

Chipstone Volumes Honor Scholars and Scholarship



Previous Page: Turkish coffee set by Anna B. Leonard (circa 1860–1937) on blanks by Delinieres & Co. (coffee ewer) and GDA [Haviland] (tray), Limoges, France, 1899. Overglaze painting on porcelain, ewer height 11 ½ inches. Denker Collection, photo Dana Moore.

Ceramics in America 2014

By Kate Eagen Johnson

This milestone volume pays tribute and honors accomplishment. It marks the publication of the fourteenth issue in the esteemed *Ceramics in America* series, “an interdisciplinary journal intended for collectors, historical archeologists, curators, decorative arts students, social historians and studio potters.” To



Ceramics in America 2014 doubles as a forum for new research and a tribute to some of the field’s most influential scholars. With the theme “Project X,” editor Robert Hunter asked each contributor to identify ten pieces of special interest or importance.



This sgraffito slipware commemorative rarity marking the birth of a child is inscribed "[16]98 / SD." Robert Hunter uses the North Devon, England, cradle to illustrate the existing "disparity between archeological and decorative arts collections." Length 9 inches. Private collection.

celebrate this achievement, editor Rob Hunter seized upon the brilliant idea of inviting major figures in the field of ceramics study to pen thematic essays

highlighting the significance of ten objects with particular meaning to them. The breadth of expression in clay discussed and illustrated ranges



from a post-4000 BCE Egyptian earthenware beaker in Ivor Noël Hume's "X Commandments" to the 2012 hand built and hand colored porcelain "Post Binary Gender Choice" by Kevin Snipes in Ellen Paul Denker's "Hot Bodies, Cool Colors: American China Painting in Two Centuries." The ceramics collections of the Newark Museum, Colonial Williamsburg and the National Museum of American History are spotlighted. Essayists have also drawn upon other public

In his essay on modern and contemporary art, Garth Clark claimed "of all the American potters of the Twentieth Century, George Edgar Ohr is the most innovative and uncompromising in art terms, even though he exerted little influence in his lifetime." Large-handled vase by George E. Ohr (1857–1918), 1895–1900. Earthenware with copper, gunmetal and other glazes; height 14 inches. Private collection. —Eugene Hecht photo

holdings, private collections and archives belonging to dealers and artists. Aside from Hunter, Noël Hume and Denker, other authors include Jacqui Pearce, Ronald W. Fuchs II, Garth Clark, Ulysses Dietz, John C. Austin, Bonnie Lilienfeld, and Diana and J. Garrison Stradling. They come from the interconnected worlds of

The Stradlings highlight this slip decorated redware dish by Absalom Day (1770–1843), circa 1796, Norwalk, Conn., in their essay, "Dealers' Choice." Diameter 15½ inches. Courtesy High Museum of Art.



archeology, history, connoisseurship, academia, curation and dealing. At first thought, I wanted to refer to

these authorities as “Living Treasures” and then sadly realized that while they are supreme experts

The decoration on this hong punch bowl, circa 1800, Jingdezhen, decorated in Guangzhou, depicts the European and American trading offices in Guangzhou. It appears in “A History of Chinese Export Porcelain in Ten Objects” by Ronald W. Fuchs II. Porcelain; diameter 14¼ inches. Courtesy Reeves Collection, Washington and Lee University, gift of Gerry and Marguerite Lenfest.



Essayist Bonnie Liliensfeld explains how this 1766–70 ►
“No Stamp Act” teapot, possibly from the Cockpit Hill
Factory, Derby, England, symbolizes revolution as well as
the nexus of home and public spheres. Creamware,
height 4¼ inches. National Museum of American History,
purchase, Jackson Fund, 2006.0229.01.



◀ Based on identical shards recovered at a
Woolwich kiln archeological site, these circa
1660 Bellarmine bottles “represent the
earliest stoneware made in England. This
makes their value some thirty times more than
the German equivalent,” wrote the late dealer
Jonathan Horne. Salt- glazed stoneware,
height 8¼ inches. —Jonathan Horne archives
photo

all, that term was not quite accurate. Particularly poignant is the essay by the late, legendary British dealer Jonathan Horne titled “Triumphs and Tribulations — A Cautionary Tale.” Horne submitted his essay a few months before his death. Hunter

shaped it to conform to the volume’s theme. In further support of the magical number “10,” book review editor Amy Earls has switched things up a bit by asking [\(Continued on page 38 inside the E-edition\)](#)

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