



New Orleans Museum of Art

LUPIN CENTER FOR DECORATIVE ARTS

Gallery labels with some notes for NOMA Docents
-Mel Buchanan, April 2017

Gallery One - 18th-century Decorative Arts

The first area of the Lupin Decorative Arts gallery focuses on the 18th-century Rococo style transitioning into Neoclassicism. It includes 18th-century European decorative arts (ceramic, silver, glass), early American glass, American furniture, American paintings. You'll see a selection of all the "foundational" collections in NOMA's decorative arts--Kuntz family collection of American furniture, Melvin P. Billups glass collection, Hawkins Collection of Meissen porcelain, as well as strong French ceramics and London silver. Coming soon (in 2017) we will install a drawered cabinet for the Latter-Schlesinger Collection of portrait miniatures.



French National Porcelain Manufactory
(Vincennes 1740–1756, Sèvres 1756 to present)

Designed by Jean-Claude Duplessis (French, c.1695–1774)

Painted by Pierre-Joseph Rosset (French, 1734–1799)

Covered Tureen and Plate (Terrine du Roi), 1754–1755

Soft-paste porcelain, hand-painted and gilded

Museum purchase, William McDonald Boles and Eva Carol Boles Fund, 2000.53.a–.c

NOTES: Important early French porcelain--quintessential Rococo style! This Soup Tureen is from when the French National Porcelain factory was located at the royal chateau at Vincennes, during its first 16 years of porcelain production. In 1756 the factory moved to specially built buildings in Sèvres. The pair to this tureen is on view at the Minneapolis Inst. of Fine Arts.

French National Porcelain Manufactory (Vincennes 1740–1756, Sèvres 1756 to present)

Decorated by André-Vincent Vielliard (French, 1717–1790)

Scene after painting by David Teniers the Younger (Flemish, 1610–1690)

Flower Vase (Cuvette a Fleurs), 1760

Soft-paste porcelain, hand-painted and gilded

Gift of Thomas B. Lemann, 2000.515



Paul de Lamerie (English, b. France, 1688–1751)
Armorial Covered Cup (Ashburnham Coat-of-arms), 1751
Sterling silver
Museum purchase, William McDonald Boles and Eva
Carol Boles Fund, 2001.334.a,.b

Paul de Lamerie was the leading silversmith in 18th-century England, appointed as goldsmith to the king in 1716. Born to a French Protestant (Huguenot) family fleeing persecution in France, de Lamerie found exceptional success in London through inventive design in the Rococo style and his savvy business acumen. Two-handled covered cups like this one developed in the 18th century as a popular ceremonial form, used as gifts or prizes.

Beilby Family, Enamellers (Newcastle-upon-Tyne, active 1760 to 1778)
Armorial Goblet (Lambton Coat-of-arms), c. 1760
Clear and opaque white lead glass, enameled bowl
Gift of Melvin P. Billups in memory of his wife, Clarice Marston Billups, 55.105

NOTES: The Beilby Family introduced the complicated art of enamel painting on glass to England. William and his sister Mary were the most skilled enamellers in the family. Their decoration varied from heraldic motifs and armorials to architectural ruins and pastoral landscapes framed in Rococo cartouches.

English
Trick Goblet, c. 1690–1700
Clear lead glass
Billups, 55.197

French
Covered Sugar Basin, c. 1680–1710
Clear lead glass, free blown
Billups, 62.51

NOTES: Notice the way the curving C and S-shapes of the glass ornament are similar in style to the same shapes in the silver covered cup.



Meissen Porcelain Manufactory (Germany, 1710 to present)
Modeled by Johann Joachim Kändler (German, 1706–1775)
The Lovers, c. 1745
Hard-paste porcelain, hand-painted and gilded
Gift of Mr. and Mrs. H. Lloyd Hawkins, Jr., 97.422

Notes: Meissen in Germany was the first European producer of true hard-paste porcelain, like that coveted from China. Under the ruler of Saxony, Augustus the Strong (1670–1733) the factory developed their secret formula around 1710, and their style became imitated throughout Europe, especially by their French competitors at Sevres.

Meissen Porcelain Manufactory (Germany, 1710 to present)
Originally designed by Johann Joachim Kändler (German, 1706–1775)
The Monkey Band (Affenkapelle), originally designed 1753
Hard-paste porcelain, hand-painted and gilded
French Horn Player, Oboe Player, and Hurdy-gurdy Player, c. 1753
Violinist and Bagpiper, c. 1765
Conductor and Music Stand, c. 1950
Gift of Mr. and Mrs. H. Lloyd Hawkins, Jr.

Monkeys as a subject of art became so popular in playful 18th-century Rococo design that the genre was given its own name: *Singerie*. French for “monkeying around,” *singerie* art featured fashionably-attired monkeys engaging in, and thereby mocking, human activities. Meissen’s *Monkey Band* was the work of the porcelain company’s master modeler, Johann Joachim Kändler, an artist known for a vital sense of movement and naturalism in his porcelain figures. Kändler stretched the porcelain medium in both imagination and technical finesse, and brought world renown to Meissen, Europe’s first true hard-paste porcelain manufacturer.



William Cripps (English, 1715–1766)
Epergne (Tiered Centerpiece), 1761
Sterling silver
Inscribed: “The Gift of the United East India Company to Captain George Willson Commander of Ship Calcutta for his Gallant Behavior against the Dutch in Bengal River in the Year 1759”
Gift of Mr. and Mrs. Robert C. Hills, 96.440
This magnificent silver centerpiece takes inspiration from an Eastern pagoda temple characterized by its canopy with upturned edges. As the centerpiece of a formal table, this elaborate form would have displayed a bounty of fruit and flowers.



English

"Long Live the Prince of Wales" Goblet, c. 1759

Clear and opaque lead glass, engraved bowl

Billups, 55.110

(Pictured at Left)

English, *Wineglass, c. 1760*

Clear and opaque lead glass, engraved bowl

Billups, 55.115

English

"Seven Provinces of the Netherlands" Wineglass, c. 1750

Clear lead glass, engraved bowl

Billups, 55.116

English, *"Britannia" Goblet, c. 1763*

Clear and opaque lead glass, engraved bowl

Billups, 55.121

NOTES: These wine glasses all have wonderful ornamented stems called "Air Twist" stems--very popular in the mid 18th century. A small bubble of air is trapped within the glass, which is stretched and twisted to create the helix at center.

American (Possibly Salem, Massachusetts)

"Queen Anne style" Chest-of-drawers, c. 1750

Walnut, cherry, original brass hardware

Gift of Wayne Amedee and Barbara Muniot Amedee, 2000.504

American (Philadelphia, Pennsylvania)

"Queen Anne style" Candle Stand, c. 1750

Walnut

Gift of the Rosemonde E. and Emile N. Kuntz Collection, 78.215

American (Newport, Rhode Island)

"Chippendale style" Easy Chair, c. 1760

Mahogany, maple, modern upholstery

Gift of the Rosemonde E. and Emile N. Kuntz Collection, 79.332



Workshop of Thomas Affleck (American, b. Scotland, active Philadelphia, 1740–1795)
“Chippendale style” Chest-on-chest, c. 1780–1790
Mahogany, mahogany veneer, oak, white cedar, poplar, brass mounts
Gift of the Rosemonde E. and Emile N. Kuntz Collection, 79.425

This Philadelphia *chest-on-chest*, attributed to well-known cabinet maker Thomas Affleck, has the proportions, columns, and sharp, architectural pediment of the Neoclassical style, but also a nod to the earlier florid Rococo with its asymmetrical flower bouquet finial. Nearby, the 1774 painting *Memorial to E.R.* by James R. Claypoole Jr. has romantic floral garlands in the Rococo taste, but the painting’s Grecian dress and urn makes the work a notably early example of the Neoclassical style in America. Together, these two objects show that the transition from one stylistic taste to another was not automatic, but rather a fluid process of designers incorporating stylish new trends while comfortably situated in more familiar tastes.

James Claypoole, Jr. (American, c. 1743–1822)
Memorial to E. R., 1774
Oil on canvas
Gift of the Rosemonde E. and Emile N. Kuntz Collection, 79.426





Benjamin West (American, 1738–1820)
Romeo and Juliet, 1778
Oil on canvas
Museum purchase, Women's Volunteer
Committee Fund, 73.33

Benjamin West revolutionized the field of history painting, becoming one of the first artists of the period to depict contemporary concerns. At a time when most artists painted allegorical scenes of ancient Greece and Rome, West often painted modern battles and pictured people in clothes of the time. West, like many artists of his time, often turned to plays to illustrate contemporary social issues, especially as public theater became increasingly popular in the United States in the late-18th century. A famous 1753 staging of *Romeo and Juliet* was likely responsible for West's initial interest in this Shakespearean play, but the theme of star-crossed lovers also evokes the brewing tensions between Britain and the United States at the dawn of the Revolutionary War.

John Singleton Copley (American, 1738–1815)
Portrait of Colonel George Watson, 1768
Oil on canvas
Museum purchase and gift, by exchange, of Isaac
Cline, Herman E. Cooper, F. Julius Dreyfous, Durand-
Ruel & Sons, and Lora Tortue, 77.37

Copley was one of America's first internationally successful painters, working between Boston and London for much of his life. He was the most prominent portrait painter of the American Revolution, even though he never truly took sides in the battle. He painted both American revolutionaries like Paul Revere and loyalist English subjects like George Watson, all while keeping his true political sympathies unknown. In this portrait of George Watson, a prominent colonial merchant and trader, Watson seems all business, but this portrait was likely a much more personal affair. Watson commissioned this portrait the year after his wife's death, so he might have hung it alongside the portrait Copley had painted of her the year before.



77.37

EARLY AMERICAN GLASS, 1740–1840

Glass-making is generally considered the first industry in the Colonial America. When the Virginia Company established Jamestown in 1607, glassmakers were sent along to make use of the abundant natural resources needed: wood for fuel and sand (silica) for glass. The glass-making venture was a failure, however, and most glass used in Colonial America was imported. The 1700s saw the first commercially successful glasshouses in the US: Caspar Wistar in New Jersey (founded 1739), Henry W. Stiegel in Pennsylvania (1763 to 1774), and the best coming from John Frederick Amelung in Maryland just after the Revolutionary War. In the 19th century the American glass industry increased with every decade, with new markets, new technologies, and with spreading centers of glass production in the Midwest (especially Pittsburgh and Ohio).

EARLY AMERICAN GLASS, 1740–1840: Free Blown Glass

Free blown glass is made by inflating bubbles of hot, liquid glass on the ends of blowpipes. While one craftsman is continually rotating and blowing the pipe, a team of glassworkers shape, pinch, decorate, and apply extra parts like handles. Throughout the 19th and 20th centuries, virtually every glasshouse in the United States produced glass using this basic technique that was developed in the middle east (Syria, Egypt, or Mesopotamia) 4,000 years ago.

Probably Wistarburgh Glassworks (Alloway, New Jersey, 1738–c.1777)

Basket with Chicken Finial, circa 1739–1776

Glass, free blown

Gift of Melvin P. Billups in memory of his wife, Clarice Marston Billups, 60.53



New England Glass Company (Massachusetts, active 1818–1888)

Vase with Coin, c. 1840

Glass, free blown, with 1816 English coin

Billups, 64.175

NOTES: The glass knob contains a well-worn English silver coin of George III, dated 1816 and inscribed "Honi soit qui mal y pense" ("May he be shamed who thinks badly of it", the maxim of the Order of the English garter)



New England Glass Company (Massachusetts,
active 1818–1888)
Sugar Bowl, 1825–1840
Glass, free blown
Billups, 64.242



Redwood Glass Company (New York, 1828–1868)
or Redford Glass Company (New York, 1831–
1851)
"Lily pad" Pitcher, c. 1825–1850
Glass, free blown
Billups, 60.51.1



American, Probably Pittsburgh
"E Pluribus Unum" Goblet, 1800–1850
Glass, free blown, engraved decoration
Billups, 62.55

EARLY AMERICAN GLASS, 1740–1840: Blown-molded Glass

Like free-blown glass, blown-molded glass is produced using a blowpipe, but rather than shaping and decorating the molten glass by hand, the bubble is blown into an iron mold into which the desired pattern has been cut. When removed, the glass retains the design while it is further expanded and shaped. Blown-mold patterns generally imitate expensive "cut glass", which was done by cutting finished glass using rotating, sharp wheels.



New Bremen Glass Manufactory (Maryland, active 1784–1795)

John Frederick Amelung (American, 1741–1798)

"Checked Diamond" Salt Dish, c. 1790

Glass, blown pattern mold

Billups, 60.54



Marlboro St. Glassworks (Keene, New Hampshire, 1815–1842)

Bottle, 1815–1835

Glass, blown three-part mold

Billups, 60.65



Keene-Marlboro St. Glassworks (Keene, New Hampshire, 1815–1842)

Covered Sugar Bowl, c. 1815–1841

Glass, blown three-part mold

Billups, 62.45

EARLY AMERICAN GLASS, 1740–1840: Flasks

Nineteenth-century American "figured flasks" can have a variety of images, from political to purely ornamental. These bottles and flasks for holding liquor were mold-blown, and exploded in popularity after the War of 1812. They have been tremendously collectible over the past 100 years, with collectors seeking to locate specific patterns showing a given politician or celebrity or social slogan in the variety of colors produced by a given glasshouse.



American Flint Glass Manufactory (Manheim, PA, 1764-74)

William Henry Stiegel (American, b. Germany 1729–1785)

"Diamond Daisy" Flask, 1769–1774

Glass, blown pattern mold

Billups, 58.126

Henry William Stiegel operated the American Flint Glass Manufactory from 1765 to 1774, a very early producer of glass in America and the first successful producer of glass tableware that was the equal of European imports. This amethyst glass diamond-daisy pattern pocket flask was probably made by Stiegel in the US, as the blow-mold pattern was not used by European glassmakers.



Lancaster Glass Works (Lancaster, New York, 1849–1904)

"Success to the Railroad" Flask, 1849–1855

Glass, blown pattern mold

Billups, 59.100

This pattern, reading "Success to the Railroad" and showing two horses pulling a cart along a rail track, was a popular pattern that commemorated early 1830s efforts to united the country by railroads.



New England Glass Company (East Cambridge, Massachusetts, active 1818–1888)

Eagle Flask, 1818–1830

Glass, blown pattern mold

Billups, 60.48



Bakewell, Page and Bakewell, Manufacturer (Pittsburgh, this name 1813–1827)

"The American System" Flask, about 1824

Inscription: "USE ME BUT DO NOT ABUSE ME"

Glass, blown pattern mold

Billups, 59.99

The "American System" inscriptions on this flask refer to Henry Clay's economic plan for American growth, based on ideas of Alexander Hamilton. The system consisted of a tariff on imports to protect American industry and generate revenue for the federal government, the establishment of a national bank, and federal spending for infrastructure (roads and waterways). Congressman Henry Clay ran for president in 1824, roughly coinciding with the production of his slogan on this glass flask.



Probably Pitkin Glass Works (Manchester, CT, 1783–1830)

Flask, 1823–1830

Glass, blown pattern mold

Billups, 62.65



John Robinson and Son, Manufacturers (Pittsburgh, 1823–1845)

Scroll Violin Flask, 1830–1834

Glass, blown pattern mold

Billups, 63.63



American, probably Midwestern

Flask, 1810–1840

Glass, half-post technique

Billups, 60.91

This amber flask uses a glass technique called "half-post," and was made with a double dip of glass. The first gather of glass, or "post" (*Postes* was a French term for a gather of molten glass) is given the ribbed pattern with a mold, and then dipped a second time, but only "half" covering the original gather, leaving the ridges you see at the shoulders.

EARLY AMERICAN GLASS, 1740–1840: Mid-19th-century Pressed Glass

Around 1825, glassworkers in New England perfected a process for mechanically pressing molten glass into the desired shape using an iron mold. This technical advancement made glass production less labor-intensive—therefore cheaper—and led to the mass production in American glass tableware. Initially, mechanically pressed glass flowed unevenly, causing a wrinkled appearance, so intricate patterns resembling lace were added to the design to disguise the random lines. This was often called "lacy-pressed" glass.

During the 1840s and 1850s, pressed glass technology improved dramatically so that it was no longer necessary to disguise flaws with lacy decoration. Glassmakers could create large objects with completely plain surface, like seen on the "*Atlantic Cable*" Celery Vase.



Attributed to Boston & Sandwich Glass Company
(Massachusetts, 1825–1888)
Tray, 1830–1840
Pressed glass
Museum purchase, George S. Frierson, Jr. Fund, 89.284



Boston & Sandwich Glass Company (Massachusetts,
1825–1888)
Covered Vegetable Dish, 1830–1845
Pressed glass
Gift of Julie Saunders Howard, 2015.41.a,.b



Boston & Sandwich Glass Company (Massachusetts,
1825–1888)
"Atlantic Cable" Celery Vase, 1860
Pressed glass
The T. Jeff and Lillian G. Feibleman Collection, 90.267

In 1859 Boston & Sandwich introduced this pattern with a subtle cable design to celebrate the first trans-Atlantic telegraph.

Gallery Two - Early 19th-century Decorative Arts

The second gallery in the Lupin installation looks at the Neoclassical style, primarily through American furniture and paintings with some European smaller decorative arts. The theme of this gallery is the use of Classical imagery in defining the early Republic of the United States. Several examples of the mania for George Washington, recurring motifs of Neoclassical geometries and swags. This gallery continues to feature the Kuntz Family collection of American furniture.

CLASSICAL REVIVAL, 1800–1840

During the first four decades of the 1800s, America was mesmerized by the ancient world of Greece and Rome. The look of classical restraint and rectilinear geometry coincided with an ideal model of American patriotism, so Neoclassicism became the symbol of the United States through national symbols, government buildings, and even our currency design. Classical ornament—Greek keys, Acanthus leaves, and empire waist dresses—was emulated widely across society in architecture, furniture, interior decoration, and costume.



Paul Storr (English, London, 1771–1844)
Caryatid Centerpiece, 1810
Sterling silver
Gift of the Elinor Bright Richardson Foundation, 95.602

NOTES: This is an evocative example of the Neoclassical style in silver. The female figures are direct architectural references: caryatids are stone carvings of a draped female figures used as a pillar to support the entablature of Greek-style building.



American
Celery Vase, 1800–1830
Colorless lead glass, engraved
Gift of Melvin P. Billups in memory of his wife, Clarice Marston Billups, 62.131





IMAGE: Dagoty, *Design for porcelain*, circa 1800.
Victoria & Albert Museum

Dagoty Factory (France, Paris, 1800–1820)

Teapot, c. 1810, *Cup and Saucer*, c. 1810

Hard-paste porcelain, gilt

Museum purchase with funds donated Mrs. Seymour Katz, 92.813 and 92.814.a,.b



Thomas Sully (American/English, 1783–1872)

Portrait of Chester Sully, 1810

Oil on panel

Gift of Jeanne Sully, 71.1

Thomas Sully was known for his vibrant, sensual portraits of early Americans, which he called “fancy pictures.” The son of two prominent actors, Thomas Sully was born in England and immigrated to Charleston, South Carolina, in 1792 with his eight brothers and sisters to work for a theater company managed by his uncle. To the delight and occasional censure of conservative early American audiences, he often painted actors and actresses portraying different historical and mythological heroines. He and his brother Chester often acted in plays, and here Thomas Sully paints his brother with a dramatic lighting and flirtatious pose likely inspired by their work in the theater. Sully often painted his sitters in a particularly flattering light, and suggested to other portraitists of the time “nothing is so sure of success as flattering your portraits.”



American, possibly Lancaster, Pennsylvania
Fall-front Desk, c. 1780
 Cherry wood, brass hardware
 Gift of the Rosemonde E. and Emile N. Kuntz
 Collection, 78.210



English
"Abolitionist Motto" Goblet, c. 1800
 Clear lead glass, engraved bowl
 Gift of Melvin P. Billups in memory of his wife, Clarice Marston Billups,
 55.126

Inscribed with the motto of the English abolitionist movement: "Health to the Sick / Honor to the Brave / Success to the Lovers / Freedom to the Slave / How Sweet's The Love that Meets Return"



American, New York City
 Possibly from Workshop of Duncan Phyfe (American, b. Scotland, 1770–1854)
"Neoclassical Style" Armchair, c. 1810

Mahogany, ash, brass feet, modern horsehair upholstery
 Gift of the Rosemonde E. and Emile N. Kuntz Collection, 82.212



American, Philadelphia, Pennsylvania
"Chippendale style" Side Chair, c. 1775
 Mahogany, modern upholstery
 Gift of the Rosemonde E. and Emile N. Kuntz Collection, 78.213

NOTES: This chair is right at the front of this gallery because it really fits in more with the Rococo /Neoclassical transition of the late 18th century.



Plate from Chippendale's 1754 "The Gentleman and Cabinet-maker's Director"



American, possibly Philadelphia, Pennsylvania

Looking Glass, c. 1775

Mahogany, gilding, mirrored glass

Kuntz Collection, 78.211

American, New York City

Lyre-back Side Chairs, c. 1810–1820

Mahogany, gilt-brass, modern Napoleonic bee upholstery

Gift of Mrs. Emile N. Kuntz and the Family of Emile N.

Kuntz, 82.237

NOTES: Compare these chairs with the New Orleans Seignoret chairs made for St. Louis Cathedral, on view with Louisiana Furniture in Kuntz Gallery.

American, probably New England

Sideboard, c. 1790–1810

Mahogany with inlay, brass mounts

Bequest of James T. Richards, 92.80



Rembrandt Peale (American, 1778–1860)

Portrait of Sophia Andrade Cohen, 1835

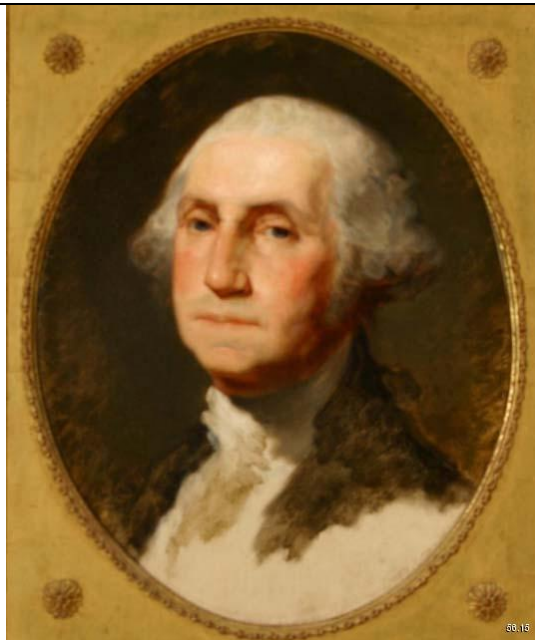
Oil on canvas, original frame

Museum purchase, Carrie Heiderich Fund, 2016.10

This portrait of Sophia Andrade Cohen (1796–1870) is a recent discovery within the artistic output of Rembrandt Peale, widely regarded as the best artist among the Peale family of important American painters. Peale portrays Sophia Cohen, part of a wealthy and aristocratic Jewish family with ties to Spain, Portugal, Amsterdam, and London, before her marriage and immigration to the United States in 1831. The painting is one of Peale's technical finest, showcasing his “imperceptible brushwork” as he balances the sitter's worldly, sophisticated dress with her steady, serious eyes.

Charles Peale Polk (American, 1767–1822)
Portrait of Gen. George Washington, c. 1790
Oil on canvas
Gift of Rosemonde Kuntz Capomazza and
Karolyn Kuntz Westervelt, 86.139

This painting is based on the so-called
“Convention portrait” of George Washington,
originally painted by Charles Willson Peale as
the then future president posed at the
Constitutional Convention in Philadelphia in
1787. Peale's nephew, Charles Peale Polk,
copied the famous portrait many times but
never painted the first president from life.



Gilbert Stuart (American, 1755–1828)
George Washington, circa 1800
Oil on canvas
Gift of Frances Weis Pick in memory of her
father, Mr. Samuel W. Weis, 56.15

This painting is one of the most recognizable and commonly reproduced images in American art. Serving as the basis for the portrait of George Washington still found on the dollar bill, it was one of more than one hundred portraits Stuart made of Washington during his lifetime. In the time before mass-reproduction, painters like Stuart often earned their living by making multiple copies of their most popular portraits. After Stuart's first portrait of Washington gained international acclaim as the most representative and relatable image of the president then in circulation, Stuart created multiple copies that were distributed across the world to people eager to see a likeness of America's first elected leader. Even during Stuart's own time, American artists and writers recognized the role that Stuart's portrait played in representing Washington—and by extension the United States—to the world. As early American writer John Neal wrote, “The only idea we have of Washington is Stuart's Washington.”

Isidore Grenot (retailer, active Paris early 19th century)

"George Washington" Shelf Clock, c. 1820

Bronze and ormolu (gilt bronze) with original silk suspension works
Gift of Mrs. Emile N. Kuntz and the Family of Emile N. Kuntz, 82.215

This shelf clock is inscribed "First in War, First in Peace and First in the Hearts of his Countrymen," a line from Henry Lee's 1799 eulogy for George Washington. The relief on the base of the clock shows British Major General Cornwallis resigning his sword to General Washington at Yorktown, Virginia, in 1781, the symbolic end to the American War for Independence.



American, New England

View of Mount Vernon, c. 1810–1825

Silk thread, painted silk, period frame

Gift of Mrs. Emile N. Kuntz and the Family of Emile N. Kuntz, 82.238

This needlework picture is based on a print, "Mount Vernon in Virginia," published in London in March 1800. The print became a popular reference source for needle workers and other artists seeking to honor George Washington.



IMAGE: Francis Jukes, engraver, and Alexander

Robertson. *Mount Vernon in Virginia*. London:

Published by F. Jukes No. 10 Howland Street, 1800.

Image retrieved from the Library of Congress.

Gallery Three [in progress] - Victorian Decorative Arts

The Lupin installation will continue with a wide variety of Victorian era decorative arts, including a cluster of "Rustication" and Old Paris Porcelain, leading to a concentration with turn-of-the-century Art Nouveau in glass and Gorham silver Martele.

GOTHIC REVIVAL, 1840-1860

The Gothic Revival has its roots in England, when the language of medieval cloisters, churches, and universities never left the architectural vocabulary. In the United States, the revival of medieval ornament was not as widespread as Neoclassicism, and was principally used in churches and great houses built by known architects. American furniture in the Gothic Revival style was usually dedicated to libraries, dining rooms, or entry halls, and served to reiterate the architectural qualities of the home with pointed arches, trefoil and quatrefoil rosettes, finials, and tracery. Objects like these glass vessels similarly took their ornamental cues from architecture.



American
"Gothic Revival" Cabinet, c. 1835
Mahogany
Museum Purchase, William McDonald Boles
and Eva Carol Boles Fund, 95.454

American
Pair of "Gothic Revival" Hall Chairs, c. 1845–1860

White and red oak, eastern white pine,
modern upholstery
On loan from St. John's Episcopal Church,
Thibodaux, Louisiana



Thomas Birch (American, born England, 1779–1851)
Rocky Coast with Shipwreck, 1849
Oil on canvas
Gift of the Estate of Dr. Nathan H. Polme,
76.459