

The New York Ceramics & Glass Fair 2015

SPECIAL SHOW SECTION

The New York Ceramics & Glass Fair 2015

Historical to Contemporary Porcelain, Pottery and Glass
for the Collector, the Scholar, and the Elegant Home

January 21-25 2015

Bohemian National Hall
321 East 73rd Street
New York, New York

Preview: January 20th

6:00 pm – 8:30 pm \$90 per person
(Tickets available at the door)
General Show Admission: \$20 per person

A vetted show

Café Hospoda

5th Floor SKYBOX - *Open during show hours*

LECTURE SERIES 2015

All lectures free with show admission

Wednesday, January 21

- The Wonders of Glass in the Colonial South Suzanne Findlen Hood.
- The Image of Perfection: Ceramics Figures as a Reflection of 18th & 19th Century Society Leslie B. Grigsby
- Some Took a Shine to It: Evidence for Silver Lustreware in Late-Federal America Angelika Kuettner

Friday, January 23

Contemporary lectures sponsored by the National Council on Education for the Ceramic Arts (NCECA)

- Ceramics: The Creative Edge: Terry Ryan will present, and noted designer Ron Bricke will offer his suggestions about using ceramics in today's interiors. Judith Gura, design history instructor at NYSID, will moderate the conversation.
- Duchess, Dogs, Detroit, Dragons, Handles and Cherrypickers: Re-animating the Transferware Archives of an Industry Paul Scott
- Made in China: New Export-ware from Jingdezhen Leslie Ferrin
- I'm So Fancy: Young Artists Take on Historical Ceramics Garth Johnson

Saturday, January 24

- The Most Dangerous Imitations: Fake Chinese Export Porcelain of the 1920s and 1930s Ron Fuchs 11
- Transatlantic Trends in Decoration: Surface Treatment on Pots 1880-1915 Jill Fenichell
- Collecting American Glass: A Retrospective Jeffrey S. Evans

LOAN EXHIBIT:

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Curated by Kristyna Milde

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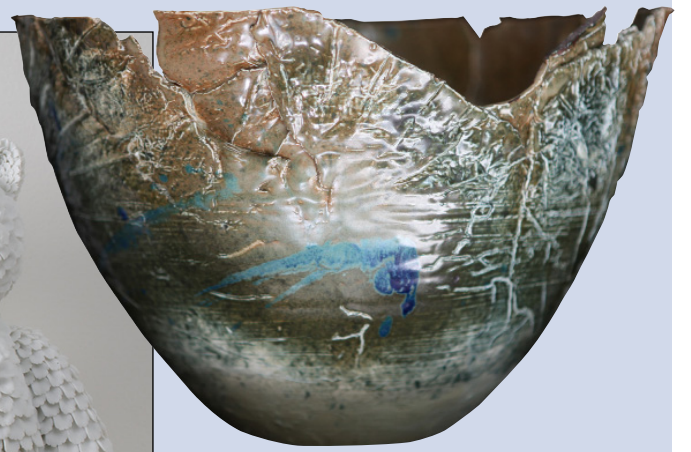
NEW FOCUS ON
— Where to find the finer things —



The New York Ceramics & Glass Fair 2015

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Chen Yan Arts, China, will offer "Golden Years," 2011, 36 by 23 cm.

The Patience Flower series by Vipoo Srivilasa will be shown by Ferrin Contemporary, Cummington, Mass. This piece is typical of the artist's joyous spirit, humor and enthusiasm for porcelain, 2014.

The New York Ceramic Fair Adds Glass To Its Title

Five-Day Fair Opens January 20 With Preview Night

NEW YORK CITY — Liz Lees and Meg Wendy jointly announced that they have changed the name of the New York Ceramics Fair to the New York Ceramics and Glass Fair.

"With glass being recognized as an established art form, we are excited to give it more emphasis," said founding director Liz Lees, "and because this category has attracted a new wave of collectors, Meg and I are very excited about these new additions." They also report that an added floor will be devoted to contemporary ceramics.

The only fair of its kind in the United States featuring ceramics, pottery and glass from the Seventeenth to Twenty-First Centuries, the New York Ceramics and Glass Fair will open to the public on January 21–25, at the historic Bohemian National Hall, 321 East 73rd Street on three floors. The opening night preview will be Tuesday, January 20, marking the start of winter's numerous art and design fairs.

Thirty-five top-tier vetted galleries and private dealers from the United States, China, Great

Britain, Holland and Turkey will participate. Among the new exhibitors are Iliad, New York; Red Royalty Gallery, New York; Galerie Dumonteil, New York, Paris, Shanghai; Martin Chasin Fine Arts, Fairfield, Conn.; Polka Dot Antiques, Waccabuc, N.Y.; and Chen Yan Arts, China, making his US debut.

Those returning to the fold are Anavian Gallery, New York; Van Geenen Antiques, Delft, Holland; Garry Atkins, London; Martin Cohen, New York; Martyn Edgell Antiques Ltd, London; Michelle Erickson, Hampton, Va.; Ferrin Contemporary, Cummington, Mass.; Iznik Classics, Istanbul, Turkey; Haggerty Ceramics, Santa Barbara, Calif.; Jeffrey S. Evans, Harrisonburg, Va.; Katherine Houston Porcelain, Boston; Roderick Jellicoe, London; Leo Kaplan Ltd, New York; Kinghams Art Pottery, London; Lee Gallery, Stevens, Penn.; Moylan/Smelkinson, Baltimore; Polly Latham Asian Art, Boston; John Pagliaro, New York; Sylvia Powell Decorative Arts, London; Santos, London; Ian Simmonds, Carlisle, Penn.; The Stradlings, New

York; Philip Suval Inc, Virginia; TOJ Gallery, Annapolis, Md.; Earle D. Vandekar of Knightsbridge, New York; Warren Antiques, Wilton, Conn.; Mark J. West, Redhill, England; and Lynda Willauer Antiques, Nantucket, Mass..

Show hours are 11 am to 7 pm, Wednesday through Saturday, and Sunday, 11 am to 4 pm. Tickets for the preview, from 5:30 to 9 pm are \$90 each. General admission, including catalog, is \$20 and can be used throughout the duration of the fair.

As always, the New York Ceramics and Glass Fair will present a series of informative lectures by prominent experts.

The New York Ceramics and Glass Fair is produced by MCG Events LLC and Caskey Lees Inc.

In addition to the New York Ceramics and Glass Fair, Caskey-Lees currently produces the San Francisco Tribal & Textile Arts Show in San Francisco.

For additional information, www.newyorkceramicsandglassfair.com.



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The New York Ceramics & Glass Fair 2015

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Just a few examples from our fine collection of 18th and 19th Century English Pottery



This Chintz decorated tea pot is a fine example of the David Rhodes school of enameling. Rhodes always used black and orange hues in his tea pots, making this a wonderful example of his work. He was an enameler who worked for Wedgwood; while this pot is not impressed, it is most likely a Wedgwood pot.



This outstanding English stoneware salt glaze tea pot has a green enamel decorated knob and crabstock spout and handle. The body, base and lid are all decorated with black ermine tails. The cartouches on each side are enamel decorated in vivid tones of fuchsia and yellow and are outlined in matching tones green. They picture King Frederic of Prussia on one side and the Imperial eagle crest on the other. Staffordshire, c 1760.



An English Drabware teapot on three mask and paw feet with a crabstock handle, spout and lid; the applied relief having some lovely cobalt blue accents. Ex coll. Harriet Carlson Goldweitz, Staffordshire, c. 1760.



A finely molded and rare English Scratch Blue Salt Glaze Loving Cup named and dated: Martha Steel, 1765.



A very early and rare English Creamware Green-Glazed Pottery Pipe and Whistle. Please note the wonderfully detailed and expressive dog's face. Late 18th, early 19th century. The box was made in the late 19th century, to preserve and protect the pipe.



Detail of pipe.

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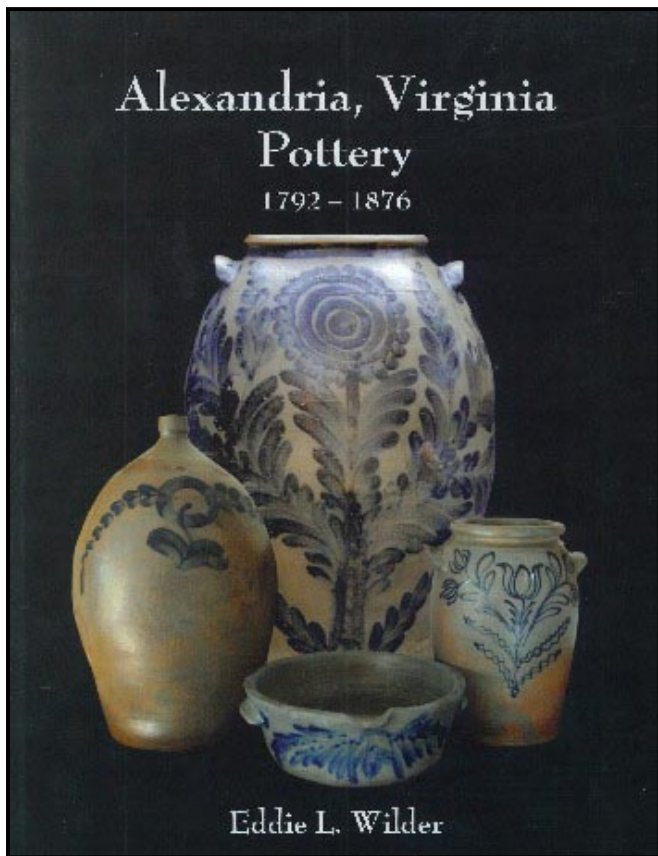
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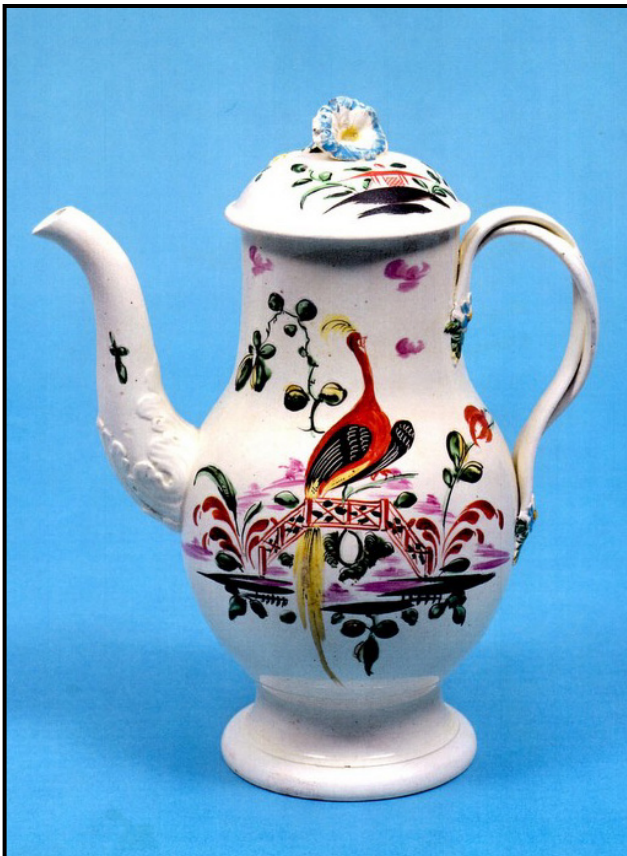
SPECIAL SHOW SECTION



Alexandria, Virginia
Pottery
1792 - 1876

Eddie L. Wilder

JEFFREY S. EVANS & ASSOCIATES, Harrisonburg, Va. — *Alexandria, Virginia Pottery 1792-1876* by Eddie L. Wilder, 379 pages, 700-plus color photos, \$85.00. Jeffrey S. Evans & Associates exclusive distributor.



MARIA & PETER WARREN ANTIQUES, Wilton, Conn. — An English creamware polychrome enameled coffee pot with an exotic bird and a house on the opposite side. It is most likely Yorkshire, circa 1790.



POLKA DOT ANTIQUES, LLC, Waccabuc, N.Y. — A William Moorcroft Macintyre Florian ware vase, 1903-13, tubelined with flowers in stylized foliate cartouches, painted facsimile signature, printed mark, made for Liberty & Co., 7½ inches high.

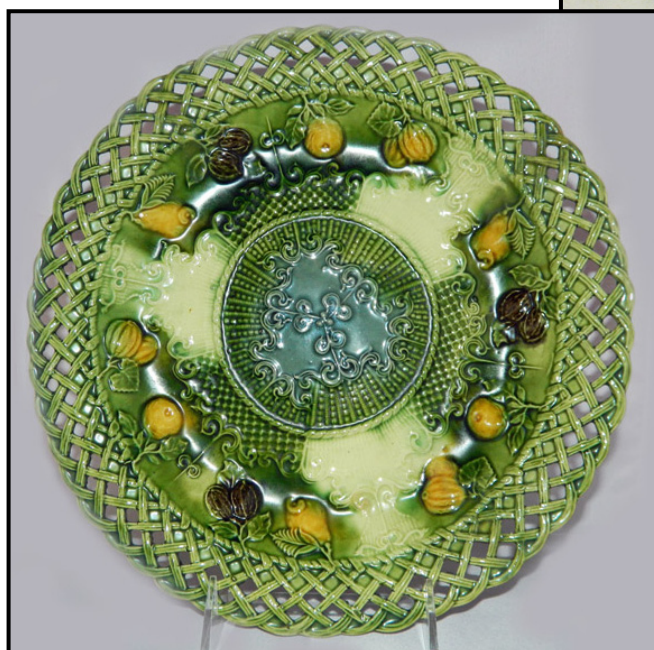


POLKA DOT ANTIQUES, LLC, Waccabuc, N.Y. — A rare Fell Pottery pearlware watch hutch, 1810-20, decorated in canary yellow, green enamel and pink luster, impressed Fell, 10¾ inches high. The provenance lists collection of John J. Snyder Jr, Landisville, Penn.

KATHERINE HOUSTON PORCELAIN, Boston — "Fancy Parrot Tulip, Yellow," 6¾ by 3¾ by 12½ inches.

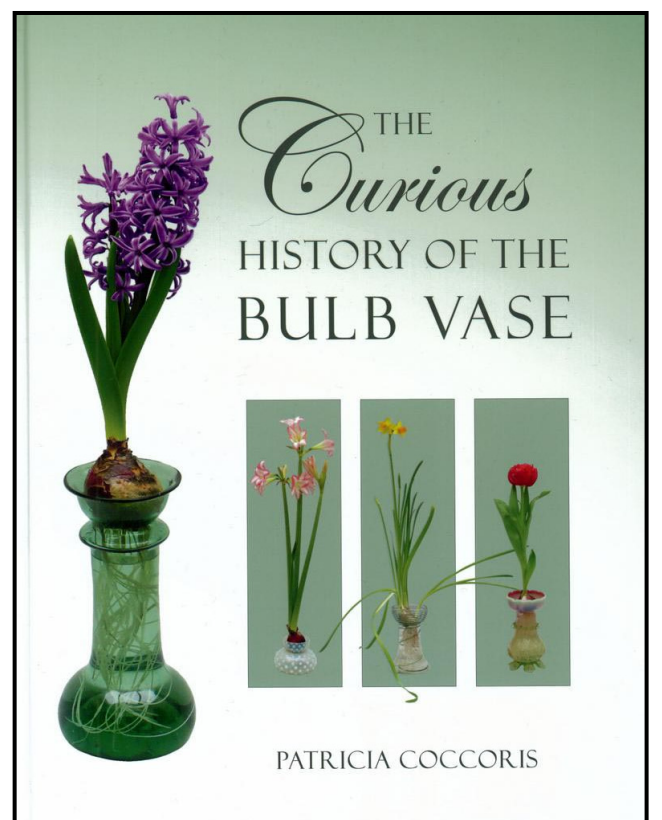


JEFFREY S. EVANS & ASSOCIATES, Harrisonburg, Va. — Sandwich pressed tulip vase, brilliant medium emerald green. Boston & Sandwich Glass Co., circa 1845-65, 10 inches high.



MARIA & PETER WARREN ANTIQUES, Wilton, Conn. — An English creamware fruit molded plate with a reticulated rim, in vibrant colors of green and yellow, circa 1790.

JEFFREY S. EVANS & ASSOCIATES, Harrisonburg, Va. — *The Curious History of the Bulb Vase* by Patricia Coccoris, 295 pages, 750 photos/illustrations, \$59.95. Jeffrey S. Evans & Associates exclusive US distributor.



PATRICIA COCCORIS

The New York Ceramics & Glass Fair 2015

SPECIAL SHOW SECTION



KATHERINE HOUSTON PORCELAIN, Boston — “Charlotte’s Center-piece.”

POLKA DOT ANTIQUES, LLC, Waccabuc, N.Y. — A collection of British creamware and pearlware cow creamers with covers, 1790–1830.



MARIA & PETER WARREN ANTIQUES, Wilton, Conn. — An English black basalt rum kettle or tea pot with bow bail handle and finely molded Sybll knop. The pot has crisply molded bacchanalian boys at play. The bow bail handle is molded throughout with foliate decoration. Impressed Wedgwood upper and lower case, circa 1790–1800.



KATHERINE HOUSTON PORCELAIN, Boston — “Pompeli Pear,” 18 inches high.



JEFFREY S. EVANS & ASSOCIATES, Harrisonburg, Va. — Shenandoah Valley of Virginia earthenware wall pocket, J. Eberly & Co., or S. Bell & Son, Strasburg, Va. It dates circa 1890 and measures 6½ inches high.



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The New York Ceramics & Glass Fair 2015

SPECIAL SHOW SECTION

Ceramic And Glass Fair Announces Schedule Of Free Lectures At Fair

NEW YORK CITY — As an accompaniment to go with the feast it is providing for the eyes, the New York Ceramics and Glass Fair is also offering nourishment for eager brains. Running concurrently with the five-day fair is a series of insightful lectures that are free and open to the public and that cover topics spanning a wide sweep of history and design styles. These fun and informative lectures offer a chance for everyone to soak up the what's-what about ceramics and glass from renowned authorities in their fields.

The free lectures, all of which take place at the historic Bohemian National Hall, 321 East 73rd Street:

WEDNESDAY, JANUARY 21

Noon — The Wonders of Glass in the Colonial South

Suzanne Findlen Hood, curator of ceramics and glass, Colonial Williamsburg Foundation. There are precious few pieces of Seventeenth or Eighteenth Century glass that survive with verified histories of ownership. Period accounts, such as household inventories and advertisements, rarely give detail and more frequently simply list wine glasses, tumblers and generic glassware. This lecture explores these written accounts, as well as some of the archaeological evidence, to show a more complete picture of the types of glassware owned and used in the Colonial South.

2 pm — The Image of Perfection: Ceramics Figures as a Reflection of Eighteenth and Nineteenth Century Society

In this talk, Leslie B. Grigsby, senior curator of ceramics & glass, Winterthur, focuses on a selection of popular European subjects that were rendered in figural form and explains why such objects meant so much to their original owners. Inspired by themes dating from antiquity onward, the figures relate to the larger context of Eighteenth and Nineteenth Century design history and reflect its changes and developments.

4 pm — Some Took a Shine to It: Evidence for Silver Lustreware in Late Federal America

Angelika Kuettner, associate registrar for imaging and assistant curator of ceramics, Colonial Williamsburg Foundation. Lustre decoration was used at least as early as the Eleventh Century by Persian and Syrian potters on fritware and was then incorporated into Italian ceramic technology in the Fifteenth Century. The technique was revived in the Eighteenth Century by German and French porcelain manufactories. Though archaeological evidence for lustreware in America is slim,

documentary evidence reveals that by 1808, American newspapers up and down the Eastern seaboard offered consumers lustreware tea and coffee “sets and pots separate.” This lecture traces the history of silver lustreware and spotlights this often-overlooked material in the United States.

FRIDAY, JANUARY 23

11 am — Ceramics: The Creative Edge

Ronald Bricke, the highly acclaimed interior designer, will discuss how he incorporates ceramics into the residences of his top clientele, while noted design historian Terry Ryan will present a survey of the most celebrated pieces of our time. Judith Gura, design history instructor at the New York School of Interior Design, will moderate the discussion.

Noon — Duchess, Dogs, Detroit, Dragons, Handles and Cherrypickers: Re-Animating the Transferware Archives of an Industry

Paul Scott, artist, author and researcher and professor at the Oslo National Academy of the Arts Norway. This lecture provides a journey through engraved landscapes, digital harvests, rivets and staples. Using altered antique wares, screenprint, collage, storytelling and remediation, Paul reanimates traditional blue and white transferware for the Twenty-First Century. His artwork observes, commemorates and celebrates a rich and complex genre, repurposing it for a contemporary audience. Through this historical narrative, he demonstrates some of the extraordinary paths his transferware patterns have taken — from eBay to celebrated museums, from contemporary art collections to a sculpture park, to architectural installations and other locations around the globe.

2 pm — Made in China: New Export-ware from Jingdezhen

Leslie Ferrin, director Ferrin Contemporary. Western artists are increasingly traveling to China to research and produce work for exhibitions in the United States, Australia and Europe. Eastern artists are using traditional skills to create contemporary art and design to feed a growing demand in Asia and exhibitions in the West. In the last ten years, thousands of artists have begun a new generation of “export-ware” made in China and sold to the West. In 2014, Ms. Ferrin traveled to Hong Kong, Chongqing, Jingdezhen and Shanghai to explore the growing cultural exchange and visit galleries and museums in the rapidly developing contemporary art scenes of Hong Kong and Shang-

hai. She also toured studios where the artists she represents work in collaboration with skilled Chinese artisans. In this lecture, Ferrin elaborates on those singular experiences and shares her unique perspective on contemporary China.

4 pm — I'm So Fancy: Young Artists Take On Historical Ceramics

Garth Johnson, curator of the Arizona State University Ceramics Research Center and director-at-large of the National Council on Education for the Ceramic Arts (NCECA). A cadre of emerging artists, including Ryan Kelly, Jessica Putnam-Phillips, Jeremy Brooks and others, reference historical works. For these artists, historical ceramics are a wellspring of inspiration, but oftentimes a vessel for subversive content. This lecture illuminates how up-and-coming artists are employing ceramics as the medium for expressing their new ideas.

SATURDAY, JANUARY 24

Noon — The Most Dangerous Imitations: Fake Chinese Export Porcelain of the 1920s and '30s

Ron Fuchs II, curator of the Reeves Collections at Washington and Lee University. This talk examines a comparison between Chinese Export porcelain made for the American market in the Eighteenth and Nineteenth Centuries and reproductions and fakes made in the 1920s and 30s, the period when antique Chinese porcelain became increasingly popular as a collectible.

2 pm — Transatlantic Trends in Decoration: Surface Treatment on Pots 1880–1915

Jill Fenichell, specialist in antique and contemporary porcelain. As a former dealer, cataloger, appraiser, author and designer, the lecturer enjoys an authoritative position from which to lead the audience on armchair travels from London to New York and thence to the Midwest to discuss trends in china and pottery decoration during the Belle Époque and thereafter.

4 pm — Collecting American Glass: A Retrospective

Jeffrey S. Evans, president and senior auctioneer, Jeffrey S. Evans & Associates Inc, Mt Crawford, Va. This lecture offers a look back at more than 100 years of American glass collecting and collectors, from the pioneering research efforts of Edwin Atlee Barber and Frederic Hunter to legendary collectors such as George McKearin and William J. Elsholz.

For additional information, www.newyorkceramicsandglassfair.com

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A Rare Fell Pottery Pearlware
Canary Yellow, Green & Pink Lustre
Watch Hutch, 1810/20, impressed
FELL, 10 3/4 in. height



A Rare Staffordshire Pearlware Group
'The Death of Munrow,'
1820/30, detail
14 1/2 in. length



A William Moorcroft
Macintyre Florian Ware
Vase, 1903-13,
7 1/2 in. height