

## History Of Boston Tattooing Comes To Eustis Estate

MILTON, MASS. — Historic New England explores an art form that was once banned in Boston, but today is seen as a creative mode of self-expression. "Loud, Naked & in Three Colors: The History of Tattooing in Boston" is on view through October 30 at the Eustis Estate.

While tattooing dates back thousands of years, the art form's Twentieth Century story is a fascinating tale. As America's industrial cities filled with factory workers eager for amusement, enterprising men and women discovered how they could make a living in the tattoo trade. The rise of an urban working class, two world wars, and the invention of the electric tattooing

machine soon propelled tattooing into mainstream American culture.

"Loud, Naked & in Three Colors: The History of Tattooing in Boston" explores this phenomenon through a selection of flash art, photography and advertisements that paint a rich picture of this unique period in the history of tattooing. The exhibition traces the popularization of tattooing in Boston through the stories and memorabilia of the city's leading tattoo pioneers.

The exhibition features the work of Frank Howard and the Liberty family — Edward (Dad), Frank, Ted, and Harold (Lefty) — who dominated Boston's tattoo scene from their shops in Scollay Square, the

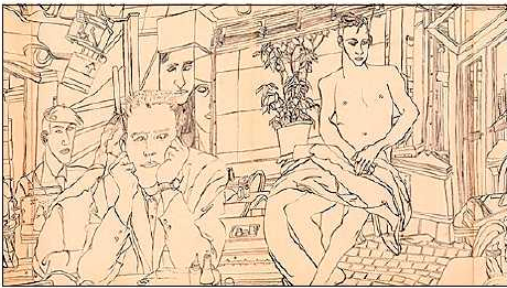
Ed Liberty tattooing sailor Roy Nordstrom. Images are from Historic New England's collection and courtesy of Derin Bray, Jared Hook, Robert Liberty and Nora Liberty White.

city's gritty entertainment district. Their stories reveal the complex and nonconformist tattoo culture and the people, businesses and communities surrounding the tattoo trade. It also examines the influence of the burgeoning and increasingly diverse working class in Boston who drove demand and shaped tattooing culture.

The Eustis Estate is at 1424 Canton Avenue. For information, [www.historicnewengland.org/property/eustis-estate](http://www.historicnewengland.org/property/eustis-estate).



## The Drawings Of Rick Barton At The Morgan



Untitled sketchbook (detail), by Rick Barton (1928-1992), 1962, brush and ink on accordion-fold book, 28 panels, 11 by approximately 231 inches unfolded. Charles Deering McCormick Library of Special Collections, Northwestern University Libraries, MS 95e. Photography by Tom O'Connell.

NEW YORK CITY — The Morgan Library & Museum presents "Writing a Chrysanthemum: The Drawings of Rick Barton," on view through September 11. The first museum exhibition dedicated to this largely undiscovered yet extraordinary and original draftsman, the exhibition will feature 60 drawings, two accordion-fold sketchbooks and five printed works by Rick Barton (1928-1992).

The title of the exhibition comes from a story Barton told Etel Adnan (1925-2021) in a San Francisco café in the early 1960s. Adnan, who was enthralled by Barton's accordion-fold books, later wrote, "Rick Barton should have been

a San Francisco legend." However, he remained an obscure figure until now. Barton's subjects range from the intimacy of his bedroom to the architecture of Mexican cathedrals, and from the gathering places of Beat-era San Francisco to the sinuous contours of plants. Working almost exclusively in pen or brush and ink, he captured these subjects in a web of lines that evokes both drawing and writing. Though at times his work is simple and economical, more often it is

complex and kaleidoscopic.

The Morgan Library & Museum is at 225 Madison Avenue. For more information 212-685-0008 or [www.themorgan.org](http://www.themorgan.org).

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## Peabody Essex Given Significant Japanese Cloisonné Enamels Collection

SALEM, MASS. — The Peabody Essex Museum (PEM) has announced that it will receive a gift of Japanese cloisonné enamels from scholar and collector, Fredric T. Schneider. The collection, which Schneider began assembling in 1993, features approximately 900 works tracing four centuries of cloisonné enamel production. Works include commissions for the Japanese imperial family, pieces for export — among them masterworks exhibited at many International fairs — as well as a group of important cloisonné enamel pieces by contemporary master practitioners. The Schneider Collection significantly expands PEM's renowned holdings of Japanese art. The announcement of the gift coincides with a public lecture on Japa-

nese art by Midori Oka, which is scheduled for June 12 at the PEM.

In 2010, Schneider authored the most comprehensive book to date on the subject — *The Art of Japanese Cloisonné Enamel: History, Techniques and Artists, 1600 to the Present*. First practiced in Japan in the Seventeenth Century, the labor-intensive technique of decorating metal forms with colored enamels reached a pinnacle of technical and artistic excellence during the late Nineteenth and the early Twentieth Centuries. Works in the Schneider Collection demonstrate the full range of techniques employed in cloisonné enamel on diverse forms, including vases, boxes, bowls, plates, plaques and incense burners, as well as architectural elements, scholars' objects, medals and other items of personal adornment, sword fittings and even a sumo-wrestling judge's signal fan. Contemporary artists in Japan continue to use cloisonné enamels in innovative and exciting ways and the collection represents many of today's leading practitioners. Together, works in this collection reflect enamel's broad role in Japanese material culture and demonstrate the remarkable evolution of technique over the last four centuries.

Selections from the collection will be on display in PEM's galleries and forthcoming exhibitions and the entire collection will be accessible to researchers online and at PEM's Collections Center in Rowley, Mass. Funding from Schneider will support the acquisition of Japanese cloisonné enamels as well as provide for the Schneider Collection's long-term study and care.

The Peabody Essex Museum is at 161 Essex Street. For additional information, 866-745-1876 or [www.pem.org](http://www.pem.org).



Covered box with scene from Chapter 33, "New Wisteria Leaves" (Fuji no uraba), from *The Tale of Genji* by Ota Jinnōemon (acting circa 1880-1910), Japan, Meiji period, circa 1895, cloisonné enamel with intricate silver wires and rims. Peabody Essex Museum, Fredric T. Schneider Collection, Promised Gift of Fredric T. Schneider and Lynn Whismant Reiser. Photo ©2022 John Bigelow Taylor.

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