

SHARDS

A Newsletter of the

Volume 9, Issue 1

China Students' Club of Boston

September 2005

A Message from Our President

Dear Members,

Welcome to a new program year for the China Students' Club of Boston! You will see from the schedule printed in *Shards* (page 8) as well as in the Blue Book, that it will be a full year with a variety of interesting programs—truly something for everyone. As in years past, there are club members who have graciously stepped up to the plate and agreed to lecture on subjects that interest them. The Annual Meeting is traditionally a time for a member's program and we try to have one or two others throughout the year. Not only does a member's presentation help the club's finances but it gives us the chance to learn about and appreciate each other's ceramic interests.

Our first year at the College Club went very well. There were surprisingly few glitches along the way and the staff couldn't have been more helpful and welcom-

ing. Please keep in mind that if you wish to eat lunch at the College Club, you need to make a reservation the day before by calling 617-536-9510.

Last spring the Board voted to find a less expensive way of producing the Blue Book. Penny Sander, former club President, has been donating her time and expertise for the past several years laying out the text and forwarding it to the printers. Penny is continuing to do this work for us and we are using a photocopy process. Other than substituting black ink for blue, the difference in the final product is not that great but the cost savings are worthwhile.

I look forward to seeing you soon.

Best wishes,

Carolyn Parsons Roy
President

The 2005 Northern Ceramic Society Winter Weekend Report by Louise Richardson

Are you looking for a place to escape from New England's winter snow, hoping to see flowers and green grass? Then consider joining the Northern Ceramic Society next year for the winter weekend ceramics seminar in, of all places, Manchester, England. At the end of January I spent a delightful three days there and am already anticipating next year. The seminar is held at the University of Manchester's conference center, which is housed in a converted manor house with a lovely garden area. Yes, the grass was green, magnolias and clematis were in bloom, and daffodils were ready to pop. The rooms are similar to those in a good B&B, all with private bath. Meals are included, and the food is superb. The weekend begins with a reception late Friday afternoon and concludes with tea on Sunday.

The theme of the seminar was "The Taking of Tea and Coffee." Robin Emmerson gave the introductory lecture on the history of tea drinking in England, begin-

ning with 1669, when only 100 pounds of tea were imported. Margaret Macfarlane spoke on tin-glazed tea wares, Simon Spero on English porcelain from 1745 to 1770, Geoffrey Godden on porcelain from 1770 to 1800, Gaye Blake Roberts on creamware, Deborah Skinner on 19th century wares, and Kathy Niblett on the 20th century. All of the above lectures were well prepared and presented, displaying a variety of paintings and prints to illustrate the changing fashions in tea and coffee drinking, as well as the appropriate ceramics.

The 2006 Winter Weekend will take place 1/27-29 at Chancellors, Manchester. The theme will be "Dinner and Dessert: Ceramics for the Table," with speakers Peter Brears, Robin Emmerson, Alistair Gibson, Geoffrey Godden, Maurice Hillis, Deborah Skinner, and Simon Spero.



Tracey Albainy on “A Decade of Ceramics Acquisitions at the Museum of Fine Arts, Boston, 1996-2005” (Hawes Memorial Lecture)

Report by Jeff Brown

The CSC convened on April 28 at the College Club to celebrate the memory of our dear friend Vivian Hawes with an annual memorial lecture. As Vivian contributed so much to the Boston Museum of Fine Arts it was only fitting that we hear from Tracey Albainy, the Russell B. and Andree Stearns Senior Curator of Decorative Arts and Sculpture in the Art of Europe Department at the MFA. Tracey spoke to us on “A Decade of Acquisitions at the Museum of Fine Arts, Boston, 1996-2005.”

The illustrated talk demonstrated the enormous variety of ceramics acquired over the past ten years, either through purchase or generous donations, with pieces dating from the Renaissance up to the present day.

A sampling of this treasure trove included two ceramic vessels designed by Christopher Dresser and made at the Linthorpe Art Pottery in northeastern England around 1880. Dresser was one of the first independent industrial designers and one of the most prolific and creative designers of the 19th century. He was instrumental in setting up the Linthorpe Pottery and, as art director from 1879-1882, he showed the full range of his creativity by devising extraordinary shapes derived from East Asian, Islamic, Peruvian, South Pacific, Celtic, Egyptian, and archaic Greek prototypes.

A multi-opening flower vase, circa 1863, is the MFA’s first major piece by Joseph-Theodore Deck. This preeminent figure in 19th century French ceramics had a voracious interest in the techniques and decorative styles of past and foreign cultures, ranging from French faience and Italian Renaissance maiolica to Japanese, Chinese, and Islamic wares. In 1858, he became fascinated by the Iznik wares of western Turkey and the MFA piece, made of white earthenware, is decorated with transparent glazes in an Iznik palette of brilliant turquoise, red, and yellow. The form, based on a 12th century ceramic shape, is considered a Deck “icon.”

Among important Art Nouveau ceramic acquisitions is a charger from the Rozenburg Factory in The Hague, circa 1897. While other

local factories were producing the prosaic blue and white delftware, the Rozenburg Factory was the first to produce innovative designs in the Art Nouveau style reflecting cultural and artistic influences from Dutch Indonesia. The MFA charger clearly was inspired by Indonesian batiks (resist-printed textiles).

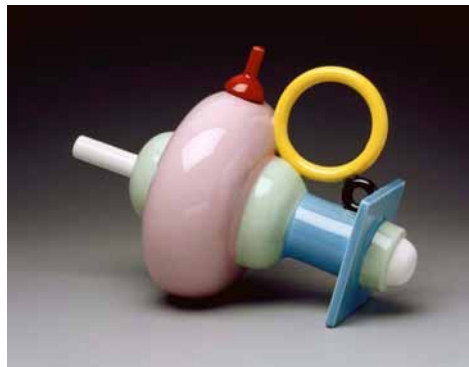
In 1999, the Museum’s contemporary holdings increased significantly when a Boston collector presented the department with 44 examples of furniture, silver, glass, jewelry, and ceramics designed by the Memphis Group in the 1980s. Launched by designer Ettore Sottsass in 1981, Memphis produced designs for a wide range of media and did much to re-establish Italy as the center of radical new ideas and trends. The nine ceramic pieces are bright and colorful, imaginative and in very non-traditional forms.. The movement was conceived as a “fad” and the antithesis of good taste.

In tribute to Vivian, Tracey showed two fine pieces bequeathed by our past president and member (two of ninety-seven that Vivian and Lloyd Hawes donated over the years). One was a Worcester porcelain tankard with a rare transfer-printed decoration by John Sadler of Liverpool, circa 1765. The other was an inscribed creamware teapot from Staffordshire, dated 1762.

A once-in-a-lifetime opportunity came about in 1997, when a rare Philip Christian tureen stand came on the market. The MFA had the tureen which came as part of the Forsyth Wickes collection, and it was Vivian

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**Below, left: Memphis “Colorado” teapot
right: Worcester mug, Hawes’ donation**





Ceramics Acquisitions at the Museum of Fine Arts

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Hawes who helped identify it as an example of this rare English factory that was in operation only between 1765 and 1776. The museum successfully bid on the stand, thus reuniting the two pieces and now possessing what is thought to be the only surviving example of this model.

Despite strengths in its European porcelain collections, the museum had lacked, until recently, major examples of 18th century faience. Two notable purchases helped to fill this gap. One was a blue and white 20" charger from the Moustiers factory in southern France, circa 1700-1720, and the other was a tin-glazed wall plaque from the Alcora Manufactory in Spain, circa 1755-65. Moustiers catered to the taste of the local nobility, hence the hunting scene decoration on this charger. Alcora had long been a center of earthenware production. In mid-eighteenth century a new factory under the patronage of the Count of Aranda made the place one of the leading centers of ceramics production not only in Spain but all of Europe. The factory closely followed fashion, prints, and designs coming out of France and they were immensely successful.

A spectacular addition came to the MFA in the summer of 2000, with fourteen pieces from a recently rediscovered Sèvres dessert service. Known as the Lily Service, it was made for the Empress Josephine of France for her country house at Malmaison. She was an avid botanist and her plants and gardens were famous. The dessert service was decorated from illustrations by the famous artist Pierre Joseph Redouté that were featured in botanical treatises on Josephine's collections. She, therefore, was able to eat her "pudding" off a service decorated with the same rare flowers blooming outside her terrace doors. The service was given to her daughter as a wedding gift when Napoleon arranged the girl's marriage to the Grand Duke of Baden. Long thought lost, it was recently rediscovered in Baden-Baden. In addition to plates, the museum was able to acquire some spectacular forms such as a pair of ice cream coolers.

Splendid as the Sevres service is, by far the most important ceramic acquisition made by the MFA in the past decade was the Pflueger Collection. The 377 pieces range from 15th century maiolica to major examples of 18th century porcelain and faience wares from factories

throughout Europe. There is a large collection of figurines, with examples from Capodimonte, Meissen, Vienna, Fürstenberg, and Höchst—many representing Commedia del' Arte characters, a favorite collecting theme of the Pfluegers. But probably the most awe-inspiring feature of the collection is a group of nine animal figures from the very ambitious porcelain menagerie project of Augustus the Strong at Meissen. During the 1730s Augustus commissioned his factory to create animal figures, many life-sized, in porcelain—over three hundred were delivered—and it became such a drain on the factory that the project was abandoned. These pieces were developed by the factory's top modelers like Kändler, and are considered some of the all time masterpieces of Meissen production. The collection is still housed in the Pfluegers' New York apartment, and is awaiting installation, like so many other pieces, in the MFA's new European galleries being planned for 2010.



Left: Sèvres plate from Lily Service

Below, left: "Doctor and Isabella" Capodimonte

right: Heron, Meissen





Amanda Lange on “The Canton Connection: Chinese Export Porcelain at Historic Deerfield”

Editor’s note: the following report is a condensed version of text provided by Amanda. All pictures are of pieces in the Deerfield collection.

The British had prevented Americans from entering into direct trade with China until after the American Revolution. In 1784, America’s first vessel to travel to China, the *Empress of China*, departed New York harbor loaded with a variety of outbound cargoes such as ginseng, furs, and silver coins, selected to entice Chinese merchants. The ship returned filled with teas, silks, porcelains, and lacquerwares, spurring future generations to continue trading with China.

By the time Americans began trading in China, elaborate and often frustrating rules for trade, called the Canton System, had developed. The System’s goal was to limit the contact of these “barbarian” merchants with the Chinese populace.

Ships bound for Canton stopped at the Portuguese colony of Macao at the entrance to the Pearl River where they had to obtain a *chop* (permission) as well as a Chinese pilot to guide the ship to Whampoa, a deep-water anchorage about 70 miles away on the Pearl River. While the “supercargo” (ship’s commercial agent) and captain pursued business at Canton (twelve miles farther up river), the ship’s crew remained at anchor in Whampoa, tending to chores and repairs.

For foreigners, life in Canton meant confinement to a 12-acre section of the waterfront. Western merchants lived and worked in their trading establishments. Foreign traders also had to transact business with members of the Co-Hong, a group of eight to ten wealthy

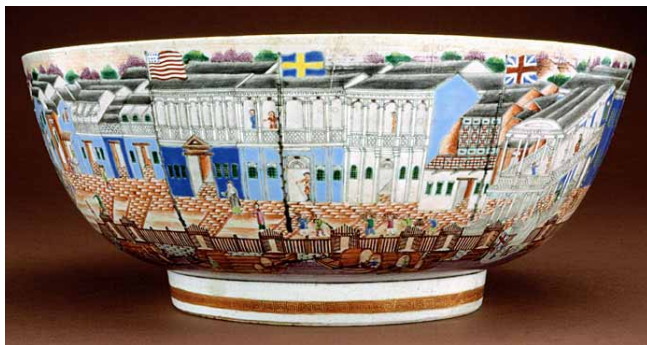
Cantonese merchants. Hong merchants sold the inbound cargo, assessed duties on all cargo sold or purchased, and took responsibility for the foreign vessel while at anchor.

The Foreign Factories doubled as places to conduct business and to house merchants during their stay. Between the long factory buildings, Chinese shopkeepers occupied a few narrow streets or alleys where they sold lacquerware, furniture, silver, porcelain, and other novelty items designed to appeal to Western merchants and sailors.

Porcelain: The Chinese invented porcelain during the Tang Dynasty (A.D. 618-907). A fired combination of kaolin (china clay) and petuntse (china stone), Chinese porcelain was white, durable, and translucent. Most porcelain in China was manufactured at Jingdezhen, a city located 500 miles from Canton.

By the 14th century porcelain was being imported into Europe. It quickly captured the imagination of the Western world. Europeans loved the durability and beauty of Chinese porcelain but they did not always prefer the Asian forms and decorations. With demand on the rise, it was not long before the Chinese began to cater to the tastes and fashions of their Western customers. By 1635, wooden models were being sent to China for reproduction by potters. Also silver, ceramic, and base metal forms were sent to China for duplication. Throughout the 17th and early 18th centuries a steady flow of designs and ideas were taken from Europe to China.

Blue and White Decoration: Blue and white decorated porcelains form a weak area in Historic Deerfield’s collection and they would like to add more. A recent addition includes a platter from a large dinner service which appealed to Western curiosity by depicting Chinese manufacturing. Several open sheds protected potters throwing ceramics on the wheel or painting decoration onto pots with brushes. Workers transport clay, water, and pottery on boards to different locations. In the central courtyard, ceramics dry on racks next to a pavilion for relaxing, a type of “break area,” on the left hand side. A kiln billowing smoke appears in the



Punch Bowl; porcelain with overglaze polychrome enamels and gilding, decorated with scenes of the Canton waterfront

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Chinese Export Porcelain at Historic Deerfield

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background.

Imari Decoration: First developed by Japanese enamellers in the 17th century, the Imari palette combined underglaze blue enamel with overglaze red and gilding. Its popularity in the marketplace was unparalleled, spawning Chinese and other imitations in both fine porcelain and cheaper earthenware.

Ornamented with an aquatic landscape with pine trees and rocks, an Imari mug in the collection, with its flared base and strap handle, imitates a Western ceramic form. Large-capacity mugs most commonly dispensed fermented beverages such as beer, ale, and cider, or mixed drinks such as sangaree, flip, or toddy.

Famille Verte Decoration: During Emperor Kangxi's reign, different kinds of enameling were developed. The *famille verte* palette of overglaze translucent enamels was perfected in the late 17th century. The distinctive palette was dominated by green, iron red, clear yellow, lavender, glossy black, blue, and some gilding. When using translucent enamels, clustering small black dots conveyed a sense of depth. This type of enameling was used for both the domestic and export market.

Famille Rose Decoration: The *famille verte* palette along with "blue and white" predominated until the introduction in c.1720 of the *famille rose* palette. This color, achieved by adding a small amount of ruby glass to clear enamel, was first used in China in the Imperial workshops in Beijing for colored glass and enamels on metal. By mixing the pink with the recently developed white enamel, different grades of opaqueness were achieved. Shades of color give the subject depth and body, unlike the translucent *famille verte* enamels. After about 1730, the *famille rose* palette rapidly succeeded the *famille verte* enamels on porcelain made for export. The *famille rose* palette continued to be used throughout the 18th and 19th centuries.

A bottle in the Deerfield collection, once belonging to a five-piece garniture ornamented with a design of a parrot with cherries, is attributed to the Dutch artist Cornelis Pronk (1691-1759). Pronk worked as a designer for the Dutch East India Company in the 1730s. While Pronk's designs appealed to Western aesthetics, they presented several difficulties. The time required to

execute the elaborate borders and the hours spent training painters in the foreign style resulted in high costs and an expensive product.

Ink Color Decoration: By the 1730s a new type of decoration for Chinese porcelain emerged. Chinese enamellers developed ink color or *encre de Chine* decoration as a method of reproducing print images on porcelain for the Western market. Dominated by black enamels and washes, ink color decoration was first produced in the 1730s and remained popular throughout the 18th century. Period documents often refer to this decoration as "penciled," reflecting its use of fine brush strokes and a lack of color.

In Deerfield there is a rare inscribed and dated punch bowl ornamented with a green enameled wreath that encloses an inscription. The central design depicts a young boy still in skirts erecting a house of cards on a table. Inscribed on the tablecloth is a poem about old age, youth, and the transitory nature of life.

The *encre de chine* wares became popular especially for reproducing print images or bookplates. A framed Chinese export porcelain picture, a rare example of a ceramic plaque used as wall decoration, is painted in various shades of black and gray enamels. By varying the intensity of the black enamels, the Chinese artisan achieved a painterly effect. The plaque has a painted frame-like border. The print source is unknown, but it closely resembles works by Jan van Goyen (1596-1656)

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**Canton Waterfront with Steamer *Spark*, Studio of Tingqua (Guan Lianchang)
Gouache on pith paper, wood, and glass, c. 1855**



Chinese Export Porcelain at Historic Deerfield

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of Leiden and The Hague, who specialized in landscapes with foggy reflections and atmospheric cloud effects.

Armorial Decoration: In the early 18th century enameling workshops were established at Canton (Guangzhou), the site of the export trade. Special-order porcelains or “chine de commande” could be quickly produced on blanks sent from Jingdezhen. During the 18th century in England and on the continent, royalty, aristocrats, and merchant families ordered Chinese export porcelain dinner services with their coats of arms. By the end of the 18th century, there would have been few aristocratic families that did not own armorial porcelain, at least a tea service. For the English and continental markets from 1715 to 1805, 6,000 armorial tea and dinner services were manufactured, averaging two services a week.

When copying European arms onto porcelain, Chinese artists worked from bookplates and colored drawings brought to Canton by the supercargoes, who handled such special orders of armorial porcelain as a part of their private trade.

Mandarin Decoration: The word “mandarin” derives from the Portuguese word *mandar* meaning to command. Europeans in China used the word to indicate a government official. The style called “Mandarin” by collectors depicts numerous Chinese figures in interiors or on terraces, painted in a characteristic orange-red and purple palette, combined with green and pink enamels and underglaze blue. A richly patterned red and orange enameled background forms a repetitive mosaic design found on a punch bowl and other porcelains in Deerfield.

Garnitures (sets of vases and beakers) were admired by merchants, and subsequently brought home to grace the tops of cupboards and mantelpieces in 17th- and 18th century interiors. A set at Deerfield is covered with raised dot molding often called “chicken skin” or “goose flesh.” Decorated with a bright turquoise ground, and painted iron-red and pink reserves of Chinese figures, this garniture must have made an impression in any room. To the modern eye its color combinations may seem jarring, but paint analysis of late 18th-century interiors such as George Washington’s Mount Vernon has

shown that brilliant colors like these were the fashion. Given the low light levels in most houses, intense colors would have been more visible.

Neo-Classical Decoration: The exuberance and whimsical nature of the rococo style waned in the middle of the 18th century. Designers and tastemakers advocated a return to familiar classical shapes and ornaments, and antique souvenirs from the Grand Tour and excavated objects from Herculaneum and Pompeii exemplified this Neo-classical taste. For ceramics, forms such as urns and vases became the epitome of stylish furnishings. Designed as ornaments for the mantelpiece, two pairs of vases at Deerfield exhibit a classical urn shape with pistol-grip handles, removable covers, and a marbleized square plinth.

A bowl, part of a larger service, is decorated around the rim with sample patterns. These different patterns represent a variety of stylish, neo-classical designs—from solid blue bands to pink and green vine and berry motifs. It has long been thought that pieces from this service functioned as samples, facilitating customers’ orders by making it easier to visualize the final design. Others contend that these pieces represent a single dinner service made up of sample wares.

American-Market Decoration: Prior to the American Revolution, British laws prevented American merchants from trading directly with the Chinese. Britain needed the American colonies as a market for its own manufactured goods and the goods brought back by the English East India Company. Chinese trade goods, including porcelains, appeared in the Connecticut River Valley before 1784.

A blue-decorated plate (one of a set of nine) belonged to a member of the Williams or Stoddard families of Northampton, Massachusetts. These two families were among the most prominent dynasties of western Massachusetts. Both the Williamses and the Stoddards belonged to the “Mansion People,” a group of seven elite families who held the majority of religious, military, and civic positions in their communities.

A cup and saucer, from a surviving set of four, were owned by John Russell (1731-1775) and his wife Hannah Sheldon Russell (1738-1814) of Deerfield, Massachu-

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Chinese Export Porcelain at Historic Deerfield

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setts. These cups and saucers survive with the tradition of being the first “china” owned in Deerfield.

Once the United States established direct trade with China, designs that appealed to the American taste quickly appeared on the market. One of the most recognizable American market designs is the stylized version of the Great Seal of the United States. Chinese decorators produced this design in some quantity for those they called the “New People,” also known as the “Flowery Flag Devils.” For the residents of a newly founded nation, the decoration undoubtedly produced a surge of pride and patriotism.

A tea set, one of Historic Deerfield’s treasures, contains a total of thirty-eight pieces from an original service of forty-five. It was a gift from Samuel Shaw (1754-1794) to his friend Dr. David Townsend (1753-1829) of Boston. Townsend served as a surgeon general of the hospital department during the American Revolution and later practiced medicine in Boston. He was a charter member of the Society of the Cincinnati, a fraternal group founded at the close of the war by allied American and French military officers.

Samuel Shaw carried one of the Society’s medals to Canton in order to have it copied onto porcelain. The medal itself depicts a bald eagle with a central seal of Lucius Quintus Cincinnatus, a 5th century B.C. Roman soldier who left his plow in the field when he answered the call to lead Rome into battle, and returned to his farm afterward. Shaw enclosed this letter to Townsend with the tea set (sample pieces depicted below):

Accept, my dear friend, as a mark of my esteem and affection, a tea set of porcelain, ornamented



Tea Set, porcelain with overglaze polychrome enamels and gilding; each piece inscribed in gold “DT,” “Omnia Relinquit Servare Re[m]publicam” (He gave up everything to serve the Republic), and “Societas Cincinnatiorem Instituta A.D. 1783,”

with the Cincinnati and your cypher. I hope that after its arrival to be with you, and in company with your amiable partner; see whether a little good tea improves or loses any part of its flavor in passing from one hemisphere to the other. Interim - believe me always

*Yours truly,
S. Shaw*

Canton in China, 20 Dec. 1790.

In addition to the tea set and letter, Deerfield owns a portrait of Dr. Townsend and his Society of the Cincinnati certificate.

Connecticut River Valley Wares: In the post-war years, despite limited direct trade with China, a few Valley merchants took shares in ventures and supplied outbound ships with trade commodities (especially ginseng), while others traveled to Canton from the ports of Boston, New York, and New Haven. Many of those early adventurers brought exotic decorative arts back to their families, friends, and the local market.

As one of the few products that the Chinese accepted in trade for their precious goods, ginseng played an important role in the early years of America’s direct trade with China. The *Empress of China* took 30 tons of ginseng as part of its cargo on the first voyage to China, which it exchanged for black and green teas, silks, nankeens, and chinaware.

The most popular pattern in Chinese export porcelain for the American market was the “Canton” pattern. A Canton sauce tureen is part of a twenty-two-piece set once owned by Ebenezer Hinsdale Williams (1761-1838) of Deerfield. According to family tradition, the porcelain was “pre-owned” and purchased from Judge Richard E. Newcomb (1770-1849), who sold the dinner set when his wife Mary Warren Newcomb (1771-1826) died. Supposedly the Newcombs acquired the set from Dr. Joseph Warren (1741-1775), Mary’s father and the fallen hero of the Battle of Bunker Hill. Mary Warren and Richard Newcomb married in 1789, and their marriage probably reflects a more accurate date for the service. Ebenezer Hinsdale Williams and Asa Stebbins (1767-1844) of Deerfield purchased, then split, this porcelain service between them.



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Please send comments/contributions to: Yonathan Bard, 6 Holland Street, Newton, MA 02458; telephone (617) 244-7688, fax (617) 965-2897, e-mail (the preferred venue!) doryon@rcn.com

Upcoming Ceramics Events

CSC Meetings

Unless otherwise noted, all meetings are at The College Club, 44 Commonwealth Avenue, Boston, at 1:00 PM on Thursdays.

9/22/05: The Clay Gardener: Porcelain and Mysterious; Katherine Houston, porcelain artist

10/26/05 (Wednesday): The Vivian Hawes Memorial Lecture: Myth and Reality in Ancient Greek Pottery: Highlights from the Collection of the Museum of Fine Arts, Boston; Pamela Jaye Russell, independent scholar and faculty member of the New Hampshire Community Technical College

11/4-5/05 (Friday & Saturday): American Ceramic Circle Symposium; The Peabody Essex Museum, Salem, MA

1/26/06: English Porcelain Factories and Their Products that Interest Me and that I have Collected; Greg Lovell, ceramic collector and CSC member

2/23/06: Bits and Pieces; Members are invited to bring objects for discussion

3/23/06: Kangxi Porcelain: A Culture Revealed; Jeffery Stamen, ceramic collector

4/27/06: Fit for an American Empress: Betsy Patterson Bonaparte's French China; Jennifer F. Goldsborough, adjunct professor at Parsons School of Design and at the Corcoran College of Art in the masters programs in the history of decorative arts

5/25/06: Annual Meeting and Tea. Red Teapots-Yixing to Bradwell Wood and Beyond; Robert L. Barth, CSC member.

Auctions

Asian:

9/20, Christie's NY (Chinese)
 9/21, Sotheby's NY (Chinese)
 9/22, Christie's NY (Japanese, Korean)
 9/27, Christie's Amsterdam (Chinese, Japanese)
 10/22, Skinner Boston
 10/23, Sotheby's Hong Kong (Chinese)
 11/10-11, Christie's London (Chinese)
 1/26/06, Christie's NY (Chinese Export)

British and/or continental:

9/21, Sotheby's Amsterdam
 9/29, Christie's London
 9/29, Christie's London (19th c.)
 10/1, Skinner Boston
 10/21, Sotheby's London (English)
 11/2, Christie's Amsterdam (incl. Dutch Delft)
 11/6, Christie's Paris
 11/10, Christie's London (19th c.)
 11/22, Sotheby's London
 12/5, Christie's Milan (porcelain, maiolica)
 12/7, Christie's Paris
 12/8, Christie's London (19th c.)

Miscellaneous:

10/6, Sotheby's London
 10/31-11/1, Sotheby's Amsterdam (ceramics from European royal and noble families).

Conferences

American Ceramics Circle Annual Meeting, Peabody Essex Museum, Salem, MA, 11/4-5.