The DAS Newsletter

Editor
Gerald W. R. Ward
Senior Consulting Curator
Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture Emeritus
Museum of Fine Arts, Boston
Boston, MA

The DAS Newsletter is a publication of the Decorative Arts Society, Inc. 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 material for length or clarity.

We do not cover commercial galleries. The DAS Newsletter welcomes submissions, preferably in digital format, by e-mail in Plain Text or as Word attachments, or on a CD. Images should be at high quality (400 dpi), as TIFFs or JPEGs, either color or black-and-white, with detailed captions. The newsletter of the DAS is published two times a year. Submission deadlines for 2016 are: March 31 for the spring issue; September 30 for the fall issue. Send material to

Ruth E. Thaler-Carter
DAS Newsletter Coordinator
2500 East Avenue, 679
Rochester, NY 14610
or:
Newsletter@DecArtsSociety.org

The DAS website may provide information about events that fall between issues.

Save the dates!

Plan now to participate in upcoming DAS private tours of these special exhibitions scheduled for the fall of 2016 in Connecticut and Delaware. DAS contributors will receive further information about logistics in late summer.

Made in the Americas: The New World Discovers Asia
Led by Dennis Carr,
Exhibition curator and Carolyn and Peter Lynch Curator of Decorative Arts and Sculpture, Museum of Fine Arts, Boston (MA)
Saturday, October 8, 2016
Winterthur Museum, Garden & Library, Wilmington, DE

Rhode Island Furniture and its Makers, 1650–1830
Led by Patricia E. Kane,
Friends of the American Arts Curator of American Decorative Arts
Yale University Art Gallery
Saturday, November 12, 2016
Yale University Art Gallery, New Haven, CT

DAS sees changes on board, is at peak of service and vitality

For the past 10 years, I have had the honor and pleasure to serve as president of the Decorative Arts Society (DAS). Believing strongly that changes in leadership are beneficial to every organization (not to mention any incumbent of the office), I have decided to step down. I am delighted to announce that Susan P. Schoeller, the Robert H. Smith Senior Curator at George Washington’s Mount Vernon, has agreed to lead the DAS as our next president.

I am also pleased to welcome Emily Orr, assistant curator of modern and contemporary American design at Cooper Hewitt, Smithsonian Design Museum, to our board, who has already begun working on fall programming.

The best part of serving as president has been the opportunity to work with so many dedicated and talented individuals who generously volunteer their time to the DAS. I am particularly grateful to present and past officers and members of the board of directors, to the chairs of the Robert C. Smith and Charles F. Montgomery Award committees, and to Gerry Ward and Ruth Thaler-Carter for their dedication in bringing out each new issue of the newsletter.

I owe special thanks to Nicholas Vincent, who stepped down as vice president in April, for organizing many successful trips and events, and to Stewart Rosenblum, whose tireless work on behalf of the DAS extends well beyond his responsibilities as treasurer.

The DAS was founded as a chapter of the Society of Architectural Historians, and it continues to play a significant role in bringing together academics, museum professionals, collectors, dealers, and enthusiasts, all of whom share a passion for decorative arts. The Smith and Montgomery publication awards recognize landmarks in scholarship. Our events and trips enable us to see and experience important collections, historic sites and groundbreaking exhibitions.

We have two day-trips scheduled for the fall of 2016: to New Haven, CT, to see the exhibition Art and Industry in Early America: Rhode Island Furniture, 1650–1830, the culmination of many years of research by former DAS president Patricia E. Kane and her colleagues, and to Winterthur (Wilmington, DE), to see the exhibition Made in America, in which Museum of Fine Arts (MFA) Boston curator Dennis Carr explores the complex interchanges between Asia and Europe that took place in the Americas. I’m looking forward to participating in these fall programs and continuing to see all of you at these and future events.

Each and every person who is part of the DAS contributes to its amazing vitality — long may it continue!
In reflecting on the recent DAS visits to the Henry D. Green Symposium (Athens, GA), High Museum of Art (Atlanta, GA) and two private homes (Newnan, GA), it is hard to believe we did everything in just four days. The experience was packed with educational information and provided networking opportunities with others interested in all things decorative arts.

The trip started with a wonderful guided tour of the High Museum of Art with Sarah Schleuning, curator of Decorative Arts and Design. The museum boasts more than 2,000 decorative arts objects dating from 1640 to the present day. Despite living in South Georgia and being a native Georgian, I must admit I had not been to the High in years. To tour the museum with this knowledgeable guide was such a special experience.

A newly commissioned work in the lobby by contemporary artist Molly Hatch consists of 456 painted dinner plates. The High commissioned the artist to create the work based on inspiration drawn from two Chelsea Factory plates from ca. 1755 that are part of the permanent collection. What an eye-catching exhibit as one first walks into the museum.

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The Jamestown Exposition on the USS Georgia. The service was returned to the state after the decommissioning of the battleship in 1920. Today, the punch bowl is on display in the reception hall of the Georgia Governor’s Mansion, typically filled with fresh flowers. Her lecture prompted me to want to include a tour of the mansion the next time I am in Atlanta.

We spent Friday evening touring and enjoying dinner at the Taylor Grady House, which was declared a National Historic Landmark in 1976. The house, built ca. 1844 by General Robert Taylor and his wife, is operated today by the Junior League of Athens for tours and events.

Saturday found the group visiting two private residences that are a part of The Hill, where Lee Epting began creating an “orphanage” for endangered historic homes in 1976. Today, some 17 structures have been relocated to this area. The evening began at the Thurn-und-Taxis-Palace, built ca. 1820 and located at the Donnald-Barks-Knowlton House, ca. 1800. The southern structure has been relocated to this property in Newnan. The house managed to survive with no damage to the interior despite sitting empty for several years. One of the most remarkable features is its original wood graining and marbleizing. The work has held up in amazing condition considering its age of almost 200 years.

The grounds, designed by William Pauley, the first professional landscape architect in Georgia, are equally spectacular—a boxwood garden, rose beds, summer garden and a swimming pool. We also were able to add a second private home, also of the 19th century, to the itinerary. It had been slated for demolition and was moved to the current owners’ farm property about 15 years ago. All of the original floors, doors and mantels are intact. Much of the furnishing is mid-18th-century American. The owners’ graciousness was a perfect way to end the trip.

This trip was a wonderful educational experience, but it also provided an opportunity for getting to know the other members of the DAS. This was my first experience attending the symposium and my first trip with the DAS, but will certainly not be my last!

Reviewed by Eliza de Sola Mendes, Independent Decorative Arts Scholar

Asia in Amsterdam: The Culture of Luxury in the Golden Age


Published in conjunction with the exhibition: Asia in Amsterdam: The Culture of Luxury in the Golden Age.

(Corrigan is H.A. Crosby Forbes Curator of Asian Export Art, Peabody Essex Museum; van Camen, curator of Asian Export Art, Rijksmuseum; Diercks, curator of European Ceramics, Rijksmuseum; and Blyberg, assistant curator for Exhibitions and Research, Peabody Essex Museum.)

Book review

O n a recent visit to the Bloomingdale’s Wedding Registry in New York City, I overheard a discussion by a young lady soon to be wed, sitting with her mother and the wedding consultant. Asked by the registry assistant what kind of china she wished to look at, she immediately remarked with great emphasis: “Oh, ‘Blue and White’—Chinese style, just like my mother’s.” Little did this newly engaged young woman likely know of the great historic legacy and fascinating story behind this concept in porcelain (let alone porcelain’s origins itself), that she so perfectly described with just three words: “blue and white.”

The connotation is as clear today for those who love porcelain as it would have been for a young Dutch bride of Amsterdam in the 17th and 18th centuries in regard to the boatloads of fabulous Chinese porcelains, as well as other exotic treasures from the Orient, that also were becoming available for purchase for European homes then.

What all of this conjures up even today, hundreds of years later, we can now explore in this beautiful exhibition volume Asia in Amsterdam. It is grandly “covered” with a glorious blue-and-white porcelain illustration from a tin-glazed earthenware Delft plaque of 1670–1690. The theme continues throughout the catalog with numerous examples among many other fine objects and in paintings that give us fascinating insights into the life of a 17th-century Dutch home. It is an impressive visual beginning, leading to the powerful scholarly series of essays and objects that bring to life this great period in Dutch history.

Luxury is what the maritime Dutch explorers who took over the earlier Portuguese routes, now under the banner of the East India Company or Verenigde Oostindische Compagnie (VOC), created as a lifestyle for a new middle class as they searched for seasonings such as peppercorns, cinnamon, clove and nutmeg. The VOC, formed in 1602, created six separate divisions in six cities and can be considered the first joint stock company. At its peak, VOC would have 40,000 Dutch and other European and Asian workers with a fleet of more than 100 ships and 40,000 outputs. Their traders traveled in India, Ceylon, Malaysia, the Moluccas, Indonesia, Sri Lanka, Vietnam, China and Japan. In addition to spices, they also brought back tea, cotton, silk, salt, pepper, opium, precious stones, sapphire wood, pewter, pearls, copper, gold, silver and—of course—the blue-and-white porcelains that would be mimicked by Delftware in a far different form and substance. Delftware would develop its own audience, making it still popular today.

What objects of desire does the catalog highlight from the exhibition, as illustrative of that life of luxury? The curatorial team had to choose very carefully to craft the picture of the period they wished to show us, with more than 200 works in the show itself.

We see the ever-present blue-and-white china, poised on uneven planes of oriental carpet folds, pecking out of paintings on lavish tables of curiosities in still lifes that seem hardly “still,” such as in paintings by Willem Kalf (1619–1693), Willem Claesz (1594–1680) and Jan Jansz (1605/1606–1652), Swirling

The exhibition took five years to assemble. The catalog has been written by a team of 30 international scholars, with entries for 150 works of art, and includes expert studies of Dutch and Asian paintings, textiles, ceramics, lacquer, furniture, silver, diamonds and jewelry, including objects from 69 lenders from 14 countries. The purpose is to give us a colorful and engaging picture of life and art in the cities of both Amsterdam and Batavia (Jakarta), the 17th-century Dutch trade center in Asia.

The book delves into the relationships of the Dutch maritime trade in many settlements throughout Asia — including Indonesia, Sri Lanka, India, China, Malaysia and Japan — and provides historical documents with numerous maps, travel sketches and print illustrations that enhance the exhibition’s selections.
The Corning Museum of Glass (CMoG, NY) has acquired:
- a rare example of Swedish Art Nouveau production — the earliest example of 20th-century Swedish glass in the museum's collection, designed by Betye Alston (Swedish, 1857–1934), one of the first acknowledged women designers in Europe. She worked at the Reijmyre glassworks for a brief time, from 1901 to 1902, but her design of the marquetry vase with water lilies was one of the Reijmyre products exhibited in 1902 at the Exposition Internationale des Arts Decoratifs Modernes in Turin, Italy.

**Acquisitions**


Alston's designs were technically quite different from the cased and cameo-cut glass typical of Swedish art nouveau production at the turn of the 20th century, but her use of the marquetry technique (glass marquetry) and her choice of the theme of water lilies, executed in an impressionistic, painterly style, was directly influenced by French art glass designer and manufacturer Emile Gallé (French, 1846–1904).

- Sphere Chandelier by Fernando and Humberto Campana, who founded the Estudio Campana (Sao Paulo, Brazil) in 1983. Inspired by Brazilian street life and carnival culture, the brothers began their practice by making furniture from scrap and waste products such as cardboard, cloth and wood scraps, plastic tubes, stuffed toys, and aluminum wire.

  - The museum commissioned the chandelier from the brothers' Candy Collection. It was designed by the Campanas and manufactured by Lasvit, a Czech glass manufacturer specializing in high-end and custom design for furnishings, interiors and architecture. Made of colorless glass, the chandelier is mold-blown and cased with colored hot-applied glass cane. The collection was inspired by the candies sold in popular markets in Brazil and the way that colored glass appeared to melt like candy, which the Campanas observed during their first visit to Lasvit.

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- Adriaen Coorte’s (1659/1664–1707) "Still Life With Seashells" of 1698, and others, the shells seem to be depicted largely for decorative admiration rather than scientific study.

- Setting the Scene with Cornelis Cornelisz’s (1562–1638) “Neptune and Amphitrite” of 1616–1638 shows the two mythical figures examining shells just the way a Dutch VOC trader of the time might have done. The Dutch Golden Age was unfolding in front of their eyes, and sometimes even in their ears, as the painting by Cornelis de man (1621–1706), “The Curiosity Seller” of 1650–1700, where a young boy inspects a variety of shells, holding one of these exotic shells to his ear as a group of customers surrounds the animated dealer. Mounted shells are also in the catalog, such as an enormous mounted turbo shell with a gilded silver mounting, attributed to Daniel Schipperber in 1607. Even the dollhouse of Petronella Oortman, Amsterdam (c. 1686–1710), from the collection in the Rijksmuseum, holds a miniature cabinet of minuscule shells. In addition to many objects of virtue from the Orient and inspired by it, we are also treated to a few detectable Rembrandt works depicting all that was transpiring in his Golden Age world. There are three etchings and three drawings in the exhibition. In the catalog, the most interesting named work by Rembrandt is of 1634’s "Self-Portrait as an Oriental Potentate with a Weapon," showing himself in flowing robe with a large dagger across his chest. We learn, in fact, that Rembrandt had a large collection of exotic items, antiquities and objects of the natural world, among them Asian objects, and he had 60 pieces of Indian hand-made weapons.

- This is certainly a landmark volume in the field of decorative arts for the period of the Golden Age in the Netherlands and would look quite elegant on her coffee table.

- Estudio Campana (Sao Paulo, Brazil) has acquired: a rare example of Swedish Art Nouveau production at the turn of the 20th century, but her use of the marquetry technique (glass marquetry) and her choice of the theme of water lilies, executed in an impressionistic, painterly style, was directly influenced by French art glass designer and manufacturer Emile Gallé (French, 1846–1904).

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- Nocturne 5 black glass; molten-molded using lost wax process; grit blasted, acid polished; H: 150 cm, W: 63.5 cm, D: 56 cm. Karen LaMonte, Czech Republic, 2005.

- Nocturne 5 was cast in three pieces that join at the waist and knees of the figure. The glass itself is a new formula developed by LaMonte to achieve her desired degree of color and density. conceived and manufactured using her now-standard manufacturing process: she makes her molds in two stages, first, of the underlying body, and second, of the drapery around the body. Once the composition is completed, she uses the wrought iron casting process to create the final glass sculpture.

- Tantric Object” by Swiss studio jeweler Bernhard Schobinger, the 30th Rakow Commission. Schobinger scavenge for materials unrelated to traditional jewelry. “Tantric Object” is made from the bottoms of old Swiss glass poison bottles, shaped like skulls, cut, and decorated with gold lacquer.

- The end plate displays the molded word “GIFT,” which in English means “a present,” in German, “poison.” The piece is based on a belief in Tantric Buddhism, where necklaces made from skulls are symbols of emptiness and the illusion of reality.

- Schober also gave the museum a new Taylor work, Glazzy Ring, that is composed of a found glass bottenheld, two commercial eyeglass lenses for the wings and Akoya pearls for the eyes.

- The Dallas Museum of Art (TX) has received a bequest, under the will of long-time supporter Dorace Fichthainbaum, saying the museum could choose works from her collection after her death. Among the 138 works the museum chose are pieces of African art and Native American ceramics.

- Historic Deerfield, Inc., has acquired the ca. 1700 desk owned and signed by the Reverend Nehemiah Buell (1701–1740) of Westfield, MA, who was the father of Deerfield blacksmith and gunsmith John Partridge Buell (1731–1813).

- The museum verified ownership of the desk by comparing a signature on the bottom of two drawers to the writing in an account book and journal of Nehemiah Buell, which are owned by the Pocumtuck Valley Memorial Association (Deerfield, MA).

- The desk appears to be a special commission designed to store separate files of papers and probably was made in Springfield, MA, in about 1706 or somewhat earlier. The turning style of the legs and the brackets are related to other objects in the same timeframe with Springfield associations.
successor in the Westfield pulpit after 1726 and died in 1729. Taylor also is remembered for his poetry and journals, which all had to be stored somewhere, such as the Bull Desk.

The desk could have originally been owned by Taylor, since few people in Bull’s realm would have commissioned a special design of this sort. Taylor’s 1729 probate inventory lists “1 Studdy Table” at 16 shillings, which could refer to Bull’s desk.

The Japanese American National Museum (Los Angeles, CA) has acquired several lots of objects from World War II internment camps. Planning is still underway for how these items will be conserved and displayed.

The Metropolitan Museum of Art (New York, NY) has acquired “one of the most important examples of goldsmith’s work from colonial Spanish America”: a 17th- to 18th-century repoussé and chased gold crown with 443 emeralds.

The Crown of the Virgin of the Immaculate Conception, known as the “Crown of the Andes,” is a diadem encircled by a band of emerald clusters in the shape of flowers, topped by imperial arches and a cross-bearing orb. The crown was made to adorn a statue in the cathedral of Popayán in the Spanish viceroyalty of New Granada (now Colombia). It was constructed in two sections—the diadem first, around 1660, and the arches second, around 1770. A number of votive crowns from the colonial period survive in cathedral treasuries in Spanish America, but few are comparable in size and quality.

The Crown of the Virgin of the Immaculate Conception was privately owned in the United States since 1936 and only rarely been on public view. It is an anchor for the development of a new area of collection at the Met and signifies the museum’s renewed interest in Latin American art. It was a common practice in the Spanish world to bestow lavish gifts, including jewels and sumptuous garments, on sacred images of the Virgin to petition for her intercession or to give thanks for it.

The Museum of Fine Arts, Boston (MA; MA) has acquired the Progress Vase, a silver-plated urn made at the Reed & Barton factory (Taunton, MA) in the 1870s, that will be exhibited at some point in the future. The company’s papers will go to the Harvard Business School and Rhode Island School of Design.

• jewelry holdings of the Newark Museum (NJ) have increased with the acquisition of manuscripts from the Newark-based jewelry company Kremetz & Co., creating a comprehensive jewelry design archive that is accessible to the public.

Founded by George Kremetz, a German immigrant raised in Indiana with relatives in Newark, the company was the largest and longest-lived of all Newark’s jewelry manufacturers, operating in the city from 1866 to 2009. Kremetz produced a range of jewelry in 14-karat gold for the middle-class market, starting with one-piece collar buttons and including brooches, bracelets, necklaces, gold-mesh purses, cufflinks and accessories.

The company sold higher-end products anonymously to upscale jewelry stores throughout the United States, including Tiffany & Co. The brand was known in the retail world because of its “gold overlay” jewelry, which they produced from the early 20th century until the family sold the business in 1997.

In 2013, Richard (Rick) Kremetz, former chairman of the board and great-grandson of the founder, made a gift to the museum’s Library and Archives of approximately 150 objects, comprising the company’s complete design archives from 1864 to 1969.

A second donation of archival materials came to the Library and Archives in 2015 thanks to Emily Rebmann, a graduate student in the Winterthur Program in American Material Culture at the University of Delaware. The gift is now the engagement officer at the Cleveland Museum of Art (OH) and was the first graduate student to write a master’s thesis using the Kremetz archive; her topic was men’s jewelry. A number of rare books about jewelry that served as design sources for Kremetz & Co. also have been transferred to the library’s Rare Book Collection.

Other recent gifts include:

√ a group of puppets representing the diversity of characters in Sogo bi, a puppet tradition performed in south-central Mali that translates as “the animals come forth,” inspired by the everyday world, often in a humorous way.

Blue Aurene Vase, Frederick Carder, Steuben Division, Corning Glass Works (Corning, NY), 1920–29. Gift of Peter and Mary Sue Rosen.

Puppet representing elderly man (Cèkòròba), unrecorded artist, late 20th century, Mali. Gift of Peter and Mary Sue Rosen.

√ a factory print textile collected in Monrovia, Liberia, circa 1969 that celebrates the impact of “swinging ‘60s” fashion on the continent, part of a larger donation of 25 factory print textiles. It complements one of the first textiles collected by the museum, an example of weaving by a Dyula artist from Côte d’Ivoire acquired by museum founder John Cotton Dana in 1928.

√ Various institutions will be exhibiting items connected to Shirley Temple Black. The Smithsonian Institution (Washington, DC) has received the donation of her creamy-enamel childhood typewriter from collector Steve Shoboroff, who purchased it in an auction of Temple Black’s costumes, dolls and other souvenirs. The Santa Monica History Museum (CA) will exhibit outfits such as a red plaid dress and red-and-gold polka-dot dress. The Museum of Fine Arts, Boston (MA) hosts an exhibition featuring gifts of a smocked red silk dress and coral-trimmed blue dress, along with research into Temple Black’s dresser, Elise of Hollywood.

A Sense of Proportion: Architect-Designed Objects, 1650–1950 Rienzi’s Biennial Symposium Museum of Fine Arts Houston Houston, TX September 23–24, 2016 The biennial symposium A Sense of Proportion: Architect-Designed Objects, 1650–1950, presented by Rienzi, the house museum for European decorative arts of the Museum of Fine Arts, Houston, focuses on objects that embody or extend an architect’s ideas or esthetic.

Scholars discuss objects made for particular uses, space to explore new design sources and intended to be part of an integrated space. An example is a recent acquisition, the nine-foot-long Sundas Sofa, designed by Robert Adam (1728–1792), neoclassical architect of the 18th century, and made by the famous London furniture maker. It is from the suite of furniture known to be a collaboration between the house museum and the Blaschkas’ lampworking techniques. To register, go to www.cmog.com/programs/lectures-seminars/annual-seminar-on-glass/registration.
The Armory (New York, NY) has invested in a $10 million restoration of several features and rooms of its 1881 design, such as Tiffany glass embedded into wood carvings and a Tiffany plaster and blue-glass mosaic over the fireplace. One of only a few surviving interiors by Tiffany includes metallic designs painted on California redwood ceiling timbers. Tiffany windows with red glass that turns blue in the sun at a certain angle; and dragons, lizards, sea serpents, fighting birds, and Greek and Roman battle scenes on the ceiling. The original designs were by Stanford White, early in his career, and Louis Comfort Tiffany, just be moved from painting to making glass.

Candace Wheeler, one of the first American interior designers, worked with the textiles and wallpapers. The restoration work is being overseen by Ascan Merrigan, a senior partner in Herzog & De Meuron.

The Baltimore Museum of Art (MD) has raised nearly $80.7 million recently, added almost 4,000 donations to its collection and completed a $42.4 million renovation.

The Contemporary Art + Design Wing of the Corning Museum of Glass (CMoG), has become LEED Silver Certified in February, based on the building’s water and energy efficiency and its reduction of greenhouse gas emissions. The building’s 10,000 LED lighting, which reduces energy use for lighting by up to 76 percent.

The Corning Museum of Glass (NY) has released its first-ever scholarly electronic resource, “The Techniques of Renaissance Venetian Glassworking,” by scholar and artist William Gudernath. It details techniques used to make glass at Murano, the glassmaking island in Venice, between ca. 1500 and 1700. Descriptive text, 360-degree photography and high-definition video provide interpretations of historical Venetian glassmaking techniques not known for centuries. RenVenetian.cmog.org presents more than 40 narrated demonstrations that illustrate the recreation of 25 objects in the Corning collection, along with 10 other techniques. The Kress Foundation funded the project.

The Detroit Institute of Art (MI) has received a $1.7 million bequest from the estate of retired teacher and museum volunteer Elizabeth Venetow.

The Flagler Museum (Palm Beach, FL) has restored several seating pieces by Pottier & Stymus. The items are among pieces that founder and oil and railroad magnate Henry Flagler and his third wife, Mary Lily Flagg, bought ca. 1902. At the time, the architecture firm of Carrère & Hastings was completing the Beaux-Arts mansion, called Whitehall, that Flagler had commissioned as a wedding present.

The Louis XV-style sofas, banquets and armchairs have mahogany and beech frames with sculpted leaves, flowers, scrollwork and spiderweb motifs. The tapestry upholstery shows courtyards in pastoral landscapes.

The seats were made in the 19th-century style by F. Carey Howlett, a furniture conservator. The team has spent about a year on the pieces, replicating missing feet on chairs and adding glues; consolidants and 22-karat gold to the gilding; and stabilizing and repairing upholstery with netting, tinted paper and fabric painted to resemble tapestry.

The Frick Collection (New York, NY) has received 450 portrait medals as a promised gift from Stephen K. and Janie Woo Scher. The museum plans to display the medals in their own gallery and will present them in an exhibition, with a catalog, in 2017.

The Fuller Craft Museum (Brockton, MA) has received a gift of $1 million from the Joan Pearson Watkins Revocable Trust for its efforts at continuing to enhance its collection and exhibition of contemporary craft.

Historic Deerfield (MA) has received a $22,690 grant from the E. Rhodes and Leona B. Carpenter Foundation to support conservation of a Chinese export lacquerware sewing table. Conservators at the Williamstown Art Conservation Center (MA) carried out the treatment over a year.

The sewing table, made in Canton (now Guangzhou) around 1849, is pierced and carved with dragons, lotuses and lion’s paw feet as well as embellished with layers of lacquer and gold decoration. Part of this table’s history involves the woman who owned it, Eliza Brown Clarkson (1824–1907) of Gloucester, MA, and her narrative of loss and devotion on the high seas.

Unlike many women of her generation, she did not receive this object as a souvenir from a seafaring relative or purchase it in a retail shop. She traveled with her ship captain husband, James A. Clarkson (1816–1849), aboard the Marathon to Java, the Philippines, and Canton, China, in 1849. Her husband died on the journey home. She left the ship at St. Helena with her husband’s body, where she lived in the American consulate until a lead casket was prepared for his remains.

The selling of property, table with ivory fittings valued at 24 Spanish dollars — an expensive sum at the time. A disfiguring varnish that had covered the sheen and variegation of the gold decoration also has been removed.

The Art Institute of Chicago, High Museum of Art, Los Angeles County Museum of Art (LACMA), Museum of Fine Arts, Houston (MFAH), and Nelson-Atkins Museum of Art have announced the second class of fellows designated for the Andrew W. Mellon Undergraduate Curatorial Fellowship Program.

The fellowship provides specialized training in the curatorial field to students across the United States who exemplify historically underrepresented groups in the curatorial field and support the goal of promoting pluralistic museums.

The two-year fellowship provides hands-on experience in a museum setting. Fellows are matched with museum curatorial mentors and the program is supported by a five-year pilot grant from the Foundation. The partner museums, in turn, hope to host in 2016 Summer Academies as a part of this program, and encourage potential applicants to check the institutions’ websites in coming months for more information.

Fellows in the decorative arts for the 2015–2017 program are:

- High Museum of Art: Nina Goodall, University of Georgia; curatorial mentor, Katherine Jentleson, Merrie and Dan Boone Curator of Folki and Self-taught Art, and Karuna Srikureja, Emory University; curatorial mentor; Michael Rooks, Wieland Family Curator of Modern and Contemporary Art.

- LACMA: Canan Cem, University of California, Los Angeles; curatorial mentor, Shapero Hagan, and department head of costume and textiles, and Audrey Min, University of California, Los Angeles; curatorial mentor, Karuna Srikureja, Emory University; curatorial mentor.

- MFAH: Emilia Dunn, Rice University; curatorial mentor, Mari Carmen Ramirez, Wortham Curator of Latin American Art, and Kalkallah, University of Houston; curatorial mentor, Aimée Froom, curator of Arts of the Islamic Worlds.

- Nelson-Atkins Museum of Art: Nicholas Olives, Kansas City Art Institute; curatorial mentor Colín Mackenzie, senior curator of Chinese art, and Isabel Vargas, Kansas City Art Institute; curatorial mentor, Kimberly Masteller, Jeanne McCray Beals Curator of South and Southeast Asian Art.

- The Milwaukee Art Museum (WI) reopened to the public in November 2015 after a multi-year, $34 million renovation project. Two buildings on the museum’s campus — the 1957 Eero Saarinen-designed Wero Memo- rial Center and 1975 David Kahler-designed addition — have been restored and reconfigured to provide more space for art, and a new east addition includes another special exhibition gallery. Four floors, at 150,000 square feet, display the museum’s permanent collection, with decorative arts in the American art galleries, European art galleries, and galleries devoted to 20th- and 21st-century design.

- The Minneapolis Institute of Art (MN) has been fitted with 18- period rooms by upgrading furnishings and exploring the artists and patrons who made these rooms possible. Spaces include formal 18th-century parlor, a 1910s hallway designed by Frank Lloyd Wright and a 1920s kitchen in a German apartment building. Needlework and botanical studies showing the role of women in salon culture will be on view in two rooms salvaged from early-18th-century British homes. Artifacts from Cherokee tribes of South Carolina and African-born slaves will be on view in rooms from a Charlotte house from the 1770s.

- Other museums and historic houses are undertaking similar renovation and restoration projects, including Gracie Mansion (New York, NY);
house museums in Newport, RI, and elsewhere. The Metropolitan Mu- seum of Art (New York, NY) recently installed a dressing room for the 1880s that was created for Arabella Wor- sham, who became an arts patron. Recently discovered furniture made by George A. Schashey, designer of the Isherwood townhouse, is on display. Concerts have featured a piano deco- rated with carved flowers, ribbons and nymphs, made by Shastey and com- missioned for William Clark, a thread nymphs, made by Shastey and com-

dated china donated to the museum can Presidential China Gallery, featur-
ing more than 200 examples of ceramics and glass used by American presidents from George Washington to Ronald Reagan and is the most comprehensive collection of its kind on public view other than the White House and the Smithsonian Institution.

The tablewares illustrates changing styles and forms of ceramics and glass. The installation includes examples from each of the 15 state services purchased between 1817 and 1968 for official entertaining at the White House, along with tablewares used by presidents and their families for private occasions, or owned by individual presidents and first ladies before or after holding office. The Speed Art Museum (Indianapolis, IN) re-opened to the public on March 12, 2016. The Speed also received a $1 million gift from Brown-Forman Corporation as part of its capital campaign. The San Francisco Museum of Modern Art (CA) reopened on May 14 after adding a 10-story, $305 million new building designed by Mario Botta that nearly tripled gallery space. To celebrate, there are 19 exhibitions on view showcasing 1,300 works. Mobilies by Alexander Calder will be among the highlights of the new space.

The Tacoma Art Museum (WA) has received 225 works as gifts from Becky Benaroya, widow of Jack Benaroya, including objects in glass by northwestern and international artists. She also gave almost $14 million to the museum for a new gallery. Olson Kundig (Seattle, WA) will design the 7,380-square-foot extension, which is expected to open in fall 2018. The funds will also go to an endowment and to support a dedicated curator.

The Yale Center for British Art (New Haven, CT) has reopened after completing the third phase of a multi-year building conservation project. More than 500 works from the center’s holdings, largely the gift of the institution’s founder, Paul Mellon, are on display in the newly renovated and reconfigured galleries. The reinstallation traces the relationship between art and Britain’s im- partial ambitions from the 16th century to the present and reveals how often the story of art in Britain focuses on a narrative of international exchange and addresses the impact of immigration and travel on British art and culture across the centuries, and the role that the arts have played in the history of Britain’s imperial vision.

Appointments
• Glenn Adamson has stepped down as Nanette L. Laitman Director of the Museum of Arts and Design (MAD; New York, NY) and plans to work on exhibition, research and institutional development projects. He will continue to work with the museum’s curatorial team, including on an exhibition of the ceramic works of Peter Voulkos. Adamson created the position of Windgate Research Curator in collabora-
tion with the Bard Graduate Center, to further enhance the scholarship of MAD’s publications and exhibitions. He also expanded MAD’s artist-in-residence program by engaging younger artists from traditionally underrepresented communities.

Robert Cundall, currently MAD managing director, will serve as interim director while the board seeks a perma-
nent replacement for Adamson.

• Christopher Bedford, director of the Rose Art Museum (Brandeis University, NJ), has been named director of the Baltimore Art Museum (MD), succeeding Doreen Bolger, who retired in 2015. Bedford also has been named commissioner for the U.S. Pavilion at the 2017 Venice Biennale.

Before joining the Rose, Bedford was in curatorial positions at the Wexner Center for the Arts (Colum-
bus, OH), Los Angeles County Museum of Art (LACMA; CA) and J. Paul Getty Museum (Los Angeles, CA). Barbara Drake Boehm has been named the Paul and Jill Ruddock Senior Curator for the Met Cloisters of the Metropolitan Museum of Art (New York, NY), a newly created position that will support C. Griffith Mann, the Michel David-Weill Curator in Charge of the Medieval Department and the Cloisters, by overseeing collections and program design and implementation for the Cloisters. She will help lead strat-
age planning, project management and operational budget development, and will coordinate the logistical and cre-
ative aspects of curatorial and related programs.

Boehm is currently co-curating an international loan exhibition, Every People

People Under Heaven: Jerusalem 1000–1400, with her Met colleague Helane Holcomb. Past exhibitions in-
clude Enamels of Limoges (1996), and Prague, The Crown of Bohemia (2005). She inaugurated a program of focus exhibitions at the Cloisters with The Game of Kings: Medieval Ivory Chess-
men from the Isle of Lewis (2011) and Search for the Unicorn (2012).

Boehm has published on subjects relating to her exhibition projects and research on the Met’s permanent col-
lection. Between 2012 and 2015, she served as director of Curatorial Studies, a joint program of the Metropolitan Museum of Art and the Institute of Fine Arts, New York University. She has shared her research in lectures and courses at the Courtauld Institute, Musée du Louvre, Edinburgh Univer-
sity, J. Paul Getty Museum, and Dar al-Athar al-Islamiyyah (Kuwait), among others.

Boehm holds a PhD and MA from the Institute of Fine Arts, New York University, and BA from Wellesley Col-
egue. She began her career at the Met, where she was a curatorial assistant in the Department of Medieval Art in 1983, was promoted to curator in 1998 and assigned to the Cloisters in 2009.

Genevieve Cortinovis has been promoted to assistant curator of Deco-

ative Arts and Design at the St. Louis Art Museum (MO). She wrote in the St. Louis Modern catalog about the city’s contributions to modernism, particu-
larly in areas of sculpture, stained glass and textiles. She also curated the com-
plementary recent exhibition Blow-Up: Graphic Abstraction in 1960s Design. Cortinovis holds a master’s degree in the history of decorative arts, design and material culture from the Bard Graduate Center and a bachelor’s de-
gree in art history from Baruch College. She joined the museum as a research assistant in 2012, after working with traditional artisans, dyers and printers in Cambodia.

Whitney W. Donhauser has been named the new director of the Museum of the City of New York (NY), replacing Susan Henshaw Jones, who retired at the end of 2015. She had been senior adviser to the former president of the Metropolitan Museum of Art (New York, NY) and oversaw the permanent exhibition New York at Its Core, which opens in November.

• Seth Feman, manager of Inter-
pretation at the Chrysler Museum of Art (Norfolk, VA) since 2012, has been named curator of exhibitions and acting curator of photography.

Feman joined the Chrysler just be-
fore it closed for expansion, renovation and the reinstallation of the collection. As manager of Interpretation, he over-
sees the development of labels, intro-
ductive panels and other educational materials and is credited with creating an accessible, jargon-free standard for communicating scholarly information about the Chrysler Collection.

In his new role, Feman is respon-
sible for the study, care, interpretation and presentation of works of art in the museum’s collection and incoming loan shows.

• John D.M. (Jack) Green has been appointed director of collections, research and exhibitions at the CMOG. He comes to the museum from the Oriental Institute Museum (OIM; Chicago, IL), where he was chief cura-
tor. Green will assist in the strategic leadership of the museum and manage the collections, exhibitions, education, conservation, digital, publications and science departments, as well as the Rakow Research Library and The Studio.

At the OIM, Green oversaw the offices of the registrar, collections, photography, and special exhibitions.
Nicholson began his career working for a dealer in continental furniture and decorative arts. He joined Christie’s Continental Furniture and Decorative Arts department in the early 1990s, where he was involved in the cataloging and acquisitions of Alice Tully, Bernheimer & Co., and Rudolf Nureyev. He was promoted to specialist within Christie’s New York Russian Department and sold Russian works from the estates of Landsell Christie, Jane Englehardt and Frank Sinatra.

Nicholson specializes in Russian art, which has been his main focus throughout his career. He has also worked on exhibitions of Russian and Continental Furniture and Decorative Arts, and has contributed to numerous books and articles on the subject. His expertise cover such diverse areas as Imperial and Fabergé art, and he has been a guest speaker at various museums and institutions around the world.

Nicholson is currently chair of the board of directors of the Merchant’s House Museum (New York, NY) and serves on the board of the Russian Icons Inc. (Clinton, MA). He is also chair of the board of the Städel Museum in Frankfurt, Germany, and serves on the board of the Russian Art Fund (New York, NY). He is a member of the board of directors of the Decorative Arts Society of America (DASA), and serves on the board of the Russian Art Foundation (New York, NY). He is also a member of the board of governors of the Decorative Arts Trust (New York, NY) and the American Society for Research in Russian Art (ASRRA). He is a frequent contributor to the Russian Art Journal (New York, NY) and has written many articles on Russian art for various publications, including the Russian Art Review (New York, NY), the Wall Street Journal (New York, NY), and the New York Times (New York, NY).

Nicholson is a frequent speaker at conferences and symposia, both in the United States and abroad. He has given lectures at the Russian Art Museum (St. Petersburg, Russia), the Städel Museum (Frankfurt, Germany), the Pushkin Museum of Fine Arts (Moscow, Russia), and the State Hermitage Museum (St. Petersburg, Russia). He is also a member of the board of the Russian Art Foundation (New York, NY), and serves on the board of the Russian Art Journal (New York, NY). He is a frequent contributor to the Russian Art Review (New York, NY), the Wall Street Journal (New York, NY), and the New York Times (New York, NY). He is also a member of the board of governors of the Decorative Arts Trust (New York, NY) and the American Society for Research in Russian Art (ASRRA). He is a frequent contributor to the Russian Art Journal (New York, NY) and has written many articles on Russian art for various publications, including the Russian Art Review (New York, NY), the Wall Street Journal (New York, NY), and the New York Times (New York, NY).
in decorative arts, design history and material culture from the Bard Graduate Center (New York, NY) and a DFA, concentrating in glass, from the University of Wisconsin-Madison.

- **James S. Snyder** will move from director of the Israel Museum (Jerus-alem) in 2017 to international president for the museum’s worldwide activities and director emeritus, leading development of an international network of organizations, programming, collections and facilities.

- **Susan L. Talbott**, who recently retired as director and CEO of the Wadsworth Atheneum Museum of Art (Hartford, CT), has been appointed to the rank of Chevalier in the Order of Arts and Letters by France’s Minister of Culture, Fleur Pellerin, for her service on the boards of the French Regional American Museum Exchange (FRAME).

**Silbert fills the position following the retirement of Tina Oldknow, curator and collaborator at the studio Chrysler Museum of Art in Wood and the John and Mable Ringling Museum of Fine Arts, 1993). He has written recent exhibition catalogues on fabrics and textiles and reviewed for the Journals of Design History and Design History Studies.

**Bunyan** was trained in music and holds symposia in the mid-1980s. He contributed to eight museum catalogs. He began contributing to museum exhibitions such as "Clenched Quilts from the Antebellum Period" in the mid-1980s and has been featured in museum publications and in the national media.

**Awards**

- Recipients of the Furniture Society’s 2016 Award of Distinction are Edward (Sed) S. Cooke, Jr., Charles P. Montgomery Professor of American Decorative Arts in the Department of the History of Art at Yale University (New Haven, CT), and Thomas Hunke. Their awards will be presented at a luncheon ceremony on June 24 at the society’s 20th anniversary conference (see Events).

- Cooke’s scholarly focus is on American material culture and decorative arts. His work on modern craft includes his recent book on the history of American craft in the 20th century, as well as his co-curated and co-authored exhibition on contemporary furniture. New American Furniture: Museum of Fine Arts, Houston, 1993; Inspecting Reform: Boston’s Arts and Crafts Movement (Davis Museum, Wellesley College, 1997); Wood Turn- ing in New England (2012); and Furniture by the Museum of Fine Arts, Boston, 2003).

- **Akris creative director Albert Kriemler** will receive the Couture Council’s 2016 Award for Arts of Fashion on September 7, 2016, in recognition of his commitment to craftsmanship and dedication to creating well-tailored, wearable pieces that blend luxury with functionality.

**Obituaries**

- **Jeffery Aronoff**, a designer of chenille scarves, throws and fabrics, died in December 2015 at 62. He won a Cod Awards early in his career.

- **Glady-Marie Fry**, an author and exhibition curator focusing on quilts made by slaves in the pre-Civil War south, died in November 2015 at 84. She was a professor of folklore and English at the University of Maryland for 30 years before her retirement in 2000. Her books include Stitched from the Soul: Slave Quilts from the Antebel- lum South, and she wrote or contrib- uted to eight museum catalogues.

- **Robert F. Gutman** was an artist in residence at the Brooklyn Museum from 1977 to 1980. In 1982, he was an artist-in-residence at Tokyo University of Fine Arts and, in 1989, he received a Fulbright grant to study interior and industrial design at Domus Academy (Milan, Italy).

- **Hugh A. Kriemler** has received an expanded version in 1982 as A World History of Art, has been translated into several languages, and is used in courses around the world.

- **Mikasa** has been a leader in the field of porcelain and has been the subject of numerous exhibitions and publications, including in the Renwick Gal- lery of the Smithsonian Institution (Washington, DC), as well as the Brooklyn Museum of American Folk Art (New York, NY).

- **Robert W. Gutman**, former graduate dean at the Fashion Institute of Technology (FIT, New York, NY) in the 1950s, has died at 90.

- **David Llewellyn Reese**, who helped to launch the Associated Craftsmen of Detroit, was a Fellow of the American Craft Council, served as a consultant-panelist for the National Endowment for the Arts, and was a member of the Board of Directors of the American Craftsmen Council, 1993).

- **Tom McEwen**, a writer and curator for the Museum of Fine Arts, Boston, died in December 2016. He began contribut- ing to museum catalogues on the history of modern craft in the 1980s and 1990s.

- **Wendell Castle**, the renowned furniture designer, died in November 2015 at 82. He was a faculty member at the Rhode Island School of Design and has been the subject of numerous exhibitions and publications, including in the Renwick Gal- lery of the Smithsonian Institution (Washington, DC), as well as the Brooklyn Museum of American Folk Art (New York, NY).

- **Jesse Lipman**, a writer and curator for the Museum of Fine Arts, Boston, died in December 2016. He began contribut- ing to museum catalogues on the history of modern craft in the 1980s and 1990s.

- **Sam Maloof**, a woodworker and craftsman, died in January 2016 at 88. He was known for his woodworker and craftsman, died in January 2016 at 88. He was known for his woodwork and interpretation of the American Shaker style of woodworking.

- **Stewart Udall**, a writer and curator for the Museum of Fine Arts, Boston, died in December 2016. He began contribut- ing to museum catalogues on the history of modern craft in the 1980s and 1990s.

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California

Wendy Thorson: Wrought Clay
American Museum of Ceramic Art
Pomona, CA
www.amoca.org
July 9–August 28, 2016
Wendy Thorson began her career as a functional potter and now challenges herself to make objects that would never belong in the kitchen cabinet. In college, she took basic blacksmithing classes and enjoyed making tapped screws; the classes gave her an understanding of how to treat, shape and work (wrought) the metal. She ultimately focused on ceramics but continued to be inspired by the lines and details of wrought iron and Victorian styles, translating blacksmithing techniques by curving, twisting and working the clay.

Dirk Staschke: Nature Morte
American Museum of Ceramic Art
Alhambra, CA
www.amoca.org
Through September 18, 2016
This exhibition features works in clay inspired by the Flemish and Dutch “Vanitas” still-life paintings of the 16th century. This exhibition features works in clay inspired by the Flemish and Dutch “Vanitas” still-life paintings of the 16th century. The exhibition is one of several curations of the artist’s work in recent years, including his animals, crinoline figures, and others, who made glass a vehicle for medium’s boundaries. Included are objects included jewelry, boxes, vessels and gold spheres, glass shards, and gems such as diamonds and pearls. The title of the exhibition is taken from a quotation by Richard Whitley, and the sculptures of Masahiro Asaka and Christina Bothwell. The exhibition is one of several curations of the artist’s work in recent years, including his animals, crinoline figures, and others, who made glass a vehicle for medium’s boundaries. Included are objects included jewelry, boxes, vessels and gold spheres, glass shards, and gems such as diamonds and pearls. The title of the exhibition is taken from a quotation by Richard Whitley, and the sculptures of Masahiro Asaka and Christina Bothwell. The exhibition is one of several curations of the artist’s work in recent years, including his animals, crinoline figures, and others, who made glass a vehicle for medium’s boundaries. Included are objects included jewelry, boxes, vessels and gold spheres, glass shards, and gems such as diamonds and pearls. The title of the exhibition is taken from a quotation by Richard Whitley, and the sculptures of Masahiro Asaka and Christina Bothwell.

Meat stone, banded jasper (naturally occurring stone that forms in layers, carved to resemble braised pork belly, Qing dynasty (1644–1911)). Photo: © National Palace Museum, Taipei.

Windfall by Box Collective
Craft & Folk Art Museum
Los Angeles, CA
www.cafam.org
Through September 4, 2016
Windfall features new furniture and functional objects from members of the Los Angeles-based Box Collective. The works in the exhibition were fabricated from trees that fell in northeastern Los Angeles during the winds of 2011. Works on display are by Robert Apodaca, Casey Dutzenlenga, Harold Greene, David Johnson, RiI Lee & JD Sasmann, Samuel Moyer, Andrew Riiska, Stephan Roggensack, Cliff Spencer and William Stranger.

Kay Sekimachi: Simple Complexity!
Works from the Forrest L. Merrill Collection
Craft & Folk Art Museum
Los Angeles, CA
www.cafam.org
Sept. 25, 2016–Jan. 8, 2017
This survey of the work of fiber artist Kay Sekimachi from the 1960s through today is drawn from the collection of Forrest L. Merrill. With an economic approach to the use of color and pattern, Sekimachi’s sculptural forms highlight the structure of her pieces and emphasize the natural properties of the materials she uses.

Little Dreams in Glass and Metal: Enameling in America, 1920 to the Present
Crocker Art Museum
Sacramento, CA
www.crockerartmuseum.org
June 19–September 11, 2016
This traveling exhibition features about 120 items from the collection of the Enamel Arts Foundation, launched in 2007 by Bernard N. Jazar and Harold B. Nelson, Los Angeles, CA-based collectors and curators. Objects include jewelry, boxes, vessels, plaques and sculptures with motifs that are abstract or stylized versions of marine animals, birds, scarabs, flowers, scenes from the bible, and more. Surface textures include beads, cracks, gold spheres, glass shards, and gems such as diamonds and pearls.

Glass for the New Millennium
Crocker Art Museum
Sacramento, CA
www.crockerartmuseum.org
July 10–October 2, 2016
This exhibition surveys the work of some 70 global artists pushing the medium’s boundaries in the 20th century. Artists include Dale Chihuly, Nick Mount, Klaus Moje, Lino Tagliapietra, Marvin Lipofsky and others, who made glass a vehicle for ideas, transforming the 20th-century Studio Movement. Works include life-sized, figural forms by Karen LaMonte, cast-glass abstractions of Richard Whitley; and the sculptures of Masahiro Asaka and Christina Bothwell.

The Luster of Ages: Ancient Glass from the Marcy Friedman Collection
Crocker Art Museum
Sacramento, CA
www.crockerartmuseum.org
July 15–October 16, 2016
Glass was used in the ancient world for beads, vessels and eventually small windows. This exhibition explores glass vessels that have survived the ages, from colored miniature amorphous to perfume bottles, from the sixth century BCE to the 10th century CE. All from the eastern Mediterranean area, objects on display reflect the forms and influences of Greek, Roman and Phoenician cultures in the Holy Land.

Claire Falkenstein: Beyond Sculpture
Pasadena Museum of California Art
Pasadena, CA
http://pmcaonline.org
Through September 17, 2016
This exhibition is one of several currently being developed by the Falkenstein Foundation, which inherited the contents of the artist’s home and storage units. Her works included jewelry and glass. The 65 works in the exhibition encompass almost every medium she explored, from the early 1930s through the 1990s, including objects made of bamboo, copper tubes, glass shards and more.

A catalog documents designs for gates, fountains and stained-glass windows.


Gothic to Goth uses historic garbs with literary works, paintings, prints and costumes to interpret how European fashion from the Middle Ages to the Romantic era influenced new styles created in the Romantic era (1810–1866), and how Romantic-era principles affected costumes, and the decorative and other arts. Costumes, furniture and decorative arts embody veneration of nature and spirituality, along with the Romantic interest in historical revival. Garments including wedding gowns, a nursing dress, children’s clothing and accessories commemorating friendship that reflect the sentimentalization of love, marriage and motherhood in Romantic-era art and literature.

A cotton muslin dress, ca. 1820, is one of the earliest works on view, an early example of historical revival clothing, with sleeves inspired by a Renaissance “slashed” style. A cotton dress from the 1830s incorporates the large, puffed sleeves and wide collar of the 16th and 17th centuries, while the decorative tab edging of the collar recalls clothing in the 13th and 14th centuries, showing borrowings from Gothic revival buildings. A dress ca. 1840 reveals a silhouette similar to a Gothic arch and a style inspired by 16th-century gowns.

A look at recent Goth and Steam-punk fashions concludes the exhibition, featuring designs by Alexander McQueen, Jean Paul Gaultier, Nightwing Whitehead and House of Conigli.

A 128-page, full-color illustrated catalog accompanies the exhibition.

Miniature World in White Gold: Meissen Porcelain by Johann Joachim Kaendler
Wadsworth Atheneum Museum of Art
Hartford, CT
www.thewadsworth.org
Through January 2017
This exhibition explores the career of this porcelain modeller through a range of porcelain figures created by Johann Joachim Kaendler over his 44 years as a modeller at the Meissen Porcelain Factory in Germany. Kaendler created more than 2,000 models and consistently tested the limits of porcelain as an artistic medium. He was one of the first artists to use porcelain as a sculpting material rather than as a surface for painted decoration. His designs and figures, more detailed and realistic than any earlier creations, were essential for the development of porcelain as an independent art form in Europe. Miniature World in White Gold features dozens of Kaendler’s works, including his animals, crinoline figures, exotic representations and court and peasant figures.

The formula for hard-paste porcelain, which originated in China centuries earlier, was not discovered in Europe until the early 18th century; only decades before Kaendler became a modeller at Meissen. The material was as valuable as gold during his lifetime, when dinner services and figurines were commissioned by aristocrats to ornament extravagant banquet and dining tables. While they initially served as table decoration and conversation pieces, porcelain figures soon became collectibles themselves and were displayed in cabinets as independent artworks.

Le Goût du Prince: Art and Prestige in 16th-Century France
Yale University Art Gallery
New Haven, CT
http://artgallery.yale.edu
Through August 28, 2016

Salt caillet, lead glazed earthenware, mid-16th century, Saint-Porchaire Workshop.

The French Renaissance blossomed during the reign of King Francis I (r. 1515–1547), known as the “prince of arts and letters,” who attracted Italian artists to his court to decorate his château at Fontainebleau. Other nobility followed the king’s lead, seeking out the

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Small Stories reveals the tales behind some of the dollhouses of the Victoria & Albert Museum of Childhood (London, England), with information about the history of the homes and the everyday lives and changing family relationships of people in real life. The exhibition is traveling worldwide with an exclusive U.S. engagement at the National Building Museum.

The homes show developments in architecture and design, encompassing country mansions, the Georgian town house, suburban villas, newly built council estates and high-rise apartments. Many of the homes, their furniture and dolls have been conserved especially for the exhibition—about 1,900 objects have been restored over two years at the museum.

During the 17th century, dollhouses were rare, expensive and handmade, often to replicate real residences. Similar to cabinets of curiosities, those of a different age or time period.

The exhibition features 30 objects, all made entirely of sculpted wood. It functions almost as an encyclopedia of American woodworkers and sculptors, including Georgia’s Moulthrop family—father Ed, son Philip and grandson Matt—and Garry Knox Bennett, David Ellsworth, Mark and Mel Lindquist, Todd Hooyer, Bob Stocksdale, Michael Peterson, Merryl Saylan, and Marilyn Campbell.

Objects include the relatively traditional turned bowls of the Moulthrops and Robyn Horn’s geometric sculpture, Red Cronkite’s topographic forms and Todd Hooyer’s works that use burning and distressing for symbolic reasons. A fully illustrated book, published by the museum, accompanies the exhibition and includes a statement about the history and meaning of the Mason’s years of collecting.

The exhibition is traveling worldwide with an exclusive U.S. engagement at the National Building Museum.

Building Design


Georgia Turned and Sculpted Wood Art from the Collection of Arthur and Jane Mason

Georgia Museum of Art

Athens, GA

Through August 7, 2016

Imagining Home

Baltimore Museum of Art

Baltimore, MD

www.bma.org

Through Summer 2018

Imagining Home is in conjunction with the opening of the Center for People & Art, a new education center at the Baltimore Museum of Art. Artworks represent ideas and aspects of the places in which people live—whether decorative or functional, real or ideal, celebratory or critical—and include a hand-wrought communion plate made by silver smith Lucy Cora Myrick Brown (1859–1917), a student of Kari Leinonen of the Society of Arts and Crafts, Boston.

Chest, oak and pine, Concord area, 1705.

Jones/ Hoar/Brooks/Clark/Emerson families, originally made for Sarah Jones Hoar (1686–1774).

Women of Concord

Concord Museum

Concord, MA

www.concordmuseum.org

Through September 25, 2016

The Women of Concord exhibition uses objects from its collection to tell the stories of some of the town’s famous and not-so-famous female citizens.

Objects include the relatively traditional turned bowls of the Moulthrops and Robyn Horn’s geometric sculpture, Red Cronkite’s topographic forms and Todd Hooyer’s works that use burning and distressing for symbolic reasons. A fully illustrated book, published by the museum, accompanies the exhibition and includes a statement about the history and meaning of the Masons’ years of collecting.

Gifts and Prayers: The Romanovs and Their Subjects

Georgia Museum of Art

Through September 3–December 31, 2016

These objects from a private collection (on extended loan and a promised gift to the Georgia Museum of Art) show how the Romanov family of Russian rulers commissioned, used and distributed gifts to solidify its hold on power. It includes military medals and orders, statuettes, icons, snuff boxes, and a silver boat made by Fabergé, and is accompanied by a catalog published by the museum.

Small Stories: At Home in a Dollhouse

National Building Museum

Washington, DC

www.nbm.org

Through January 22, 2017

Carole Wunsch (National Endowment for the Arts; District of Columbia), with additional support from the Gallery Summer Program.

The exhibition is made possible by support from Helen D. Buchanan, Sarah Jeffords Radcliffe, Lula C. and Anthony W. Wang, Jeanie Kilroy Wilson, Jane P. Watkins, and the Henry Luce Foundation, with additional support from the Ballou family; National Endowment for the Arts; Wunsch Americana Foundation; Raymond and Helen Runnels DuBois Publication Fund; Friends of American Arts at Yale Publication Fund; and David and Rosalee McCullough Family Fund.

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Small Stories: At Home in a Dollhouse

National Building Museum

Washington, DC

www.nbm.org

Through January 22, 2017

Carole Wunsch (National Endowment for the Arts; District of Columbia), with additional support from the Gallery Summer Program.

The exhibition is made possible by support from Helen D. Buchanan, Sarah Jeffords Radcliffe, Lula C. and Anthony W. Wang, Jeanie Kilroy Wilson, Jane P. Watkins, and the Henry Luce Foundation, with additional support from the Ballou family; National Endowment for the Arts; Wunsch Americana Foundation; Raymond and Helen Runnels DuBois Publication Fund; Friends of American Arts at Yale Publication Fund; and David and Rosalee McCullough Family Fund.

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Traditions and Innovations: Fuller Craft Museum Collects Fuller Craft Museum Brockton, MA www.fullercraft.org Ongoing
Organized thematically and rotated annually, this permanent collection space—the Lampos Gallery—shares objects in the collection and gives theoretical context to the museum experience and its other changing exhibitions.


Paper and Blade: Modern Paper Cutting includes works by Elizabeth Alexander, Charles Clary, Béatrice Corin, Mayuko Fujino, Katherine Glover, Bovey Lee, Nikki McClure, Randal Thurston, Michael Velliquette, Maude White and Charles Young.

While paper cutting has been an art form since the 6th century AD, the genre is enjoying a renaissance. Paper and Blade was made possible by the Gretchen Keyworth Exhibitions Fund.


The Baker's Dozen, fleece, felt, polyfill, cotton fabric, cardboard, beads, threads, 40" x 30" x 20" Heidi Kenney, 2016. The exhibition is curated by Faythe Levine, a multimedia artist and curator who directed the documentary Handmade Nation: The Rise of DIY, Art, Craft, and Design (2009) and wrote the book of the same name.

The exhibition is made possible by support from the Gretchen Keyworth Exhibitions Fund.

The 28 objects in this exhibition explore how nature inspired, impressed and enlightened society long before the publication of Charles Darwin’s On the Origin of Species in 1859. The exhibition delves into how flora inspired the decorative arts. ‘Art in Nature’ uses the museum’s collection of decorative arts to see how plants and flowers have influenced designers and craftspeople in fields as diverse as textiles, ceramics, furniture and architecture. "Domesticating the Outdoors" shows ceramic and glass vessels that brought flowers and plants indoors for personal enjoyment and study.

The textiles in this exhibition were functional items in daily life, but also enhanced technical skill. Traditional and sacred patterns were often incorporated into these works, although the exact origins of certain design motifs are often difficult to determine, since contact and migration between tribes and cultures occurred over a long period of time.

New Hampshire
The Odd and the Elegant: Mining the Collection of the Portsmouth Historical Society John Paul Jones House Museum Portsmouth, NH www.portsmouthhistory.org Through October 10, 2016

Since 1920, the Portsmouth Historical Society has collected objects, almost exclusively through gifts, that people believed were important to save. Some are works of art and craftsmanship; others are odd and evoke curiosity about why they were donated and preserved.

This small exhibition, organized by Gerald W.R. Ward, DAS newsletter editor, and LaIney McCortney, includes some of the little-known treasures that have been unearthed in a recent survey of the institution’s holdings, and raises questions about the meaning and value of objects as documents of local history.
models. The exhibition also includes a rare example of the wooden mold used in the production of Aalto’s armchair model no. 41, along with drawings and furniture for the Southwestern Finland Agricultural Cooperative Building (1927–1928).

“Models of Modernity in Interiors and Retailing” shows the Aaltos’ ideas about interiors and furnishings through two domestic projects: their own home in Helsinki and the apartment in Helsinki they designed together for Maire Hanhiniemi. It emphasizes modern art, which began early in the 1930s when the space was expanded to accommodate Artek’s interior projects. By Aino Marsio-Aalto; and imported Iittala glassworks, 1936–37. Manufactured by Karhula-Iittala Glassworks, 1936–37. Museum of Modern Art, gift of Artek. Pascoe, Inc. Digital Image © Museum of Modern Art/ Licensed by SCALA/ Art Resource, NY.

Through September 18, 2016

This installation that connects works by 25 contemporary artists with examples of traditional disguise by artists and weavers, glassblowers and ceramists together. As part of the exhibition, the Seattle Art Museum (WA), this presentation has been reorganized to include more than 25 additional works from the Brooklyn Museum’s collection.

Unification

Museum of the Fashion Institute of Technology
New York, NY
www.fit.edu/museum

Through November 19, 2016

Uniforms are everywhere—on soldiers, schoolchildren, flight attendants and fast-food clerks, so commonplace that they are often overlooked. Unification explores their role. Fashion has drawn inspiration from uniforms of all kinds, such as transforming functional features into decorative elements.

Pierre Gouthière: Virtuoso Gilder at the French Court
Frick Collection
New York, NY
www.frick.org

November 16, 2016–February 19, 2017

This is the first exhibition to focus on Pierre Gouthière (1732–1813), the French bronze chaser and gilder who worked for Louis XV and Louis XVI. The exhibition sheds light on the artist’s production, life and work through approximately 30 objects from public and private collections that are attributed with certainty to Gouthière, including clocks, vases, firedogs, wall lights, and mounts for Chinese porcelain and hardstone vases.

Gouthière became a master ciseleur doréur (chaser-gilder) in 1758, during the reign of Louis XV. Although little is known of his early years, by 1765, he was gilding pieces in bronze and silver for François-Thomas Germain, the sculpteur-orfèvre du roi (sculptor-goldsmith to the king). In 1767, Gouthière began to work for the Menus-Plaisirs du Roi, an institution responsible for providing the king’s personal effects and organizing his entertainment.

Louis XVI and Marie Antoinette also commissioned objects directly and acquired works at an auction organized in December 1782 after the death of the Duke of Aumont, an admirer of Gouthière’s production.

A blue-marble and gilt-bronze table commissioned for the Duke of Aumont and Duchess of Mazarin inspired the exhibition and fresh study of Gouthière’s oeuvre.

In conjunction with the exhibition, the Frick Collection will publish the first English-language monograph on Gouthière and first comprehensive presentation of his work since 1986, in association with D Giles, Ltd., featuring contributions by Anne Foray-Carlier (Musée des Arts Décoratifs, Paris), Joseph Godf (Frick Collection), Helen Jacobs (Wallace Collection), Luisa Penalva (Museo Nacional de Arte Antiga, Lisbon), Emmanuel Sarméo (Château de Versailles) and Anna Saratowicz (Royal Castle, Warsaw). A French-language edition of the publication is planned.

Court and Cosmos: The Great Age of the Seljuqs
Metropolitan Museum of Art
New York, NY
www.metmuseum.org

Through July 24, 2016

One of the most productive periods in the history of the region from Iran to Anatolia (in modern Turkey) corresponds to the rule of the Seljuqs and their immediate successors, from 1038 to 1307. The Seljuqs were a Turkic dynasty of Central Asian nomadic origin that established a vast, but decentralized and relatively short-lived, empire in West Asia (present-day Turkmenistan, Iran, Iraq, Syria and Turkey). Court and Cosmos: The Great Age of the Seljuqs features works of art created in the 11th through 13th century from Turkmenistan to the Mediterranean. Approximately 270 objects—including ceramics, glass, sasso, works on paper, woodwork, textiles and metalwork—from American, European and Middle Eastern public and private collections are on display. Many of the institutions have never lent works from their collections before. The exhibition marks the first time that Turkmenistan, as an independent country, has permitted an extended loan of a group of historical objects to a museum in the United States.

Under the Great Seljuqs of Iran, the middle class prospered, spurring arts patronage, technological advancements and a market for luxury goods. In contrast, in Anatolia, Syria and the Jazira (northeastern Iraq, northeastern Syria, and southeastern Turkey), which were controlled by the Seljuq successor dynasties (Rum Seljuqs, Artuqids and Zangids), art was produced under royal patronage, and Islamic iconography was introduced to a predominantly Christian area.

A number of artists immigrated to the region from Iran in response to the Mongol conquest in 1220. Because patrons, consumers and artists came from diverse cultural, religious and artistic backgrounds, they produced distinctive arts in the western parts of the Seljuq realm.

The exhibition opens with a display of artifacts that name the Seljuq sultans and members of the ruling elite. In Central Asia, inscriptions appeared on coins and architecture. In Anatolia, Syria and the Jazira, names of Seljuq successor rulers and images appeared on a range of objects. This section features the 12th-century doomsie dish bearing the name of Rukn al-Dawla Dawud, a warrior of the Artuqids.

In contrast, Seljuq script was used for the wording of inventive and detailed literary inscriptions. In Central Asia, inscriptions appeared on seals and other objects, as well as on the Blacas ever, with its myriad details of life connected to the court.

The three centuries of Seljuq rule were also a period of inventions. Pages from the early 13th-century illustrated manuscript Book of Knowledge of Ingenious Mechanical Devices feature some of the inventions of the Muslim polymath Ibn al-Razzaz al-Jazari, from clocks and water wheels to automata (robots). A pharmacy box has with separate compartments for musk, camphor and other ingredients typical of the medieval pharmacopoeia.

Animal combat was a favorite theme in Iranian art. The double-headed eagle was adopted as the standard of the Seljuq successor states in Anatolia and the Jazira. Harpies and sphinxes appear frequently. This display, a lidded bowl engraved and inlaid with silver and decorated with complex astronomical imagery, features eight personifications of planets on the lid along with the 12 signs of the zodiac and their associated

Art Resource, NY. Photograph by Michael Bodycomb.
Five vessels depicting scenes from West Lake in southern China, Chinese porcelain.

publicly that focuses on the late 16th to 18th century, when Chinese porcelain became a global luxury. The introduction of porcelain to Europe can be traced to the period between the late 15th and early 16th centuries when the Age of Exploration first took place. It included the travels of Christopher Columbus (1451–1506) that led to the discovery of the Americas and the arrival of Vasco da Gama (1460–1524) in 1498 of a maritime route around the Cape of Good Hope in Africa to South and East Asia. Supported by the Portuguese and Spanish courts, they sought a sea route that would provide faster access to Asian luxuries.

When the Portuguese first reached China in the 16th century, the extensive ceramic complex at Jingdezhen in the southeast dominated porcelain production. (China and Korea, to a lesser extent, were the only places in the world making porcelain at that time.) Portuguese rulers were the first Europeans to commission works from China; these early commissioned objects are among the rarest works on view. They included pieces with royal designs, such as a flattened bottle with a coat of arms and Catholic imagery. By this time, shapes and designs from the Middle East had been incorporated into the porcelain industry and were also transmitted to Europe. A Kraak dish (ca. 1626–1642) depicting two Portuguese figures and made for either the Islamic world or Europe provides one example of these complicated interchanges (Kraak derives from the Portuguese word for “ship”) and is often used in Western sources to define Chinese porcelains made specifically for export in the late 16th and early 17th centuries. A bowl with pierced decoration and the Islamic profession of faith has European gilt mounts, indicating its journey from China to the Islamic world and Europe.

In the early 17th century, after the Dutch auctioned porcelain from two captured Portuguese ships, interest in the Portuguese and Spanish maritime routes, porcelain became widespread throughout northern Europe. A monumental set of five vessels, produced for display in a European home, depicts scenes from West Lake in southern China. Two pieces include a piece in the form of a crab with movable eyes; another is in the shape of the historical Chinese Buddhist monk Budai; and a third, based on a European silver pattern with patterns incorporating Western and Eastern imagery, exemplify the character of Chinese porcelain in the 18th century.

The exhibition includes three gifts to the museum from the R. Albuquerqueto Collection and is accompanied by a fully illustrated catalog.

Manus x Machina: Fashion in an Age of Technology
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through August 14, 2016

This exhibition explores how designers are rethinking the handmade and the machine-made in the creation of haute couture and avant-garde ready-to-wear through more than 170 examples from the early 1900s to the present. The exhibition addresses the founding of haute couture in the 19th century, when the sewing machine was invented, and the emergence of a distinction between the hand (manus) and the machine (machina) at the onset of industrialization and mass production.

A haute couture wedding dress by Karl Lagerfeld for Chanel occupies a central cocoon, with details of its embroidery projected onto the domed ceiling. The scuba-knit ensemble is an example of the confluence between the handmade and the machine-made. The exhibition is structured around the traditional métiers of the haute couture. The first floor unfolds as a series of alcoves, examining the petites mains workshops, from embroidery, featherwork and artificial flowers. The ground floor space is arranged as an enfilade, examining pleating, lacework and leatherwork. A room is dedicated to toiles and the ateliers of tailoring (atelier or dressmaking (flos)= the traditional division of a maison de couture.


Traditional hand techniques are discussed along with technologies such as 3-D printing, computer modeling, bonding and laminating, laser cutting, and ultrasonic welding.

The exhibition is made possible by Apple with support from Condé Nast.

Best, Cast & Forged: The Jewelry of Harry Bertoia
Museum of Arts and Design
New York, NY
www.maduseum.org
Through September 25, 2016

Coming to MAD from the Cranbrook Art Museum, Bent, Cast & Forged explores the lesser-known jewelry works of Harry Bertoia (1915–1978) that are the predecessors of his sculpture and furniture designs and follows his investigations of form and material in his early days as an artist and designer.

A graduate of the Cranbrook Academy of Art (Bloomfield Hills, MI) and a former metalsmihing instructor, Bertoia is known for his woven wire metal furniture. His exploration of the medium originated in jewelry design while he was still a high school student in Detroit in the 1930s. Of the hundreds of jewelry pieces attributed to him, he produced the majority at Cranbrook in the early 1940s. Although he showed an early talent for silver-plated tableware at Cranbrook, wartime rationing forced Bertoia to work on a smaller scale, and he began to create jewelry from melted-down metal scraps, including wedding rings for Cranbrook friends Charles and Ray Eames.

Objects highlight Bertoia’s investigations of form, dimension and material on a concentrated and bankable scale that established him as a pioneer of the American Studio Jewelry movement who elevated fashionable adornment to objects d’art.

Bent, Cast & Forged is organized by the Cranbrook Art Museum and curated by Shelley Selim and Jeanne and Ralph Graham.

Riverboat Excelsior pull toy, tinned sheet iron, iron, paint, paper, 14 x 21 x 7 in., ca. 1870. George W. Brown & Co. (American, 1830–1889), Forestville or Cromwell, CT. Purchased from Elie Nadelman.

Necklace, forged and fabricated gold chain, 9 in. (22.9 cm); pendants, 1 1/8 × 1/2 × 1/8 in. (7.9 × 2.9 × 1.6 cm). circa 1943. Collection of Kim and Al Eber. Photo: Tim Thayer and R. H. Hensleigh.

Through August 21, 2016

Avant-garde sculptor Elie Nadelman (1882–1946) is known for his portraits of dancers, circus performers and other popular entertainers. Less familiar is the folk art collection of Elie and his wife, Vola Spiess Flannery, amassed after their marriage in 1919. They shared a passion for American and European folk art,
and helped define the emerging field by opening their own museum.

A total of more than 200 objects in a wide range of media, including furniture, sculpture, paintings, ceramics, glass, iron, textiles and household tools. Many of the objects on view are drawn from the New York Historical Society's Nadeau collection, acquired from the artist in 1937, that illuminate the intersection between folk art and modernism.

**Ohio**

**Hot Spot: Contemporary Glass from Private Collections**

**Toledo Museum of Art**

Toledo, OH

www.toledomuseum.org

Through September 18, 2016

This exhibition, which coincides with a year-long celebration of the 100th anniversary of the museum's Glass Pavilion, contains features about 70 sculptural works in glass, including both historic and contemporary objects by contemporary North American, European, Australian and Asian studio artists, assembled from private collections. Many of the objects on display have never been exhibited in public before.

Works are in thematic groups: the human figure, animals and plants, landscapes, vessel forms, the spirit world, and outer space. Features include examples of Sami ornament, Swedish provincial costumes, household linens, decorative wall hangings, tools and modern examples of Swedish style.

**Pennsylvania**

**Flowery Thoughts: Ceramic Vases & Floral Ornament from Winterthur**

**Brandywine River Museum of Art**

Chadds Ford, PA

www.brandwine.org

Through September 5, 2016

2016 marks the 200th anniversary of American society's first major botanical garden, the Philadelphia Horticultural Society, which included a collection of rare and exotic flowers. This exhibition includes examples of floral and floral-decorated wares from the Winterthur Museum collection date primarily from the 1700s and 1800s and were made in America, Europe and Asia. Objects include high-fashion vases and pieces for the less-wealthy. Some designs imitate imagery from botanical publications while others feature originality not found in nature.

**Florida**

**Moore & Van Allen**

Newsletters of the Decorative Arts Society, Inc.

Spring 2016

28/Spring 2016

King George IV, 1821, enamel on gold. 9K rose gold, embossed metallic foil and glass; Henry Bone. Bequest of Carolina A. Ross.

The Lavish Prince Regent surveys the “Regency Style” developed by King George IV. Before his accession to the British throne in 1821, he served as Prince Regent of the nation during the mental illness and incapacitation of his father, George III. The prince led an extravagant lifestyle before and during his father’s lifetime, acquiring art and silver over the fashions of the day. He advocated new forms of leisure, style and taste. His “Regency Style” was a mixture of the Antique and exotic, the gilded and the decorated.

The exhibition includes a miniature of Napoleon I accompanied with a silver-gilt wine cooler by Paul Storr. During this period, Storr built the Royal Pavilion in Brighton, an Orientalist fantasy in architecture.

**Texas**

**The Lavish Prince Regent Museum of Fine Arts, Houston/Robert C. and Mary Jane Herdien Collection Houston, TX**

www.mfa.org/visit/rienzi

Through July 31, 2016

Treasures highlights the roles that objects from the Winterthur Treasure, known as the Bow and Vauxhall, and the hoard and the exhibition honor the 50th anniversary of the museum's purchase of the artifacts. The objects are interpreted through function, style, manufacturing technique and maker.


**The Mint Museum’s collection of 18th-century British pottery and porcelain includes examples of both salt-glazed and dry-bodied stoneware from Staffordshire; tin-glazed earthenware from Bristol, Liverpool and London; and cream-colored earthenware from Derbyshire, Staffordshire and Yorkshire (all in England). Notable 18th-century porcelain in a new representation includes Chelsea, Bow and Vauxhall (London, England); Longton Hall (Staffordshire, Worcester, Bristol), among others.**
Willis is inspired by the natural world, relationships that people have with nature and beauty of forms in everyday life. He uses glass in a cross-disciplinary manner. His body of work includes, and often combines, flame-working, hot blowing and sculpting, botanical models, mixed media, cold assembly, and installation art.

Willis earned a BA in social change from the University of California Berkeley in 1992, with a minor in conservation and resources studies. He has been working in glass since 1994, when he began an apprenticeship with flame-worker Bob Snodgrass. He went on to study with and work as a teaching assistant for Roger Parramore. He attended the Pilchuck Glass School from 1997-2005 as a student, teach-

and polishing rather than the hot glass techniques more widely known in the Pacific Northwest.

Huchthausen has played a role in the evolution of glass from craft to fine art form as a recipient of Fulbright U.S. student grants, professor, museum consultant and artist. His work has been exhibited in more than 400 national and international exhibitions and is included in more than 65 museum permanent collections.

While an architecture student at University of Wisconsin-Madison County in 1970, Huchthausen discovered an abandoned glass furnace. After six months of struggle, he learned about Harvey Littleton’s work at University of Wisconsin-Madison. He was Littleton’s graduate assistant in the early 1970s and then rose to scholarly posts, including as director of the glass program at Illinois State University in 1976 and lecturing across Europe as a Fulbright Fellow in 1977 and 1978.

Objects include 100 works of art by Art Nouveau and Art Deco artists, including Koloman Moser, René Jules Lalique and Johann Loetz.

David Willis: Daisies
Tacoma, WA
www.museumofglass.org
October 8, 2016–September 2017
Collector and artist David Huchthausen debut a selection of his Art Deco glass collection, highlighting the historic European roots of the Studio Glass movement with works of art characterized by smooth lines, geometric shapes, streamlined forms and bright colors dating back to the 19th and 20th centuries.

This exhibition introduces visitors to the similar properties of glass and water. Objects reflect the movements, textures, shapes and colors associated with being underwater through the medium of glass and demonstrates the many ways the medium of glass can be used to make art.

Into the Deep includes more than 55 pieces, 15 of which were made in the Museum of Glass Hot Shop. Alfredo Barbuzi, Dale Chihuly, Shyama Leib, Kelly O’Dell, Kait Rhoads, Raven Skyriver and Hiroshi Yamano are among the 16 artists featured in the exhibition.

Mrs. M. ———’s Cabinet
Milwaukee Art Museum
Milwaukee, WI
http://mam.org
Ongoing

Mrs. M. ———’s Cabinet, a new installation by the Chipstone Foundation (Milwaukee, WI), is a 19th-century interior filled with diverse objects found in the British Atlantic colonies in the 17th century.

The Chipstone Foundation has partnered with the Milwaukee Art Museum for more than 15 years to share its collection of early American furniture, ceramics and prints and English ceramics with the community.

NEO
Milwaukee Art Museum
Milwaukee, WI http://mam.org Ongoing

In this exhibition, contemporary artists investigate material, emotional, aesthetic and intellectual links between past and present at the heart of NEO (from the Greek neo; “young” or “new”).

The exhibition features works by Jennifer Anderson, Elizabeth Duffy, Sarah Lindley, Beth Lipman, Thomas Loesser, Gord Peteran and Jim Rose, including pieces commissioned for NEO. Lipman’s Secretary with Chipmunk (2015) uses sculptural glass elements to replace parts of an 18th-century Boston bombè desk and bookcase that had been added by a 20th-century forger.

The Dave Project
Milwaukee Art Museum
Milwaukee, WI http://mam.org Ongoing

Mrs. M. ———’s Cabinet, showcasing works in ceramics, porcelain, tile and more.
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Crown of the Andes, repoussé and chased gold crown with 443 emeralds—diadem encircled by vine-work, set with emerald clusters in the shape of flowers, topped by imperial arches and a cross-bearing orb, 17th- to 18th-century (see Acquisitions).