DAS reorganizes awards program

The DAS is reorganizing its awards process. Gerry Ward, Senior Consulting Curator, Museum of Fine Arts, Boston (MA), is now head of the Charles F. Montgomery Committee, which presents both an award and a prize for books on North American decorative arts.

The award, first presented in 1979, is presented annually to the scholar(s) whose first major publication in the field of American decorative arts was judged the most outstanding such work published in the previous year. The prize was first presented in 1902 and is awarded to the most distinguished contribution to the study of American decorative arts published in the English language by a North American scholar in the previous year.

Winterthur tour features up-close insights into southeast Pennsylvania arts

As Cooper and Minardi say in the catalog, the decorative art traditions formed during this time reflected "...a great mixed multitude..." rather than a cohesive regional style. Other historical items such as portraits, books, boxes, textiles, and tools supplemented the furniture and elaborated on the curators’ approach.

Cooper and Minardi took turns introducing the group to each of the four themed sections of the exhibit: The People; A Great Mixed Multitude; Places: Regional Forms and Local Expressions; Families: Owners and Inheritors; and Makers: From Cradle to Coffin. They highlighted individual objects in each section of the exhibit and illustrated how each piece fit into the patchwork of southern Pennsylvania society and culture.

An 18th-century immigrant chest, Continued on next page

Cover image:

Tall case clock, walnut with inlay of maple and other light woods, tulip poplar, brass, lead, and painted iron; c. 1800; attributed to William Cock, cabinetmaker, American, b. England (1776–1856); Carnegie Museum of Art, Berdan Memorial Trust Fund and Richard King Mellon Foundation, by exchange. See Exhibitions.

Vol. 20 No. 1 Spring 2012

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 materials for length or clarity. We do not cover commercial galleries. The DAS Newsletter welcomes submissions, preferably in digital format, submitted by e-mail in Plain Text or as Word attachments, or on a CD and accompanied by a paper copy. Images should be provided at high quality (400 dpi), preferably as TIFFs or JPEGs, either color or black-and-white, with detailed captions.

The newsletter of the DAS is published two times a year at this time. Submission deadlines for 2012: February 28 for the spring issue; August 30 for the fall issue. Please send material to: Ruth E. Thaler-Carter, DAS Newsletter Coordinator, 2500 East Avenue, P.O. Box 751, Rochester, NY 14610

Newsletter@DecArtsSociety.org
585-248-8484, phone 585-248-3638, fax

To better serve our contributors and the decorative arts community, the DAS website may provide information about events that fall between issues.

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, MA

Coordinator
Ruth E. Thaler-Carter
Freelance Writer/Editor
Rochester, NY

Advisory Board
Michael Conforti
Director
Sherling and Francine Clark Art Institute
Williamstown, MA

Wendy Kaplan
Department Head and Curator
Decorative Arts
Los Angeles County Museum of Art
Los Angeles, CA

Cheryl Robertson
Independent Scholar, Curator
and Museum Consultant
Cambridge, MA

Charles Venable
Director & CEO
Speed Art Museum
Louisville, KY

Gillian Wilson
Curator of Decorative Arts
J. Paul Getty Museum
Los Angeles, CA

Ghene Zelleke
Associate Curator, European Decorative Arts
Art Institute of Chicago
Chicago, IL

The DAS

The Decorative Arts Society, Inc., is 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.

Officers
President
David L. Barquist
H. Richard Dietrich, Jr., Curator of American Decorative Arts
Philadelphia Museum Art
Philadelphia, PA

Treasurer
Stewart G. Rosenblum, Esq.
New York, NY

Secretary
Veronica Conkling
Independent Researcher
Washington, DC

Members
Communications
Monika Schiavo
Smithsonian-Mason History of Decorative Arts
Washington, DC

Programs
Nicholas Vincent
Research Associate, American Decorative Arts
Metropolitan Museum of Art
New York, NY

Please send change-of-address information by e-mail to Secretary@DecArtsSociety.org.

Newsletter design by Plume Crane. All content ©2012 Decorative Arts Society.
ca. 1737, a rare find from Lancaster County’s early German community, was the first stop in the People: A Great Mixed Multitude sections. Documents indicate that German immigrant Hans Martin Amweg owned the chest. It traveled with Amweg from Germany to Pennsylvania, where its function changed from a chest for travel to one for storage in Amweg’s new home. Upon his death, the chest passed to his wife.

Such chests, used by Germans who made ocean voyages to the New World, received rough treatment during the ship’s passage. That it survived at all makes this one a true treasure. The chest retains its original iron hardware, and two paper labels found with it identify it as belonging to the Amweg family.

Another piece on display in this section was a painted portrait entitled “Young Moravian Girl,” by John Valentine Haidt, dated 1755–60. The portrait came from the Moravian community of Bethlehem, PA. Details in this unusual portrait reveal the status of a young girl in the Moravian community: Her costume, including a headpiece tenned with a red ribbon, indicates that she was a member of a girl’s “choir” or social group. Young Moravians were assigned to choirs based on sex, age and marital status. These choirs organized the Moravian Church into groups who lived, worked, worshiped and were buried together.

In the section Places: Regional Forms and Local Expressions, the curators focused on a finely crafted double-dome-top desk-and-bookcase, made for William Montgomery of Chester County, Dated 1725–40 and decorated with an unusual type of inlay called line-and-barry, this desk-and-bookcase is an extremely rare example of that idiosyncratic decoration. This method of ornamentation dates to the early 1700s, and the Welsh Quakers who settled in Chester County are credited with originating it. The slender inlay shows the outlines of flower blossoms and tendrils, terminate in the three-lobed berries that give it its name. As with many pieces in the exhibit, the desk-and-bookcase was passed down through Montgomery family members from the time of its creation until the late 20th-century.

In Families: Owners and Inheritors, the engraved letters of the deceased on corpse trays in a corpse house, or Leichenkapellchen, for three days before burial, to ensure that the deceased was indeed dead. The corpse tray was made of wood and consisted of a flat tray with raised sides, pierced with handholes to facilitate carrying. The length of the trays varied and some examples were painted.

One important aspect of the exhibit was the curators’ deliberate effort to debunk a number of long-accepted myths about the residents of southeastern Pennsylvania. Specifically, they discuss the term “Pennsylvania Dutch,” which they said has long been used incorrectly. The word “Dutch” was derived from a mispronunciation of the word “Deutsch,” meaning German. Scholars now prefer the designation “Pennsylvania German” as a more accurate label.

The curators also corrected another myth—that of the “plain Quakers,” whose furniture was modest and undecorated. Many examples of Mennonite furniture were highly decorated with carving, inlay and even paint.

Cooper and Minardi brought a remarkable exhibit to life in this tour. With recently uncovered documentary information and a plethora of carefully preserved objects, the curators tied together the disparate expressions of cultures, craft traditions and religious practices that represent southeastern Pennsylvania.

Winterthur Against this background, the curators presented a group of Pennsylvania German painted chests called “dower chests.” Traditionally, the dowery chest was defined as a chest made specifically for young, single females to collect and store household goods intended for their use after marriage. Evidence shows, however, that young men were also the recipients of these colorfully painted chests and that their function was clearly for storage.

A 1767 chest-over-drawers, made for Adam Minich in Bern Township, Berks County, was decorated with lions and unicorns. These motifs could be seen as masculine forms; however, the discovery of a matching chest inscribed “Marichen (little Maria) Grim” demonstrates that the decoration was considered appropriate for either gender. Minich’s chest has inscriptions that tell us about its owner and what it was made for; a detail rarely found on such chests is the location where he lived.

The final section of the exhibit, Makers: From Cradle to Coffin, featured a Moravian corpse tray, a thoroughly functional piece of work, dated 1775–1800 from Bethlehem, PA. Among the various ethnic and religious groups in southeastern Pennsylvania, funerary equipment customarily consisted of wooden coffins for burial, wooden biers for transporting the coffin from the church to the cemetery, and corpse trays for storing the body before it was placed in the coffin.

In the American Wing, Metropolitan Museum of Art, New York, NY

Winterthur tour, continued

Let the us know of upcoming events in the decorative arts!
Send announcements to:
newsletter@DecorArtsSociety.org

The tour took place on a Monday, when the museum was closed to the public, creating an intimate setting and privileged access to the collections.

Kenny began in the Early Colonial galleries on the third floor, where he explained some of the curatorial aims behind the museum’s master cabinets and rooms and furniture galleries. From there, the group proceeded to the recently installed New York Dutch Room from outside Albany. Kenny pointed out the room’s distinctive Netherlandish architectural features, such as the framework of H-shaped post-and-beam supports known as anchor-bents and the jambless fireplace with an overhanging hood and a massive cornice with a printed cotton valance. He observed that, although the room dates to 1751—long after the British takeover of New York, it is purely 17th-century Dutch in style and technique.

Kenny also told tour participants about Charles Honore Lannuier, the original owner of the New York Dutch Room, who was a tenant farmer on the Van Rensselaer estate. He reminded the group that one of Lannuier’s customers, or mortal lords, to whom he made an annual tribute was Stephen Van Rensselaer II. The grand entrance hall from Van Rensselaer’s manor house in Albany, built in the late 1760s, is also on view in the Metropolitan and was the next area of the tour.

Once in the Van Rensselaer Room, participants were captivated by the contrast between the home of the winne, built in 1751 in an antiquated Dutch style, and the roughly contemporaneous, yet grandly pretentious, fashionably and relatively English Georgian-style manor house of Van Rensselaer, completed in 1760. The former entrance hall features a large arched opening with rococo-style carving in the spandrels. It originally led to the stairs, while the two openings on the opposite wall led to front and back parlors. The entrance hall was sparsely furnished in Van Rensselaer’s time, but now, in the museum, contains first-rate examples of New York Chippendale-style chairs and tables.

The tour ended with an in-depth look at the work of Duncan Phyfe as represented in Kenny’s exhibition of master cabinets and tables. A journey through Phyfe’s career shows his stylistic evolution from the restrained carving and thin lines of the English Regency style to the bold veneers and heavy scrolled outlines of the late Georgian style. Phyfe’s commercial activity and real estate interests are realized in a recreation of his showroom on Fulton Street at the start of the exhibition.

The tour also offered an opportunity to study Phyfe’s work in relation to his competitors, notably Michael Allison, Charles Honoré Lannuier, and Joseph Meeck & Sons. Kenny provided a memorable lesson in connoisseurship by comparing a sawn-top table card by Allison to one attributed to Phyfe, pointing out subtle differences in the proportions and carving and stressing the consistent precision and quality found in Phyfe’s work.

The group also examined a suite of tables and chairs Phyfe furniture made for the southern market that combines elements of Phyfe’s early and late styles. Kenny likened the labels to “freshness dating” on milk in the grocery store today. Comparing a Phyfe pier table to one by Joseph Meeck & Sons, both made in the 1830s in the scrolled and -vincent National- style, helped highlight the challenges that Phyfe faced from competitors like Meeck, who offered furniture at a lower price point.

As a parting thought, Kenny em-
Continued on page 5

News

• The Baltimore Museum of Art (MD) will open its newly renovated and reinstalled contemporary art wing on November 17, 2012, completing the first phase of a $24.5-million renovation that will open its newly renovated and reinstalled contemporary art wing. The museum partnered with the design team led by architectural firm Studio Gang Architects (Chicago, IL) for the website redesign project. The Cranbrook Academy of Art (Bloomfield Hills, MI) has reopened after a two-year, $22-million renovation with a 20,000-square-foot addition for storage and mechanical systems. The Denver Art Museum (CO) has a new website: http://www.denverartmuseum.org/article/staff-blogs/dam-it-s-new-website-top-5-changes-we-made. In March, artists-in-residence Kim Harty, Amber Cowan and Matthew Sziszcz recreated the first glass furnace 50 years to the day after it was fired up at the Toledo Museum of Art (TMA, OH) to reflect the spirit of early pioneers of the American Studio Glass Movement. The Toledo Workshop Revisited Residency mirrored Harvey Littleton and Dominick Labino’s original workshop of March 23–April 1, 1962.

The rebuilt furnace operated beside one of TMA’s new state-of-the-art Wet Dog furnaces in a literal illustration of how far the studio movement has progressed with furnace technology. The original furnace was not used again after the first workshop but was reconfigured and modified for the second workshop, in June of that year. Since there are no known renderings of the first furnace, replicating the design required extensive research to recreate it. The rebuilt furnace will be used exclusively by the artists-in-residence to work molten glass.

• The Georgia Museum of Art (Athens, GA) has opened its new wing and renovated existing facility, with 30,000 square feet added to the museum, including 16,000 square feet of new galleries, an exterior coiled stone sculpture garden, an expanded lobby and additional collection storage space. Gluckman Mayner Architects (New York, NY) served as the design firm for the project, in collaboration with Stanley Beaman & Sears (Atlanta, GA), as the architect of record and with the Office of University Architects.

• The galleries house selections from the permanent collection of the museum, with two featuring the decorative arts.

Another major addition is the third-floor Study Centers in the Humanities, partly funded by the National Endowment for the Humanities. The Pierre Daura Center, Jacob Burns Foundation Center, Henry D. Green Center for the Study of the Decorative Arts and C.L. Morehead Jr. Center for the Study of American Art contain archives from the museum’s collections and promote study and research in the humanities. The renovated and expanded facility was designed in accordance with Leadership in Energy and Environmental Design (LEED) standards.

• Virginia Commonwealth University (Richmond, VA) has a new website: www.vcu.edu. Virginia Commonwealth University's (VCU) Study of the Decorative Arts, Virginia Commonwealth University/ Virginia Historical Society, November 15, 2012. Traditions—IV Symposium on Architectural History and the Decorative Arts Virginia Commonwealth University/ Virginia Historical Society, Richmond, VA. November 15, 2012. Traditions—IV, directed by Professors Charles Brownell, caps two decades of Symposia on Architectural History and the Decorative Arts from the Department of Art History in the School of the Arts at Virginia Commonwealth University (Richmond, VA). This year’s four sessions deal with Virginia’s Jeffersonian Capitol and Met tour, continued

phrased how the graceful lines and restrained ornament of the Phyle table give it a timeless quality. The DAS tour with Peter Kenny was an enriching experience. Participants left with new insights into the work of New York architects and artisans. The DAS is most grateful to Kenny for being so generous with his time and knowledge.

Evets

50th anniversary of studio glass art in America

Art Alliance for Contemporary Glass (AAGC)

Throughout the USA

Through December 2012

To celebrate the 50th anniversary of studio glass art and recognize artists in the field, the Art Alliance for Contemporary Glass (AAGC) has initiated glass demonstrations, lectures and exhibitions in museums, galleries and art centers across the country throughout 2012.

Events include:

• Michael Petry: The Touch of the Oracle, Palm Springs Art Museum (FL), through July 29, 2012.

• The Legacy of Littleton: Harvey Littleton and his Wisconsin Glass Program Students, Bergstrom Mahler Museum (Neenah, WI), Octo-

ber 8, 2012–February 24, 2013

For new information on added events, go to: http://contemporglass.org/2012-celebration.

Traditions—IV Symposium on Architectural History and the Decorative Arts Virginia Commonwealth University/ Virginia Historical Society, Richmond, VA. November 15, 2012. Traditions—IV, directed by Professors Charles Brownell, caps two decades of Symposia on Architectural History and the Decorative Arts from the Department of Art History in the School of the Arts at Virginia Commonwealth University (Richmond, VA). This year’s four sessions deal with Virginia’s Jeffersonian Capitol and Met tour, continued

phrased how the graceful lines and restrained ornament of the Phyle table give it a timeless quality. The DAS tour with Peter Kenny was an enriching experience. Participants left with new insights into the work of New York architects and artisans. The DAS is most grateful to Kenny for being so generous with his time and knowledge.

Court End: American Palladian mansions, North and South; masters of the Colonial Revival; and a summary of 20 years of work at VCU on architectural history and the decorative arts. Admission is $8 per person for members of sponsoring institutions, $10 per person for others and free to students with valid IDs. Reservations are necessary for three additional events: a luncheon in honor of Brownell ($10), tour of Court End (free) and reception at the restored Hancock-Wirt-Caskie House ($15). To register, make checks payable to VCU Symposium and send to Symposium, Department of Art History, Virginia Commonwealth University, PO Box 843046, 922 West Franklin Street, Richmond, VA 23294-3046, by November 9, 2012.

For a brochure or other information, call 804-620-7024 or e-mail to Krista Privott at arthistory@vcu.edu.


This symposium celebrates the institutions, students and faculty affiliated with the Winterthur Program in American Material Culture (WPAMC), originally known as the Winterthur Program in Early American Culture (WPEAC), and its accomplishments. It is being held in conjunction with the exhibition A Lasting Legacy: Sixties of Winterthur Graduate Programs (see Exhibitions). Programming includes collections tours led by WPAMC students; conservation lab tours led by WUPDAC students; object conversation with associate curator Ann Wagner (WPEAC ’84) and associate conservator Lauren Fair (WUPDAC ’10). Presenters and sessions include: Ford W. Bell, president, American Association of Museums; Margaret Loew Craft (WPEAC ’77), senior objects conservator, Walters Art Museum (Baltimore, MD) and president, American Institute for Conservation; “The American Institute for Conservation Turns 40”, William N. Hosley (WPEAC ’80), Terra Firma Northeast, “Reaching and Teaching through Material Culture”, Brock Jobe (WPEAC ’72), professor of American Decorative Arts, “Winterthur Past, Present, Future: 60 Years of Winterthur Graduate Programs”; “Cultural Material: Revitalizing Interpretation and Display in the 21st Century,” Jonathan Prown, director, Chipstone Foundation; “What to Collect & How to Maintain: Availability, Acquisition, Responsibility”—“The Market: Research Source and Inspiration,” Sumpter T. Friddy III (WPEAC ’77), Sumpter Friddy III, Inc., “Shift in Audience Interests: The Renwick Gallery,” Nicholas R. Bell (WPAMC ’98), Flesher and Charles Brecker Curator of Ameri-

Technology and Accessing Collections—“A Tale of Two Programs: Judiciously Using Technology,” Judy Guston (WPEC ’99), curator and director of Collections; Kathy Haas (WPEC ’04), and Richard Hess (WPAMC ’09), Special Events and Marketing associate, Rosenbach Museum & Library. “Where Is the Home for Technology in Collections-Based Exhibitions?” Matt Kirkman, president, ObjectIDEA. “Animated Maps: Using Digital Technology to Stash Light on History,” Sean Moir, Historical GIS Consulting, gDMS, Inc.; “Maximizing Technology for the Archimedes Palimpsest Project,” Abigail Quandt (WPEC ’82), head of Book and Paper Conservation, Walters Art Museum.


Kari Wright, executive director of the Corning Museum of Glass (CMOG), discusses important acquisitions of 2012. James Carpenter, Martha Dreher Lynn, Paul Mari- oni, Ginny Ruffner, Durk Valkema, William Warnus and Toots Zynsky share their perspectives on the history of studio glass in celebrating 50 Years of American Studio Glass.” Jane Adlin, associate curator; Metropolitan Museum of Art (New York, NY); Dale and Doug Anderson, collectors; Doug and Katya Heller, owners, Heller Gallery; Elmerina and Paul Parkman, collectors; and Tina Oldknow, curator of modern glass, CMOG, consider “Evolving Dynamics of Marketing and Collecting American.”

Other presentations include: “Is New Glass Old Glass?” William Warnus, independent curator and apprais-

Acquisitions

The panels constitute half of a 12-panel screen, created after Asian models by artists working in the circle of the Gonzalez family in Mexico City. The other half of the screen is in the collection of the Museo Nacional del Virreinato (Tepotzotlan, Mexico). The screen was commissioned by José Sarmiento de Valladares y Aines, count of Moctezuma y Tula, during his reign as viceroy of New Spain from 1609 to 1701. Appointed by Spain’s last Habsburg king, Charles II, Sarmiento declared his allegiance to the Habsburg dynasty in the New Spain from 1696 to 1701. Appointed as part of the New World Research Library’s extended hours.

Registration for the full semester includes all lectures, tours, receptions, display hours on campus and receptions. The annual dinner is open only to registrants for the full semester.

The panels are $225 for the whole semester for museum/ensemble members; $300, nonmembers; $175, students. Individual events are $25, $20, $15 for the same categories. Some sessions will be streamed, which is free.

For information, contact Public Programs at 607-438-5500 or publprograms@cmog.org.


The Brooklyn Museum (NY) has purchased a rare mother-of-pearl-inlaid Mexican folding screen, commissioned about 1700 by the viceroy of New Spain, from Salvart Limited (London, England). Representing a combination of Asian, European and American artistic traditions, the six-panel screen is encrusted with mother- of-pearl and painted with oil and tempera. It is believed to be the only recorded surviving shell-inlaid folding screen, or biombo enconchado, that remains in its original condition. This rare but fragile panel was restored in 1967 as part of the Museo Nacional del Virreinato’s renovation and is displayed in the museum’s Hispanic Gallery.

The panels are $225 for the whole semester for museum/ensemble members; $300, nonmembers; $175, students. Individual events are $25, $20, $15 for the same categories. Some sessions will be streamed, which is free.

For information, contact Public Programs at 607-438-5500 or publprograms@cmog.org.

• The Brooklyn Museum (NY) has purchased a rare mother-of-pearl-inlaid Mexican folding screen, commissioned about 1700 by the viceroy of New Spain, from Salvart Limited (London, England). Representing a combination of Asian, European and American artistic traditions, the six-panel screen is encrusted with mother-of-pearl and painted with oil and tempera. It is believed to be the only recorded surviving shell-inlaid folding screen, or biombo enconchado, that remains in its original condition. This rare but fragile panel was restored in 1967 as part of the Museo Nacional del Virreinato’s renovation and is displayed in the museum’s Hispanic Gallery.

• The panels are $225 for the whole semester for museum/ensemble members; $300, nonmembers; $175, students. Individual events are $25, $20, $15 for the same categories. Some sessions will be streamed, which is free.

For information, contact Public Programs at 607-438-5500 or publprograms@cmog.org.

• The Brooklyn Museum (NY) has purchased a rare mother-of-pearl-inlaid Mexican folding screen, commissioned about 1700 by the viceroy of New Spain, from Salvart Limited (London, England). Representing a combination of Asian, European and American artistic traditions, the six-panel screen is encrusted with mother-of-pearl and painted with oil and tempera. It is believed to be the only recorded surviving shell-inlaid folding screen, or biombo enconchado, that remains in its original condition. This rare but fragile panel was restored in 1967 as part of the Museo Nacional del Virreinato’s renovation and is displayed in the museum’s Hispanic Gallery.

• The panels are $225 for the whole semester for museum/ensemble members; $300, nonmembers; $175, students. Individual events are $25, $20, $15 for the same categories. Some sessions will be streamed, which is free.

For information, contact Public Programs at 607-438-5500 or publprograms@cmog.org.

• The Brooklyn Museum (NY) has purchased a rare mother-of-pearl-inlaid Mexican folding screen, commissioned about 1700 by the viceroy of New Spain, from Salvart Limited (London, England). Representing a combination of Asian, European and American artistic traditions, the six-panel screen is encrusted with mother-of-pearl and painted with oil and tempera. It is believed to be the only recorded surviving shell-inlaid folding screen, or biombo enconchado, that remains in its original condition. This rare but fragile panel was restored in 1967 as part of the Museo Nacional del Virreinato’s renovation and is displayed in the museum’s Hispanic Gallery.

• The panels are $225 for the whole semester for museum/ensemble members; $300, nonmembers; $175, students. Individual events are $25, $20, $15 for the same categories. Some sessions will be streamed, which is free.

For information, contact Public Programs at 607-438-5500 or publprograms@cmog.org.

• The Brooklyn Museum (NY) has purchased a rare mother-of-pearl-inlaid Mexican folding screen, commissioned about 1700 by the viceroy of New Spain, from Salvart Limited (London, England). Representing a combination of Asian, European and American artistic traditions, the six-panel screen is encrusted with mother-of-pearl and painted with oil and tempera. It is believed to be the only recorded surviving shell-inlaid folding screen, or biombo enconchado, that remains in its original condition. This rare but fragile panel was restored in 1967 as part of the Museo Nacional del Virreinato’s renovation and is displayed in the museum’s Hispanic Gallery.

• The panels are $225 for the whole semester for museum/ensemble members; $300, nonmembers; $175, students. Individual events are $25, $20, $15 for the same categories. Some sessions will be streamed, which is free.

For information, contact Public Programs at 607-438-5500 or publprograms@cmog.org.

• The Brooklyn Museum (NY) has purchased a rare mother-of-pearl-inlaid Mexican folding screen, commissioned about 1700 by the viceroy of New Spain, from Salvart Limited (London, England). Representing a combination of Asian, European and American artistic traditions, the six-panel screen is encrusted with mother-of-pearl and painted with oil and tempera. It is believed to be the only recorded surviving shell-inlaid folding screen, or biombo enconchado, that remains in its original condition. This rare but fragile panel was restored in 1967 as part of the Museo Nacional del Virreinato’s renovation and is displayed in the museum’s Hispanic Gallery.

• The panels are $225 for the whole semester for museum/ensemble members; $300, nonmembers; $175, students. Individual events are $25, $20, $15 for the same categories. Some sessions will be streamed, which is free.

For information, contact Public Programs at 607-438-5500 or publprograms@cmog.org.
cotton thread on a white cotton twill woven ground. A central medallion features a man and woman standing in the center; the woman is in an Empire-styled dress and holding wheat. Other elements include a brick house with a circular window in the gable, a barn surrounded by a fence with two workers harvesting wheat, wheat fields, and a sky filled by birds and insects. Outside the medallion border is an array of flowers with the words “Ann F. Carpenter’s Counterpane December 8th, 1815” stitched in the lower center.

An identical counterpane is at the Colonial Williamsburg Foundation with the embroidered names “Alexan- der” and “Sallie B. Fulcher” 1818. “The” in the Ann F. Carpenter counterpane’s central inscription stands for Fulcher, her mother’s maiden name. According to Angela Goebel-Bain, curator of Decorative Arts, these two counterpanes share a connection, because they were created before patterns for any sort of needlework were published, so they were made either by the same person or by women from connected households.

The donors believe it was made by one of Ann Carpenter’s grandmothers from cotton grown and processed on the family farm and finished in 1815 as a part of Ann’s dowry. The white-on-white palette of the counterpane, style of the woman’s dress and house architecture demonstrate the height of fashion in the Federal period when it was made. Each hint at the neo-classical or Greek revival ideals shaping the country as the second American generation tried to hold on to the democratic ideals of the Revolutionary era. The motif also references the biblical story of Ruth and Boaz.

• The Toledo Museum of Art (OH) has acquired seven greenish-blue glass vessels that are the work of two first-time glassworkers who happened to attend the March 1962 Toledo Workshop. That workshop, with one in June of the same year, is widely credited with launching the American Studio Glass Movement.

Ceramicist Tom McGlauchlin and Edith Franklin both attended the inaugural workshop, which was led by Harvey Littleton. Seven objects, surviving from March 26–28, Toledo Glass Workshops led by Harvey Littleton, glass. Bowl and vessel at rear by workshop attendees Tom McGlauchlin, left, and Pat McGlauchlin; all now in Toledo Museum of Art permanent collection. Courtesy Toledo Museum of Art; Richard Goodbody, photographer.

The donors believe it was made by one of Ann Carpenter’s grandmothers from cotton grown and processed on the family farm and finished in 1815 as a part of Ann’s dowry. The white-on-white palette of the counterpane, style of the woman’s dress and house architecture demonstrate the height of fashion in the Federal period when it was made. Each hint at the neo-classical or Greek revival ideals shaping the country as the second American generation tried to hold on to the democratic ideals of the Revolutionary era. The motif also references the biblical story of Ruth and Boaz.

• The Toledo Museum of Art (OH) has acquired seven greenish-blue glass vessels that are the work of two first-time glassworkers who happened to attend the March 1962 Toledo Workshop. That workshop, with one in June of the same year, is widely credited with launching the American Studio Glass Movement.

Ceramicist Tom McGlauchlin and Edith Franklin both attended the inaugural workshop, which was led by Harvey Littleton. Seven objects, surviving from March 26–28, Toledo Glass Workshops led by Harvey Littleton, glass. Bowl and vessel at rear by workshop attendees Tom McGlauchlin, left, and Pat McGlauchlin; all now in Toledo Museum of Art permanent collection. Courtesy Toledo Museum of Art; Richard Goodbody, photographer.

McGlauchlin relocated to Toledo in 1971 and dedicated the next 13 years to teaching glass as part of a joint program between the Toledo Museum of Art and the University of Toledo. When he left the program in 1984, he devoted himself to making art full-time. From 1978 until his death in 2011, he worked on a series of glass sculptures exploring abstract qualities of the human face. His work is in permanent collections in the Smithsonian Institution (Washington, DC), Portland Art Museum (OR), Kunst museum (Dusseldorf, Germany), Corning Museum of Glass and National Museum of Modern Art (Tokyo, Japan).

The vessel will be on display during Color Ignited: Glass 1962–2012 (see Exhibitions).

• Anna Tobin D’Ambrosio has been appointed director and chief curator at the Munson-Williams-Proctor Arts Institute Museum of Art (MWPAA; Utica, NY). She has served as assistant director since 2007 and curator of Decorative Arts since 1989. She succeeds Dr. Paul D. Schweizer, who has become director emeritus.

D’Ambrosio has lectured extensive-ly throughout the country. The catalog for her exhibition A Bruza Menogen (Metalwork of the Aesthetic Movement) won four awards, including citations from the Victorian Society in America, Victorian Society Metropolitan Chapter, Association of Art Museum Curators and Historic New England. D’Ambrosio’s periodical publications include articles for The Magazine Antiques, 19th Century (the magazine of the Victorian Society in America), book reviews, and the 1999 book Masterpieces of American Furniture (MWPAA), which won the 1999 Victorian Society in America Ruth Emory Book Award for its contribution to furniture scholarship. She contributed to and edited the book Jewels of Time: Watches from the Munson-Williams-Proctor Arts Institute in 2001 and oversaw the corresponding national and international tour of the museum’s 16th- through 20th-century European watch collection.

• Amy Miller Dehan has been promoted to curator of Decorative Arts and Design at the Cincinnati Art Museum (OH). She joined the museum in 2004 and aided in the development and implementation of its Cincinnati Wing, which opened in 2003.

• Jonathan Leo Fairbanks has been named the new director of the Fuller Craft Museum (Brookton, MA).

Fairbanks has been working with museums for more than 35 years. He was founder and curator emeritus of the Department of American Decorative Arts and Sculpture at the Museum of Fine Arts, Boston (MA) from 1978–99, and has had a long-standing relationship with Fuller Craft, which recently presented him with a Luminaries award for his lifelong dedication to the arts.

At the MFA, Boston, Fairbanks added contemporary craft collections to the museum, including works by 50 contemporary studio furniuremakers and hundreds of ceramic, glass and mixed media artists. He is known for his development of the conservation and curatorial wing at the Winterthur Museum.

Fairbanks earned a BFA from the University of Utah; master’s in Fine Arts from the University of Pennsylvania through a joint program with the Pennsylvania Academy of Fine Arts; and second master’s degree in American Culture from the University of Delaware in the Winterthur Museum Fellowship Program.

Fairbanks is on the board of directors of the Fairbanks Family in America, Inc. and of the Decorative Arts Trust, of which he was president for more than 20 years. He was a vice president of research for Artfact.com, senior vice president of Antiques-America.com, editor at large for the Catalogue of Antiques and Fine Art, and a research associate in the American and New England Studies Program at Boston University. He is also a member of the American Crafts Council.

Fairbanks’s honors include the Charles de Sparreman Award of the DAS; Victorian Society of America’s Award for Conservation: Urban Glass Award for Exceptional Museum Glass Display at the Glass Museum of America; Lifetime Achievement Award for Contributions to Arts and Culture; Lifetime Achievement Medal from the Society of Arts and Crafts (Boston, MA); and the Independent Artist of the Year Award of the Bard Graduate Center (New York, NY) for Outstanding Contri-
Deavours was a campus minister in Washington, D.C., before joining the museum as the director of Education at the State Capital Museum (Olympia, WA) and as assistant curator, curator of Decorative Arts at the Dayton Art Institute. Her early career included extensive curatorial work in collection management and exhibition development.

Born in Geita, Tanzania, Warner earned a bachelor of arts in History and Art at the University of Georgia Press, a 1983 edition of the Decorative Arts Society, Inc.’s book about Georgia vernacular furniture. She was a key force in the exhibition and catalog Neat Pieces: The Plain-Style Furniture of Georgia, a 1983 exhibition at the Atlanta History Center. The University of Georgia Press published the Neat Pieces catalog in 2006, it continues to be a major resource in southern vernacular material culture.

Deavours is a native of Leslie, GA, and a graduate of the University of Georgia.

The museum’s Decorative Arts Advisory Committee also presented its first-ever Jane Campbell Symmes Spirit of the Symposium Award to Jane Campbell Symmes. This award recognizes an individual for service, dedication and encouragement of the symposium and the community energy he or she generates.

Symmes is a driving force of the Southern Garden History Society and co-author of Madison, Georgia: An Architectural Guide. She has been on the committee since it began and has worked on the symposia since they began.

Obituaries

• Malcolm Davis, who is credited with developing a new style of porcelain pottery, died in December 2011 at 74. He was a campus minister in Washington, D.C., when a neighbor invited him to a class in ceramics sponsored by the DC Department of Parks and Recreation in 1974. When experimenting with the Japanese shino style of porcelain pottery at Baltimore Clay Works in the 1980s, he accidentally created a pot without the usual milk-white glaze and soon created a new shino technique that involved straining the kiln of oxygen to create the smoke that results in the effect of his glaze. He added bright shades of peach and orange with splashes of black and gray for contrast.

Davis devoted himself to ceramics, becoming known for his porcelain and his generosity in sharing his knowledge. He taught pottery around the country; museums and private collectors have accumulated his teapots, cups, bowls and plates. He won prizes and commissions for his work.

He set up a studio in West Virginia with a kiln the size of a whole room. He was also known for his generosity in sharing the formula for his version of shino with other potters.

• John Perry (Jack) Strang, a longtime DAS member who established the nonprofit organization Huguenot Heritage to research and inform the public about cultural, scientific, technical, and historical contributions of the descendants of the Huguenots, died on March 25, 2012. He was a descendant of Huguenots who settled in New Rochelle in 1687. He was a member of numerous societies dedicated to history, the fine arts and film.

• Kenneth Price, whose glazed and painted clay works were said to have transformed traditional ceramics and expand definitions of American and European sculpture, died in February at 77. His work featured organic and geometric forms, bright colors, and “provocative” installations. He was influenced by the Bauhaus movement in Germany in the 1920s, where fusing crafts and the fine arts was a goal. He is best known for his series of drinking vessels that he called “snail cups,” since he decorated the small cups with images of snails. He made vessels with organic shapes and patterns that were glazed in flat, bright primary and secondary colors, and created bulbous forms that he called “baroque.” He then sanded to reveal under-paint in bright colors. Some pieces had as many as 70 coats of paint. Some of Price’s work featured motifs from Mexican pottery.

The fountain (France, 1661–63), bowl (China or Japan and England, late 1600s), chair (France, 1735–46) and light (France, 1756) are at table height so they can be seen easily at close range and in the round. Labels and the interactive programs provide details of makers’ marks or inscriptions, construction or assembly, and visual evidence of alteration or repair. The fountain is an elaborate silver vessel made to hold water that could be released from a spigot at the front. A maker’s mark indicates that it was made in Paris around 1660; however, the front is designed with the coat-of-arms of an English nobleman and his wife, indicating that it was in England by the early 1700s.

The porcelain lidded bowl was made in China or Japan in the late-1600s and shipped to England soon after, where its gilt-bronze handles and other ornamentation were added to make it fit into the decorative interiors of the time.

Carved wood details of the side chair reveal its style, and where and when it was made. It has easily removable cushions that demonstrate how the upholstery could be changed with changing fashions of the times.

For this exhibition, the wall light has been taken off the wall and mounted to a sheet of Plexiglas so its back can be seen. Revealing details of the construction and repair are visible, as well as the maker’s inscription and an inventory mark indicating that it once belonged to Queen Marie-Antoinette of France.

Each of the works of art has a mate, or similar piece, on view in the adjacent permanent collection galleries. Labels in the spots where each piece is normally displayed illustrate that usual presentation.

Colorado

Read My Pins: The Madeleine Albright Collection

Denver Art Museum

Denver artmuseum.org

Through June 17, 2012

This display of brooches from the personal collection of former Secretary of State Madeleine Albright features more than 200 pins, many of which she wore to communicate a message or mood during her diplomatic tenure. The exhibition examines the collection for its historical ties, as well as the Pin’s own style and culture and its ability to communicate.

While serving first as U.S. Ambas-
sader to the United Nations and then as Secretary of State. Albright became known for wearing red shoes and conveyed her views about situations. “While President George H.W. Bush had been known for saying ‘Read my lips,’ I began urging colleagues and reporters to ‘Read my pins,’” she said.

Yves Saint Laurent: The Retrospective
Denver Art Museum
Denver, CO
denverartmuseum.org
Through July 29, 2012
More than 70 pieces, including costumes, books, accessories, artwork, and other materials, are on display. The exhibition includes costumes and designs from the 1960s and 1970s through the 2010s, and features large-scale photographic installations, videos, and multimedia elements, and includes original fashion designs, drawings, and fashion editorials. The exhibition also includes an interactive viewing area where visitors can design their own outfits. The exhibition is organized by the Yves Saint Laurent Foundation and is on view in Denver as part of the Yves Saint Laurent: The Retrospective tour, which opened in New York City in May 2012 and will travel to several cities in the United States.

Made for the Trade: Native American Objects in the Winterthur Collection
Winterthur Museum and Gardens
Winterthur, DE
www.winterthur.org
Through October 7, 2012
This small exhibition features Native American objects sold to tourists as souvenirs and illustrates some of the ways Native Americans adapted to the changing economic environment. The exhibition includes objects such as baskets, bowls, and vases, and illustrates the ways in which Native Americans used materials and techniques to create objects that were both functional and decorative. The exhibition is organized by the Winterthur Museum and Gardens and is on view in the American Decorative Art and Material Culture Gallery.

Bamboo Window and Other Asian Ceramics
Denver Art Museum
Denver, CO
denverartmuseum.org
Through July 8, 2012
This exhibition showcases an important collection of bamboo window and other Asian ceramics, with a focus on objects from the 17th to 19th centuries. The exhibition includes objects such as bamboo window screens, porcelain tea sets, and ceramic vases, and illustrates the ways in which these objects were used in daily life. The exhibition is organized by the Denver Art Museum and is on view in the Asian Art Gallery.

Politics, Patriotism & Taxes
12/Spring 2012
Newsletter of the Decorative Arts Society, Inc.
The Virtues of Simplicity—American Arts and Crafts from the Morse Collection
The Morse Museum of American Art
Winter Park, FL
http://www.mormuse.org
Ongoing
This exhibition of American Arts and Crafts furnishings and decorative art illustrates the origins of the movement in Great Britain and shows how the Arts and Crafts movement manifested itself in the USA.
Contemporary Glass Sculpture: Celebrating the 50th Anniversary of Studio Glass
Orlando Museum of Art
Orlando, FL
http://www.omart.org
December 22, 2012–March 31, 2013
The Orlando Museum of Art joins a national celebration, presented by the Art Alliance for Contemporary Glass (AAGG), of more than 160 glass demonstrations, lectures and exhibitions in museums, galleries and art centers across the country throughout 2012.
Contemporary Glass Sculpture: Celebrating the 50th Anniversary of Studio Glass includes works by artists such as Dale Chihuly, William Morris, Lino Tagliapietra, Harvey K. Littleton, Dante Marioni, Therman Statom, Christopher Ries, Laura Littleton, Dominick Labino, and Chihuly later led the move same at the Wisconsin, held at thement began with two glass workshops such as glass. How each uses the characteristics of glass, taking the medium in new directions.
dent studios. Littleton then established Dominick Labino, and Chihuly later led the move same at the Wisconsin, held at thement began with two glass workshops such as glass. How each uses the characteristics of glass, taking the medium in new directions.

Georgia
Southern Folk Art from the Permanent Collection
Georgia Museum of Art
University of Georgia
Athens, GA
www.georgiamuseum.org
Through July 22, 2012
Works by southern self-taught artists from the museum’s permanent collection include art by Mose Tolliver, Thornton Dial Sr., R.A. Miller, Purvis Young, Jimmy Lee Sudduth, Mary T. Smith, Minnie Addins and Cheever Meaders.
Southern Folk Art from the Permanent Collection also includes works given by Georgia Museum of Art board of advisors chair Carl Mulis and his wife, Marian, and by Ron and June Shelp of New York. Shelp was born in Cartersville, GA, and received his undergraduate degree from the University of Georgia in 1964.

Massachusetts
Living Treasures of North Carolina Craft
Fuller Craft Museum
Brockton, MA
www.fullercloud.org
Through August 5, 2012
The Living Treasures of North Carolina Craft exhibition preserves a connection to the lineage of traditional craftsmen from the region and displays the duality of traditional and contemporary craft by collecting examples of glass, ceramics, vessels, furniture, baskets and candlesticks.

Missouri
Inventing the Modern World: Decorative Arts at the World’s Fairs, 1851–1939
Nelson-Atkins Museum of Art
Kansas City, MO
www.na....org
Through August 19, 2012
The 1851–1939 world’s fairs showcased the “latest and greatest” household objects and consumer goods. Inventing the Modern World: Decorative Arts at the World’s Fairs, 1851–1939 presents more than 200 of the objects displayed at these fairs, demonstrating technological and cultural advancements.

Floral core, glass, 2008, Richard Ritter (left); Red Fionacci vase, Britta Ruth Sudduth (right).

Treasure award went to two glass artists featured in the show, Richard Ritter and Mark Peiser. The exhibition also features the work of Cynthia Bringle, Thayer Francis, Julian Guthrie, Bea Hensley, Harvey Littleton, Sid Luck, Sid Oakland, Ben Owen III, Robert Riggall, Norman Schulman, Billie Ruth Sudduth, Hiroshi Sueyoshi and Arval Woody.

Ritter lives and works in Bakersville, NC. In 1993, he was one of 70 artists whose work was selected for the White House Collection of Craft, a traveling exhibition organized by the Smithsonian Institution. His work is included in many permanent collections, including the Asheville Art Museum (NC), High Museum of Art (Atlanta, GA) and Mint Museum of Art (Charlotte, NC).

Peiser lives and works in Penland, NC, and is a founder of the Glass Art Society (GAS), of which he is now an honorary member. He has been involved with the Studio Glass Movement since 1967, and his work is included in many public and private collections worldwide. He received the Lifetime Achievement Award from the Art Alliance for Contemporary Glass in 2004 and the Lifetime Achievement Award from the GAS in 2010.

Missouri
Inventing the Modern World: Decorative Arts at the World’s Fairs, 1851–1939
Nelson-Atkins Museum of Art
Kansas City, MO
www.na....org
Through August 19, 2012
The 1851–1939 world’s fairs showcased the “latest and greatest” household objects and consumer goods. Inventing the Modern World: Decorative Arts at the World’s Fairs, 1851–1939 presents more than 200 of the objects displayed at these fairs, demonstrating technological and cultural advancements.

Floral core, glass, 2008, Richard Ritter (left); Red Fionacci vase, Britta Ruth Sudduth (right).

Treasure award went to two glass artists featured in the show, Richard Ritter and Mark Peiser. The exhibition also features the work of Cynthia Bringle, Thayer Francis, Julian Guthrie, Bea Hensley, Harvey Littleton, Sid Luck, Sid Oakland, Ben Owen III, Robert Riggall, Norman Schulman, Billie Ruth Sudduth, Hiroshi Sueyoshi and Arval Woody.

Ritter lives and works in Bakersville, NC. In 1993, he was one of 70 artists whose work was selected for the White House Collection of Craft, a traveling exhibition organized by the Smithsonian Institution. His work is included in many permanent collections, including the Asheville Art Museum (NC), High Museum of Art (Atlanta, GA) and Mint Museum of Art (Charlotte, NC).

Peiser lives and works in Penland, NC, and is a founder of the Glass Art Society (GAS), of which he is now an honorary member. He has been involved with the Studio Glass Movement since 1967, and his work is included in many public and private collections worldwide. He received the Lifetime Achievement Award from the Art Alliance for Contemporary Glass in 2004 and the Lifetime Achievement Award from the GAS in 2010.
scientific innovation, cross-cultural exchange, national pride, and artistry. Carnegie Museum of Art supple-
ments the traveling portion of this ex-
hibition with its own objects from fairs.
The exhibit’s four-city tour includes the
New Orleans Museum of Art (LA) and
Mint Museum (Charlotte, NC).

Inventing the Modern World 
showcases objects assembled from
European and American collections.
The decorative arts made for
world’s fairs often display an unusual
intention: the use of traditional styles as
a vehicle for progress, employing previ-
ously unknown materials and methods
to craft works that evoke the esthetics of
prior art movements. Because early
world’s fairs were a gathering of na-
tions in a less-globalized time, works
typically exhibited a nationalistic pride
and artistic methods.

Examples of new techniques first
showcased at the fairs include the
simple forms of Hungarian chemist
Leó Valentin Pantocsek’s vase and
ewer from around 1860. By applying
metallic oxides to the hot glass surface,
Pantocsek succeeded in recreating the
iridescent surfaces of ancient Greek
and Roman glass. Two decades later,
Louis Comfort Tiffany applied the
same technology to his popular Favrile
line of glassware, which is also be on
display.

One of the most popular works
displayed at the 1900 fair was the 1897
five-swans tapestry, designed by
German painter and printmaker Otto
Eckmann. The tapestry was influ-
enced by both 19th-century Japanese
and 20th-century German woodblock
prints.
The 1925 Paris exhibition featured
jewelry and luxury goods, with works
from French jewelry firms such as
Cartier and Boucheron. The pattern
of the diamonds, rubies, sapphires and
crystals in a bracelet by Boucheron
demonstrates the firm’s progressive
designs and metallsmithing capabilities,
illustrating historical and cross-cultur-
al styles popular during the early 20th
century. An Art Deco brooch from Ti-
fany & Co.’s 1939 installation features
a combination of emeralds and newly
fashionable champagne diamonds.

The 1925 exhibition also displayed
innovations in glass, such as the center-
piece and bowls by the Austrian firm of
J. & L. Lobmeyr. In what was known as
the Rare Earth Series, Lobmeyr incor-
porated uranium into the glass, causing
the colors to change under different
types of light.

A papier-mâché pianoforte and
stool (1867) epitomize the remarkable
inventiveness of the manufacturers of
deorative arts. Although papier-mâ-
ché had been used in Europe for more
than a century, the English firm Jen-
nens & Bettridge introduced an array
of complex techniques. Shown at the
1867 Paris fair, this instrument is made
of seemingly fragile but highly durable
laid and compressed paper pulp,
applied sheet after sheet to a wooden
core. Embellished with an exuberant
surface adorned with gliding, mother-
of-pearl and panels of reverse-painted
glass with foiled aluminum decoration,
the pianoforte integrates many deora-
tive arts techniques.

The Sèvres Porcelain Manufac-
tory Vase des Binelles, designed by
Hector Guimard, closely relates to

Paris’s Art Nouveau structures in forms
that resemble trees. Its organic shape
is enhanced by a green crystalline
glaze. Standing four feet tall, the Vase
des Binelles was a feat in porcelain
manufacture, impressing critics at the
Louisiana Purchase International
Exhibition in 1904 with its sheer scale
and sophisticated design.

Inventing the Modern World: 
Decorative Arts at the World’s Fairs,
1851-1939 travels to the Carnegie
Museum of Art (Pittsburgh, PA), Oc-
tober 13, 2012–February 24, 2013, and
then to the New Museum of Art (LA)
and the Mint Museum (Char-
lotte, NC).

A full-color catalog, written by
international scholars of 19th- and
20th-century decorative arts and co-
published by Skira Rizzoli, accompa-
nies the exhibition.

New York

Highlights from the Historical Society of American Decorative
American Folk Art Museum
New York, NY
www.folkartmuseum.org
Ongoing

The American Folk Art Museum is home to a collection assembled
over many decades by the Historical Society of Early American Deora-
tion, which was founded in memory of
Esther Stevens Brazer (1908–1945), a
direct descendant of one of Maine’s
pioneering families in the tin industry.
The society is dedicated to pre-
serving the techniques of early Ameri-
can decoration in a variety of medi-
ary other objects, as well as stencils, tools and
ephemera related to the development
of these arts in America.

Jubilation/Rumination: Life, Real and
Imagined

American Folk Art Museum
New York, NY
www.folkartmuseum.org
Through September 2, 2012

This exhibition celebrates the
museum’s 50th anniversary and the
fact that the museum may survive after
significant financial problems in recent
years. The exhibition features almost
100 items representing the scope of
traditional and “outside” art.

Aesthetic Ambitions: Edward Lycett
and Brooklyn’s Finace House Manufacturing Company
Brooklyn Museum
Brooklyn, NY
www-brooklynmuseum.org
Through June 16, 2012

The exhibition features vessels
borrowed and bought by the museum
and made by artisans and companies
such as Charles Vollmair, William
Boch and Union Porcelain Works,
with examples of works by Edward
Lycett’s sons.
The catalog, of the same title, is
by historian Barbara Veitch and traces
Lycett’s career from apprenticeship as
a teenager in his native Stafford-
shire, England, through an American
commission to paint the china of U.S.
President Andrew Johnson.

Playing House
Brooklyn Museum
www.brooklynmuseum.org
Through August 26, 2012

Playing House is the first in a
series of installations highlighting the
museum’s period rooms. Artists Betty
Woodman, Anne Chu and Ann Agee
placed site-specific artwork in eight
of the museum’s historic rooms, which
illustrate how Americans of various
times, economic levels and locations
lived.

Chu created birds and flowers out
of textiles, feathers, paper and metal.
Agee transformed the social order and
luxury of the Milligan rooms into an
artisan’s workshop, and Woodman
created table settings and “carpets”
incorporating painting and ceramics.

Playing House occupies the
Copula House Dining Room, Russell
Parlor, Cane Acres Plantation Dining
Room, Wormshack-Rochefeller Moorish
Smoking Room, Schenck Houses,
Worlsey Section, and Milligan Parlor
and Library.

Founders of American Studio Glass:
Harvey K. Littleton
Dominick Labino
Corning Museum of Glass
Corning, NY
www.cmog.org
Through July 6, 2013

The museum celebrates the 50th
anniversary of the American Studio
Glass movement with these comple-
mentary exhibitions and works by each
artist, spanning Harvey K. Littleton’s
career from his first works in glass from
1925 through his experi-
ments with form and color into the
1980s and materials from Dominick
Labino’s archives.

Making Ideas: Experiments in Design
at GlassLab
Corning Museum of Glass
Corning, NY
www.cmog.org
Through January 6, 2013

Harvey K. Littleton honors the spirit
of freedom and experimentation with
artistic process that characterized the
early years of the American Studio
Glass movement, with a focus on new
glass design and the GlassLab program of
the Corning Museum of Glass.

Byzantium and Islam: Age of
Transition
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through July 8, 2012

At the start of the seventh century,
the eastern Mediterranean—from
Syria through Egypt and across North
Africa—was divided between the Byz-
tantine Empire, ruled from Constantinople
(modern Istanbul). Yet, by the end of
the same century, the region had
become a vital part of the emerging
Islamic world, as it expanded westward
from Mecca and Medina.

This exhibition focuses on this
pivotal era in the history of the east-
ern Mediterranean through some 300
works of art drawn primarily from the
collections of the Metropolitan Mus-
um, Benaki Museum (Athens, Greece),
collections under the Department of
Antiquities of Jordan, and other institu-
tions in North America, Europe and
the Middle East, many never shown before
in the United States.

The exhibition is organized around
three themes: the secular and religious
cultural exchange between the Byzantine
state’s southern provinces in the first half of

Pianoforte and stool, gilted and japaned paper-mâché, wood, glass, bone, ivory, mother-of-pearl, brass, aluminum, gesso, and original silk, with modern upholstery (stool); c. 1867, John Bettridge and Company; shown at the Exposition Universelle, Paris, 1867. Carnegie Museum of Art, Women’s Committee Acquisition Fund. Photo: Tom Little.

Ewer, glass; c. 1860, Leó Valentin Pantocsek (designer), J. György Zahn Glassworks (manufacturer); Ősrmuvészeti Múzeum (Budapest, Hungary). Shown at London International Exhibition of 1862.
Byzantine coins, the gold standard of the ancient Mediterranean, and the emerging arts of the new Muslim rulers of the region.

The exhibition begins with a monumental 17-by-47-foot floor mosaic that illustrates the urban character of the city, featuring its streets, synagogues, inscriptions, trees and vine scrolls. This was excavated by the Yale-British School Archaeological Expedition in 1928-29. The Attarouthi Treasure, after the town of 15 elaboately decorated silver and gold objects, represents the authority of the Orthodox Jews in the region.

This exhibition is organized by the Metropolitan Museum of Art and distributed by Yale University Press.

Chiaparelli and Prada: Impossible Conversations
Metropolitan Museum of Art
New York, NY
Through August 19, 2012

This exhibition is organized by the Costume Institute and explores the affinities between Elsa Schiaparelli and Miuccia Prada, Italian designers from different eras. Approximately 80 signature objects by Schiaparelli (1890-1973) from the late 1920s to the early 1950s, and Prada from the late 1980s to the present day, are juxtaposed to contrast and explore their impact on the evolution of fashion.

Doris Duke’s Shangri La: Architecture, Landscape, and Islamic Art

Museum of Arts and Design

New York, NY

www.mad.org

Shangri La: Architecture, Landscape and Islamic Art showcases a selection of objects of Islamic art from the Honolulu home of philanthropist Doris Duke (1912–93) and new works by six contemporary artists of Islamic background who were recently commissioned to create new works. Now open to the public under the auspices of the Doris Duke Foundation for Islamic Art, the project is intended to maintain a collection of some 3,500 objects and is also the site of scholar-artist-in-residence programs. The home incorporates architectural features such as carved marble doorways, decorated screens known as jali, gilt and gilded ceilings, and floral ceramic tiles. The interiors feature textile as well as silk textiles, chandeliers and ceramics, many collected during Duke’s international travels during her 1935 honeymoon around the world. Art and objects on loan from Shangri La range in date from the first early millennium BCE to the early 20th century and spanning Spain, North Africa, Central and South Asia, and the Middle East, and include:

- ceramic vessels and tiles from 11th–20th century Iran, including a star tile with phoenix from the Ilkhanid period, a 12th-century scene from the Safavid period and mosaic lunette from Isfahan commissioned for Shangri La in 1938; and a group of domed containers encrusted with gold-granulated jewels and objects, a domed vessel from the Ottoman Empire and embossed vessels from Uzbekistan;
- beaded bindi wedding dresses and clothes from the late 19th century in Turkey; and a enamelled gold and ruby bracelet, necklaces and earrings from Mughal India.


North Carolina

A Thriving Tradition: 75 Years of Collecting North Carolina Pottery Mint Museum Randolph

Charlotte, NC

www.mintmuseum.org

Through January 2013

This exhibition celebrates the craftsmanship of musicians through the museum’s collection of more than 800 pieces from around the world, representing more than 30 musical cultures on four continents over at least four centuries. The Art of Sound includes 100 to 150 musical instruments from the permanent collection, some of which have not been displayed in more than two decades. Items are grouped by geographic region: Africa, Native American, Japanese, Chinese, Southeast Asian, Islamic, Indian and Western (European and American).

The museum began collecting musical instruments in 1888. Many of the antique instruments in the collection were donated by William Howard Doane (1832–1915), a Cincinnati industrialist and composer whose personal and professional travels took him to remote locations across the globe. Works of art in the collection, such as a 19th-century glass and a wide variety of other ornamental pieces, both interior and exterior.

Tiled with scrolling tendril, earthenware, ca. 1890, Providence: Tile Works (Trenton, NJ, 1868–1913; 1890.5.526), w. 5.825 in. Gift of Mr. and Mrs. Keith Gray.

The turn of the last century was a golden age of the American art tile. Whether glazed or unglazed, molded in relief or smooth-surfaced, decorative tiles were a popular medium among artists. Cohen first learned to throw on the potter’s wheel at age 6 at the Henry Street Settlement on Manhattan’s Lower East Side. He continued to take classes there throughout his childhood and teenage years. He earned his BFA in 1952 and his MFA in 1956 from the New York State College of Alfred University.

Cohen worked as a designer for Hyalyn Porcelain Company in Hickory. He eventually settled in Charlotte in the late 1950s, where he joined the staff of the Mint Museum and was instrumental in spearheading the regional craft and pottery movement. In the 1970s, he moved to Blowing Rock to establish his own studio. With life partner and fellow artist Jose Fumero, he built a house and studio in Blowing Rock.

Around 2005, Cohen developed a temperament in his hand that ultimately pre- vented him from continuing to throw on the wheel. He returned to Charlotte in 2010, where he remains active in the local arts community. In addition to be- ing a working potter, Cohen served on the Mint’s staff from 1959–1973.

The American Art Tile, 1880–1940 Mint Museum Randolph

Charlotte, NC

www.mintmuseum.org

Through January 6, 2013

The museum’s pottery collection was developed in large part because of key collectors of North Carolina pottery. Some of these collectors adopted an encyclopedic approach to collecting efforts, acquiring examples of pottery from all of the key pottery regions in the state. Other patrons preferred a more specialized strategy, focusing their collecting efforts on a specific potter or a particular type of ware.

The exhibition includes many objects borrowed from local collectors.

Sophisticated Surfaces: The Pottery of Herb Cohen

Mint Museum Randolph

Charlotte, NC

www.mintmuseum.org

Through January 6, 2013

This exhibition pays tribute to a Charlotte potter and is presented in conjunction with A Thriving Tradition: 75 Years of Collecting North Carolina Pottery. Herb Cohen’s work is considered a cornerstone in the tradition of North Carolina pottery. Born on the Lower East Side of Manhattan, Cohen first learned to throw on the potter’s wheel at age 6 at the Henry Street Settlement on Manhattan’s Lower East Side. He continued to take classes there throughout his childhood and teenage years. He earned his BFA in 1952 and his MFA in 1956 from the New York State College of Alfred University.

Cohen worked as a designer for Hyalyn Porcelain Company in Hickory. He eventually settled in Charlotte in the late 1950s, where he joined the staff of the Mint Museum and was instrumental in spearheading the regional craft and pottery movement. In the 1970s, he moved to Blowing Rock to establish his own studio. With life partner and fellow artist Jose Fumero, he built a house and studio in Blowing Rock.

Around 2005, Cohen developed a temperament in his hand that ultimately pre- vented him from continuing to throw on the wheel. He returned to Charlotte in 2010, where he remains active in the local arts community. In addition to be- ing a working potter, Cohen served on the Mint’s staff from 1959–1973.

The American Art Tile, 1880–1940 Mint Museum Randolph

Charlotte, NC

www.mintmuseum.org

Through January 6, 2013

The turn of the last century was a golden age of the American art tile. Whether glazed or unglazed, molded in relief or smooth-surfaced, decorative tiles were a popular medium among artists. Cohen first learned to throw on the potter’s wheel at age 6 at the Henry Street Settlement on Manhattan’s Lower East Side. He continued to take classes there throughout his childhood and teenage years. He earned his BFA in 1952 and his MFA in 1956 from the New York State College of Alfred University.

Cohen worked as a designer for Hyalyn Porcelain Company in Hickory. He eventually settled in Charlotte in the late 1950s, where he joined the staff of the Mint Museum and was instrumental in spearheading the regional craft and pottery movement. In the 1970s, he moved to Blowing Rock to establish his own studio. With life partner and fellow artist Jose Fumero, he built a house and studio in Blowing Rock.

Around 2005, Cohen developed a temperament in his hand that ultimately pre- vented him from continuing to throw on the wheel. He returned to Charlotte in 2010, where he remains active in the local arts community. In addition to be- ing a working potter, Cohen served on the Mint’s staff from 1959–1973.

The American Art Tile, 1880–1940 Mint Museum Randolph

Charlotte, NC

www.mintmuseum.org

Through January 6, 2013

The turn of the last century was a golden age of the American art tile. Whether glazed or unglazed, molded in relief or smooth-surfaced, decorative tiles were a popular medium among artists. Cohen first learned to throw on the potter’s wheel at age 6 at the Henry Street Settlement on Manhattan’s Lower East Side. He continued to take classes there throughout his childhood and teenage years. He earned his BFA in 1952 and his MFA in 1956 from the New York State College of Alfred University.

Cohen worked as a designer for Hyalyn Porcelain Company in Hickory. He eventually settled in Charlotte in the late 1950s, where he joined the staff of the Mint Museum and was instrumental in spearheading the regional craft and pottery movement. In the 1970s, he moved to Blowing Rock to establish his own studio. With life partner and fellow artist Jose Fumero, he built a house and studio in Blowing Rock.

Around 2005, Cohen developed a temperament in his hand that ultimately pre- vented him from continuing to throw on the wheel. He returned to Charlotte in 2010, where he remains active in the local arts community. In addition to be- ing a working potter, Cohen served on the Mint’s staff from 1959–1973.

The American Art Tile, 1880–1940 Mint Museum Randolph

Charlotte, NC

www.mintmuseum.org

Through January 6, 2013

The turn of the last century was a golden age of the American art tile. Whether glazed or unglazed, molded in relief or smooth-surfaced, decorative tiles were a popular medium among artists. Cohen first learned to throw on the potter’s wheel at age 6 at the Henry Street Settlement on Manhattan’s Lower East Side. He continued to take classes there throughout his childhood and teenage years. He earned his BFA in 1952 and his MFA in 1956 from the New York State College of Alfred University.

Cohen worked as a designer for Hyalyn Porcelain Company in Hickory. He eventually settled in Charlotte in the late 1950s, where he joined the staff of the Mint Museum and was instrumental in spearheading the regional craft and pottery movement. In the 1970s, he moved to Blowing Rock to establish his own studio. With life partner and fellow artist Jose Fumero, he built a house and studio in Blowing Rock.

Around 2005, Cohen developed a temperament in his hand that ultimately pre- vented him from continuing to throw on the wheel. He returned to Charlotte in 2010, where he remains active in the local arts community. In addition to be- ing a working potter, Cohen served on the Mint’s staff from 1959–1973.

The American Art Tile, 1880–1940 Mint Museum Randolph

Charlotte, NC

www.mintmuseum.org

Through January 6, 2013

The turn of the last century was a golden age of the American art tile. Whether glazed or unglazed, molded in relief or smooth-surfaced, decorative tiles were a popular medium among artists. Cohen first learned to throw on the potter’s wheel at age 6 at the Henry Street Settlement on Manhattan’s Lower East Side. He continued to take classes there throughout his childhood and teenage years. He earned his BFA in 1952 and his MFA in 1956 from the New York State College of Alfred University.

Cohen worked as a designer for Hyalyn Porcelain Company in Hickory. He eventually settled in Charlotte in the late 1950s, where he joined the staff of the Mint Museum and was instrumental in spearheading the regional craft and pottery movement. In the 1970s, he moved to Blowing Rock to establish his own studio. With life partner and fellow artist Jose Fumero, he built a house and studio in Blowing Rock.

Around 2005, Cohen developed a temperament in his hand that ultimately pre- vented him from continuing to throw on the wheel. He returned to Charlotte in 2010, where he remains active in the local arts community. In addition to be- ing a working potter, Cohen served on the Mint’s staff from 1959–1973.
nese instruments with lacquer deco-
rati on depicting flowers, butterflies and animals; a Burmese saung (harp) whose boat-shaped, wooden body is decorated with scenes of the life of Buddha in black and gold lacquerwork; a Native American flute of smooth, glossy black slate with sculptural, carved depictions of a beaver and a horned toad, and a mask with head dress and gills; a 1619 viola crafted by the Brothers Amati; and a 19th-centu-
ry guitar by the French luthier George Chanot, believed to have belonged to Napoleon's Empress Eugenie, with a fingerboard inlaid with mother-of-
pearl scenes of Paris.

The Art of Sound: Four Centuries of Musical Instruments is supported by the Stockman Foundation Family Trust and National Endowment for Humanities.

Color Ignited: Glass 1962–2012
Toledo Museum of Art
Toledo, OH
www.toledomuseum.org
June 13–September 9, 2012
This exhibition explores the role of color in glass, from the first green-tinted marble batch to Dominick Labino’s technical experimentation with color to the contemporary use (or absence) of color to make an artistic statement. The exhibition highlights artists who have worked in glass since this time period, including Harvey Littleton, Dominick Labino, Dale Chihuly, Dan Dalley, Laura de Santillana, Marvin Lipofsky, Heinz Mack, Klaus Moje, Yoichi Ohiara, Ginny Ruffner and Ju-
dith Schaechter.

Pennsylvania Past Meets Present: Decorative Arts and Design at Carnegie Museum of Art
Carnegie Museum of Art
Pittsburgh, PA
http://web.cmoa.org
Ongoing
The newly renovated Alisa Mel-
ton Bruce Galleries provide a broad perspective on American and Euro-
pean decorative arts from the Rococo and Neoclassical periods of the 18th century to contemporary design and craft of the 20th and 21st centuries. This special inaugural exhibition explores the past and present of deco-
orative arts and design at the museum through three key installations.

• A display of early acquisitions includes 18th-century French furniture and German porcelain owned by collec-
tors and patron Alisa Mellon Bruce.
• A group of early Pennsylvania decorative arts reflects the museum’s commitment to the arts of its region.
• A display of a chair offers a view of the evolution of style and design into the 21st century.

Major support for the renovation and installation of the Alisa Mellon Bruce Galleries was provided by the Women’s Committee of Carnegie Museum of Art through Eleanor Reamer Smith, the Commonwealth of Pennsylvania, Governor Edward G. Rendell and the Richard C. von Hess Foundation. Additional support came from the Henry Luce Founda-

Transformation 8: Contemporary Works in Small Metal, Society for Contemporary Craft Pittsburgh, PA
www.contemporarycraft.org
Through June 30, 2012
The eighth exhibition in the Ra-
phil Founder’s Prize series features the work of 33 recognized and emerg-
ing artists, and highlights examples of contemporary works in small metals and jewelry. Eight of the finalists are international.

The exhibition is made possible by the Raphael family, Elizabeth R. Ra-
phil Fund of the Pittsburgh Foun-
dation, Fine Foundational, Allegheny Regional Asset District, Pennsylva-
nia Council on the Arts, Society of North American Goldsmiths, among other organizations, corporations and individuals.

All Consuming Society for Contemporary Craft Pittsburgh, PA
www.contemporarycraft.org
Through July 29, 2012
Susan Myers’ metalwork ex-
ploring the paradox between materials, process and context in modern life. All Consuming includes links to fabricated objects from Myers’ Disposable Series, in which she reconfigures takeout con-
tainers, often incorporating reclaimed sheet metal cut from manufactured, silver-plated serving trays that are engraved and stamped with decorative motifs.

Craft Spoken Here Philadelphia Museum of Art Philadelphia, PA
www.philamuseum.org
Through August 12, 2012
This exhibition includes 40 pieces from the 1990s to 2010s by Charles W. Nichols, a Philadelphia ophthalmolo-
gist, who is donating most of it to the museum. He has been collecting stoneware for about 20 years. Items on display include figurines of musi-
cians and animals from around 1740, when German stoneware artisans were trying to compete with ceramics from other regions.

The catalog, by curator Jack Hirtle, is published by Yale University Press, explains how medieval ceramists dug clay out of mine shafts and set off clouds of acid fumes while trying to compete with ceramics from other regions.

The exhibition is made possible by the Massachusetts Cultural Council and the Fellows Fund.

CraftLAB
Lundgren Center
Museum of Fine Arts, Houston
www.mfah.org
June 17–September 23, 2012
Collectors Kimiko and John Powers began buying Japanese artwork in the 1960s and began building one of the largest collec-
tions of Japanese art outside of Japan.

June 17–September 23, 2012
Collectors Kimiko and John Pow-
ers began buying Japanese artwork in the 1960s and began building one of the largest collec-
tions of Japanese art outside of Japan.

Unrivaled Splendor is organized by eight thematic sections:
• Early and Medieval Buddhist Art
• The Scholarly Ideal
• Guided Verses: A Poetic Renaissance in Kyoto features painted hand-
scrolled, folding screens and other works created in the 1600s.
• In Laying the Foundations: Tosa and Kano, examples of hand-scrolls, hanging screens and folding screens explore these two schools and the work created for patrons.
• Japanese artists who merged Tosa and Kano school influences with other styles, such as Soga Shōhaku (1730–81), Hō Jakuchū (1716–1800) and Maruyama Ōkyō (1733–95), and his student Nagasawa Rosetsu (1754–99), are featured in Revitalizing the Atelier System.
• The Scholarly Ideal explores the Scholar-Artist movement that came about in the 18th century, when artists such as Hishida Yōsai (1723–97) and Yosa Buson (1716–83) painted flora,
fauna and calligraphies in a looser and more expressive style that drew upon past Chinese literati traditions.

• Later Buddhist Art revisits the influence of Buddhism in Japan since its introduction around 552; particularly, the ink paintings and calligraphic scrolls produced by Zen monks.

• The Popular Arts includes a pilgrimage mandala and humorous anecdotes or lighthearted portrayals of okyo (“the floating world”). The Western World through a Japanese Lens displays representations of Westerners and their ships, as well as Japanese works influenced by Western forms of representation and perspective.

About the Powers Collection
John Powers (1916–99) was a publishing executive until he retired in his 40s and devoted himself to collecting art with his wife, Kimiko. They discovered Japanese art by chance on a stopover flight en route to India, when John Powers visited the Tokyo National Museum.

An illustrated, hardcover catalog of the same title accompanies the exhibition, published by the MFAH and distributed by Yale University Press. It is the first book about this collection to be published in more than a decade; previous publications are out of print. The book includes a collector’s statement by Kimiko Powers; essays by Christine Starkman and Miyeko Murase, curator and scholar of Japanese art; and entries on the 85 art works in the exhibition by John M. Rosenfield, Abby Aldrich Rockefeller Professor of Asian Art at Harvard University.

Scandinavian Design
Museum of Fine Arts, Houston
Houston, TX
www.mfahtx.org
August 26, 2012—January 27, 2013
Taket from the museum collection, this exhibition highlights furniture, glass, ceramics, metalwork and lighting from the 1920s to the 1970s.

The Museum of Fine Arts, Houston first acquired examples of modern Finnish glass in 1954, and has built on this history by acquiring objects by architects, designers and manufacturers such as Georg Jensen, Orrefors, Alvar Aalto, Bruno Mathsson, Kai Franck, Timo Sarpaneva, Tapio Wirkkala, Poul Henningsen, Finn Juhl and Verner Panton.

Washington
Beauty Beyond Nature: The Art of Paul Stankard
Museum of Glass
Tacoma, WA
www.museumofglass.org
Through June 17, 2012
Beauty Beyond Nature presents more than 70 of Paul Stankard’s flame-wrought still-life sculptures cast in clear crystal from the Robert M. Minkoff Collection, which spans more than 40 years of Stankard’s career.

Origins: Early Works by Dale Chihuly
Museum of Glass
Tacoma, WA
Through October 21, 2012
Origins: Early Works by Dale Chihuly presents 30 transitional pieces from local collections and the museum’s permanent collection, with historic exhibition posters from the Mary Hale Cockran Library. The works chronicle Chihuly’s influence as an artist, visionary and pioneer of the American Studio Glass movement.

The earliest works date to 1968, when Chihuly was a student at the Rhode Island School of Design. Funded by a Fulbright Grant, he traveled to Venice to work in the Venini Fabrica for a year to learn the secrets of Venetian glassblowing. The techniques he learned from the Venini glassworkers were pivotal to his development as an artist. Works in the exhibition include examples of Chihuly’s earliest Cylinders, Sea Forms and Macchias.

The central piece of the exhibition is a historic 33-piece installation of Persian Sea Forms that was given to the museum in 2011 and was created in 1988 by a small team of artists, including lead gaffers Martin Blank and Richard Royal, assembled by Chihuly to experiment on the design. His subsequent Persian series was the result of this session.

Classic Heat
Museum of Glass and LeMay—America’s Car Museum
Tacoma, WA
www.museumofglass.org
Through January 2013
Classic Heat is a collection of nine large-scale glass hood ornaments created by the Museum of Glass Hot Shop Team and artist John Miller in collaboration with LeMay—America’s Car Museum (ACM), inspired by classic designs from American automakers. The finished pieces include elements from various makes and models. The custom-made, hand-blown works are 25 inches tall and were influenced by vehicles on display, such as the 1952 Buick 8 Special, 1957 Chevy 210 and 1929 Ford Model A.

Finished pieces reference the original emblems and include elements from various makes and models. Half of the exhibit will be on display at the Museum of Glass and the other half will be on display at ACM.

The Art of Collecting
Royal Ontario Museum
Toronto, Ontario, Canada
www.rom.on.ca
Through October 2012
The Royal Ontario Museum showcases some of its biggest names and acknowledges donors to its European Decorative Art Collection.

Contribution checks should be made payable to “Decorative Arts Society, Inc.” and mailed to:
Decorative Arts Society, Inc.
c/o Stewart G. Rosenberg, Treasurer
333 East 69th Street, #8E
New York, NY 10021


Vase, glass, c. 1860, Leó Valentin Pantocsek, designer; J. György Zahn Glassworks (manufacturer); Pajmavészeti Múzeum (Budapest, Hungary). Shown at the London International Exhibition of 1862.