

## **Scholarly Excellence and Aesthetic Whimsy Give Sparkle to the 13<sup>th</sup> Annual New York Ceramics Fair Lecture Series**

*(For Immediate Release)* Hunting buried treasure; determining age with forensic science; marveling at the imagery of an emerging nation; matching a plate to the nobleman who dined from it or connecting a great painter to his teapot are definitely not the “ho-hum” stuff of much scholarly research. But the New York Ceramics Fair Lecture Series has never been a “ho-hum” event, and 2012 Fair’s series remains worthy even of a lecture with Harry Potter in its title.

For the second year, the jewel of New York’s Winter Antiques Week will be held in the Bohemian National Hall, (site of the Czech Consulate) on East 73<sup>rd</sup> Street between 1<sup>st</sup> and 2<sup>nd</sup> Avenues where the Fair’s lecture series is presented in the first floor cinema, with seating for 60.

The series, sponsored by the Chipstone Foundation and *Ceramics in America*, begins at noon on Wednesday, January 18<sup>th</sup> when **Don Carpentier** speaks on **Searching for Pots: 40+ Years Above and Below the Ground**. Carpentier, founder, director and curator at Eastfield Village, an early American village he created midway between Albany, NY and Pittsfield, NY, has spent nearly half a century in quest of hidden ceramic treasures and his lecture traces the trail of his discoveries of the most unusual and important sites, pots and shards in the US, Canada, UK and Jamaica.

At 2:00 pm on Wednesday, **Leslie B. Grigsby** will speak on **Getting the Blues: Cobalt Ornament on Tin-Glazed Earthenware from Around the World**. Blue decoration on tin-glazed earthenware—variously known as *maiolica*, *delftware*, *faience*, or even *bastard china*--had early origins in the cobalt-decorated faience of the Near East and eventually appeared on wares made throughout Europe, Britain, and even in Mexico. While some designs illustrated Chinese inspirations, others more closely reflected the Western cultures for which they were produced. Leslie B. Grigsby joined Winterthur as Curator of Ceramics and Glass in 1999 and is responsible for the museum’s collection of nearly 20,000 such objects. She has lectured and published most widely on English ceramics and on drinking and dining traditions of the 17<sup>th</sup> and 18<sup>th</sup> centuries.

Wednesday’s last lecture is at 4:00 pm when **Jonathan Rikard** reveals **The Impressionists' Dishes: Ceramics in the Florence Griswold House and the Odd Way They Were Collected**. The Florence Griswold House in Old Lyme, Connecticut is a grand 19th-century amalgam of Georgian and Greek Revival architecture which operated in the late 19th century as a boarding house for many of The American Impressionist painters including Childe Hassam, Charles Volkert, and Willard Metcalf, drawn to the Lymes by the quality of the light and to their boarding house, by the hospitality of its proprietress, “Miss Florence” Griswold. Miss Florence grew up in the house when it was the grand home of her father, ships captain Robert Harper Griswold. It was converted to a boarding house when the family fell upon hard times and quickly became a haven for emerging artists. The house has been restored to match period photographs of interior rooms, and numerous ceramics were gathered based on the general size and shape of those seen in the images. Jonathan Rickard, collector, graphic designer, author and an elected fellow of the Society of Antiquaries of Scotland, is currently cataloguing the ceramics in the Florence Griswold House.



*Impromptu Theatrics on the Front Porch of the Griswold House, Childe Hassam with Parasol.*

On Thursday, January 19<sup>th</sup>, at noon, **Jennifer Mass** will speak on **Going Beyond Chromium Green: Overglaze Enamel Formulations and the Dating of Factory and Hausmaler-Decorated Meissen Wares**. Dr. Mass will be presenting current research on the compositions of 18<sup>th</sup> century Meissen overglaze enamels, including Hausmaler-decorated wares, comparing them to pieces with overglaze ornament that was added in the 19<sup>th</sup> century and beyond. The evolution of Meissen enameling technology will be compared to the contemporary technological developments being pursued at Sevres, DuPaquier and Staffordshire. Dr. Mass's talk is co-authored by Dr. Nicholas Zumbulyadis a former research scientist at Eastman Kodak and author of *Meissen's Blue and White Porcelain: Dining in Royal Splendor*, published by Schiffer in 2006. Dr. Mass holds a Ph.D. in Inorganic Chemistry from Cornell University and was awarded a postdoctoral fellowship at the Sherman Fairchild Center for Objects Conservation at the Metropolitan Museum of Art. She is currently the senior scientist at the Winterthur Museum's Art Conservation Department and is also a faculty member in the Winterthur/University of Delaware M.S. Program in Art Conservation.

At 2:00 pm Thursday, **Patricia Halfpenny**, who retired as Director of Museum collections at Winterthur in 2009, will speak on **American Blues: Printed Pottery Celebrating a New Nation**. Dark blue printed pottery enjoyed a brief and intense popularity from about 1820 to 1830. Most of the patterns were general in nature, but there was a small group of dark blue designs that became perhaps the most desirable of all collectable printed pottery – patterns illustrating the new nation of the United States. This talk will discuss the patterns, the sources, and the potters that created "Historical Staffordshire," and introduce a new, free, interactive online exhibit that will serve as a resource for future research. Patricia Halfpenny's latest published work is as co-author of *Success to America: English Creamware for the American Market*, featuring the S. Robert Teitelman Collection at Winterthur (2010). As an independent ceramic researcher, Pat continues to curate, write, lecture, and contribute to websites about ceramics.

No lectures are scheduled for Friday, January 20<sup>th</sup>.

On Saturday, January 21<sup>st</sup>, the New York Ceramics Fair Lecture Series resumes at noon when **Robert Hunter**, Editor of "Ceramics in America," Ceramics historian and dealer, presents **From a Mere Lump of Clay: Harry Potter and Ceramic Technology**. There are many types of people whose lives revolve around ceramic history. Collectors and curators usually focus on ceramics in their finished stage. Archaeologists on the other hand are left with broken bits of pottery and porcelain long after their shelf life has expired. For potters who actually understand the technological processes of making, their interest begins from the ground up-literally digging clay. This beautifully illustrated lecture weaves a tale of myth and delight in exploring the secrets behind the making of 17<sup>th</sup>-, 18<sup>th</sup>-, and 19<sup>th</sup>-century British and American ceramics.



*A dish from Shax Reigler's new book*

Saturday's 2:00 pm lecture by **Shax Riegler**, **Hot Plates: Every Dish Tells a Story** reminds us that long after the meal is eaten, the china remains. This talk takes a look at the pictures and patterns on some iconic plates and the events and imagery that inspired them." Shax Riegler is the author of *Dish: 813 Colorful, Wonderful Dinner Plates (Artisan, 2011)* and the features editor at House Beautiful. He has worked at House & Garden, Martha Stewart Living, Travel & Leisure, and Vogue. He is also completing a Ph.D. at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture.

The Lecture Series concludes on Saturday at 4:00 pm when **Angelika Kuettner**, associate registrar for collections documentation and imaging at the Colonial Williamsburg Foundation, explores **A Variegated History: Tortoiseshell Earthenware in Colonial America**. The story of English tortoiseshell-colored earthenware has been somewhat neglected in the ceramic literature, overshadowed by better-known ceramic types such as white salt-glazed stoneware, delft, and creamware. Yet these tortoiseshell wares reflect an important technological innovation in the history of ceramic production and were embraced by consumers throughout North America in the mid-to-late 18<sup>th</sup> century. Using newspaper ads, probate inventories, archaeological evidence, and antique examples from museum and private collections, the role of tortoiseshell earthenware in Colonial and early Federal America will be examined.

Lecture seating is limited so reservations are required and can be made by calling 310 455 2886. Lecture tickets are \$10 per lecture plus show admission of \$20 (run of show). Series tickets for three lectures can be purchased for \$25 plus show admission. For lecture reservations and information: 310 455 2886 [www.caskeylees.com](http://www.caskeylees.com)

The New York Ceramics Fair opens with a 5-9 pm preview, Tuesday, January 17<sup>th</sup> and runs through Sunday January 22<sup>nd</sup>, in the Grand Ballroom of the Bohemian National Hall, the home of the Czech Consulate, on East 73<sup>rd</sup> Street between 1<sup>st</sup> and 2<sup>nd</sup> Avenues. General admission is \$20 per person, run-of-fair, including a color catalogue. Fair hours: Wednesday – Saturday, 11:00 am – 7:00 pm and on Sunday from 11 am to 4:00 pm. Produced by Caskey Lees Inc., Topanga, CA, the New York Ceramics Fair is a vetted fair at which collectors may purchase with confidence.

**Ceramics Fair Venue: Bohemian National Hall**  
**321 73<sup>rd</sup> St. NY, NY 10021**

Public transportation: #6 Lexington Avenue train to the 77th Street Station, then walk east to 73rd Street between 1st & 2nd Avenues. There is a 72nd and a 79th Street cross town bus and also buses going up and down 1st, 2nd, 3rd and Lexington Avenues.

There is a commercial parking lot on the corner of 2nd Avenue & 73rd Street with a discount price of \$19 for 10 hours. Mention Bohemian National Hall / New York Ceramics Fair

For information: 310 455 2886 or [www.caskeylees.com](http://www.caskeylees.com)