraces the experimental and playful sensibility this versatile medium engenders. Spanning six decades of studio practice, this exhibition celebrates the ground-breaking achievements of 20th-century ceramists as well as those who today continue to reimagine the possibilities of working in clay.

Living Clay: Artists Respond to Nature

MINNEAPOLIS INSTITUTE OF ART, MINNEAPOLIS, MINNESOTA

THROUGH APRIL 26, 2020

A new exhibition at the Minneapolis Institute of Art (Mia) highlights recent work by more than a dozen living Japanese women clay artists who evoke or respond to the natural world in diverse ways, some traditional, others wholly novel. *Living Clay: Artists Respond to Nature* presents primarily nonfunctional ceramic works inspired by everything from cells and mold spores to snails and leaves. Exploring themes ranging from floral surface decoration to natural disaster, these works are displayed in conversation with contemporary Japanese artworks in other media, such as woodblock prints, textiles, and painting—with nearly all of the artworks being shown for the first time.

Living Clay features ceramic works by artists Nakaigawa Yuki, Katsumata Chieko, Tokumaru Kyoko, Futamura Yoshimi, Kishi Eiko, Mishima Kimiyo, Tokuda Yasokichi IV, Fujikasa Satoko, Inaba Chikako, and Mori Aya, among others. This group of ceramic artists runs the gamut from the very well established and world recognized to the emerging. Additional non-ceramic works by Kusama Yayoi, Sudo Reiko, and Shinoda Toko are also displayed.

The majority of the works on view are drawn from Mia's permanent collection, along with a portion on loan from Carol and Jeffrey Horvitz, whose collection of contemporary Japanese ceramics is regarded as one of the finest in the United States.

Virgil Ortiz: Odyssey of the Venutian Soldiers

MONTCLAIR ART MUSEUM, MONCLAIR, NEW JERSEY

SEPTEMBER 13, 2019–JUNE 14, 2020

For decades, renowned artist Virgil Ortiz, has focused on educating the general public about the 1680 Pueblo Revolt through his artwork and makes the Native uprising more relevant and engaging to younger generations by using contemporary art to blend this important historical event with sci-fi fantasy storylines.

Many Native people consider the uprising in 1680 to be the first American Revolution. The Pueblo Revolt took place over 300 years ago when Pueblo Indians living around Santa Fe, New Mexico, rose up and



Futamura Yoshimi, Japanese, born 1959. Black Hole No. 8 2015, 2015 Stoneware with porcelain slip. The Marilyn C. Benson Endowment for Art Acquisition 2016.48 © Futamura Yoshimi



drove their Spanish oppressors away after enduring 100 years of cruel colonialism. The Revolt is not well known or taught in schools today, and Ortiz wants to change that omission.

The Revolt was carefully orchestrated by Pueblo Indians to defeat physical oppression, forced religious conversion, and loss of land and crops. Ortiz sees the event as an early fight for freedom and equality that still challenges minorities today. Pueblo people were able to preserve their traditional way of life until the Spaniards returned seeking revenge years later. Ortiz wants to keep tradition alive at Cochiti, his pueblo located near Santa Fe, New Mexico. For pottery making, he uses traditional methods and gathers local clays and wild spinach for designs on pottery.

Ortiz's storylines transport viewers back in time to the historical event and then flashes forward through time to the year 2180 when Pueblo people are once again embattled with enemies. For futuristic battles, Ortiz creates a new cast of imaginary heroes who are aided by their 1680 heroic ancestors.

Virgil Ortiz (b. 1969), Southwest, Cochiti Pueblo, Ceramic Figurine, *Kade, Cacique of the Horseman Tribe*, 2017. Cochiti clays, slips, wild spinach pigment. 27 x 11 x 15 in. Museum purchase; Acquisition Fund. 2018.8

Breaking the Chains: Ceramics and the Abolition Movement

REEVES CENTER, WASHINGTON AND LEE UNIVERSITY, VIRGINIA

THROUGH DECEMBER 31, 2019

Breaking the Chains: Ceramics and the Abolition Movement is on display at the Reeves Center at Washington and Lee University through December. If you cannot visit in person, check out the online version of the exhibit at <https://exhibits-ucah.omeka.wlu.edu/>

Josiah Wedgwood's Etruria Factory, Staffordshire, England, Medallion, 1787–1800, Jasperware (unglazed stoneware). 1 ¼ in. Reeves Center, Washington and Lee University, Museum Purchase with funds provided by W. Groke Mickey.



Clay and Bamboo: Japanese Ceramics and Flower Baskets

PHOENIX ART MUSEUM, PHOENIX, ARIZONA

THROUGH MARCH 29, 2020

Featuring recent loans and gifts from Carol and Jeffrey Horvitz and Sanford and Beth Hoffman, this exhibition of contemporary Japanese ceramics examines how artists transcend functionality, gender, and material to create pieces that are modern yet rooted in tradition. Examples of basketry used for ikebana floral arrangements are also showcased and share a similar rustic and natural aesthetic.



Kuriki Tatsusuke, *Vase*, 1980. Glazed ceramic. Carol and Jeffrey Horvitz Collection. Image courtesy Phoenix Art Museum.

CONFERENCES, SYMPOSIA, AND LECTURES

Connecticut Ceramics Study Circle

Unless otherwise stated, meetings start at 1:15 p.m. at the Bruce Museum in Greenwich, CT. Lectures are open to non-members for a fee of \$25. More information is at www.ctcsc.org or at 203.912.7226.

Monday, October 14: *The Arts of the Song Dynasty (960–1279): Culminations, New Beginnings, and Newfound Antiquarianism*, **Robert D. Mowry**, Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard Art Museums.

Monday, November 11: *Enlightenment in the Staffordshire Potteries*, **Nicholas Dawes**, Senior Vice President of Special Collections, Heritage Auctions, New York City.

Monday, December 9: *The Art of Libation in Classical Athens*, **Milette Gaifman**, Associate Professor of Greek Art and Archaeology, Department of Classics and History of Art, Yale University, New Haven, Connecticut.

Monday, January 13: “From Sèvres to Fifth Avenue: Ceramics at the Frick,” by **Ian Wardropper**, Anna-Maria and Stephen Kellen Director of the Frick Collection, New York, New York.

Monday, February 10: “Storage to Studio: Reflexive Relevance,” by **Jennifer Zwilling**, Curator of Artistic Programs, The Clay Art Studio, Philadelphia, Pennsylvania.



Chinese Long-necked Bottle, Northern Song period, early 12th century. Linru ware: light gray stoneware with celadon glaze. Nelson-Atkins Museum of Art, Kansas City, MO.



Sèvres garniture of three 'Pot-pourris Feuilles de Mirte' or 'Pot-pourris à Feuillages,' Sèvres Porcelain Manufactory, soft-paste porcelain, modeled by Jean-Claude Duplessis, circa 1759. L and R: H. 11", Center: H. 14 7/16". The Frick Collection, New York (1918.9.12, 1918.9.10, 1918.9.11). Photo: Copyright The Frick Collection.

San Francisco Ceramic Circle

Lectures will be held in the Gunn Theater of Legion of Honor, and will begin at 10:30 am.

October 13, 2019: **Richard Halliday, Ph.D.**, Editor of the *Transferware Collectors Club Bulletin*, “The Process of Hand-Engraving Copper Plates for Ceramic Decoration.”

November 2, 2019: **Errol Manners** of E. & H. Manners, London: “Italian Porcelain.”



Benches in the Royal Promenade, c. 1792–94. Royal Porcelain Manufactory, Naples; Filippo Tagliolini, modeler, and G.B. Polidoro, painter. Fine Arts Museums of San Francisco, museum purchase, San Francisco Ceramic Circle and European Art Trust Fund, 2019.6.1-2.

OTHER EVENTS

September 21, 2019: Please join The Clay Studio in Philadelphia for a reception and panel discussion about their exhibition *From Storage to Studio: The Clay Studio Resident Artists Explore The Philadelphia Museum of Art Collections*. A lively discussion between the Residents and Curators will explore the inspiration each group derived from talking and examining the Museum's storage vaults together. From 4-6pm.

September 25, 2019: Dr W R H and Mrs E G Ramsay will present a public lecture entitled *The Contribution by Analytical Science to our understanding of Western Porcelains* to the Friends and Patrons of the Gardiner Museum, Toronto at 3:00 pm.

September 27, 2019: Dr W R H and Mrs E G Ramsay will present a lecture entitled *Fallacies in Western Decorative Arts Ceramic Studies* to the Canadian Society of Decorative Arts Conference, Kingston, Ontario. Here the primacy of Meissen is explored and based on modern science and historical documents it is argued that John Dwight pre-empted Meissen to produce a high-fired, refractory porcelain body—in fact several bodies of contrasting composition—by some 35 years. He also appears to have been the first in the West to attempt a high-fired Si-Al-Ca glaze.

October 11, 2019: In conjunction with their European Furniture and Decorative Arts sale, Skinner auctions in Boston will host an evening lecture by ACC board member **Dr. Shirley M. Mueller** on her new book *Inside the Head of a Collector – Neuropsychological Forces at Play*.

October 17–20, 2019: The Transferware Collectors Club (TCC) will hold its Annual Meeting in Birmingham, Alabama October 17–20, 2019. Collaborating with Birmingham Museum of Art's Chief Curator of Decorative Arts and TCC member, **Dr. Anne Forschler-Tarrasch**, the club has developed an exciting program of lectures, guided tours, handling sessions, and gallery exploration for attendees to enjoy on Friday, October 18, and Saturday, October 19.

Of particular interest to participants will be BMA's noteworthy ceramics, including the Buten Wedgwood collection, and the Dwight and Lucille Beeson Wedgwood Collection. The extensive Beeson collection, permanently displayed in a custom-designed 2,500-square foot gallery, traces the development of Wedgwood pottery from the 1760s to the 1870s. Several of BMA's spacious and well-interpreted galleries highlight the work of other ceramic producers. See <http://www.transcollectorsclub.org> for more information.





Transitions: Suzanne Hood steps down as ACC Administrator

For the past 15 years, Suzanne Hood has ably served as the Administrator of the ACC. With efficiency and grace, she has handled membership applications and renewals, answered questions from members, helped run our symposia, kept the ACC board on track, and performed many other tasks both large and small that have kept the ACC running smoothly. She has been part of the ACC leadership for longer than most of our current board members, and has served as our institutional memory.

Suzanne balanced her work for the ACC with her position as Curator of Ceramics and Glass at Colonial Williamsburg. A 2001 graduate of the Winterthur Program in American Material Culture (where ACC President Leslie Grigsby served as her advisor), Suzanne started at Williamsburg in 2002 and assumed full responsibility for the ceramics and glass collection in 2009.

In August, Suzanne and her husband Jorin will start a new chapter in their lives as she begins a master in divinity program at Virginia Theological Seminary in preparation for ordination as an Episcopal priest. Our loss is the VTS's and the Church's gain, and while we are

sorry to lose her to the ACC and the field of ceramics, we are thrilled for her and wish her well as she follows her calling.

—Ron Fuchs II, ACC CHAIRMAN



Angelika Kuettner was recently promoted to Associate Curator of Ceramics & Glass at the Colonial Williamsburg Foundation. Angelika has been at CW since 2008, beginning her tenure there as a graduate student intern in the ceramics and glass department where she worked with Janine Skerry and Suzanne Hood. She then accepted a position as associate registrar of imaging, to which curatorial responsibilities were added in 2011. In her new role, Angelika will oversee, care for, interpret, and most importantly share with the public through exhibits and other ways the ceramics and glass in Colonial Williamsburg's decorative arts and folk art collections.

NEW SCHOLARSHIP

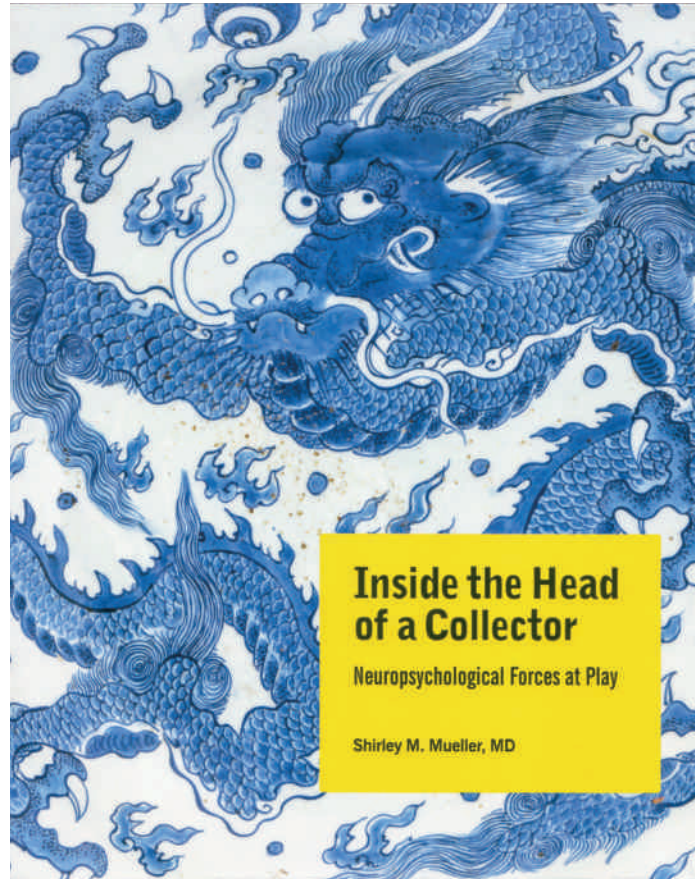
Inside the Head of a Collector: Neurobiological Forces at Work

Shirley M. Mueller, M.D.

Order on Amazon

Collecting objects gives enormous pleasure to approximately one third of the population, providing such benefits as intellectual stimulation, the thrill of the chase, and leaving a legacy. On the other hand, the same pursuit can engender pain; for example, paying too much for an object, unknowingly buying a fake, or dealing with the frustrations of collection dispersal. Until recently, there was no objective way to enhance the positive (pleasure) aspects of collecting and minimize the negative (pain).

Now, for the first time, scientific research in neuro- and behavioral economics gives us a way to turn this around. Neuroeconomics is the study of the biological foundation of economic thought, while behavioral economics incorporates insights from psychology and other social sciences into the examination of monetary behavior. By using examples from these disciplines, Shirley M. Mueller, MD, relates her own experiences as a serious collector and as a neuroscientist to examine different behavioral traits which characterize collectors. Her information is relevant not only for those who collect, but also for colleges and universities which teach collection management, and museum professionals who interact with collectors as well as dealers of objects desired by collectors. The book is heavily illustrated with ceramics from Mueller's collection.



RECENT ACQUISITIONS

New Orleans Museum of Art

This jardinière, a new addition to the collection at the New Orleans Museum of Art, was crafted around 1890 at the short-lived New Orleans Art Pottery. This small operation carries outsized significance as one of the earliest American art potteries and is an important precursor to New Orleans's Newcomb College pottery.

After the close of the 1884 New Orleans World's Fair, popular women's art classes continued as the "Women's Decorative Art League." Housed at 249 Baronne Street in New Orleans, the League included a program in artistic ceramics. An 1887 *New Orleans Daily Picayune* noted that "the products of the league will be entirely home industry, as they will grind their own clay, do their own modeling, designing and decorating." Biloxi, Mississippi, potter Joseph Fortune Meyer oversaw the pottery, together with his friend and protégé George E. Ohr, who later carved out his own place in history as the "mad potter of Biloxi".

For the women at the League, Meyer and Ohr turned out large, classically-shaped low-fired utilitarian ceramics, just like NOMA's jardinière, which is scratched on the bottom "The Pottery Club / 249 Baronne St / N.O. La." Ornament, like the decorative punch and scratch designs and applied leaves on NOMA's jardinière, was completed by the women. Reportedly, the League sent forty examples of their work to the 1893 Columbian Exposition in Chicago, but not much is known about the enterprise after that date. The idea of a pottery as central to the education of women in the arts, however, had taken root in New Orleans. By 1894, Newcomb College constructed facilities for firing and glazing ceramics, bringing on Meyer to run the famous pottery from 1897 to 1927.



New Orleans Art Pottery (New Orleans, c. 1887–1893), Thrown by Joseph Fortune Meyer (American, 1848–1931) and George E. Ohr (American, 1857–1918), *Jardinière*, c. 1890. Earthenware, glazed; H. 16 ½ x Diam. 18 inch. New Orleans Museum of Art, Museum purchase, Mervin and Maxine Mock Morais Fund and Partial Gift of Jean R. Heid, 2018.61.

The Art Institute of Chicago

This rare surviving ceramic work by Edward Middleton Manigault represents the experimentation across media of many American artists in the early 20th century. Although Manigault is best known for painting imaginative and boldly colored canvases, some of which were featured in the 1913 Armory Show, traumatic experiences as a volunteer ambulance driver in World War I led to a dramatic change in his artistic output. In 1916 the artist set aside oil painting in favor of painting on porcelain blanks, and his account books show over 80 ceramic works completed by his death in 1922. There are only a handful of extant examples known, including this intricately decorated bowl signed by the artist and dated 1917. The vessel's rich colors and overall pattern recall the brilliance of Persian ceramics while also showcasing Manigault's painterly flourishes as colors bleed into one another and drip across the bowl's surface.



Edward Middleton Manigault (American, born Canada, 1887–1922). Manufactured by Lenox, Incorporated (American, founded 1889). *Bowl*, 1917. Porcelain with overglaze enamel; 3 $\frac{7}{8}$ × 8 $\frac{1}{2}$ in. The Art Institute of Chicago, Jane and Morris Weeden and Mrs. Richard Bennett funds, 2017.109

Cincinnati Art Museum

The Cincinnati Art Museum has acquired a vase by French ceramist Taxile Doat (1851–1938), who was a master of *grand feu* porcelain, a ceramic ware fired at a high temperature which matures both body and glaze simultaneously. Although still under contract with Sèvres Porcelain Manufactory, Doat designed and created the high-fire porcelain form and the attached reticulated base in his private studio around 1903. It was later exhibited at the 1906 *Salon de la Société National des Beaux Arts* in the Grand Palais, Paris.

In 1909, Doat was invited by Adelaide and Samuel Robineau, who had published Doat's writings on *grand feu* in their journal *Keramic Studio*, to become Director of the School of Ceramic Art at the Art Institute and the University City Pottery, located just outside St. Louis, Missouri. Doat accepted and brought with him almost 200 examples of his work that the art museum of the American Woman's League in University City had agreed to purchase, including the recently acquired vase. All were produced at the artist's private studio and each represented a different subject, color and technique. Doat regarded these artistic and technical ceramics as the best of his methods and, as such, important teaching tools.

The recently acquired globular vase on stand features an elegant silhouette inspired by Asian precedents and is a bold example of Doat's mastery of matte, crystalline, and flowing glazes. A ring of circular crystalline "bursts" at the top of the shoulder interrupt the flow of light green and yellow glaze with hints of grey and violet to produce a striking effect. Soon to be displayed in the Cincinnati Art Museum's galleries, the vase will continue to teach a new generation about the technical and aesthetic mastery of porcelain and glaze.



Vase, circa 1903, Taxile Doat (1851–1938), France, glazed high-fire porcelain, Cincinnati Art Museum, Museum Purchase: Gloria Thomson Fund for Decorative Arts, 2019.179, Photo credit: Jacques Pepion



Model plate, 1887, Unglazed painted earthenware, Painted by Theodoor Colenbrander (Dutch, 1871–1945), Made at Plateelfabriek Rozenburg (Dutch manufactory, 1883–1914), Gift of Justin G. Schiller and Dennis M. V. David in honor of Clifford S. Ackley, 2018, 2018.3695

Museum of Fine Arts, Boston

At the end of 2018, the Museum of Fine Arts, Boston received an important gift of late 19th and early 20th century Dutch decorative arts from collectors Justin G. Schiller and Dennis M. V. David in honor of long-time MFA curator Clifford S. Ackley. The gift included 37 ceramics, with works by notable artists Theodoor Colenbrander, Josef Mendez da Costa, and Chris Lanooy and manufacturers Rozenburg Plateelfabriek, Plateelbakkerij Ram, and Koninklijke Porceleyne Fles (Royal Delft).

One of the highlights of the gift is a plate painted with a symmetrical design of stylized wheat and flowers by Theodoor Colenbrander (Dutch, 1871–1945). Colenbrander was active with the Rozenburg firm of The Hague in the mid-1880s, the period from which this plate dates. In unglazed painted earthenware, the plate has a matte finish and strong painterly quality. The reverse is inscribed faintly in pencil with the artist's name and instructions for color selection. The plate likely served as a model for other craftsmen and artists in the factory to replicate, though no plates with this design are known to date. Painted, unfired designs by Colenbrander are rare in museums outside the Netherlands.

Colenbrander's long career spanned the turn of the century. He was one of the leading designers of decorative arts, particularly ceramics, in the Netherlands, mixing exotic influences in his work. He drew inspiration from Iznik tiles, Batik textiles, and Japanese prints to create memorable, unique designs.

The Nerman Museum of Contemporary Art

As a Kansas-born ceramic sculptor, Waylande Gregory has been an interest for the Nerman Museum, which had previously acquired Gregory's *Eve*, c.1933, a ceramic sculpture executed when he was Professor of Ceramics at the Cranbrook Academy in Bloomfield Hills, Michigan. In the past year the museum has acquired more works by Gregory, including the maquette for *Fire*, one of the four one-ton sculptures that were part of Gregory's timely *Fountain of the Atom*, which was installed on the Bowling Green at the 1939 New York World's Fair. The museum has also acquired 100 drawings by Gregory, several relating to his fountain, while other drawings relate to Gregory's then controversial ceramic WPA mural *Democracy in Action* at the Municipal Center in Washington, DC. All of these works were purchased directly from the artist's estate. The Nerman Museum has played an important role in preserving Gregory's legacy. The acquisition of these 100 drawings makes the Nerman a key resource for any study of Gregory's art, background and historical context as an artist.



Waylande Gregory, *Maquette for Fire, for the Fountain of the Atom*, c.1938; glazed terra cotta, height 22 in. x width 12 in. x depth 9 in.

Reeves Collection of Ceramics, Washington and Lee University

The death of Colonel Elmer Ellsworth, the first Union officer killed in the American Civil War, is graphically depicted on this jug, a recent partial gift to the Reeves Collection by long-time ACC members Jay and Emma Lewis.

On May 24, 1861, Ellsworth and his men were part of the Union forces that occupied Alexandria, Virginia. They entered the Marshal House Hotel to tear down a large Confederate flag that the hotel's proprietor, James Jackson, had been flying for several weeks. On his way downstairs, Ellsworth was shot and killed by Jackson, who was then shot and bayoneted by Corporal Francis Brownell. The violent and chaotic scene is depicted on the jug, with Ellsworth lying dead on the landing, Brownell stabbing Jackson as he falls backwards down the stairs, and two other U.S. soldiers looking on in horror. To make sense of the scene, "COLL ELLSWORTH," "F E BROWNELL," and "J W JACKSON/ THE TRAITOR" are conveniently labeled on the jug.

Colonel Ellsworth was the first United States officer killed in the Civil War, but he was also was no ordinary Colonel. He was a friend of Abraham Lincoln, and his body lay in state in the White House. "Remember Ellsworth" became a rallying cry for Union troops, and he was honored with eulogies, poems, music (to be sung by soldiers on the march or by families on the home front), and objects like postcards, prints, stationery, and this jug.

Jugs like this were as likely to be found on the bar of a tavern as in a home, but the inscription under the spout, "D. Richardson presented by his Daughter", suggests that this particular jug was, in fact, destined to grace a domestic setting.



Jug commemorating the Death of Colonel Elmer Ellsworth, made of porcelain, Made by Millington, Astbury, and Paulson, Trenton, New Jersey, 1861, Partial Gift of Jay and Emma Lewis and Partial Purchase with Funds provided by W. Groke Mickey

Virginia Museum of Fine Arts

In order to strengthen the collection of French Art Nouveau ceramics, the Virginia Museum of Fine Arts in Richmond has acquired a rare Sèvres porcelain fennel coffee service designed by Léon Kann. This artist studied with Aime Millet and the distinguished animalier sculptor Pierre Louis Rouillard. Kann created decorative objects that he exhibited at the Salons of the Société des Artistes Français in Paris. From 1896 to 1915, he was a designer at the Sèvres Porcelain Manufactory. Alexander Sandier, artistic director at Sèvres who valued the Art Nouveau style, employed prominent designers of the period to create exciting new forms, glazes, and decoration. Kann was influenced by naturalistic forms and mottled glazes of Asian ceramics. His designs for this coffee service show the different parts of the fennel plant with curling tendril-like handles. There are insect forms, including a beetle and a bee, on top of the coffee pot, creamer, and sugar pot. A model of a single cicada decorates both edges of the tray. The gray-green enamel of the fennel plant was applied to unglazed porcelain, producing a matte texture similar to that of the plant itself, in contrast to the glossy, glazed white areas.

The fennel coffee service, as it was designated by the Sèvres manufactory, was in commercial production for a number of years. There is another almost identical service, without its tray, at the Metropolitan Museum of Art in New York; and a second example, missing its coffee pot, is at the Museum of Fine Arts, Montreal. A glossy, glazed white porcelain service, almost identical to the set now in Virginia, is in the collection of Robert Zehil. Lastly, the National Museum of Ceramics at Sèvres has a single coffee cup and saucer like the version in Richmond.



Léon Kann, French, 1859–1925, (designer), and Sèvres Porcelain Manufactory, French, 1756–present, (maker), *Fennel Coffee Service* (comprised of a tray with covered coffee pot, creamer, and sugar pot, plus two cups and saucers), 1898–1902. Hard-paste porcelain (*Pâte Nouvelle*), enamel; Tray: 1 x 16 $\frac{3}{4}$ x 12 $\frac{1}{4}$ inches. Virginia Museum of Fine Arts, John and Maria Shugars Fund, and Ailsa Mellon Bruce Endowment for Decorative Arts, 2019.5.1-6.

BOARD PROFILE

Leslie B. Grigsby, SENIOR CURATOR OF CERAMICS AND GLASS, WINTERTHUR MUSEUM, WINTERTHUR, DELAWARE

Leslie had the good fortune to be born into the family of ceramics collectors Drs. Caroline and Harold Brown of Lombard, Illinois (near Chicago). Although the Browns initially focused on early Wedgwood, their collecting eventually embraced a broad range of English earthenware and stoneware as well as clocks, scientific instruments and American decorative arts.

Before age five, Leslie attended her first Wedgwood International Seminar with her parents, soon followed by meetings with other ceramics groups.

Thinking back on those early days, she recalls being surrounded by beautiful objects in the homes of enthusiastic collectors with names like Zeitlin, Buten, and Goldweitz. It perhaps was during an ACC visit to the Browns' home that Leslie first laid eyes on Colonial Williamsburg's ceramics and glass curator John Austin (and former ACC Chairman). Leslie, aged four, was smitten and followed John, hanging on his every word, never knowing that he would continue as a mentor long into the future.

Leslie received her BA in Art History from the University of Illinois (Champaign-Urbana) and her Postgraduate Degree in Art Gallery and Museum Studies at the University of Manchester in England. In 1980, she happily became John Austin's curatorial fellow at Williamsburg, and a few years later met and married antiques dealer Lindsay Grigsby. Leslie would depart CWF in 1989 to begin a decade authoring books on important American collections of British ceramics. (This period was briefly interrupted by the happy arrival of the "Exceptional Child," Iain.)

In 1999, chief curator and ceramics scholar Pat Halfpenny invited Leslie to join the Winterthur staff as Curator of Ceramics and Glass. There, she is responsible for some 22,000 17th-century and later objects from around the world. Also organizing Winterthur's annual ceramics conference for nearly two decades, Leslie helped share the museum's full collection of 90,000 objects online. She has curated numerous exhibitions, including *Uncorked! Wine, Objects and Tradition* (2012) and *Dining by Design: Nature Displayed on the Dinner Table* (2018). She also has enjoyed sharing her own artwork (beadwork sculptures) with the world. This year, she was proud to become President of the Board of the American Ceramic Circle.





Roy Louis Byrnes, M.D. (August 1, 1924–February 18, 2019)

Roy Byrnes, born in Newton, Massachusetts, graduated from the University of California, Los Angeles, and received his medical degree from the Keck School of Medicine of the University of Southern California.

While completing a residency in pathology at Los Angeles County Hospital, he met his future wife Ilse on a weekend ski trip. They were married in 1954, and lived in Germany, where Roy served as a Captain in the US Army before returning to the USA. The couple settled in south Orange County, California, where they raised their family: two sons, two daughters and numerous domestic animals—turning their home into a happy farmyard on a hillside in San Juan Capistrano.

Roy was a polymath with a keen interest in medicine, ceramics, the community and the world. Aside from his immersion in the medical profession, he served twice on the San Juan Capistrano City Council in 1972 and 2012, and also served for two consecutive terms as the city’s Mayor. He was a tireless and intrepid world traveler, participating in several ACC trips abroad (among his milder adventures). From one trip to China, he returned home with enough petunse to give a vial of this essential clay to each of the lucky participants who visited his collection on the pre-symposium trip during the 2002 ACC Los Angeles Symposium.

Roy had an impish sense of humor, an inquiring mind, a love of both human and animal nature, and unbounded enthusiasm for his collection of Meissen and Du Paquier porcelain. He had purchased much of the collection *en bloc* around 1984 from a friend and fellow Californian, Kathy Gillmeister, but he continued to add to it, ultimately deciding to sell the collection for his children’s benefit at Christie’s in London in May 2010.

Roy’s death in February leaves his family, friends and the entire “International Ceramics Community” considerably diminished in so many ways.

—Letitia Roberts, JUNE 2019
(With details from Ilse Byrnes)



Betty Klaber 1924–2019

Betty Klaber, together with her daughter Pamela, started their ceramics business, Klaber & Klaber, in 1969, specializing in 18th-century European porcelain and enamels. After a stall in Portobello Road and a shop in Richmond, they moved into central London and the Kensington hypermarket before finally securing their own tiny shop in Hans Road, Knightsbridge, by the side of Harrods. After eight years in Knightsbridge, they relocated to a spacious two-story shop just off Kensington Church Street. They first began participating in the prestigious Grosvenor House

Antiques Fair in the 1970s. Betty was soon invited to join the Ceramics Vetting Committee at the Grosvenor House Fair, later becoming the chairman, a post she held for many years. She enjoyed a reputation as a great authority on European porcelain and earned respect amongst her peers for her breadth of knowledge. Klaber & Klaber also invested much time in preparing a number of well-researched scholarly exhibitions in their shops, mostly accompanied by detailed catalogues.

Betty was born in Manchester in 1924 to a family of cap manufacturers. When she was 18, the family moved to London during the Blitz. It was shortly thereafter that she met Hungarian RAF pilot, Imre, her future husband. During the war years, Betty worked at the Ministry of Information, with Laurie Lee and Cecil Day Lewis. She had a great appreciation of all the arts, music and especially opera. She was a very accomplished pianist herself and a talented painter.

Betty was a woman who loved life; she had a real sense of adventure and traveled widely with her husband and daughter, Pamela. Wherever they went, they would always enjoy hunting for ceramics. Betty and her husband were members of many of the ceramic societies, including: the English Ceramic Circle, the Northern Ceramic Circle and the American Ceramic Circle. Betty was also an early member of the French Porcelain Society.

Well into her late 80s, and after Imre died, Betty continued to travel, often alone. Several times a year she visited her older daughter Susan, her grandchildren and great-grandchildren who were now living in the United States.

Hers was a great example of a life of joy, knowledge and generosity, and she remained charming to everyone right to the end of her wonderful 95 years.

UPCOMING FAIRS AND AUCTIONS

BONHAMS

September 25, 2019: *Homes & Interiors (including British and European Ceramics and Glass)*, Bonhams, Edinburgh

November 20, 2019: *Fine Glass and British Ceramics*, Bonhams, London

December 4, 2019: *Fine European Ceramics*, Bonhams, London

CHRISTIE'S

October 15–16, 2019: *The Collector: 18th & 19th Century Decorative Arts*, Christie's, New York

October 17, 2019: *The Collection of Lee Bouvier Radziwill*, Christie's, New York

October 29, 2019: *The Exceptional Sale*, Christie's, New York

October 29, 2019: *Fifth Avenue Grandeur: Important French Furniture from the Collection of Lewis and Ali Sanders*, Christie's, New York

November 13, 2019: *The Collector: English Furniture and Decorative Arts*, Christie's, London

November 13, 2019: *The Collector: European Furniture and Decorative Arts*, Christie's, London

November 13, 2019: *The Collector: 19th Century Furniture and Decorative Arts*, Christie's, London

November 27, 2019: *The Exceptional Sale*, Christie's, Paris

November 27, 2019: *Une importante collection particulière suisse*, Christie's, Paris

November 28, 2019: *Le Goût Français*, Christie's, Paris

DOYLE

October 8, 2019: *American Paintings, Furniture & Decorative Arts*

October 30, 2019: *English & Continental Furniture*

November 26: *Doyle at Home*

December 18: *Doyle + Design*

PHILLIPS

October 17, 2019: *Design*

December 17, 2019: *Design*

RAGO

September 21, 2019: *Early 20th Century Design*

September 22, 2019: *Modern Design*

September 22, 2019: *Modern Ceramics + Glass*

SKINNER

September 14, 2019: *Asian Works of Art*

October 12, 2019: *European Furniture and Decorative Arts*
Featuring English Pottery

November 2–3, 2019: *Americana*

November 9, 2019: *American Indian*

November 21, 2019: *Country Americana*

December 13, 2019: *Twentieth Century*

SOTHEBY'S

October 24, 2019: *Wedgwood & Beyond, English Ceramics*
from The Starr Collection, Sotheby's, New York

October 25, 2019: *Style: Silver Ceramics Furniture*, Sotheby's, New York

October 29, 2019: *Gold: The Midas Touch*, Sotheby's, London

TEFAF NEW YORK FALL

November 1–5, 2019 at the Park Avenue Armory

THE WINTER SHOW

January 24–February 2, 2020 at the Park Avenue Armory

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

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