



Newsletter of the Decorative Arts Society, Inc.

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DAS

Spring 2009

Decorative Arts Society Newsletter

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Published three times a year by the **Decorative Arts Society, Inc. (DAS)**, a not-for-profit New York corporation founded in 1990 for the encouragement of interest in, the appreciation of, and the exchange of information about the decorative arts. To pursue its purposes, the Society sponsors meetings, programs, seminars, and a newsletter on the decorative arts. Its supporters include museum curators, academics, collectors and dealers.

The purpose of the *DAS Newsletter* is to serve as a forum for communication about research, exhibitions, publications, conferences, and other activities pertinent to the serious study of international and American decorative arts. Listings are selected from press releases and notices posted or received from institutions, and from notices submitted by individuals. We reserve the right to reject material and to edit materials for length or clarity.

The *DAS Newsletter* welcomes submissions, preferably in digital format, submitted by e-mail in Plain Text or as Word attachments, or on CD and accompanied by a paper copy. Images should be provided at high quality (400 dpi), preferably as TIFFs or JPEGs, with detailed captions.

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Please send **change-of-address notification** by e-mail to DAS Secretary **Lindsay Parrott** (**Secretary@DecArtsSociety.org**)

Newsletter

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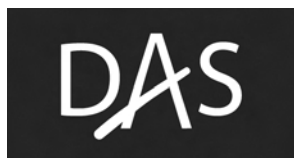
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Cover illustration:

Vase, creamware and monochrome blue paint (est. 1759), Wedgwood, painted by Émile Lessore in 1863 after Charles LeBrun's painting "Alexander at the Tent of Darius." Collection of Birmingham Museum of Art; Buten Wedgwood Collection; gift through the Wedgwood Society of New York.

See **News**.



www.DecArtsSociety.org

DAS honors Stephen G. Harrison and Margaretta M. Lovell with 2008 Smith Awards

The Robert C. Smith Committee of the Decorative

Arts Society (DAS) has unanimously presented the 2008 Smith Award for the most distinguished articles in the decorative arts for 2008 to the authors of two essays. One is **Stephen G. Harrison**, curator of Decorative Art and Design, **Cleveland Museum of Art** (Cleveland, OH), for “Artistic Luxury in the Belle Époque,” the lead essay in the catalog for the exhibition he organized at the Cleveland Museum entitled *Artistic Luxury: Fabergé • Tiffany • Lalique*. The other is **Dr. Margaretta M. Lovell**, Jay D. McEvoy Professor of the History of Art, **University of California, Berkeley**, for “The Forest, the Copper Mine, and the Sea: The Alchemical and Social Materiality of Greene and Greene,” which she wrote for the catalog of an exhibition entitled *A New and Native Beauty: The Art and Craft of Greene & Greene*.



The DAS normally offers one Smith Award annually. Infrequently, no article is judged worthy of nomination for the award. The two awards for 2008 recognize the exceptional approaches of these articles and their authors.

The catalog in which Harrison’s essay appears was edited, produced and published by the Cleveland Museum’s Publications Department and published in association with the **Yale University Press**. The exhibition will also be shown at the **Fine Arts Museums of San Francisco** (San Francisco, CA). The article and the exhibition focus on the three leading designers and entrepreneurs for jewelry and luxury objects in the United States, France and Russia at the *1900 Exposition Universelle* in Paris. The exhibition and essay consider, for the first time, the interaction, similarities and differences among Fabergé, Tiffany and Lalique through recently discovered documentary information and artifacts. Harrison’s essay is a foundation for exploring lesser-known efforts internationally in the period.

Harrison earned a BA in British Studies from the University of Virginia as a Jefferson Scholar, an MS in Historic Preservation from the University of Pennsylvania, and an MA in the **Winterthur Program** of the University of Delaware, and was selected for the **Attingham Program** of the English National Trust. He has been at the Cleveland Museum since 2005 and has held curatorial posts at the **Louisiana State Museum, High Museum of Art** and **Dallas Museum of Art**. His publication subjects include ceramics, glass and furniture. His current research is on iron and silver craftsmanship in Cleveland.

The catalog and exhibition for which Lovell wrote her essay



are a collaboration between the **Gamble House**; University of Southern California School of Architecture, Pasadena; and **Huntington Art Collection** (San Marino, CA). **Edward R. Bosley** and **Anne E. Mallek** are the organizers of the exhibition and are the editors and contributors to the catalog. The exhibition will also be shown at the **Renwick Gallery** of the **Smithsonian Institution** (Washington, DC) and the **Museum of Fine**

Arts, Boston (Boston, MA).

In her essay, Lovell emphasizes Charles and Henry Greene’s concern for the visual and tactile qualities of materials and the technology in preparing and assembling them. Her essay combines analysis of documents and artifacts for a new understanding of the contributions of the Greene brothers in the decorative arts, as well as in architecture. Her approach is original and offers a model for other studies.

Lovell received a BA in English Literature from Smith College; took courses in drawing, calligraphy and paleontology at Oxford University; earned an MA from in the Winterthur Program of the University of Delaware; and earned a Ph.D. in American Studies from Yale University. She has held her current position since 2008 and had a curatorial position at the **Yale University Art Gallery** before going to the Fine Arts Museums of San Francisco. She has held teaching and research appointments at Yale, Harvard University, the University of Michigan, the College of William and Mary, and Stanford University.

Lovell has received awards from the **Historians of British**

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Craftsman Workshops portieres and curtain found in pristine condition

By Jennifer Perry Thalheimer, Collection Manager and Curator
Charles Hosmer Morse Museum of American Art

A highlight of *Virtues of Simplicity*, the new American Arts and Crafts exhibition at the **Charles Hosmer Morse Museum of American Art** (Winter Park, FL; see Exhibitions), is a pair of rare Craftsman door curtains, never exhibited, that were tucked away for almost 100 years at the former Morse home, **Osceola Lodge**. When clearing out the house for conservation four years ago, Morse staff found the box with these extraordinary contents in an upstairs closet. Apparently little used, if at all, and protected from light for decades, these curtains may well be among the finest examples of Craftsman textiles anywhere. Very few Craftsman portieres survive today—only two others are known to exist, and they are in poor condition.

Virtues of Simplicity presents the Osceola Lodge portieres as prime samples of the color, design and material from the workshops of America's leading Arts and Crafts proponent, designer **Gustav Stickley** (1858–1942). The museum's findings also included a matching window curtain, although it is not on view in this exhibition.

Osceola Lodge was built in 1888, purchased in 1904 by Chicago industrialist **Charles Hosmer Morse** (1833–1921) and restored by the **Morse Foundation** in 2006. It is home today to the **Winter Park Institute**, the visiting scholar program of Rollins College. At some point between 1904 and 1912, Morse transformed the house into a modern residence fitted with the latest and best furnishings in the Arts and Crafts style.

Stickley created an empire from the **Craftsman Workshops** (Syracuse, NY), his work retailing across the country at 50 storefronts, through local furniture and department stores, as well as through catalogs and his monthly magazine, *The Craftsman*.

Smith Award, continued

Art and the **Smithsonian American Art Museum** for a 2005 book entitled *Art in a Season of Revolution*. She holds a fellowship from the **Henry E. Huntington Library** for current research for a book about 19th-century agriculture, extraction industries, settlement patterns and political economy in paintings by **Fitz Henry Lane**.

The Smith Award recognizes scholarship in the decorative arts and honors the career of **Dr. Robert C. Smith**, who taught the art and architecture of the United States, Spain, Portugal and South America at the University Pennsylvania. The awards follow the tradition he established for clearly presented, original and innovative research.

The chair of the Smith Award Committee is **Milo M. Naeve**, Field-McCormick Curator Emeritus of American Arts, **Art Institute of Chicago**. Committee members are **Peter M. Kenny**, Ruth Bigelow Wriston Curator of American Decorative Arts and administrator of the American Wing, **Metropolitan Museum of Art** (New York, NY), and **Dr. Jessie J. Poesch**, professor emeritus, Department of Art History, **Newcomb College of Tulane University**.



Morse portiere (left); detail (above).

From the museum's archival information, it can be assumed that the Morses visited the Stickley showroom in New York City, acquiring many of the Stickley works now in the museum's collection.

Although Stickley was best known for furniture, his production also included metalwork, lighting, textiles, periodicals and even entire homes. These products were promoted through *The Craftsman* along with the politics, theories and design basics of the Arts and Crafts movement. The publication made Stickley one of the primary voices for the movement in America.

Stickley first adopted textiles into his production after visiting England in 1903. He was so enthralled with English Art and Crafts needlework that he returned with samples in hand. Stickley's overall designs were described in catalogs as "strong and assertive . . . to meet the demands of the position in which they are placed." Design themes for the textile lines paid homage to nature and included peacock, seedpod, ginkgo, pinecone, apple, tulip, checkerberry, cross-stitch, plain-hem and lotus motifs. *The Craftsman* describes the pattern on the Morse's curtains as "the oldest of all floral patterns, the lotus, although it here appears in an obscure and 'simplified' form." Abstracting, or providing an "interpretation of simple plant forms," was typical of Arts and Crafts objects, distinctive from the Victorian decorating schemes that copied nature more directly and from the hyper-stylized depictions of nature rendered by Art Nouveau designers.

The Arts and Crafts movement sought to elevate American culture through work and design. Americans, however, were more pragmatic than their British counterparts. Stickley actually acquired the fabric for his famous line of Craftsman Canvas overseas, mainly from Russia and Scandinavia, because materials and labor there were less expensive than in the USA. The canvas,

similar in texture to burlap, was advertised in a 1910 catalog as being ideal “for any use where a rugged effect is desired.” The colors were based upon those found in nature and the technique for dyeing the fabric caused “a variation in tone ...so desirable in anything used for a background.” The Morse Museum’s set of portieres are in the brown series that reminded the makers of finished oak “with enough red to make it almost a dark russet.”

The patterns for the linen appliqué were offered in a variety of colors that would be chosen to contrast with the curtain’s canvas: The lotus appliqué on the Morse piece is described in a 1904 catalog as a “light wood brown.” The most striking element of the appliqué’s design is its heavy, couched outlines. The linen floss used for this stitching was acquired from the **Linen Thread Company** of New York City and custom-dyed according to the Craftsman color palette.

As with many of the objects advertised in *The Craftsman*, the components of the textiles were available for purchase separately so that one could assemble them by hand and add a personal touch. This is, in fact, how Stickley first introduced the textile line to his readers. Stamped canvas kits “with all the materials for working” sold for \$12. Ready-made pairs of portieres sold for \$19 and were made in the Craftsman Workshops’ fabric and needlework department, where sewing machines worked alongside busy hands to keep the textiles affordable for middle-class customers.

The textile lines produced at the Craftsman Workshops were meant to be used with other objects in creating a unified environment for the home, a core premise of the Arts and Crafts movement. Beyond their decorative appeal, however, they also served a utilitarian role. Typically, portieres were used in doorways to cut off drafts between rooms. They were especially popular in geographical regions with more seasonal climate changes than Florida. In Northern homes, door coverings were desirable in winter but not in the summer when air circulation was of prime importance. Fortunately for the Morse Museum, these portieres from Osceola Lodge were not frequently necessary, and they remained stored and protected until the museum’s happy discovery.



Blanche Ross Baxter (third from the left) supervised Craftsman needle workers in the Craftsman Building (New York, NY) from the department’s inception in 1903. The former teacher was among Stickley’s most trusted employees, designing textiles as well as fabricating them. By 1909, the department had grown to 23 to meet product demand. From the catalog *What is Wrought in the Craftsman Workshops* (1904).

EVENTS

12th Annual Sculpture Objects & Functional Art Fair: SOFA New York

**Park Avenue Armory
New York, NY
April 16-19, 2009**

Contemporary and modern decorative arts, design and jewelry by internationally recognized museum-class artists are showcased by 55 international dealers from 12 countries. Many of the items epitomize the artistry of material-based artworks and recession-proof values in today’s art market.

Winterthur Furniture Forum—Harbor & Home: Furniture of Coastal New England, 1725-1825

**Winterthur Country Estate
Winterthur, DE
April 16–17, 2009**

www.winterthur.org

From the coast of Maine to the shores of Connecticut, New England’s early seaports supported some of America’s finest furnituremakers. Over the past decade, fresh research has yielded new discoveries about the work of these master craftsmen.

Furniture Forum builds on the **Winterthur** exhibition *Harbor & Home*, which presents the 18th- and early 19th-century furniture of southeastern Massachusetts for the first time. After the forum, participants may travel to the **Philadelphia Antiques Show**. Optional workshops and demonstrations will be available on April 15 and April 18.



Tall clock. Works by Joshua Wilder, case attributed to Abiel White. Hanover and Weymouth, MA, 1807–’10. Hingham Historical Society.

Great Escapes: Villas, Country Places, and Pleasure Pavilions 2009 Newport Symposium

**Newport, RI
April 27–29, 2009**

<http://www.newportmansions.org>

Ancient Chinese and Japanese scholars retreated to pavilions in rocky landscapes, Roman statesmen and merchants to villas, Renaissance princes to hunting lodges,



18th-century grandees to country places and garden follies. They engaged architects and designers who experimented with new ornamental styles and innovative combinations of architecture, furniture and other treasures to create a sense of fantasy, retreat and entertainment.

The 17th annual **Newport Symposium** examines the social, architectural and decorative heritage of buildings designed to both dazzle and relax. Lecturers include: **Paul Miller**, curator, **Preservation Society of Newport County**; **Dr. Flaminia Gennari Santori**, deputy director for Collections and Curatorial Affairs, **Vizcaya Museum and Gardens**; **Donna Hassler**, director, **Chesterwood**; **Michael Kathrens**, author; **Dr. Ulrich Leben**, associate curator for the **Furniture Collection at Waddesdon Manor** (Buckinghamshire); **Evelyn D. Trebilcock**, curator, **Olana**; **Jody Wilkie**, senior vice president and international specialist head of European Ceramics and Glass, **Christie's International**; and **Johan Cederlund**, art historian, Sweden.

Registration is \$500 for Preservation Society members, \$550 for non-members. For more information, call Patricia Toomey at 401-847-1000 ext. 154, or by e-mail at ptoomey@newportmansions.org.

There is a limited number of free symposium admissions for arts and humanities professionals. To be considered, submit a letter of interest indicating professional interests and affiliations, and how the symposium would benefit one's work. Contact: John Tschirch, Symposium Director, Preservation Society of Newport County, 424 Bellevue Avenue, Newport, RI 02840, or send e-mail to ptoomey@newportmansions.org.

Montreal Art Deco Week/10th World Congress on Art Deco International Coalition of Art Deco Societies/

Art Deco Society of Montreal

**Montreal, Canada
May 21–23, 2009**

The more than 30 Art Deco societies actively operating in major cities across the U.S., England, Australia, New Zealand, South Africa and Canada (Vancouver, Toronto and Montreal), all members of the **International Coalition of Art Deco Societies (ICADS)**, come together for the **World Congresses on Art Deco** every two years. The 2009 event is hosted by the **Art Deco Society of Montreal**.

Activities include:

- gala opening reception and dinner at the Montreal City Hall;
- three mornings of lectures on Art Deco at McGill University; visits to Art Deco buildings in Rosemount, including **Dom Bellot**-inspired churches and the Saint Joseph Oratory, Botanical Gardens, and University of Montreal, Little Italy; tours of Old Montreal with a stop at Old Courthouse by **Ernest Cormier**, Aldred Building Lobby Tour, Atwater Market and Saint Henri area, and Downtown Deco, with Eaton's 9th Floor and rarely seen Art Deco Houses;



- special exhibits at the **Montreal Museum of Fine Arts**, **Canadian Centre for Architecture** and **Blackader Lauterman Collection**, McLennan Library Building, McGill University;
- day bus trip to Ottawa, with stops at the **Canadian Museum of Civilization**; the Supreme Court House, the outstanding Art Deco banks and the Art Deco French Embassy; lunch and tour at the **National Gallery of Canada**; and
- post-Congress activities.

For details and to register, go to: <http://artdecomontreal.com/congress>.

**Celebration of 250 Years of Wedgwood History—
54th Wedgwood International Seminar
Wedgwood Museum
Barlston, Stoke-on-Trent, England
June 8–14, 2009**

This event marks the 250th anniversary of the founding of the **Wedgwood** company with lectures, collections and historical site visits, and other activities. Opening night offers a who's-who of Wedgwood dignitaries—museum trustees and staff, corporate managers, and Wedgwood family members. Museum director **Gaye Blake Roberts** leads the museum tour and discusses the 250th anniversary celebrations; **Sharon Gater**, senior curator, presents a talk on Charles Darwin; and **Kevin Salt**, archivist, speaks on 18th-century **Wedgwood Burslem**.

Kathy Niblet, formerly of the **Potteries Museum**, and **David Puxley**, the first-ever Wedgwood resident studio potter, cover “studio potters.” Designer **Lord Queensbury** discusses design and design philosophy; author **Jenny Uglow** focuses on “Erasmus Darwin.” **Alan Wedgwood**, who, as a toddler, laid the foundation stone for the new Barlston factory, presents a talk on his ancestors. **Ray Johnson** of Staffordshire University shows “films of the potteries.”

An introduction to the **Rode Hall** ceramics collection includes Wedgwood, presented by **Julie McKeown**. At **Nottingham Castle Museum**, **Pamela Woods** welcomes participants to the **Felix Joseph Wedgwood Collection**. Other tours include the Wedgwood collection of the **Lady Lever Gallery** (Liverpool) and the **Potteries Museum** (Stoke). Tribute will be made to **Josiah Wedgwood** with a visit to his gravesite.

For details, go to: www.wedgwoodinternationalseminar.org or contact Director of Seminars Mickey Hightower by e-mail at mickeyhightower@aol.com or phone at 214-801-6121, ext. 322.

WIS members (whether attending or not) receive a bound copy of the proceedings. Annual membership fee is \$35 per individual and \$50 per family (add \$10 for outside the USA).

**SOFA WEST
Santa Fe, NM
June 10–14, 2009**

SOFA has added this new venue to its offerings for 2009, as a “boutique” SOFA fair, with 40-45 dealers at the new, state-of-the-art Santa Fe Convention Center, in the heart of Santa Fe's historic downtown. Dealers already signed up include **Charon Kransen** (New York, NY), and the **Aaron Faber Gallery** (New York, NY); **Elliott Brown Gallery** (Seattle, WA); **Jane Sauer Gallery** (Santa Fe, NM); **Heller Gallery** (New York, NY); **Holsten Galleries** (Stockbridge, MA); and **William Zimmer Gallery** (Mendocino, CA).

PEOPLE

• DAS Advisory Committee member **Michael Conforti**, director of the **Sterling and Francine Clark Art Institute** (Williamston, MA), is the new president of the **Association of Art Museum Directors** (AAMD). He has served as curator of sculpture and decorative arts at the **Minneapolis Institute of Arts** (Minneapolis, MN) and the **Fine Arts Museum of San Francisco** (San Francisco, CA).

According to an article in the *Wall Street Journal* (*WSJ*) following the announcement of his AAMD position, Conforti finds the current economic climate “a great time for art museums,” which he called “bellwethers for people at moments like this ... If we are doing our jobs well, we’re the place that people can turn to in times of instability. The reality is that (the major museums) are not going away.”

Conforti’s main goal as president of AAMD is “communicating the importance of art museums to the American public ... At a time when the arts are being taken out of local-school budgets and when creativity and innovation in business require a kind of thinking other than what comes from math and science, the importance of art museums to society cannot be overstated,” he told the *WSJ*.

• **Scott Grove**, an American artist and art-studio furniture maker, has joined **Wendell Castle, Inc.** (Scottsville, NY) as studio director. He brings more than 25 years of expertise in alternative materials, sculpting, furniture making, studio management, and marketing to his new position.

Grove’s duties include researching and developing new materials and methods of construction; assisting in sculpting new work; acting as liaison with subcontractors, galleries and museums; and representing the **Wendell Castle Studio** at conferences, presentations, art shows, etc.

Grove is a third-generation artist who creates contemporary art, sculpture and furniture using a broad media mix of materials, including wood, fiberglass, precious metals and semi-precious gems, with carved textures, radiant veneers and polychromed finishes. He will continue to produce and exhibit his sculptural work, including his new Green Wave line of sustainable furniture, as well as selected special projects.

Grove is an active member of the **American Furniture Society** and exhibits in galleries and leading art shows across the country. His work is a part of the permanent collection in the **Hunter Museum of American Art** (Chattanooga, TN). He is a graduate of **Rochester Institute of Technology** (RIT) with a degree in environmental design and a minor in sculpture, and also studied at RIT’s **School for American Crafts**.

Wendell Castle’s work is represented by Barry Friedman, Ltd. (New York, NY) and Carpenters Workshop Gallery (Lon-



don, England), where he currently has a one-man show. His pieces are in the permanent collections of more than 75 museums worldwide, including the **Museum of Modern Art**. He is currently artist-in-residence at RIT’s College of Imaging Arts & Sciences.

• **Florian Knothe** has been appointed as the new curator of European glass at the **Corning Museum of Glass** (Corning, NY). Knothe, who comes to the Corning Museum from the **Metropolitan Museum of Art** (New York, NY), is responsible for curating current and changing exhibitions, conducting research, and managing acquisitions for the museum’s extensive European glass collection.

In the Metropolitan Museum’s Department for European Sculpture and Decorative Arts, Knothe held consecutive research fellowships and served as research associate, working on exhibits such as *Tapestry in the Baroque: Threads of Splendor* (2007/2008) and *Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe* (2008). He has also contributed to the publication *French Art of the 18th Century at The Huntington* (2008) and exhibition catalogues on European Baroque art, as well as published articles on French furniture and tapestry. He has lectured on 17th- and 18th-century decorative arts at Oberlin College, Manhattan College and the Bard Graduate Center. Knothe holds a B.A. in furniture conservation from Buckinghamshire New University and an M.A. in the history of art from **Courtauld Institute of Art**, where he is currently completing his Ph.D.

• **Richard Koshalek**, formerly director of the **Museum of Contemporary Art** (Los Angeles, CA), is the new director of the **Smithsonian Institution’s Hirshhorn Museum and Sculpture Garden** (Washington, DC).

• **Eric McCauley Lee**, director of the **Taft Museum** (Cincinnati, OH) and former director of the **Fred Jones Jr. Museum of Art** (University of Oklahoma), will become director of the **Kimbell Art Museum** (Fort Worth, TX). He replaces **Timothy Potts**, who left the Kimbell in 2007 to become director of the **Fitzwilliam Museum** (Cambridge, England).

• **Mary L. Levkoff** is now curator of sculpture and decorative arts at the **National Gallery of Art** (Washington, DC), replacing **Nicholas Penny**, now director of the **National Gallery** (London, England). Levkoff was curator of European sculpture and classical antiquities at the **Los Angeles County Museum of Art** (Los Angeles, CA).

• **Thomas S. Michie**, a past president of the **Decorative Arts Society**, is the new the Russell B. and Andrée Beauchamp Stearns Senior Curator of Decorative Arts and Sculpture in the department of the Art of Europe at the **Museum of Fine Art, Boston** (MA), effective March 2009. He oversees exhibitions, gallery installations, conservation and acquisitions related to the museum’s collection of decorative arts and sculpture, including European furniture and silver.

Michie was curator of Decorative Arts and Design at the



Los Angeles County Museum of Art (CA) since 2005. Before then, he was curator of Decorative Arts at the **Museum of Art, Rhode Island School of Design** (RISD; Providence, RI), where he also had served as associate curator and assistant curator.

Michie is co-author of catalogs published by RISD, the **Milwaukee Art Museum**, U. S. Department of State and LACMA. A native of Massachusetts, he is a graduate of Williams College, and holds M. Phil. and MA degrees from the History of Art Department at Yale University.

He has served on the boards of the **American Ceramic Circle**, **Redwood Library and Athenaeum** (Newport, RI) and Rhode Island Committee for the Humanities, as well as the DAS, and has received numerous honors and fellowships.

• **Alan Shestack**, deputy director and chief curator at the **National Gallery of Art**, 1993–2003, and a past president of the **Association of Art Museum Directors**, has been named to the Brighton Schools Alumni Association/Brighton High School (BHS; Rochester, NY) Alumni Hall of Fame for excellence in university teaching, art scholarship and administration, interpretation of art for wide and diverse audiences, and museum management and curatorship. Shestack graduated from BHS in 1954. After earning his BA from Wesleyan University in 1960 and his MA from Harvard University in 1962, he taught the Renaissance in Northern Europe, history of graphic arts and museum management at Yale University and served as director of the **Yale University Art Gallery**. About half of the graduate students in his management course are now museum officers and leaders around the country.

Shestack served as director of the **Minneapolis Institute of Art**, 1985–’87, and director, **Museum of Fine Arts, Boston**, 1987–’93.

• **Jennifer Perry Thalheimer**, collection manager at the **Morse Museum** (Winter Park, FL) since 1999, has been given the additional title of curator in recognition of her evolving responsibilities in collection research and exhibition support. In her new capacity, Thalheimer is chair of the museum’s exhibition committee.

Thalheimer provided research, supervised conservation and managed the loan of objects from the Morse collection for **Louis Comfort Tiffany and Laurelton Hall—An Artist’s Country Estate**, a major exhibition at the **Metropolitan Museum of Art** (New York, NY) on which the Morse collaborated. In addition, she contributed the chapter on the **Louis Comfort Tiffany Foundation** for the exhibition catalogue by the same name. Thalheimer initiated and has



spent several years compiling a chronological listing of the basic facts of Tiffany’s personal and professional development, the *Louis Comfort Tiffany Chronology*, which the Morse is working toward publishing online.

Thalheimer, who grew up near Tiffany’s **Laurelton Hall**. She received a master’s degree from the **Cooper-Hewitt Graduate Program in the History of Decorative Arts** at the **Smithsonian Institution’s National Design Museum** (New York, NY) and holds a bachelor’s degree in historic preservation from Pennsylvania State University.

• **Daniel Walker** has left the **Textile Museum** (Washington, DC), where he served as director for the past four years, effective the week of March 27, 2009. Board president **Bruce P. Baganz** has said the museum would not have a director “in the traditional sense” for a while. **Maryclaire Ramsey**, special assistant to the director and a member of the museum staff since April 2007, has been promoted to general manager and will function as chief executive for now. Before leading the Textile Museum, Walker was director of the department of Islamic art at the **Metropolitan Museum of Art**.

IN MEMORIAM

• **Didier Aaron**, considered one of the last of the specialist dealers in fine French furniture (fff), whose Paris gallery was the center of fff, died of a brain tumor on January 3, 2009, at 83.

Aaron went into business immediately after World War II, opening his gallery in 1946. He partnered with **Alain Demachy**, a Paris decorator, making Aaron likely to have been the first antiques dealer to ask a decorator to work under the same roof; Demachy was one of the first decorators to combine modern classics with French antiques. He is also considered to have given **Jacques Grange**, another Paris decorator, his start; Grange still works out of the gallery.

Aaron had branches in New York City, London and Los Angeles; the first two are still in operation. He was known for organizing non-selling exhibitions with competitors that presented treasures of the 18th century.

For many years, Aaron participated in the TEFAF Maastricht fair in the Netherlands. Biennale des Antiquaires and Salon de Dessin in Paris. He served as president of **Friends of the Camondo Museum** and of the **Antiquaires** trade group in Paris.

• **Ralph E. Carpenter**, a connoisseur and collector of American decorative arts, leader in architectural preservation, and author of an early study of colonial New England furniture, died February 2, 2009, at 99.

Carpenter was actively involved in restoration of many Newport, RI, structures over more than 50 years. He began his career in architectural preservation, with overlaps into the decorative arts, by directing the refurbishment and furnishing of Hunter House, for the then-newly formed **Preservation Society of Newport County**. He published *The Arts and Crafts of Newport, Rhode Island, 1640–1820* in 1953, which described pre-Revolutionary furnishings at a time when American artifacts had been dismissed as inferior to European works. Carpenter established Newport as a center of high-quality furniture.

Although Carpenter’s degree was in mechanical engineer-

ing and his professional career was in insurance and investment banking, he developed expertise and wide-ranging knowledge in the decorative arts, collecting pieces of **Hepplewhite** and **Sheraton** furniture along with Colonial furnishings and materials, from staircases to floors to windowpanes, which he stored in warehouse and eventually used in a museum-like house he built in Scarsdale in the 1950s and sold on moving to Newport in the 1970s. He worked at **Christie's** as a senior American decorative arts consultant for 30 years, after retiring from Reynolds Securities in 1978. He was key to acquiring and selling the **Nicholas Brown** desk case; the selling price of \$12.1 million established a record for American furniture that still stood at his death.

Carpenter was known for his love for the town of Newport. He was born in Woonsocket, RI, and spent childhood summers across the bay from Newport, and returned there while looking for antiques in New England in the 1940s. He was concerned for the condition of Newport buildings led him to become involved in restoration, starting with **Hunter House**. In addition to restoring the house, Carpenter helped obtain furniture for it from the workshops of the **Townsend** and **Goddard** family cabinetmaking dynasties. He later supervised the reconstruction of Longfellow's **Wayside Inn**, Sudbury, MA, after it burnt down, and organized renovation of several other historic Newport buildings.

One of Carpenter's legacies is the **Newport Symposium**, which he founded in 1992 as an annual gathering brought of collectors and scholars in art and decoration. He was still working on several projects in his "100th year," shortly before his death, including a series of programs honoring Dr. John Clarke, a founder of Newport and author of the 1663 Rhode Island Charter. Carpenter also was active in the **American Antiquarian Society**, Walpole Society and Society of the Cincinnati.

• **Robert Gumbiner**, founder of the **Museum of Latin American Art** (Long Beach, CA), died of lung cancer on January 20, 2009. A physician who became known as a pioneer in the health-management organization (HMO) industry, he converted his group medical practice into a nonprofit corporation that became one of the largest HMOs in the USA and provided the resources to found the museum. He collected Latin American art during 30 years of travel.

• **Olga Raggio**, one of the first women to lead a curatorial department at the **Metropolitan Museum of Art** (New York, NY) when she served as chair of its Department of European Sculpture and Decorative Arts from 1971–2001, died of cancer on January 24, 2009, at 82.

Raggio spent almost 60 years at the Met, retiring in at the end of 2008 as a research scholar. She was responsible for thousands of objects in sculpture, ceramics, tapestries, furniture, jewelry, metalwork glass, clocks and architectural pieces—what the *New York Times* called "almost every kind of art made in Europe from 1400 to 1900 that was not painting or drawing." In addition to her work at the Met, she also taught at New York University's **Institute of Fine Arts**.

Raggio specialized in the Renaissance and Baroque sculpture of France and Italy. She started at the Met as a junior research fellow after graduating from the Vatican library school in 1957 and earning a PhD from the University of Rome in 1949. She spoke six European languages and functioned as historian, diplomat and detective in her work at the Met, recognizing and identifying a bust of Cosimo I de' Medici, stashed in a

bank vault, as the work of Italian Renaissance sculptor **Baccio Bandinelli** and two neglected marble statues in the garden of a Benedictine abbey as early-17th-century works by Pietro and **Gian Lorenzo Bernini**. All are now in the Met's collections. Some of her most successful exhibitions were *The Splendor of Dresden* (1978), *Treasures from the Kremlin* (1979) and *The Vatican Collections: The Papacy and Art* (1983).

Raggio oversaw the conservation of the **Gubbio Studiolo**, a private study made in the late 15th century for the ducal palace in Gubbio and decorated with inlaid wood, in Italy's Umbria region, acquired by the Met in 1939 and on display until being placed in storage in 1967; she wrote the first of two volumes of *The Gubbio Studiolo and its Conservation*, published by the Met in 1999, among other books and many scholarly articles. She also was involved in conserving and overseeing reconstruction of the **Vélez Blanco Patio**, which was acquired in 2,000 pieces in 1945.

• Collector **Warren M. Robbins**, who provided the beginnings of the **National Museum of African Art** of the **Smithsonian Institution** (Washington, DC), died at 85 on December 4, 2008.

Robbins was working as a State Department cultural attaché when he bought an African carved-wood statue in Hamburg, Germany, in the late 1950s. A year later, he bought 32 other pieces of African art, including masks, textiles and figures, at another shop in Hamburg. By the time he actually went to Africa, he had amassed a collection of more than 5,000 pieces and opened a private museum with a staff of 20. He bought a house where Frederick Douglass had lived and began presenting exhibitions, eventually assembling several houses into a complex that he named the Museum of African Art. The Smithsonian accepted his collection in 1979 and moved it to the National Mall as the National Museum of African Art in 1987.

The collection now includes about 9,100 objects that represent almost every region of the African continent and includes headdresses, pottery, copper reliefs, musical instruments, carved-wood figures and masks, along with several thousand volumes of works on African and Western art.

Robbins also achieved renown for returning African art, such as a 100-year-old statue of a figure considered sacred by the kingdom of Kom in West African that was stolen in Cameroon and found in the possession of a Manhattan art gallery owner. Robbins raised the funds to purchase the statue and took a party with him to return it to its home, where the group was received by the king.

If your institution has important events coming up, be sure to let us know.

***Send text and images to:
newsletter@
DecArtsSociety.org***

ACQUISITIONS

• Recent acquisitions in the Department of Decorative Arts and Design at the **Cincinnati Art Museum** (Cincinnati, OH) include the following.

√ Desk, ebonized white oak, pewter, copper, fruitwood, gum wood, and glass—the first piece by Stickley to enter the museum’s collection. Designed 1903, **Craftsman Workshops** (1901–’15)—**Gustav Stickley** (1858–1942), designer; **George Jones** (1865–1927), maker of inlay; United States (Syracuse, NY).

√ Sideboard, walnut, marble, and mirrored glass, ca. 1860, **Mitchell & Rammelsberg Furniture Company** (1847–’81), United States (Cincinnati, OH).

√ “Carlton” Room Divider, particle board and high-pressure laminate, 1981, **Ettore Sottsass** (1917–2007), designer, **Memphis Group** (1980–’88), Italy.

√ Pitcher and cup, glazed earthenware and silver, ca. 1938, **Paul Schreckengost** (1908–1983), designer; **Gem Clay Forming Co.**, manufacturer, United States (Sebring, OH).

√ Giant ribbed warty celadon glazed stoneware gourd-form stoppered bottle, glazed stoneware, 2005, **Greg Kuharic** (b.1950), United States.

√ Jug: “Flight into Egypt” (*Fuite en Égypte*), earthenware, 1952, **Marc Chagall** (1887–1985), **Madoura Pottery** (est. 1938), France (Vallauris).

√ Children’s utensil set, 14K gold and plastic (probably Bakelite), ca. 1945, **Cartier, Inc.** (est. 1847), France.

√ “Circa 70’s” Tea and coffee service, silver, wood and Formica, designed 1958 (tray designed 1963), **Donald Colflesh** (b.1932), designer of coffee pot, tea pot, sugar bowl and creamer; designer of tray unknown; **Gorham Manufacturing Company** (est. 1831), manufacturer, United States.

• The **Museum of Fine Arts, Boston** (MFA; Boston, MA) has received a promised gift of the **John Axelrod Collection** of early 20th-century American decorative arts. Focused on the Art Deco, or Art Moderne, style of the 1920s through the 1940s, the collection has been refined over the past three decades and consists of nearly 400 pieces of furniture, silver, ceramics, glass and metalwork. Selections from the collection have appeared at the MFA during a special Art Deco installation of decorative arts, paintings and sculpture in 2002, as well as in the Art Deco, 1910-1939 exhibition in 2004, organized by the **Victoria and Albert Museum** (London, England).

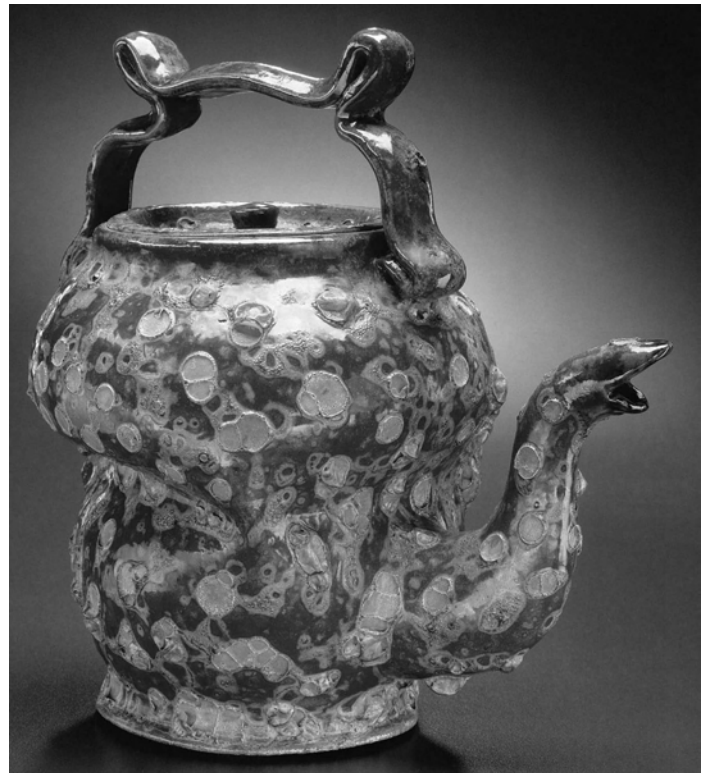
Designers **Donald Deskey**, **Paul Frankl**, **Kem Weber** and **Gilbert Rhode** are represented in depth and include highlights such as Deskey’s painted Room Screen, Frankl’s “Skyscraper Desk and Bookcase,” Weber’s “Airline Armchair” and several rare examples of Rhode’s desk clock designs. The ceramics designs and sculpture of **Viktor Schreckengost** and his colleagues at **Cowan Art Pottery** are strengths of the collection, as are iconic rarities such as **Wilhelm Hunt Diederich**’s “Firescreen,” **Tiffany**’s silver “Vanity Set,” **Peter Müller-Munk**’s silver “Telephone Pad” and **Warren MacArthur**’s aluminum “Magazine Rack.”

The collection also represents the period’s attention to the esthetics of mass-produced goods through designs such as

Walter Von Nessen’s work for **Chase Copper and Brass Company**, **George Sakier**’s glass for **Fostoria**, and **Walter Dorwin Teague**’s vases for **Steuben Glass Company**. Mini-collections—such as **Norman Bel Geddes**’s streamline-design seltzer bottles, represented in all five original colors—further emphasize the role of marketing and the industrial designer.

Selections from the John Axelrod Collection will be prominently featured in the 1920s and 1930s gallery, and the 1940s and 1950s gallery, of the museum’s new American Wing. The collection also holds numerous possibilities for exhibitions, loans and publications.

• The **Metropolitan Museum of Art** (New York, NY) has acquired a gift of 250 pieces of art pottery for its American Wing from **Robert A. Ellison Jr.** of New York City.



Teapot, earthenware, ca. 1897-1900, **George E. Ohr** (American, 1857–1918). 7 13/16 in. H (19.8 x 18.1 cm). Promised gift of **Robert A. Ellison Jr.**

Photo: **Robert A. Ellison Jr.**

Objects represent every major American potter, from the well-known to the obscure, with objects of all sizes, from the very small to the large, and include creations by **George E. Ohr**, who called himself the “Mad Potter of Biloxi” (MS); matte-green Arts and Crafts pieces by **William H. Grueby**; and pieces from the **Newcomb** and **Rookwood** potteries. The works date from 1876–1956, and the collection is considered out of the ordinary because Ellison began collecting pieces by craftspeople before they became well-known. He stopped doing painting in 1985 to write about ceramics, co-authoring a 1989 book about Ohr and writing one about Ohr in 2003, but continued collecting. The value of the collection is said to be \$15 to \$20 million.

The gift is said to fill a “significant gap” in the Met’s holdings of American art pottery. Ellison made it a condition of his gift that it be shown on its own initially and that the museum

prepare a book about it. The glass-fronted mezzanine of the restyled American Wing, where it will be on display, has been designed specifically for decorative objects such as these pieces of pottery, which can survive its direct sunlight without damage.

- The **Spencer Museum of Art** (University of Kansas, KS) has acquired “Tatiko,” a vase by **Mark Hewitt**, who is based in the pottery community of central North Carolina and is a descendant of English ceramic traditions. Hewitt blends local ideas with influences from Africa and Asia. “Tatiko” is named for a village in central Nigeria that the artist visited in 1978 and is known for making pottery. The belly of this large pot has blue glass pieces that were pressed into the clay and melted when the pot was fired.



“Tatiko,” vase, stoneware, salt glaze, wood-fired, 61 cm high x 39.5 cm diameter. 2007. Mark Hewitt (b. 1955, Stoke-on-Trent, England).

- The **Virginia Museum of Fine Arts** (VMFA; Richmond, VA) has acquired 29 fine, decorative and ceremonial objects, given in memory of the museum’s late curator of 20th-century art, **Frederick Brandt**; two works by self-taught Virginia artist **Leslie Garland Bolling** (1898-1955), the first black artist accorded an exhibition in Virginia, when his one-man show opened in 1935 at the **Richmond Academy of Arts**, a forerunner of the VMFA; a collection of 21 gold and semi-precious-stone earrings from ancient Mediterranean and Near Eastern cultures; and a trade-bead necklace collected in Ghana.

√ The objects from Karen Brandt Siler and Fritz Brandt in memory of their parents, Frederick and Carol Brandt, include assorted American and European decorative arts associated with the late-19th and early-20th-century Aesthetic, Arts and Crafts, and Art Nouveau movements. Brandt retired in 1996 as VMFA’s curator of 20th-century art but remained as the museum’s consulting curator of 20th-century decorative arts until a few months before his death last year.

√ Bolling worked as a porter at a Richmond stationery company and produced his sculptures at night. He came to national

prominence in the early 20th century for his detailed carvings made with a penknife from single blocks of wood. With the support of New York’s **Harmon Foundation**, Bolling’s work was eventually displayed in 23 exhibitions in Richmond and other cities. “Brunswick Stew,” dating from the 1930s, is made of poplar and stands 9-1/2 inches high. “Quilt Making,” circa 1935–’40, is also made of poplar and stands 10 inches high.

√ The earrings date from about 2000 BC to 900 AD and include two pairs from the Mesopotamian civilization of Sumer, which flourished from the 6th through the 2nd millennia BC, and a Roman pair of earrings from the 2nd or 3rd century AD.

√ The trade-bead necklace is the first example of Venetian multi-colored glass beads to enter the museum’s African collection. Such European beads had a long history as a means of exchange between European traders and merchants in Africa during the European colonization era. In Africa, glass beads were stored in treasuries, applied to royal vestments and regalia, melted as raw materials for secondary glass production, or used to make jewelry.

√ The VMFA has also acquired a beaded buffalo mask that dates from the 19th or early-20th century and is 23.75 inches long. Designed to be worn on top of the head rather than cover the face, it represents the African or cape buffalo, with a bead-encrusted surface that indicates royal ownership, since the buffalo is one of the four animal symbols of Bamum royalty. The Bamum kingdom is one of several in the high grasslands plateau in southwestern Cameroon. Blue, red and white tubular beads cover the surface of the mask’s underlying wooden form, defining the buffalo’s features.



Vase, glazed ceramic. 1884. Made by Matthew Daly for Matt Morgan Art Pottery Company. Photo: Katherine Wetzel, © 2008 Virginia Museum of Fine Arts.

NEWS

• At a November 2008 event to celebrate its 23rd annual *Modernism: A Century of Style and Design* exposition of fine and decorative arts produced by **Sanford L. Smith & Associates**, the **Brooklyn Museum** (Brooklyn, NY) honored ceramic artist **Betty Woodman** with its Brooklyn Museum/ Modernism Lifetime Achievement Award; **John C. Waddell** with the Distinguished Collector Award; and **Stephen Burks** with the Young Designer Award.

Woodman (American, b. 1930) employs many forms, from fragmented wall vases to bronze benches to pillow pitchers, to create ceramics pieces that represent a gathering of influences and traditions. She finds inspiration in cultures around the world. Her work is included in the collections of more than 40 museums in the United States, Europe, Canada, and Korea.

Waddell (American, b. 1937) began collecting at an early age. In 1966, he moved to New York and became interested in the world of antiques. His 1972 purchase of a torchère by **Walter von Nessen** was the beginning of his interest in American industrial design of the 1920s and '30s. He continues to add to his collection of American industrial design, with an emphasis on the earliest objects rendered in this field, a number of which = are promised gifts to the museum.

Burks (American, b. 1969) and his New York studio, Readymade Projects, has directed design on projects ranging from retail interiors and events to packaging, consumer products, lighting, furniture and home accessories. He has developed concepts for international brands such as B&B Italia, Boffi, Calvin Klein, Cappellini, Missoni and Tods, and is committed to sustainable design in the developing world through his association with the American nonprofits Aid to Artisans and the Nature Conservancy.

• The **Birmingham Museum of Art** (Birmingham, AL) has again achieved accreditation by the **American Association of Museums** (AAM). One of only six accredited Alabama museums, it was first accredited in 1983, and again in 1997. Of the nation's estimated 17,500 museums, 775 are accredited.

After three years of negotiation, the **Buten Wedgwood Collection** has a new home at the Birmingham Museum of Art (Birmingham, AL). The collection consists of almost 10,000 pieces of ceramics dating from the inception of the **Wedgwood Company** in 1759 through the 1980s, with examples of all types of objects made by the factory, in all media and with all types of decoration. While there are many pieces made during the lifetime of **Josiah Wedgwood** and during the period of partnership with **Thomas Bentley** (1769–'80), the bulk of the collection dates from the 19th and 20th centuries. Highlights include a large basalt figure of Somnus, god of sleep, made about 1775. Only one other example of this figure is known; it was made as part of the original decoration for the bedroom of Princess Luise of Anhalt-Dessau in Wörlitz, where it remains today.

Emma Whitbread presented a baptismal font in black basalt to the Melchbourne Church (North Bedfordshire, England), shortly after her marriage in 1780.

A large, footed vase known as the "Alexander" vase, painted

by **Émile Lessore** (1805–'76), a freelance decorator who worked for Wedgwood during the later part of the 19th century, is one of a pair (the second is in the collection of the **Wedgwood Museum**, Barlaston, England) painted by Lessore in 1863–'64 after the painting "Alexander at the Tent of Darius," by Charles LeBrun (1619–'90). A number of other pieces painted by Lessore are also in the collection.

The collection also includes examples of hand-painted and transfer-printed creamware; Wedgwood's Etruscan ware; 18th-century jasper vases; several copies of the Portland Vase; Victoria ware; pieces painted by **Thomas Allen** and those designed by **Harry Barnard** in the 19th century; majolica; Fairyland lustre; **Arnold Machin** figures; **John Skeaping** animals; tiles; mid-20th-century pieces designed by **Norman Wilson**; a plate from the Theodore Roosevelt White House service; objects by studio potters **Elwyn James** and **Michael Dillon**; and a number of experimental and trial pieces.



Somnus, black basalt (est. 1759), ca. 1774, Wedgwood, mold by Hoskins & Oliver in 1770. Collection of Birmingham Museum of Art; Buten Wedgwood Collection; gift through the Wedgwood Society of New York.

Harry Buten and his wife **Nettie** first began collecting Wedgwood ceramics in the summer of 1931, starting with a silver-lustre Queen's ware jug. The Butens continued to collect throughout the next five decades, mostly in their home base of Philadelphia, but also in New York, Chicago and occasionally London. They were active in a number of Wedgwood societies and were founding members of the Wedgwood International Seminar; Harry served as one of its first presidents.

In 1957, the Butens decided to dedicate their Wedgwood collection, which by then numbered more than 4,500 pieces, to the public, and opened the **Buten Museum of Wedgwood** (Merion, PA)—the only museum (except the Wedgwood Museum at Barlaston) devoted entirely to the products and history of the Wedgwood firm. The museum published several books by Harry Buten and his son **David**, who succeeded him as director, and also reprinted many standard, out-of-print books on Wedgwood. Their museum closed in 1988 and the entire collection was placed on long-term loan with the **Nassau County Division of Museums** (Port Washington, Long Island, NY).

In 2005, the Birmingham Museum of Art, which has been home to the **Dwight and Lucille Beeson Wedgwood Collection**

for many years, entered into discussions with the Buten family and the **Wedgwood Society of New York** in an attempt to secure the Buten Wedgwood Collection. At the time, both were looking for a new, permanent home for the collection and both wished that the collection would be kept together and placed with a public institution.

The Beesons, Birmingham natives, formed their collection over a period of 40 years. It consists of more than 1,400 pieces of 18th-century Wedgwood, with pieces of all types made before the turn of the 19th century and a strength in those made during the partnership of Josiah Wedgwood and **Thomas Bentley** from 1769 to 1780. In 1976, they pledged their collection to the museum.

Together, the Buten Wedgwood Collection and the Dwight and Lucille Beeson Wedgwood Collection form the largest and most comprehensive collection of Wedgwood ceramics in the United States, with very little overlap between the two.

Complementing the collections is the **Chellis Library**, the largest and most comprehensive library relating to Josiah Wedgwood, his work, and English ceramics, life and culture in the 18th century. Lucille Beeson purchased the library for the museum in 1992. The library was assembled by **Elizabeth Chellis** of Boston beginning in the 1940s and designed by her as a working library. Its origins lie in Chellis's background in English literature and her desire to gain deeper understanding of her small, but wide-ranging, collection of Wedgwood. The library includes books and manuscripts on the sciences, literature, technology and art.

• To work around a lack of space to display its 800,000 objects, many of which are decorative, the **National Museum of the American Indian** (Washington, DC) is developing a digital showcase. The museum has three locations but still can only display 1 percent of its items. The "Fourth Museum" launched on February 2, 2009, with 5,500 items after about three years of research and scholarship into its collections. It is expected to take about four years for all of its objects to be available online.

• The **Cooper-Hewitt National Design Museum Library/Smithsonian Institution Libraries** has released a new online database on the **Edward F. Caldwell & Company** and its founder, **E.F. Caldwell** (below), that features more than 35,000



photographs and drawings from its collection. The database can be seen at:

www.sil.si.edu/Digital-Collections/Caldwell/

The company was the premier designer and manufacturer of electric light fixtures and decorative metalwork from the late 19th to the mid-20th centuries. Founded in 1895 by Caldwell (1851–1914) and **Victor F. von Lossberg** (1853–1942), the firm's legacy includes

custom-made metal gates, lanterns, chandeliers, ceiling and wall fixtures, floor and table lamps, and other decorative objects that can be found today in many metropolitan area churches, public buildings, offices, clubs and residences. A majority of these buildings were built in the early 20th century, a time of tremendous growth in construction, when many cities were being electrified for the first time.

Caldwell, a portrait painter originally from Waterville, NY, became part of an active community of designers in New York City during the early 1880s. By the end of that decade and into the 1890s, Caldwell worked for and later became chief designer and vice president of the **Archer & Pancoast Manufacturing Company** of New York, designers of gaslight fixtures. At this time, due to Edison's advances in developing the electric light bulb, Archer & Pancoast began manufacturing fixtures using this new technology.

Caldwell achieved great success in creating electric fixtures for Archer & Pancoast. Most notable were three major commissions for the architectural firm McKim, Mead & White: the New York State Building at the 1893 World's Columbian Exposition (Chicago), Metropolitan Club (New York City) and Boston Public Library.

In 1895, Caldwell established the firm Edward F. Caldwell & Co., Inc. of New York with von Lossberg, at 31 East 17th Street. Von Lossberg, a designer and draftsman whom Caldwell had worked with at Archer & Pancoast, was a native of Latvia who was raised in Russia and studied design in Germany. Caldwell and von Lossberg brought artisans from Europe to New York and traveled to Europe often to study and import historic objects as inspiration.

The firm flourished for more than 40 years. In 1901, they established their own foundry at 36–40 West 15th Street, along with showrooms and offices, and became known for producing high-quality lighting fixtures and metalwork objects in bronze, iron, silver, brass and copper. Their fixtures attracted commissions from some of the most prominent architects of the period.

Caldwell & Co. produced a wide variety of objects based on historic styles, using its photo archive to inspire new designs and working closely with architects, interior decorators and other subcontractors. The company's more than 37,000 photographs, along with more than 13,000 presentation drawings, comprise the Edward F. Caldwell & Company collection at the Cooper-Hewitt National Design Library.

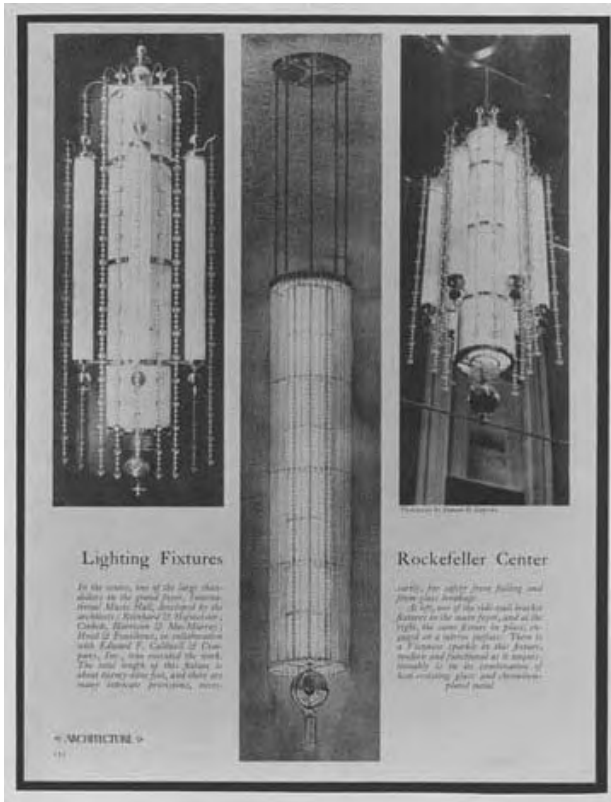
The success of the Caldwell firm was due to having this variety of historic patterns at hand that could be incorporated into electric fixtures and enhance an interior. With a staff that numbered more than 1,000 in the early decades of the 20th century, they also could take on large commissions and landed many of the biggest jobs of the day, including new churches, train stations, state capitols and other public buildings, as well as residences.

The firm continued under von Lossberg after Caldwell died in 1914. Von Lossberg created more original designs, using gilt and enamel work in lighting and desk accessories. In the 1920s, the firm also explored more contemporary designs, such as Art Deco styles for lights at Radio City Music Hall and the Waldorf-Astoria Hotel.

Edward T. Caldwell, grandson of the founder, took over the firm when von Lossberg retired in 1938. Caldwell & Co.

then produced more standard fixtures and fluorescent lamps until it closed due to financial problems in 1959.

Margaret Caldwell, great-granddaughter of E. F. Caldwell, recently presented a talk about the firm's origins, craftsmanship, clients and importance in the decorative arts world. The Cooper-Hewitt Museum Library's online collection, "Shedding Light on New York: Edward F. Caldwell Collection," was supported in part by funds from the Metropolitan New York Library Council (METRO) through the New York State Regional Bibliographic Databases Program.



Promotional materials for Caldwell products.

• The **Museum of Glass** (Tacoma, WA) has received the 2008 **Art Alliance for Contemporary Glass (AACG) Annual Award** for contributions to the contemporary glass movement, presented at the **Sculpture Objects and Functional Art (SOFA)** exposition in Chicago last fall.

AACG is a not-for-profit organization whose mission is to further the development and appreciation of art made from glass. AACG informs collectors, critics and curators by encouraging and supporting museum exhibitions, university glass departments and specialized teaching programs, regional collector groups, visits to private collections, and public seminars.

Along with the award, the museum received a \$5,000 gift and its director presented a public lecture at SOFA Chicago on "All Glass, All the Time," outlining the major changes the museum has undergone during his tenure, such as a new name, new mission and commitment to becoming a collecting institution.

Previous recipients of the AACG Annual Award include the **Museum of American Glass at Wheaton Arts and Cultural Center** (2005), **Renwick Gallery of the Smithsonian American Art Museum** (2003), **Studio of the Corning Museum of Glass** (1999) and **Pilchuck Glass School** (1995), among others.

EXHIBITIONS

Exhibitions are listed alphabetically by state and then by museum name.

California

Fragment to Vase: Approaches to Ceramic Restoration

J. Paul Getty Museum

Los Angeles, CA

<http://getty.edu>

Through June 1, 2009

Terracotta vessels make up the majority of objects that survive from ancient times, but most are found only as fragments. This exhibition explores historical and contemporary approaches to the restoration of classical vases and provides a behind-the-scenes look at how fragmentary vessels are reconstructed at the **Getty Villa** to reveal their original forms and painted designs.

Ancient repair

In antiquity, highly valued vessels were repaired using a variety of techniques, including metal pinning and stapling. Adhesives such as animal and vegetable glues may also have been used, though little evidence remains to identify them. Ancient repairs were often removed during 18th- and 19th-century restorations, but today conservators preserve them as historical evidence. When part of a vase was missing or badly damaged, ancient craftsmen sometimes added a similar section from another vessel to make the repair.

18th- and 19th-century restoration

Enthusiastic collecting of antiquities in the 1700s and 1800s created a market for classical vases painted with interesting scenes. The restoration practices of collectors and dealers of this period focused on presenting the illusion of an undamaged, complete object. In many cases, restorers reshaped fragments, painted over the original surface, and invented iconography or inserted pieces from other ancient vases to make scenes more appealing. Some restorers also added drapery to nude figures for social propriety; such restorations often led to later misinterpretation of vase iconography.

Contemporary techniques

Before beginning a restoration project, Getty conservators and scientists employ a variety of non-destructive methods to analyze ancient vases for information about their manufacture, condition, and past attempts at repair and restoration. Methods of examination range from visual inspection aided by low-power microscopy to ultraviolet (UV) visible fluorescence, X-radiography and X-ray fluorescence (XRF) spectroscopy. Even a few fragments can provide a wealth of information.

After inspection, conservators develop an approach to the restoration of a vase. A vessel's dimensions and painted design are determined based on measurements and drawings of the surviving fragments, as well as studies of similar vases.

Reconstruction of form is guided by the fragments' painted scenes and decorative motifs, as well as by technical details such as fragment contours, wall thickness, turning marks and color.

Digital imaging is frequently used to assess different approaches to restoring vase-painting. Getty conservators use only reversible materials, ensuring the long-term preservation and appreciation of ceramic works.

While 18th- and 19th-century restorers often strove to create the illusion of an unbroken artifact and 20th-century techniques emphasized the difference between modern fills and ancient areas, the current approach to restoration at the Getty Villa strives to visually integrate filled areas and make them less obtrusive while still distinguishing them from the original ceramic and preserving an object's history. For example, painted silhouettes are often added to areas of loss to unify fragmentary figures, define their interrelationships and reestablish original scenes.



Restored water jar with Dionysos, Satyrs and Maenads (above) and Greeks battling Amazons, terracotta, 40 9/16 in. high. Greek, 330–320 BC, attributed to the Darius Painter. One of a pair, found in the early 1800s at a grave site in Ceglie, Italy. As was typical of the 19th century, restored to appear intact—reconstructed using natural adhesives and reinforced internally with a plaster lining. Filled losses, cracks and surrounding areas of the ancient ceramic were painted to conceal damage.

Made for Manufacture: Drawings for Sculpture and the Decorative Arts

**J. Paul Getty Museum, Getty Center
Los Angeles, CA
<http://getty.edu>
Through July 5, 2009**

Many artists of the 15th through 18th centuries designed three-dimensional objects and the drawings that preceded them are works of art in their own right. ***Made for Manufacture: Drawings for Sculpture and the Decorative Arts*** showcases detailed drawings from the Getty's collection. These designs guided craftsmen as they translated two-dimensional ideas into three-dimensional objects.

Although it is commonly assumed that artists made drawings principally to plan paintings and frescoes, many, if not most of them, made drawings for the decorative arts as well. German **Albrecht Dürer** and his pupil **Sebold Beham** designed stained glass and jewelry; Italian painters such as **Taddeo Zuccaro** made studies for majolica; others produced designs for expensive tapestries and elaborate glass table ornaments. ***Made for Manufacture*** includes designs to be executed in media such as metal, wood, glass, ceramics and stone. This exhibition demonstrates the key role that drawing played in the creation of objects and highlights the collaborative relationship between artists and craftsmen.

Spanning the 1400s through 1700s, the exhibition includes

drawings from the Italian, German, French, Spanish, Netherlandish and Flemish schools. Several of the drawings closely correspond to objects that have survived, including a drawing of a 1775 wall light attributed to **Jean-Louis Prieur**—the actual wall light is mounted next to the drawing, showing that its original design changed very little in execution. Other surviving objects are pictured next to their designs.

Taking Shape: Finding Sculpture in the Decorative Arts
J. Paul Getty Museum, Getty Center

**Los Angeles, CA
<http://getty.edu>
Through July 5, 2009**

The disciplines of sculpture and decorative arts are often viewed in opposition to one another, the former as a fine art created for esthetic purposes and the latter created as an applied art for functional purpose. ***Taking Shape: Finding Sculpture in the Decorative Arts*** challenges the conventional distinctions between the two by bringing together a range of “decorative” objects rarely considered within the context of sculptural practice and drawing attention to their sculptural inventiveness.

Taking Shape brings together sculpture and furniture from the collections of **Temple Newsam House** (England), a country house near Leeds, and the **J. Paul Getty Museum**, with a focus on 17th- and 18th-century Baroque and Rococo objects made in England, France and Italy.

This exhibition deconstructs the prevailing assumption that decorative art is guided only by functional purpose while sculpture is infused with autonomous creativity. The objects included suggest that qualities ordinarily associated with sculpture—autonomy, creative freedom and esthetic intent—are often interchangeable with those traditionally linked to decorative work, such as craftsmanship, contingency and function. While some works in the exhibition might be more readily classified as “sculpture” and others as “decorative art,” the focus is on the interactions between them, especially their shared ground and inherent commonalities.

The exhibition explores the ornamental qualities of sculpture and the sculptural aspects of functional or ceremonial objects. It showcases the inventive metal, wood and ceramic objects, such as furniture, light fixtures and accessories for the hearth. The 40 featured works from England, France and Italy were executed in the Baroque and Rococo styles popular during the 1600s and 1700s.

Objects range from sculptures intended for interior display to furnishings, and are organized in three sections in the exhibition. The first section presents a range of sculptures conceived as complementary pairs, originally intended to flank altars, entrances or hallways. The installation reveals that decoration often provided the motivation for creation of these objects. The second section concentrates on the complex sculptural forms of furnishings, demonstrating that they were not made simply to be useful, but to be admired as individual objects of beauty and ingenuity. The last section connects the two themes explored in the preceding galleries—the decorative capacity of sculpture and the sculptural quality of furniture—by focusing on a single object from the Getty's collection, a gilt-wood side table attributed to **Johann Paul Schor** (1615–74)—a sculptural tour-de-force that defies any practical use.

Curators include **Martina Droth**, research coordinator at the **Henry Moore Institute** (Leeds, England), with assistance from curatorial consultants **James Lomax**, senior curator at Temple Newsam, and **Anthony Wells-Cole**.

The exhibition was on view at the Henry Moore Institute before coming to the Getty Center.

A book of the same title features an introduction by Droth and essays by **Charissa Bremer-David**, **Katie Scott**, **Mimi Hellma** and **Mary D. Sheriff**. The book presents 38 works of decorative art, furniture and sculpture, executed in the Baroque and Rococo styles during the 17th and 18th centuries, that embody such sculptural inventiveness, drawn from the collections of the Getty Museum and Temple Newsam.

Artistic Luxury: Fabergé • Tiffany • Lalique
Legion of Honor/Fine Arts Museums of California
San Francisco, CA
www.famsf.org
Through May 31, 2009



Imperial Rose Trellis Egg, gold, enamel, diamonds. 1907.
House of Fabergé (Russian, 1846–1920) and
Henrik Wigström, workmaster. Walters Art Museum
(Baltimore, MD).

At the 1900 International Exposition in Paris, the work of **Peter Carl Fabergé**, **Louis Comfort Tiffany** and **René Lalique** was exhibited at the same venue for the first and only time. *Artistic Luxury: Fabergé • Tiffany • Lalique* returns to that historic moment and explores the master techniques and artistry of the three prominent designers—and the rivalry between them.

The exhibition is organized by the **Cleveland Museum of Art** and the **Fine Arts Museums of San Francisco**.

Artistic Luxury: Fabergé • Tiffany • Lalique brings together nearly 250 objects from more than 40 international lenders, including Her Majesty Queen Elizabeth II and His Serene Highness Prince Albert of Monaco, as well as institutions and private lenders in London, Moscow, St. Petersburg, Paris, Berlin, Hamburg and across the United States.

Highlights include:

√ seven Easter eggs by Fabergé, including the “Imperial Blue Serpent Egg Clock” owned by Princess Grace of Monaco, a rare Imperial Easter egg by **Cartier**, and the “Imperial Basket of Flowers” by Fabergé, along with bibelots and jewelry designed for the Russian Tsars and their family, later sold by the Bolsheviks;

√ the U.S. debut of the Magnolia Window by Tiffany and **Tiffany Studios**, purchased in Paris in 1901 for the collection of Baron Stieglitz, only recently exhibited in Russia;

√ major examples of Tiffany’s Favrite glass—vases and a large selection of glass lamps;

√ jewelry with diamonds and rare gemstones by Tiffany & Co.;

√ Lalique’s Art Nouveau designs for artistic jewelry incorporating stylized insects and birds, plant forms, mythical creatures, and idealized female figures, and his glass, including his “Frogs and Lily Pads Vase.”

√ stylized bronze sculptures of women metamorphosing into butterflies that decorated Lalique’s booth at the 1900 Exposition.

Artistic Luxury takes a critical look at the development, design and marketing of each artist and explores how Fabergé, Tiffany and Lalique responded to the demand for luxury decorative objects at the turn of the 20th century. Although all three designers competed for the same commissions and customers—royalty, political leaders, actors, and captains of industry—each was known for his own characteristic style, which will be displayed through separate galleries devoted to each designer.

These designers drew inspiration from both historicism, reviving popular motifs from the past, and new currents in design, such as Art Nouveau and Modernism.

Fabergé catered primarily to the tastes of the Russian and British royal families and was the most conservative in design. Tiffany had the broadest range of customers and gained a reputation for providing the most extraordinary objects of personal adornment. Lalique pushed the boundaries toward the avant-garde and attracted the patronage of influential members of the artistic and literary circles. All three are credited with elevating indigenous multi-colored gemstones, in contrast to the white diamonds and pearls favored by the aristocracy. Using humble materials such as horn, ivory, glass and hard stones let them spotlight natural colorations and concentrate on the sculptural possibilities inherent in the material.

Delaware

Harbor & Home: Furniture of

Southeastern Massachusetts, 1710–1850

Winterthur Museum and Country Estate

Winterthur, DE

<http://winterthur.org>

Through May 25, 2009

This display of furniture explores the cultural identity and

furnituremaking traditions of southeastern Massachusetts, including Cape Cod, Martha's Vineyard and Nantucket. Highlights include 18th- and 19th-century clocks, chests, chairs, desks and dressing tables.

The exhibition includes rarely seen pieces from private and public collections that examine the forces that shaped regional identity, the evolving craft of furnituremakers and the growing affluence of local residents during a time of enormous change.

District of Columbia

Treasures of European Decorative Arts and Sculpture

Corcoran Gallery of Art

Washington, DC

www.corcoran.org

Ongoing

This exhibition features major works of European decorative arts from the permanent collection, focusing on key periods from the history of decorative art and sculpture. The exhibition showcases ceramics, tapestries, metalwork, marble and bronze sculpture from Classical Greece through the Italian Renaissance and 19th-century France, along with selections from the **Corcoran's** collection of carpets from the 16th to 19th centuries.

Moonlight and Clouds: Silver and Gold in the Arts of Japan

Freer Gallery of Art/Smithsonian Institution

Washington, DC

<http://www.si.edu>

Through May 10, 2009

This exhibition features 32 examples of lacquer, painting, calligraphy, ceramics and metalwork that showcase the repertoire of techniques for applying gold and silver on a variety of materials that Japanese artists developed beginning in the 17th century. The Japanese methods for lacquer decoration in gold and silver enabled refined pictorial designs.

Golden Seams: The Japanese Art of Mending Ceramics

Freer Gallery of Art/Smithsonian Institution

Washington, DC

<http://www.si.edu>

Through May 10, 2009

Clay vessels are remarkably durable, yet vulnerable to breakage if mishandled or dropped. This small exhibition presents 13 ceramics from China, Vietnam, Korea and Japan that were mended and enhanced by a unique method created by Japanese craftsmen. This technique was based on the practice of using plant resin lacquer as an adhesive, but Japanese craftsmen transformed the appearance of the repair by sprinkling the lacquer with powdered gold, creating a new component for appreciation. "Gold" lacquer repairs became closely associated with ceramic utensils used for tea (chanoyu).

Surface Beauty: American Art and Freer's Aesthetic Vision

Freer Gallery of Art/Smithsonian Institution

Washington, DC

<http://www.si.edu>

Ongoing

This exhibition features a group of decorative paintings by American artists **Thomas Dewing** (1851–1938) and **Dwight Tryon** (1849–1925), whose interest in surface beauty resonated

with the work of **James McNeill Whistler** (1834–1903), and a selection of ceramics from the **Detroit Pewabic Pottery**, to highlight the importance of surface beauty to **Charles Lang Freer's** esthetic philosophy. Freer began collecting American paintings in the early 1890s and his interest in tonal, textured surfaces led him to establish "points of contact" between his Asian and American collections.

Ancient Chinese Pottery and Bronze

Freer Gallery of Art/Smithsonian Institution

Washington, DC

<http://www.si.edu>

Ongoing

The selection of ceramic and bronze vessels begins at the juncture between the end of the Neolithic pottery tradition and the emergence of the metalworking tradition (around 2000 BCE), and stops at the end of the Bronze Age and the rise of glazed stoneware (around 200 CE). The exhibition shows the complex, changing relationship between two of China's oldest artistic traditions.

Japanese Screens

Freer Gallery of Art/Smithsonian Institution

Washington, DC

<http://www.si.edu>

Ongoing—rotating

This exhibition features a selection from the nearly 200 screens held by the **Freer Gallery**. Ranging in date from the 15th to the 19th century, the screens represent the major thematic and stylistic examples of this popular format. Items rotate periodically.

The Peacock Room

Freer Gallery of Art/Smithsonian Institution

Washington, DC

<http://www.si.edu>

Permanent

The **Peacock Room** was once the dining room of the London home of **Frederick R. Leyland**, a wealthy shipowner from Liverpool, England. Leyland commissioned the American-born artist **James McNeill Whistler** (1834–1903) to paint the dining room. Between 1876 and 1877, Whistler brightened the room with golden peacocks, painting every inch of the ceiling and walls to create an elegant setting in which Leyland could display his blue-and-white porcelain as well as Whistler's painting, "The Princess from the Land of Porcelain." The room was purchased by **Charles Lang Freer** (1854–1919) in 1904 and installed in the **Freer Gallery of Art** after his death.

Ceramics at the National Museum of African Art

National Museum of African Art

Washington, DC

<http://africa.si.edu>

Ongoing

The beauty and richness of Africa's pottery resonates through the traditional and modern ceramic works of art collected by the **National Museum of African Art**. The continent's master potters—primarily women—display their dexterity by handbuilding a variety of vessels, coloring the surfaces with slips or other concoctions prepared from clay or vegetable sources,

incising or impressing decorations with wood or metal tools, and firing the vessels at low temperatures. The earthen bodies of their creations are often decorated and sometimes burnished.

A few of the museum's 140 ceramic works from different regions of the continent, including a group of 85 vessels from Central Africa, are displayed. Other traditional works include a beer container from the Chewa peoples of Malawi, a water vessel from the Yoruba of Nigeria, and water and oil containers from the Berber of Algeria. Contemporary and figurative ceramic works are also on view.

The art of form and decoration

The malleable quality of moist clay lets a potter create pieces ranging from bowls of minimal form to water bottles of complex shapes. These objects, often cherished by individuals and families, may remain undecorated or be embellished in various ways.

Once a vessel is formed and dried to a leather-hard state, a potter has a series of choices: cut intricate designs into the clay surface with a wood or metal blade; create a roughened, textured surface by impressing patterns with a roulette; burnish the surface to a high sheen; or alter the original form by adding handles, clay pellets or strips. The potter may then color the entire surface or apply a slip (colored, clay wash) to highlight the decorative areas, which often appear on the most visible parts of a vessel—the neck and shoulders.

After a vessel has dried completely, it is fired at a low temperature. Once fired, the pot is set aside to cool. Sometimes, a pot is smothered in leaves or splashed with or dipped in a broth of tree bark or leaves and then left to cool.

A New and Native Beauty:

The Art and Craft of Greene & Greene

Renwick Art Gallery/Smithsonian Institution

Washington, DC

<http://americanart.si.edu>

Through June 7, 2009



Entry-hall panel, leaded glass and wood, Jennie Reeve house, Long Beach, CA; 1904. Greene & Greene, 1903-04. Private collection, New York.

Photo: Courtesy of Sotheby's, New York.

This exhibition features the architecture and decorative arts designed by brothers **Charles Sumner Greene** (1868–1957) and his brother **Henry Mather Greene** (1870–1954), who believed

architecture to be a design language for life. The **Gamble House** (Pasadena, CA), constructed between 1907 and 1909, is one of their best-known commissions. *The Art and Craft of Greene & Greene* examines the brothers' legacy with approximately 130 objects representing a variety of media, including inlaid furniture crafted from exotic hardwoods, stained glass and metalwork, and rare architectural drawings and photographs.

The architecture and decorative arts designed by the Greenes a century ago in California are recognized internationally as among the finest of the American Arts and Crafts Movement. The Greenes considered every detail of the buildings and objects they designed, incorporating European, Asian and Native American influences. Like their contemporary **Frank Lloyd Wright**, they believed architecture to be no less than a design language for life, imbuing their projects with an expressive sensitivity for geography, climate, landscape and lifestyle. Their progressive ideas about design still influence California architecture today.

This is the most comprehensive exhibition of the brothers' work to date, examines their legacy with 127 objects in a variety of media, including beautifully inlaid furniture, artfully executed stained glass and metalwork, as well as rare architectural drawings and photographs. The exhibition commemorates the 100th anniversary of the **Gamble House**, constructed between 1907 and 1909 in Pasadena, CA, and one of the Greenes' best-known commissions. **Edward Bosley**, James N. Gamble Director of the Gamble House, and **Anne Mallek**, curator, are co-curators of the exhibition.

A book, *A New and Native Beauty: The Art and Craft of Greene & Greene*, has been published by Merrell Publishers Ltd. London and accompanies the exhibition. Edited by Bosley and Mallek, it includes 11 essays by experts in the field that explore a variety of aspects of the Greene and Greene legacy.

An online exhibition, produced by the Gamble House, University of Southern California, includes an exploration of the Greenes' major projects, archival photographs, and an audio tour. The audio tour features commentaries from **Edward S. Cooke, Jr.**, professor of American decorative arts at **Yale University**; **Julie Sloan**, author and stained-glass consultant; and **Isabelle Greene**.

The exhibition is organized by the Gamble House, the University of Southern California, and **Huntington Library, Art Collections and Botanical Gardens** (CA), in cooperation with the **Renwick Gallery, Smithsonian American Art Museum** and **Museum of Fine Arts, Boston**.

Florida

A Brilliant Setting—American Cut and Pressed Glass Tableware 1876–1917

Charles Hosmer Morse Museum of American Art
Winter Park, FL

www.morsemuseum.org

Through September 27, 2009

This vignette includes more than five dozen examples of American-made glass tableware from the late-19th and early 20th centuries, including hand-cut luxury glass—also known as brilliant-cut glass—and the popular Three Face pattern glassware produced by **George Duncan & Sons** of Pittsburgh. In this era, beginning with prizes won at the *Centennial Exposition* in 1876,

American glassware was celebrated for its craftsmanship and design.

The Virtues of Simplicity—American Arts and Crafts from the Morse Collection

Charles Hosmer Morse Museum of American Art
Winter Park, FL

www.morsemuseum.org

Long-term

This new long-term exhibition features more than 50 decorative objects from the Morse collection—including furniture, lamps and metalware—representing the Arts and Crafts movement in America.

The Virtues of Simplicity illustrates the origins of the movement in Great Britain and shows how the Arts and Crafts movement manifested itself in the United States. Objects in the exhibition are organized into three geographical sections: Europe, Chicago and other American regions.

The Arts and Crafts movement was a late-19th century response to the Industrial Revolution and the Victorian Era. The problem for the reformers was how to meet the goal of making handcrafted everyday objects of good design affordable for all. Artists sought a return to work by hand, the dignity of labor and unity of design. Design unity was the ideal for one's whole environment—that is, all elements of a home, from its architecture to its furnishings and decoration, were to be conceived as a total work of art, each part working in harmony with the others. Despite these common goals, works of great individuality were produced by different regions and countries because the movement's advocates considered local history, materials and sources highly important.

In America, the movement produced works that were notable for their simple designs and spare ornamentation, often inspired by nature. The clean silhouettes of these objects continue to influence the look of modern design. Yet, for both creators and consumers, Arts and Crafts objects represented more than an esthetic: Their value derived from a production process that honored the individual and a simpler way of life.

Charles Hosmer Morse, the Chicago industrialist for whom the museum is named, renovated and redecorated his Winter Park home, **Osceola Lodge**, in the Arts and Crafts style around 1905. This exhibition includes Craftsman furnishings purchased for Osceola Lodge from **Gustav Stickley**, the New York designer and publisher whose magazine, *The Craftsman*, helped popularize the movement's ideals across the country. Other show highlights include a rare Stickley appliquéd curtain of Craftsman canvas, c. 1910, which has never been exhibited; a leaded-glass reading lamp, c. 1910–'28, and metalware from the **Roycroft** crafts community (East Aurora, NY); and other objects from American makers whose work is not often on view.

American Streamlined Design: The World of Tomorrow
Wolfsonian Museum/Florida International University
Miami Beach, FL

www.wolfsonian.org

Through May 17, 2009

American Streamlined Design: The World of Tomorrow, organized by the **Liliane and David M. Stewart Program for Modern Design** (Montreal, Ontario, Canada), presents 150

examples of furniture, ceramics, metalwork, plastics, graphic design and archival design books from the 1930s and '40s through today.

The exhibition offers a fresh appraisal of the esthetic of streamlined design, placing the achievements of its best-known exponents—among them, **Norman Bel Geddes**, **Henry Dreyfuss**, **Raymond Loewy** and **Walter Dorwin Teague**—beside the contributions of other lesser-known, but significant, designers, such as **Lurelle Guild**, **Clifford Brooks Stevens** and **Harold Van Doren**, and newly discovered practitioners like **John R. Morgan**, **William B. Petzold** and **Louis Vavrik**.

American Art at the Speed

Speed Museum of Art

Louisville, KY

www.speedmuseum.org

Through May 2009

This exhibition features paintings, works on paper, photographs, sculpture and decorative arts from the museum's American and Kentucky collections. Mirroring the historical scope of *Life, Liberty and the Pursuit of Happiness: American Art from the Yale University Art Gallery* exhibition, often with a regional perspective, the exhibition highlights works by **John James Audubon**, **Asa Blanchard**, **Matthew Harris Jouett**, **Gideon Shyrock** and **Rookwood Pottery**, as well as **James Peale**, **Thomas Sully**, **Elihu Vedder**, **Frederic Remington** and others. A number of the works in the *Speed*'s companion exhibition are by artists also represented in *Life, Liberty and the Pursuit of Happiness* and, thus, complements Yale's collection.

Maryland

The Romance of the Rose

Walters Art Museum

Baltimore, MD

<http://thewalters.org>

Through April 19, 2009

"The Romance of the Rose," a 13th-century poem written in Old French, was among the most popular and influential literary texts of its day. The exhibition features nine manuscripts drawn from collections in North America, with a selection of medieval ivories from the Walters collection. The exhibition is a collaborative project between the **Walters**, Johns Hopkins University and the Bibliothèque Nationale in Paris.

Untamed: The Art of Antoine-Louis Barye

Walters Art Museum

Baltimore, MD

<http://thewalters.org>

Through May 6, 2009

This exhibition is devoted to the works of **Antoine-Louis Barye** (1796-1875), the foremost animal sculptor of the 19th century, and includes his well-known sculptures, and his oil and watercolor paintings and sketches. The more than 130 objects include bronzes, models in different media, and watercolors and oil paintings drawn primarily from the **Walters'** Barye collection. Included are the five principal hunt groups from the Duke of Orleans's *surtout de table* (table centerpiece), which are regarded as key monuments of French Romantic sculpture.

Massachusetts

Setting the President's Table: American Presidential China from the McNeil Americana Collection at the Philadelphia Museum of Art

Concord Museum
Concord, MA

www.concordmuseum.org
Through October 12, 2009

This exhibition, organized by the **Philadelphia Museum of Art** with **George Washington's Mount Vernon**, showcases more than 100 pieces of porcelain used by American presidents from Washington to Reagan.



Dinner plate, porcelain with printed, enamel and gilt decoration, 1861 (Abraham Lincoln).

French, artist/maker unknown.

McNeil Americana Presidential China Collection, 2006.
Photo: Graydon Wood and Lynn Rosenthal, 2006.

Stimulating Beverages: Tea, Coffee and Chocolate Wares at Historic Deerfield

Historic Deerfield
Deerfield, MA

www.historic-deerfield.org
Through August 9, 2009

This exhibition explores the role played by tea, coffee and chocolate in New England, through an examination of **Historic Deerfield's** collection of hot beverage wares, including equipment designed to serve such drinks. Although these beverages are familiar today, few people ever give thought as to where they came from or how they shaped and influenced daily life in the past.

Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection

Museum of Fine Arts, Boston
Boston, MA

www.mfa.org
Through May 17, 2009

This exhibition features more than 160 works, including furniture and decorative objects, from those assembled in the last 30 years by New York collector **Dr. Horace Wood (Woody)**

Brock. The furniture and decorative arts items range from 17th-century Flemish to the Regency period (George IV) of early 19th-century England. Art cabinets; console tables; vases in rare materials mounted in gilt bronze; blue-and-white **Delft** ware; fine porcelain from **Chelsea, Meissen** and **Sèvres**; French clocks; and andirons in imaginative forms testify to the design characteristic of the Baroque, Rococo and Neo-Classical eras.

A 160-page catalog, *Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection*, accompanies the exhibition and features essays by Brock, English decorative arts specialist **Martin P. Levy** and **Clifford S. Ackley**, MFA Chair of Prints, Drawings and Photographs, and Ruth and Carl J. Shapiro Curator of Prints and Drawings.

"And so to Bed": Indian Bed Curtains from a Stately English Home

Museum of Fine Arts, Boston
Boston, MA

www.mfa.org
Through June 21, 2009

During the later part of the 17th century, Indian "callico" or chintz became a fashionable fabric to use in decorating bedrooms and small cabinets or dressing rooms. Because of the private nature of these rooms, exotic trade goods from the "Indies" were often used to furnish them: lacquer screens and Indian chintz on the walls, Chinese and Japanese ceramics on mantle pieces and cabinets, and oriental motifs on toilette services and bed hangings.

And so to Bed, which explores the influence of the "Indies" on interior decoration of private spaces in 17th-century British architecture, the design and production of the curtains, and the textile trade between Europe and the East.

Nebraska

Chintz Appliqué: From Imitation to Icon

International Quilt Study Center and Museum, University of Nebraska-Lincoln
Lincoln, NE

www.quiltstudy.org
Through May 17, 2009

This exhibition of 19th-century quilts traces connections between textile fashion, technology and trade. Inspired by the painted and printed cottons of India, the colors and artistry of chintz appliqué quilts made them icons in the 19th century. The 21 quilts, ca. 1790–1850, give a glimpse into their makers' lives and society. Quilts are from America's eastern seaboard, including the Delaware Bay area of Philadelphia and Baltimore, Virginia, and the Carolinas.

New York

Fashioning Felt

Cooper Hewitt/Smithsonian Institution
New York, NY

<http://cooperhewitt.org>
Through September 7, 2009

This exhibition explores new uses of felt—an ancient material believed to be one of the earliest techniques for making textiles, created by matting together wool fibers through humidity and friction. Felting requires little technological expertise and is extremely versatile. The exhibition begins with historic

examples of felts, presents innovations in handmade felts, and shows contemporary uses of industrial felt in product design, fashion, architecture and home furnishings.

Art of the Korean Renaissance, 1400-1600

Metropolitan Museum

New York, NY

www.metmuseum.org

Through June 21, 2009

Showcasing approximately 47 spectacular works—painting, ceramics, metalwork and lacquer—*Art of the Korean Renaissance, 1400-1600* illustrates the story of the formidable cultural renaissance that flourished during these two centuries. Drawn from major museums and collections in Korea, Japan, Germany and the United States—including the **National Museum of Korea; Leeum, Samsung Museum of Art; Kyushu National Museum of Japan; Museum of Oriental Ceramics, Osaka; Museums of East Asian Art, Cologne; Museum of Fine Arts, Boston; Cleveland Museum of Art; Mary and Jackson Burke Foundation;** and the **Florence and Herbert Irving Collection**, the exhibition also includes the **Metropolitan's** recently acquired mid-16th-century hanging scroll, "Gathering of Government-officials." The presentation will launch a series of focused exhibitions on important periods in Korean art history to be held at the museum over the next 10 to 15 years.

With the establishment of the Joseon ("Fresh Dawn") dynasty in 1392, secular art and culture thrived. The Neo-Confucian royal court and elite scholar-officials, the primary patrons of the arts, created an environment in which Korean and East Asian classical traditions were re-emphasized, and innovative art forms were celebrated. At the same time, Buddhism—which had been the state religion on the Korean peninsula for over 1,000 years—though actively suppressed publicly, remained an enduring part of the Korean culture during the early Joseon period.

Organized into six thematic sections, the exhibition displays many seldom seen masterpieces. Among them are a rare set of eight hanging scrolls titled "Eight Views of the Xiao and Xiang Rivers" (Jinju National Museum of Korea), which exemplifies the Korean transformation of an earlier Chinese pictorial tradition; a number of examples of early Joseon white porcelain, including a flask-shaped bottle (Leeum, Samsung Museum of Art); and a Buddhist painting (dated to 1570) illustrating a popular narrative and featuring inscriptions written in the Korean alphabet, which was invented in 1443.

The exhibition is accompanied by a fully illustrated catalog written by the Met's **Soyoung Lee** with **JaHyun Kim Haboush** (Columbia University), **Sunpyo Hong** (Ewha Woman's University) and **Chin-Sung Chang** (Seoul National University).

Elegant Armor: The Art of Jewelry

Museum of Arts and Design

New York, NY

www.madmuseum.org

Through May 31, 2009

This show presents contemporary art jewelry from the permanent collection, dating from the 1940s to the present. Works range from the subtle to the flamboyant, from the purely geometric to the organic, and from narrative to sculptural works that extend the limits of the human body.

Object Factory: The Art of Industrial Ceramics

New York, NY

Museum of Arts and Design

www.madmuseum.org

Through August 23, 2009



"Spanish Lace," industrial porcelain. Edyta Cieloch, 2008.
Photo: Sebastian Zimmer.

Object Factory: The Art of Industrial Ceramics documents contemporary innovation in industrial ceramic production and the renaissance of ceramics in art and design today, and illustrates how artists and designers in the 21st century are re-imagining the possibilities of this traditional medium through collaborations with industry that enhance, and sometimes subvert, the industrial process. The exhibition also examines the unexpected uses of ceramics made possible by new technologies, such as kitchen appliances, knives and even digital electronics.

Guest-curated by artist and designer **Marek Cecula**, with the assistance of **Dagmara Kopola**, *Object Factory* features more than 200 objects from 18 countries, including works by Swedish artist **Kjell Rylander**, American jeweler and designer **Ted Muehling**, Dutch designers **Hella Jongerius** and **Jurgen Bey**, and Russian American designer **Constantin Boym**. Manufacturers include **Bernardaud**, **Nymphenburg**, **Rosenthal** and **Royal Tichelaar Makkum**.

Object Factory is composed of three interrelated sections.

- "Reinventing Tradition" explores collaborations between long-established porcelain manufacturers such as Rosenthal and Nymphenburg and contemporary designers, artists and ceramists. Among these are cooperative projects undertaken by the Rosenthal factory, where designer **Patricia Urquiola** has created the "Landscape" series of tableware with designs that combine porcelain's translucency with irregular texture patterns that decorate the border of a plate or form the handle of a teapot, or at the Nymphenburg factory, where Muehling has designed objects that are crafted by hand such as candlesticks in the form of tree branches and organic bowls based on the shapes of seashells.

- "Industrial Interference" reveals the ways in which mass-produced objects are transformed through interventions by artists or designers during the production process, via cutting, breaking, deforming, decomposing and reassembling. One example is a project by the French group **5.5. Designers**, who implement "creative disturbances" on the production line of Bernardaud's porcelain production line by inviting the skilled artisans who craft the designs, and most often remain entirely anonymous, to become the creators of their own new designs. One of the products of the Italian design group **Industreal**, designed by **Ionna Vautrin** and **Guillaume Delvigne**, is a porcelain bowl

with 1,800 perforations that are intended to be embroidered by the consumer; the bowl comes complete with an embroidery kit.

• “High-Tech Design” examines advances in ceramic technology, highlighting some of the newest high-fire materials, such as zirconium and corundum, which were developed initially for the high-tech industry. These materials are now being used in consumer products. On view are ceramic scissors and knives, created by the Japanese technology company **Kyocera**, and kitchen appliances—toasters and hot water kettles—by the Israeli design team of **Elisha Tal**, **Eyal Cremer** and **Danny Lavie**.

Cecula is a ceramic artist, designer and educator, and the owner of Modus Design, a ceramics studio and shop with branches in New York and Kielce, Poland.

The exhibition is organized by the MAD, based on the exhibition originally organized by the **Gardiner Museum** (Toronto, Ontario, Canada). *Object Factory* is accompanied by a 100-page, fully illustrated catalog published and distributed by the MAD.

Read My Pins: The Madeleine Albright Collection

New York, NY

Museum of Arts and Design

www.madmuseum.org

Through August 23, 2009

This is the first major museum exhibition of jewelry from the personal collection of **Madeleine Albright** features more than 200 pins, many of which Albright wore to communicate a message during her diplomatic tenure as U.S. Secretary of State. The exhibition examines the collection for its historic significance, as well as the expressive power of jewelry and its ability to communicate through a style and language of its own. The exhibition is presented in the museum’s **Tiffany & Co.** Gallery, which is dedicated to the study and presentation of contemporary jewelry from around the world.

The first female Secretary of State and highest-ranking woman in the history of the U.S. government at the time, Albright became known for wearing brooches that purposefully conveyed her views about a situation at hand. The collection is distinctive and democratic—sometimes demure and understated, sometimes outlandish and outspoken—and spans more than a century of jewelry design, with pieces from across the globe. The works on view are chosen for their symbolic value; while some are fine antiques, many are costume jewelry.

Read My Pins explores the stories behind these works and their historical and artistic significance, and is accompanied by a book, *Read My Pins: Stories from a Diplomat’s Jewel Box*, published by HarperCollins.

Seduction

Museum at Fashion Institute of Technology

New York, NY

www.fitnyc.edu

Through June 16, 2009

Seduction explores 250 years of sexuality in fashion, examining the relationship between seduction and clothing and presenting a visual history of sexuality, moral standards and social norms through the prism of fashion. It features at least 70 looks and 40 accessories, including a black satin Belle Époque corset, a pair of red satin **Manolo Blahnik** stilettos, and a skintight

black leather evening gown by **John Galliano** for **Christian Dior**.

Isabel Toledo: Fashion from the Inside Out

Museum at Fashion Institute of Technology

New York, NY

www.fitnyc.edu

June 16–September 26, 2009

The Cuban-born fashion designer **Isabel Toledo**—the 2008 **FIT Couture Council Award for Artistry of Fashion** recipient—is little known to the general public, but her work is greatly admired in the fashion community. Toledo works closely with her husband, illustrator **Ruben Toledo**. None of Toledo’s clothes have traditional construction; her patterns, silhouettes, use of materials and methods of draping are all highly experimental.

Art Deco Design: Rhythm and Verve

New York Public Library

New York, NY

www.nypl.org

Through May 22, 2009

Art Deco captured the modernist spirit of the 1920s and 1930s with designs that are colorful, geometric and imbued with a sense of rhythm. This exhibition provides an exposure to and reappraisal of the style’s most notable features by focusing on graphic plate books, portfolios and examples of the pochoir stencil-print technique from the **New York Public Library’s Art & Architecture Collection**.

Art Deco developed first in France and attracted international notice through a government-sponsored exposition in Paris in 1925. Aspects of the Art Deco legacy can be seen in the art journal *Verve* (1937–’60) and the works of **Sonia Delaunay** (1885–1979), an avant-garde painter and designer.

GlassWear

Memorial Art Gallery

Rochester, NY

www.mag.edu

April 19–June 28, 2009

The growth of the studio craft movement over the past five decades has resulted in a revolution in the ancient art of making jewelry from glass. Artists today create pieces both wearable and purely sculptural, with glass taking the place of precious metals and gemstones. Some of the 60 artists in this traveling exhibition use sophisticated glassworking techniques such as blowing, frameworking, casting and sandblasting. Others incorporate found, manufactured or recycled objects into their works.

The exhibition is organized and circulated by the **Museum of Arts and Design** (New York, NY) and the **Jewelry Museum** (Pforzheim, Germany).

Visions Beyond Clay: The Artwork of Tammy Garcia

Rockwell Museum of Western Art

Corning, NY

www.rockwellmuseum.org

May 23–September 13, 2009

This exhibition features pottery by Santa Clara Pueblo artist **Tammy Garcia**, who unites her clan’s pottery-making skill with a contemporary esthetic by incorporating glass and bronze.

Sewing the Seeds: 200 Years of Iroquois Glass Beadwork
Rockwell Museum of Western Art
Corning, NY
www.rockwellmuseum.org
May 23–September 13, 2009

For more than 200 years, Haudenosaunee beadworkers have sewn glass seed beads into intricate pincushions, purses and picture frames. Created for tourists, these works still reflect the Haudenosaunee culture's love of natural imagery and color. More than 100 pieces are included.

Color & Light: Embroidery from India and Pakistan
Rubin Museum of Art
New York, NY
rmanyc.org
Through May 11, 2009



Boy's Jacket (jhumadi), Floss silk embroidery on plain-weave cotton, 16 1/8 x 51 1/2 in. From the Ahir community, Saurashtra (Kathiawar), Gujarat, India. ca. 1970. Textile Museum of Canada.

In South Asia, embroidery served—and, to a large extent, still serves—multiple functions in daily and religious life. Embellished textiles are components of clothing; they decorate tents, homes, palaces, mosques and temples; cover animals, and serve as articles of daily use. The exhibition shows the stylistic diversity in the wide range of colors, patterns and imagery of South Asian textiles.

Historically, embroidered textiles have reflected the wealth and influence of rulers, courtiers and favored courtesans. Among South Asia's peoples, they frequently identified family origins, personal status and religious affiliation. With the increasing availability of imported and machine-made goods, urbanization and changes in patterns of traditional life, some varieties of em-

broidery have all but disappeared. Others have survived in new forms, or have been revived.

Color & Light Embroidery from India and Pakistan is drawn entirely from the **Textile Museum of Canada's** holdings of South Asian textiles and incorporates the themes of Court and Commerce, Embellishing the Home, Embroidery and Identity, Pasture, Farm and Village, Ceremonies and Celebrations.

Ranging from the 18th to the 20th century, the works are divided into sections that address the variety of functions that textiles held—and to a large extent still hold—in the secular and spiritual life of the communities in which they were created. "Court and Commerce" includes examples of embroidered textiles produced by master craftsmen, often in state-owned workshops, for rulers and the elite to reflect their wealth and influence. "Pasture, Farm and Village" explores the role of domestic embroidery. Wedding garments, identified by their brightly colored silk threads and mirrors, are among the textiles typically produced in the home.

Examples of embroidery, whether produced in male-dominated workshops or by women in the home, are from a region that has exported its textiles for more than 2,000 years. The patterns, refraction of light off silk threads, the color changes, and the juxtapositions of shapes enchanted Marco Polo in the 13th century.

The ethnic and geographic diversity of present-day India and Pakistan is reflected in the variety of decorative motifs, color combinations, materials, patterns, and stitching techniques used to embellish cloth. In this way, textiles serve as indicators of community or religious affiliations. Embroideries created in keeping with Islamic traditions, for example, are frequently identified by precise and complex geometric patterns. Hindu textiles, on the other hand, often feature naturalistic or highly stylized representational motifs. Embellishments used on all types of textiles include beetle-wing casings, seeds, silk tassels, beads, and metal ornaments.

Although textiles continue to play an important role in the societies in which they have been produced, some of the embroidery traditions represented in *Color & Light* are no longer practiced or are in danger of disappearing. Much of this change can be attributed to the increase in urbanization, a desire for mainstream fashions, and the increasing availability of inexpensive, machine-made textiles. Conversely, the past three decades have seen the re-emergence of traditional women's embroidery as an income-generating activity and a vehicle for improving women's education, health and social equality.

North Carolina

The Miniature Worlds of Bruce Metcalf
Mint Museum of Craft + Design
Charlotte, NC
www.mintmuseum.org
Through May 17, 2009

This retrospective view of the artist's work features about 76 pieces dating from the 1970s to the present, the exhibition conceptualizes **Bruce Metcalf's** work in relationship to his interest in architecture, the comics and the narrative. It examines social, moral and political issues about the handmade. These pieces have a dual life as wearable brooches.

A full-color catalog accompanies the exhibition.

*From the Melting Pot into the Fire:
Contemporary Ceramics in Israel*

Mint Museum of Craft + Design
Charlotte, NC
www.mintmuseum.org
Through June 7, 2009

Co-coordinated by **Yael Novak**, who is in charge of the foreign affairs for the **Ceramic Artists Association of Israel**, this exhibition addresses issues of identity within an immigrant society. This is the only United States showing of this exhibition.

Oklahoma

Willard Stone: Storyteller in Wood
Gilcrease: The Museum of the Americas
Tulsa, OK
www.gilcrease.org
Through June 14, 2009



"Buffalo Bills," wood.

Willard Stone: Storyteller in Wood brings together more than 100 carvings, several dozen drawings and some photographs from the artist's life.

As a boy, Stone spent much of his time drawing and dreamed of becoming a painter, but, at age 13, he lost segments of two fingers and the thumb of his right hand after a dynamite cap he had picked up exploded. He became reclusive, but his mother's advice and his desire to create motivated him to find new ways to express his artistic nature. Soon he was shaping little animal figures out of the wet clay from the ditches near his home. Eventually, the clay figures came to the attention of Oklahoma historian Grant Foreman, who encouraged Stone to receive art education at Bacone Indian School.

After marrying and starting a family, Stone worked at various jobs until art collector **Thomas Gilcrease** hired him for a three-year contract starting in 1946. This period gave him financial support and allowed him to develop as an artist, both conceptually and technically. He produced about 50 sculptures and a dozen drawings that became part of the Gilcrease collection. In later years, he worked for **Wiemann Ironworks** in Tulsa as a designer, and for Douglas Aircraft as a die finisher.

Oregon

Gifts of Honor: Beaded Bags from the Columbia River Plateau
Portland Art Museum
Portland, OR
www.portlandartmuseum.org
Through June 30, 2009

This installation presents 38 works from the late 19th

through the first half of the 20th centuries. Preferences for bead colors, techniques and designs are the markers of each individual artist, and reflect and record the indigenous landscape and the changing place of the Plateau people. Today, as in the past, it is an honor to create beadwork. Beaded bags continue to be given as gifts to commemorate major life events, and are worn and displayed on special occasions.

Pennsylvania

Forum 62: Maria Grazia Rosin
Carnegie Museum of Art
Pittsburgh, PA
Through June 28, 2009

This immersive installation by Italian glass artist **Maria Grazia Rosin** features 20 illuminated glass chandeliers resembling otherworldly octopi, jellyfish and crab claws, suspended in an environment that includes sound and video components. The chandeliers evoke the forms of both marine and microscopic life. Rosin initially trained as a painter in Venice but has worked in glass since 1992.

The exhibition is one of a series of Rosin's installations titled "Gelatine Lux" (literally, "gelatinous light"). Light is an essential part of her work, as is evident in her use of the chandelier form.

Patterns, Designs and Motifs
Dorflinger Glass Museum
White Mills, PA
www.dorflinger.org/exhibits

May 1–October 31, 2009; weekends in November

Using pieces from the museum's collection, *Patterns, Designs and Motifs* highlights the design elements that are used to identify cut glass. Beginning with the basic motifs used on all cut glass, the display shows how these motifs combine together to create patterns. While many patterns were in the public domain and cut by every glass-cutting shop, new and unique patterns were created and patented by cut-glass factories for their exclusive use. Successful patterns were mimicked by other companies, making it difficult to identify a specific piece with a specific company.

One of the ways collectors identify cut glass today is by distinguishing some of the patterns used by cut-glass companies. One of the best ways to learn what company cut a piece of glass is through recognizing motifs and how they are combined to form a pattern. Photographs by **John Van Horn** highlight many of the motifs.

The Dorflinger Legacy: Glass from Family Collections
Dorflinger Glass Museum
White Mills, PA
www.dorflinger.org/exhibits

May 1–October 31, 2009; weekends in November

Almost two dozen examples of **Dorflinger** glass from family collections—descendants from branches of the **Christian Dorflinger** and **Eugene Dorflinger** families. These pieces are rarely seen unless loaned for special exhibits. The display complements two long-term loans of glass from **June Dorflinger Hardy** and **Jane Beers**, great-granddaughters of Christian Dorflinger.



Bottle (left), *Dorflinger Legacy* exhibition, and vase, *Roses Cut in Glass*, both cut glass.

Roses Cut in Glass

Dorflinger Glass Museum

White Mills, PA

www.dorflinger.org/exhibits

May 1–October 31, 2009; weekends in November

Wayne County’s glass-cutting shops produced a wide variety of cut-rose designs. *Roses Cut in Glass* explores cut-rose design variations from many of the area’s cut-glass shops, including the best-known “Rose” design patented by the **Irving Cut Glass Company** and examples of others by **Honesdale Cut Glass, Wasman, Herbeck-Demer, Feeney and McKanna, Elite, Tallman, Louis Rickert**, and the **Keystone-Murphy** factories.

Virginia

Art of Glass 2

Various institutions

Hampton Roads, VA

Through August 23, 2009

Art of Glass 2 is a regional cultural partnership that brings glass art from around the world to Southeastern Virginia. More than 20 regional affiliates join the major partners—**Chrysler Museum of Art, Contemporary Art Center of Virginia** and **Virginia Arts Festival**. At the core of *Art of Glass 2* is a series of exhibitions at the Chrysler and Contemporary Art Center, and glass-themed performances under the auspices of the festival. Through July 19, the Chrysler presents:

- **Lino Tagliapietra in Retrospect: A Modern Renaissance in Italian Glass** (details below).

- **Contemporary Glass among the Classics**—new works by **Katherine Gray, Stephen Knapp, Karen LaMonte** and **Beth Lipman**, installed amongst art in the Chrysler’s permanent collection.

- **Green Eye of the Pyramid**—a massive glass casting by Czech artists **Stanislav Libenský** and **Jaroslava Brychtová** honors the Czech Republic, Norfolk’s 57th Azalea Festival’s NATO nation of 2009.

The Contemporary Art Center presents, from April 24–August 23:

- **Hank Murta Adams**
- **Dante Marioni: Form, Color, Pattern**—works by this student of **Lino Tagliapietra** who is also the son of glass master **Paul Marioni**.

- **Ashes to Ashes: Life and Death in Contemporary Glass**—works by several contemporary glass artists.

- **1999–2009: A Region Collects**—works from Hampton Roads collectors who were inspired by the original *Art of Glass* exhibition 10 years ago.

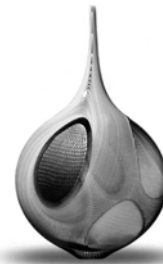
The festival runs from **April 17–June 1, 2009**, and features a stained-glass concert series in venues with stained glass windows with historic or artistic significance; a dance performance commissioned to reflect the theme of glass-inspired art; and a mobile glassblowing studio.

Regional affiliates present more than 20 exhibitions of glass art at local institutions.

- **Suffolk Center for Cultural Arts: All in the Family**—a survey of prominent glassmaking families—the **Littletons, Marionis, Moores, Marquises** and others.

- **Muscarella Museum, Williamsburg, VA: The Glass Artistry of Louis Comfort Tiffany**—pieces from collections across the country as the core of this exhibition.

- **d’Art Center, Norfolk, VA: The Work of Stephen Powell**. For complete information, go to artofglass2.com.



art of glass 2
HAMPTON ROADS

The Art of Glass 2—Lino Tagliapietra in Retrospect: A Modern Renaissance in Italian Glass

Chrysler Museum of Art

Norfolk, VA

www.chrysler.org

Through July 19, 2009

This exhibition examines the career and art of **Lino Tagliapietra**, maestro of glassblowing and elder statesman linking the glass centers of Venice, Italy, and the United States. The exhibition presents 155 works from Tagliapietra’s 40-year career, including pivotal works from the artist’s own collection and collections around the world, as well as designs made for industry and objects that have never before been exhibited. The exhibition is organized by the **Museum of Glass** (Tacoma, WA).

The Art of Glass 2—Contemporary Glass Among the Classics

Chrysler Museum of Art

Norfolk, VA

www.chrysler.org

April 26–July 19, 2009

This exhibition features glass installations from four contemporary artists: **Katherine Gray, Stephen Knapp, Karen La-**

Monte and Beth Lipman. Focusing on each artist's approach to the material of glass, this exhibition presents new works inspired by the Chrysler's collection.

After Hours: Works by the Chrysler Museum Staff
Chrysler Museum of Art
Norfolk, VA
www.chrysler.org

May 20–October 11, 2009

This display brings together painting, sculpture, photography and glass works of the museum staff.

A Child's-Eye View
DeWitt Wallace Decorative Arts Museum
Colonial Williamsburg, VA
www.colonialwilliamsburg.com
Through September 20, 2009

A Child's-Eye View features toys from three centuries. Dollhouses range from a four-room Philadelphia early 19th-century rowhouse to a 12-foot-long, multi-room house ca. 1900.

Faces & Flowers: Painting on Lenox China
University of Richmond Museums
Richmond, VA
museums.richmond.edu
Through June 28, 2009



"Innocence," painted with polychrome glazes on porcelain plate with raised gilt paste, 10 1/8 inches diameter, 1905–'06. Bruno Geyer (Austrian, late 19th–20th century) for Ceramic Art Company/Lenox China (Trenton, NH) Tiffany & Co. (New York).

More than 70 objects made by the **Ceramic Art Company/Lenox China** are on display, such as china plates, vases and decorative wares with paintings of orchids, figures, idealized women and landscapes.

Walter Scott Lenox (American, 1859–1920) started the **Ceramic Art Company**, which became **Lenox China** in 1906, in 1889 in Trenton, NJ, with the ambition to achieve "the per-

fection of American porcelain." His goal was to make art, and he chose specialists in clay bodies, firing techniques, design and decorating. He recruited European, English and American porcelain painters, including **Bruno Geyer** (Austrian, active late 19th–early 20th century), **William Morley** (British, ca. 1869–1934) and **Sturgis Laurence** (American, 1870–1961).

In the 19th and early 20th centuries, china painters mixed their own colors by grinding metallic oxides—such as blue from cobalt, green from copper and yellow from antimony—to powder form and combined them with ground glass and a variety of aromatic oils that provided the medium for laying the colors on a glazed porcelain surface. The plates were embellished with gold and enamel decorative borders, adding visual interest and opulence to the final product.

The exhibition highlights the talents of Lenox's china painters with works by the firm's leading artists, made for some of America's foremost citizens, including orchid fancier Charles G. Roebing, son of the bridge-builder, and Newark industrialist Franklin Murphy, who was governor of New Jersey (1902–'05).

Organized and circulated by the **University of Richmond Museums**, the exhibition is curated by independent scholar **Ellen Denker**. An illustrated catalog includes an essay by the curator and is published by the University of Richmond Museums. The exhibition moves to the **Mint Museum of Art** (Charlotte, NC), from August 28, 2009–January 31, 2010.

Washington

Dale Chihuly: The Laguna Murano Chandelier
Museum of Glass
Tacoma, WA
www.museumofglass.org
Through April 19, 2009

Dale Chihuly created the **Laguna Murano Chandelier**, a Neo-Baroque chandelier of individually blown and sculpted glass elements, in collaboration with Italian glass master Pino Signoretto, in September 1996, at the conclusion of the event known as "Chihuly over Venice." They worked on the glass-blower's island of Murano for a week to create the chandelier.

The chandelier commands approximately 1,500 square feet and includes five separate elements—two suspended from the ceiling and three that rise from the floor. It is punctuated by opalescent flames and festooned with fantastical sea creatures, foliate masses, mermaids and kings.

Collector **George R. Stroemple** indicated his desire to acquire the chandelier, and, uncertain whether his home would accommodate such a monumental piece, asked Chihuly to design the work with multiple components, creating flexibility in its display.

Wisconsin

Arline Fisch: Creatures from the Deep
Racine Art Museum
Racine, WI
www.ramart.org
Through July 29, 2009

Creatures from the Deep is a street-side aquarium of jellyfish sculptures, showcasing the artist's use of knitting and crocheting techniques to create larger-than-life sea creatures made of wire.

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Roycroft lamp, from *The Virtues of Simplicity—American Arts and Crafts from the Morse Collection*, Charles Hosmer Morse Museum of American Art, Winter Park, FL. See *Exhibitions*.

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DATED MATERIAL
Spring 2009 issue



Zephyr Clock, about 1933. Designed by Kem (Karl Emanuel Martin) Weber, manufactured by Lawson Time Inc. Museum of Fine Arts, Boston; promised gift of John Axelrod.
See *Acquisitions*.