



The
**Evelyn
Burrow
Museum**

Museum Guide

WALLACE STATE
HANCEVILLE



WALLACE STATE COMMUNITY COLLEGE

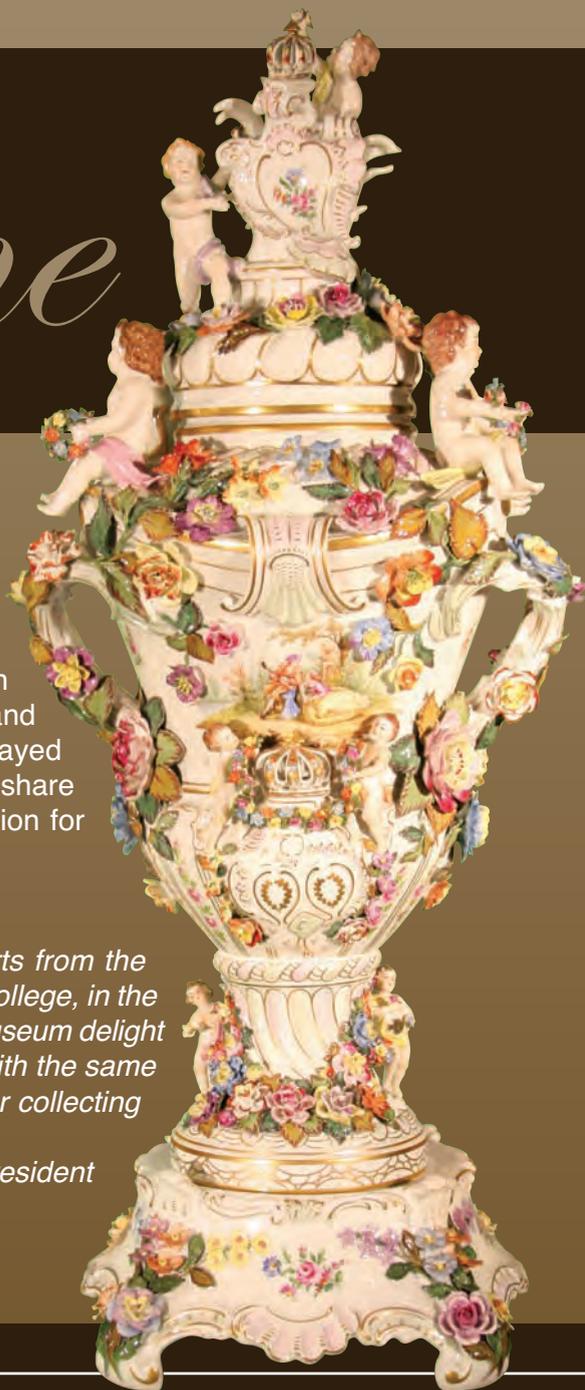
Welcome

The Evelyn Burrow Museum of Wallace State Community College

is a unique collection of decorative arts from the Victorian era to modern times, from fine examples of delicately crafted porcelain to artful everyday wares. This extraordinary collection includes more than 5,000 objects primarily of porcelain and pottery, glass, and bronze, highlights of which are displayed thematically throughout the museum. Visitors are invited to share Mrs. Burrow's appreciation for the decorative arts, her passion for collecting, and her particular love of horses in this exhibition.

We are delighted to present this exhibition of decorative arts from the collection Mrs. Evelyn Burrow so generously donated to the college, in the new museum that bears her name. May the Evelyn Burrow Museum delight and inspire you on your first visit and on many future visits with the same sense of beauty and wonder that inspired Mrs. Burrow in her collecting over more than 60 years.

— Vicki P. Hawsey, President



burrowmuseum.org

Evelyn Burrow was born Mary Evelyn Hamilton in 1920, one of twelve children in a successful Cullman County farming family. She married Ottis Burrow in 1937, and together they became pillars of the Cullman community. Evelyn Burrow was a modern woman before her time, an entrepreneur who operated businesses in a man's world, from a stint managing a Western Union, where she collected her first porcelain and glass wares – trading art for services and gasoline during the war – to running the Palomino Motel and Restaurant with her husband, where friends and guests contributed to the couple's immense collection of horse figurines, to opening one of the most successful Holiday Inns in America, which held a Top 10 spot for years and attracted such guests as Ethel Kennedy. Mrs. Burrow's diverse business interests afforded her many international travel opportunities and exposed her to art from around the world. During retirement she ran a growing antiques business and later established the museum that would become her legacy. Through her gifts to Wallace State valued in the millions, Evelyn Burrow educates and inspires generations of current and future artists, collectors and art historians, and encourages us all to see the beauty, artistry and craftsmanship in the objects that surround us every day.

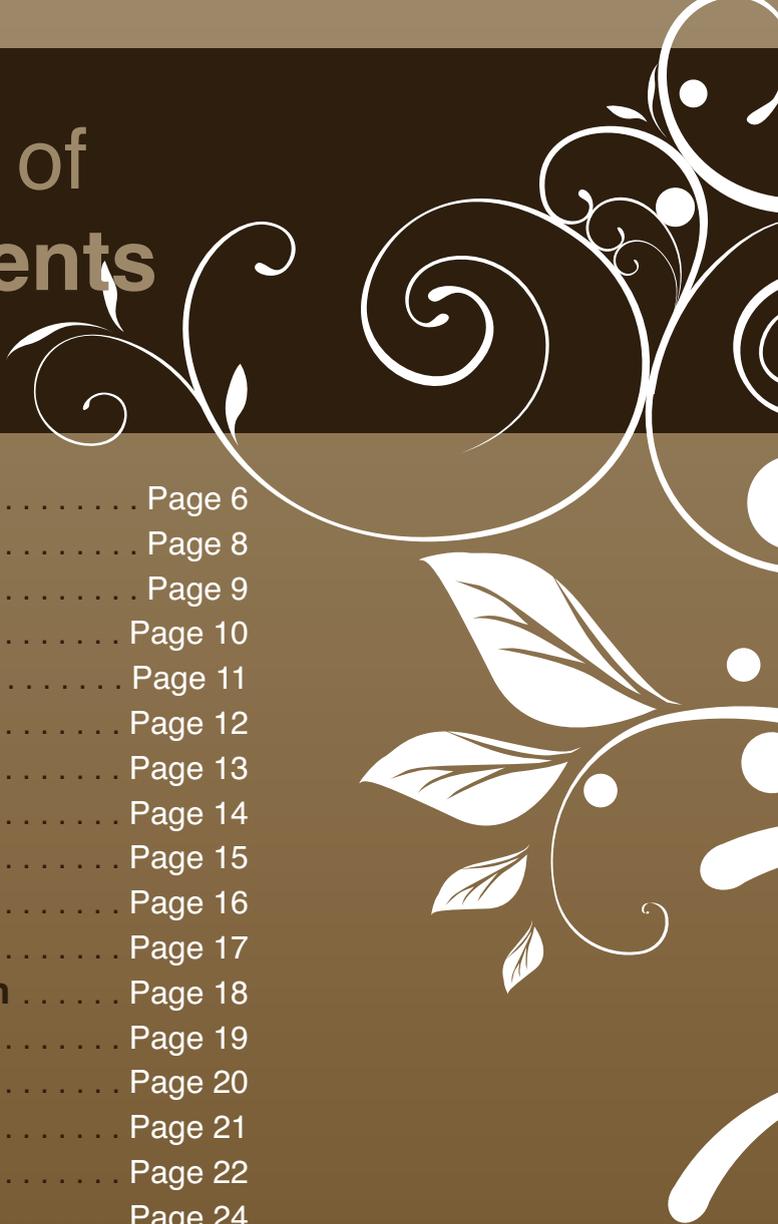


256.352.8457

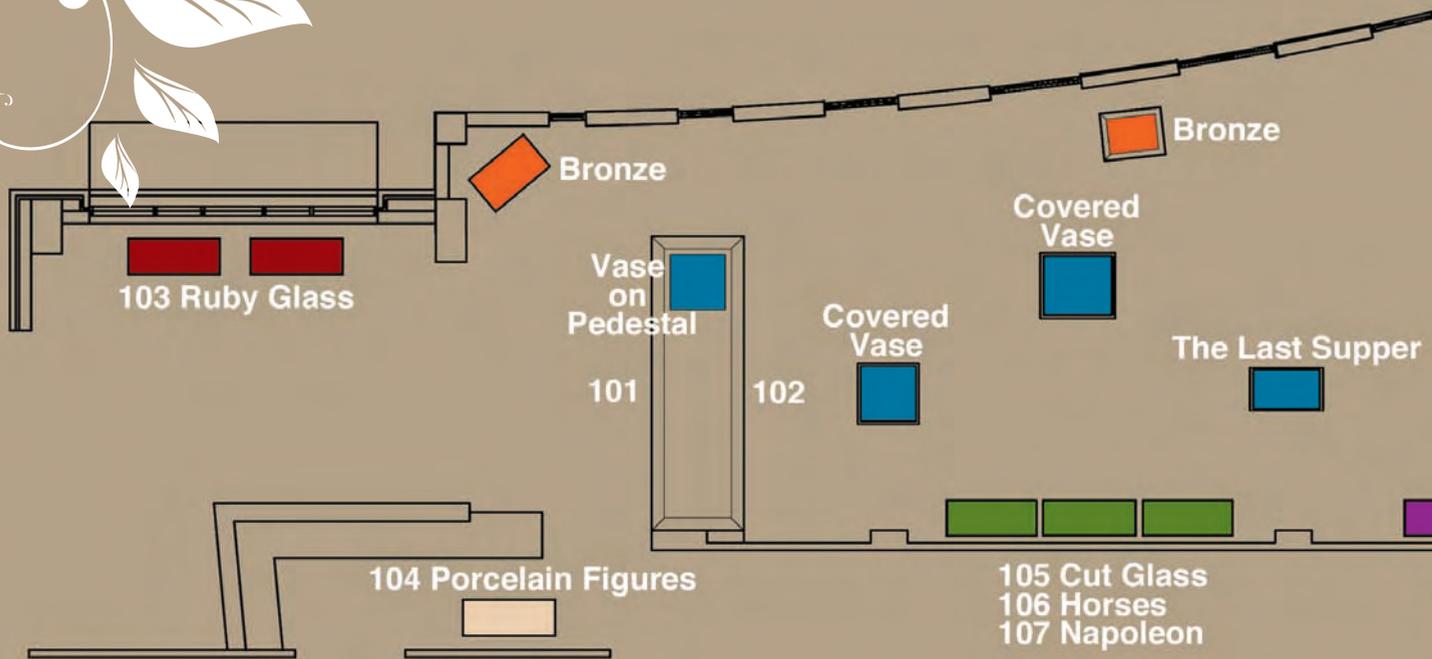


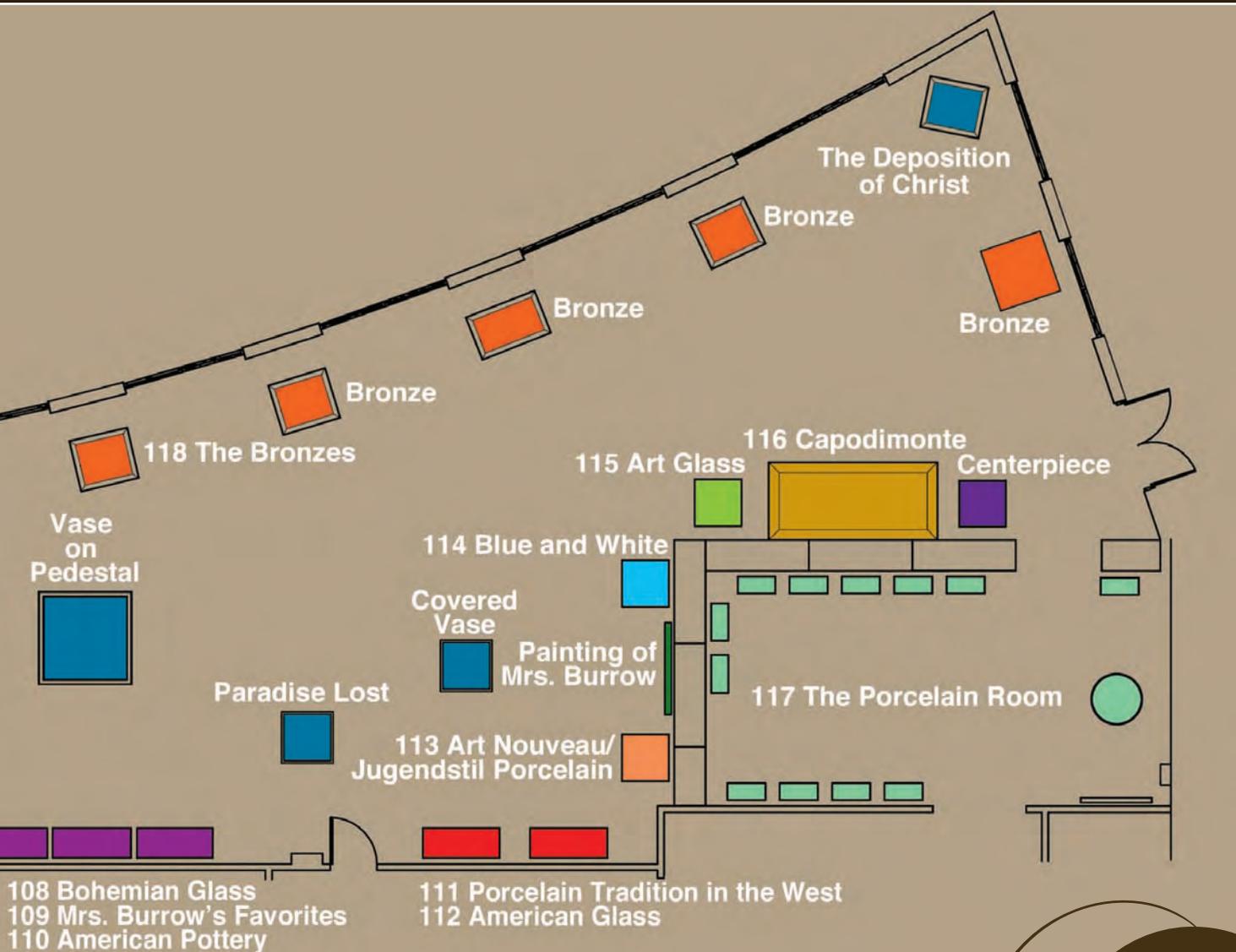
Table of Contents

Museum Floor Plan	Page 6
Ruby Glass	Page 8
Porcelain Figures	Page 9
The Cut Glass Tradition	Page 10
Horses	Page 11
Napoleon	Page 12
Bohemian Glass	Page 13
Mrs. Burrow's Favorites	Page 14
American Art Pottery	Page 15
The Porcelain Tradition in the West	Page 16
American Glass	Page 17
Art Nouveau and Jugendstil Porcelain	Page 18
Blue and White	Page 19
Art Glass	Page 20
Capodimonte Porcelain	Page 21
The Porcelain Room	Page 22
The Bronzes	Page 24



The Burrow Museum Floor Plan





Take the Audio Tour

Call 256.352.8002 to listen to the Burrow Museum Audio Tour.
Map numbers 101-118 correspond to audio tour stops.

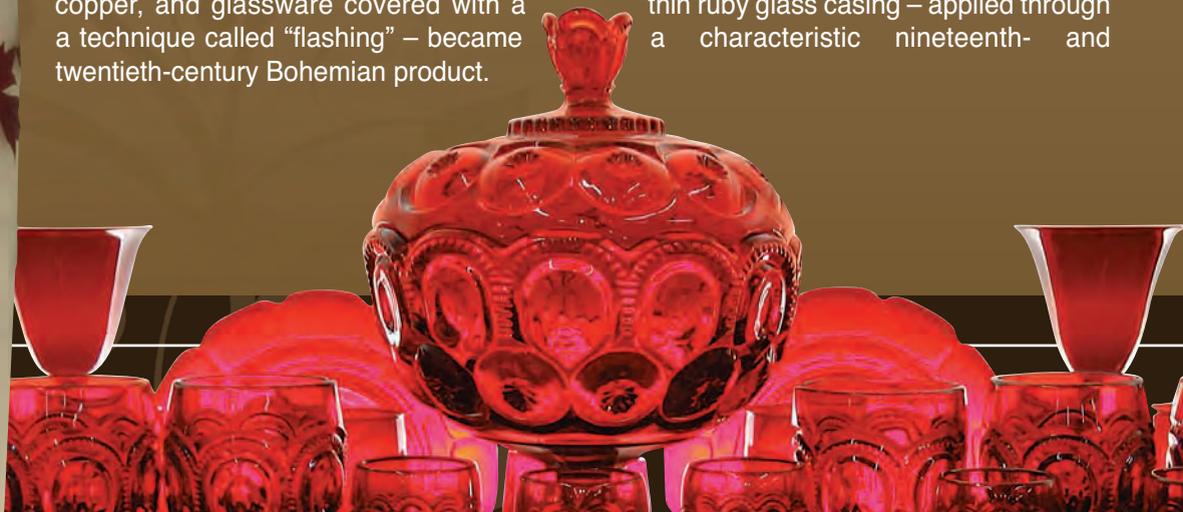


Ruby Glass



Ruby glass is the name of a beautiful, deep red glass that derives its color from the addition of gold chloride to the molten glass mixture. Believed to have originated during the late Roman Empire, ruby glass was rediscovered during the late seventeenth century by European glassmakers, who believed it had curative properties. In 1676, the German physician Andreas Cassius reported his discovery of the red coloring properties of a solution of gold chloride, subsequently called Purple of Cassius. At the same time, a type of ruby glass was produced by a Bohemian chemist and glass technologist named Johann Kunckel von Löwenstein, who kept his recipe a secret.

Ruby glass is difficult to produce and neither Cassius nor Kunckel understood the mechanism by which the glass achieved its rich red color. During the production of ruby glass, the glass first appears gray and only turns red on reheating. This secret was discovered in the glassworks in Ehrenfeld, in the German Rhineland, at the end of the nineteenth century. Meanwhile, Bohemian glassmakers produced a ruby shade using copper, and glassware covered with a thin ruby glass casing – applied through a technique called “flashing” – became a characteristic nineteenth- and twentieth-century Bohemian product.





Porcelain Figures



Prior to the discovery of true porcelain in Meissen in 1709, elaborate table decorations had been made out of sugar. Skilled craftsmen formed small, delicate figures, menageries, architectural structures, and exotic foliage out of everyday sugar, and these were placed in the center of the banquet table to the delight of all diners. When porcelain was discovered, such ornaments began to be produced in this new, durable material, becoming ever more elaborate. They were designed to provide visual pleasure, but they also conveyed a message about the status and wealth of the host.

Throughout the eighteenth century, the popularity of porcelain figures spread from Germany throughout Europe and England as the fashion for figures on the table was adopted in other regions. Local porcelain factories sought to capitalize on the success of Meissen and each created its own series of delicate figures. These were often grouped on a raised platform of gilt bronze or silver, or they were displayed within the confines of a fantastical garden, comprised of porcelain and other materials.

During the nineteenth century, porcelain figures left the table and migrated to the cabinet or mantelpiece. Today, we enjoy porcelain figures for the touch of elegance and grace they bring to our homes. Most porcelain manufactories continue to produce figures, many in the style of their eighteenth-century predecessors.





The Cut Glass Tradition

Cut glass is glass that has been patterned and faceted with the use of abrasive wheels and various other cutting tools. The Egyptians were the first to cut glass about 4,000 years ago using tools that they developed for the cutting of gemstones. The practice of glass cutting fell into decline by the end of the Roman Empire and was not revived until the seventeenth century, when technical innovations made cutting glass easier. It was also during this period that lead crystal was invented in England. Glass made with lead oxide is softer, and therefore easier to cut.

To make cut glass, a piece of glassware is blown into a desired shape, such as a goblet or bowl. Typically, the glass is very thick, to allow plenty of room for cutting deep facets. The glass may be clear or colored. Once the glassware has been created, a pattern is roughly marked out, and then the glasscutter uses various grades of grinding wheels and cutting tools to cut the pattern out. In addition to being faceted, cut glass can also be marked with decorative cut edges or holes. As the glass is cut, progressively finer wheels are used so that the glass is polished. When the piece is finished, all of the edges will be smooth, and the corners may be rounded off to prevent cuts. Typically, a piece of cut glass feels very heavy for its size, because of the thick glass used.





Horses



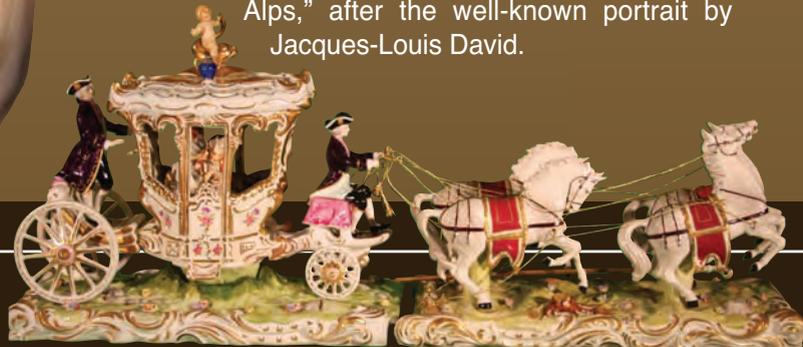
Horses have been part of Evelyn Burrow's life since she first crawled in an enclosure with one of her family's horses when she was three years old. She and her husband Ottis later raised champion Tennessee Walking Horses. The portrait that hangs in the museum depicts Mrs. Burrow atop one of her most loved mares, 1976 World Champion Ebony's Leading Lady. Mrs. Burrow's collection includes horses of all shapes and sizes, in materials ranging from porcelain to pewter. Currently on display are examples from among hundreds of horse figurines in the collection from Germany, the Czech Republic, Austria, Japan and the United States.



Napoleon



Napoleon Bonaparte (15 August 1769 – 5 May 1821), who ruled as Napoleon I, Emperor of France from 1804 to 1814, and in 1815, has been widely portrayed in the history of art. His rule is associated with the Empire style of the late Neoclassical period, and he encouraged the production of fine and decorative arts, including textiles, porcelain, and furniture, as well as architecture for the greater glory of France. One of the greatest military commanders in history, a brilliant tactician, tyrant to his opponents, and a sometimes ruthlessly efficient government administrator, he codified French law and established the Napoleonic Code, which provides a basis for civil law in France, much of the rest of Europe and Latin America. Napoleon's military campaigns are studied today at military academies the world over. In 1796, he married Josephine but the couple agreed to divorce after thirteen years without producing an heir. In 1821, he took a second wife, Marie-Louise, who gave birth to Napoleon II. The Burrow collection includes a number of depictions of Napoleon, including "Napoleon Crossing the Alps," after the well-known portrait by Jacques-Louis David.





Bohemian Glass

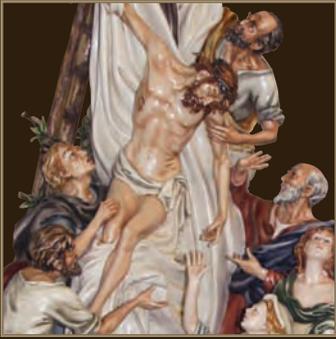


Glass has been made in Bohemia – today part of the Czech Republic – since the thirteenth century. Abundant natural resources allowed Bohemian glassmakers to produce a colored glass that was superior to similar imports from Italy, and Bohemian glass soon became well known throughout Europe. These skilled craftsmen decorated their products by cutting, enameling, gilding, and by applying semiprecious stones to the glass, thereby developing a particularly distinctive style.

The glassmaking industry flourished during the nineteenth century and wares were exported as far as North America and the Middle East. Bohemian glass has experienced challenges brought about by overproduction in the later nineteenth century and changing fashion, including the introduction of the Art Nouveau style during the 1890s. Nonetheless, glass continued to be made in Bohemia and the tradition has survived the shifting political fortunes of the region. Today, the Czech Republic – known for its fine glassware – maintains the high quality of traditional glass production. It is no wonder that its products are still highly sought after today!

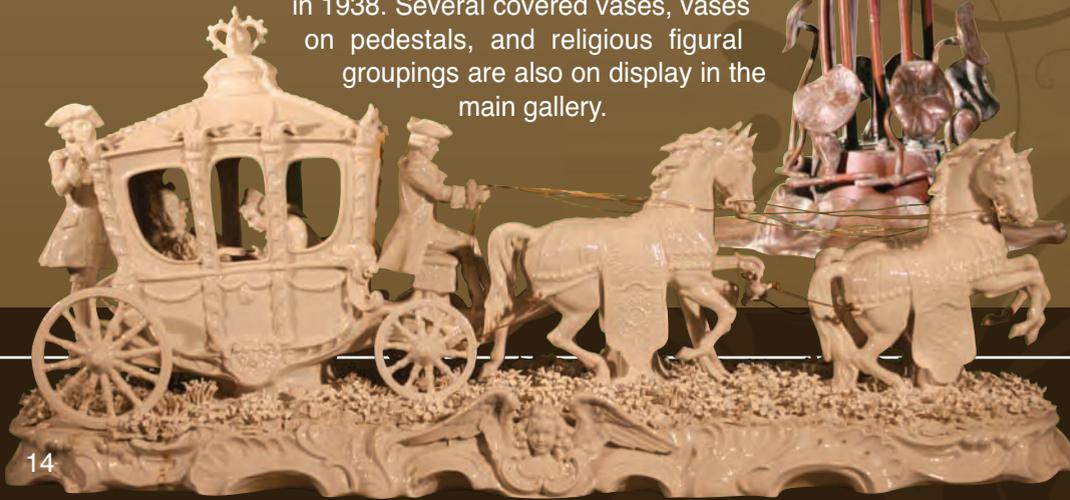


256.352.8457



Mrs. Burrow's Favorites

The Evelyn Burrow collection includes musical instruments, antique furniture and furnishings, historical depictions and documents, and other works of art. The current exhibition centers on the most extensive part of her collection – decorative artworks in glass, porcelain, pottery and bronze. This display features some of the items most special to Mrs. Burrow, including the white carriage, one of her favorites among a number of carriages in the collection, the lily lamp, which represents many types of lamps in the collection that will be on rotating display, and a pair of clear glass vases with red overlay that were among the first objects she acquired when she began her collection in 1938. Several covered vases, vases on pedestals, and religious figural groupings are also on display in the main gallery.





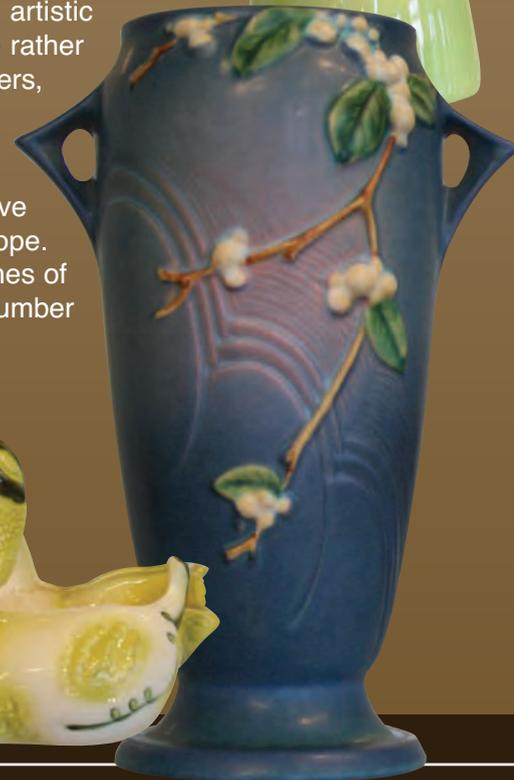
American Art Pottery

The United States experienced a surge in pottery production during the years between 1880 and 1960, a period of great innovation and creative inspiration, defined today as the American art pottery movement.

The term “art pottery” is used to describe any ceramics made with an artistic sensibility, for “art’s sake.” That is, ceramics created for their decorative rather than their utilitarian value. Art pottery can be made by individual studio potters, or by commercial pottery manufacturers.

The American art pottery movement began in 1786 at the Philadelphia Centennial Exhibition, when individual potters began to show their decorative wares. Until then, most decorative pottery had been imported from Europe. The popularity of such pieces led many pottery companies to establish lines of commercial art wares. By the turn of the twentieth century, there were a number of potteries in the United States producing a range of artistic pottery.

One of the most well known and sought after type of American art pottery was made by the Roseville pottery, established in Zanesville, Ohio, in 1890. The company produced a number of highly successful art pottery lines and created a unique design vocabulary that greatly influenced other American manufacturers. Roseville remains one of the most highly collectible types of pottery today.





The Porcelain Tradition in the West

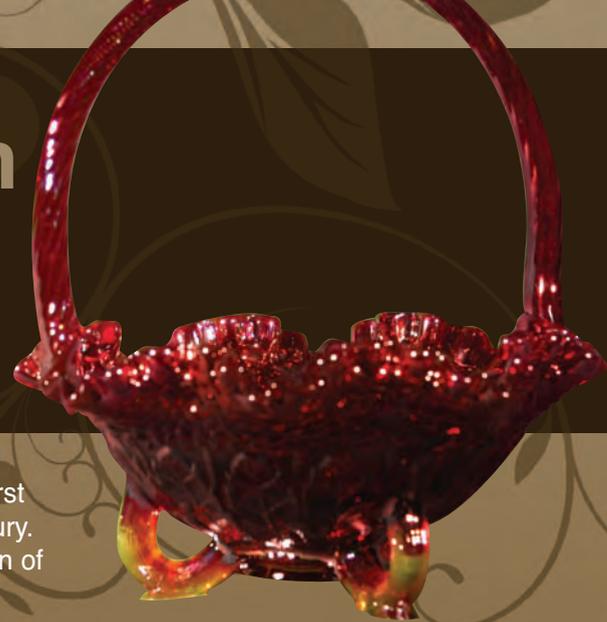
Porcelain is a type of ceramic that is highly valued for its beauty and strength. Often called china – because it was first made in China during the Tang dynasty (618-907) – porcelain from Asia was imported into Europe in great quantities beginning in the seventeenth century. Imported porcelain was expensive and many European ceramic manufacturers attempted to discover the secret of Asian porcelain in their quest to participate in the porcelain trade. The two main ingredients of porcelain are a type of pure white clay called kaolin and petuntse, a type of feldspar only found in China. When these two ingredients are fired together at very high temperatures, the petuntse fuses to the kaolin, producing a strong, nonporous ceramic body that can be decorated with a variety of enamel colors.

For many years, the technique of porcelain manufacture was not understood in the West and the two ingredients necessary for the production of porcelain were not known. However, in 1709, a young alchemist named Johann Friedrich Boettger stumbled on the formula for porcelain in his quest to turn simple metals into gold. As a result, the first porcelain manufactory was established in 1710 in the German city of Meissen. Although Frederick Augustus I, Elector of Saxony and Boettger's patron, sought to keep the formula for porcelain for himself, the secret was soon out and a number of porcelain manufactories were established throughout Europe and in England during the eighteenth century. A strong porcelain tradition still exists in Europe today, and objects continue to be made that reflect the grandeur of those early porcelain wares.





American Glass

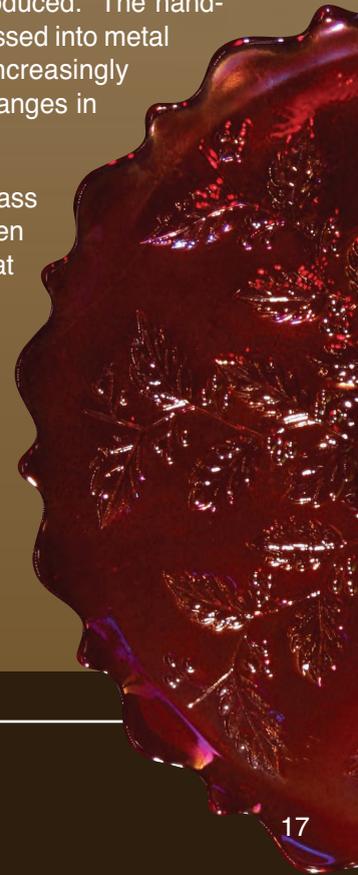


Glass has been made for thousands of years, but was only first successfully made in the United States during the mid-eighteenth century. During this period, the production of glass involved mostly the creation of useful wares, such as bottles and windows.

The industry changed during the nineteenth century as new production methods were introduced. The hand-operated pressing machine went into use in the 1820s, allowing molten glass to be easily pressed into metal molds. This process meant that manufacturers could produce better quality glass with increasingly popular decorative elements at a lower cost. Further technological improvements led to changes in design and in the range of glassware produced.

Carnival glass was first produced by the Fenton Art Glass Company in 1907. This type of glass is defined as affordable, yet high quality, pressed glass to which an iridescent coating has been applied, making it both functional and decorative. The popularity of carnival glass assured that a number of manufacturers copied Fenton's original line and today there are more than 2,000 patterns in carnival glass known. Carnival glass can also be found in a wide range of colors.

Carnival glass first experienced its heyday from 1907 until about 1930. However, due to its continued popularity, it is still made today. Carnival glass, like other types of pressed glass from the early twentieth century, including early American pattern glass and Depression glass, remains extremely desirable.



256.352.8457



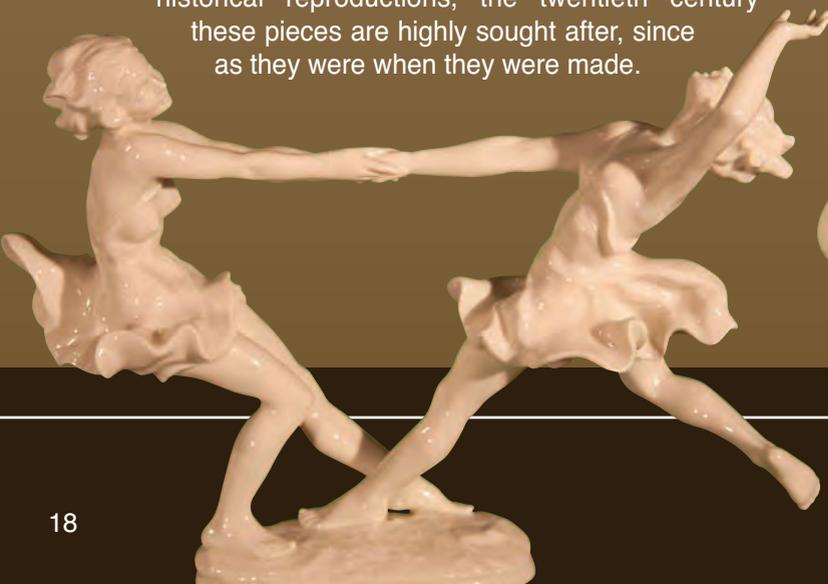
Art Nouveau and Jugendstil Porcelain



The world's fairs of the nineteenth century played an important role in determining the direction of porcelain production. Towards the end of the century, they merely showcased the lack of creativity on the part of manufacturers. During the eighteenth century, new stylistic impulses, such as the Rococo, were reflected in the decorative and figural porcelain made. By the late nineteenth century, manufacturers had resorted to the reuse of models from the past century or the copying of historical styles.

By the 1880s, new influences began to be felt. Japan had recently reopened to the West and there was a great interest in the simple, naturalistic style of traditional Japanese art. In Copenhagen, porcelain modelers at the royal manufactory created a series of small animal figures decorated with new, muted glaze colors. These caused a sensation at the Paris World's Fair in 1900; other European manufacturers immediately followed suit.

Art Nouveau (in the German-speaking world Jugendstil) porcelain is characterized by its simple lines and delicate glazes. Figures often take the form of naturalistically modeled animals or playful children. After decades of historical reproductions, the twentieth century heralded a new era in porcelain production. Today, these pieces are highly sought after, since they are just as refreshingly new and charming now as they were when they were made.





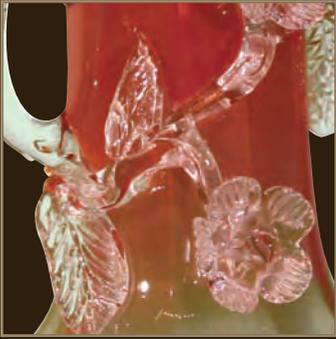
Blue and White



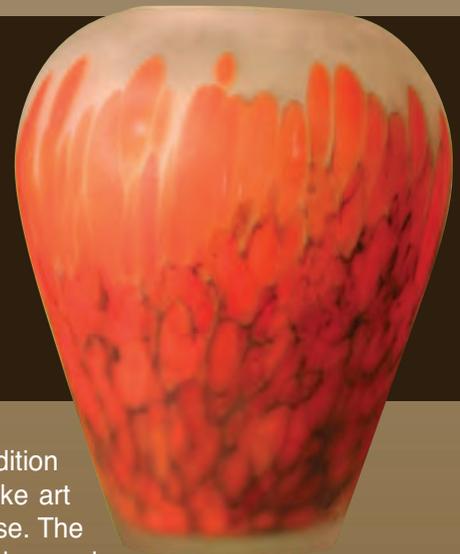
White porcelain decorated with cobalt blue was first made in China during the Yuan dynasty (1280-1368). During that period, the blue color was imported from Persian sources – cobalt blue pigments were first excavated at mines in central Iran during the ninth century. As Asian porcelain began to be imported into Europe during the sixteenth and seventeenth centuries, factories there began to copy these highly prized wares, using traditional blue and white decoration on pottery and, in the eighteenth century, on porcelain. The first use of blue underglaze in Europe was at the Saint Cloud porcelain manufactory in France. Blue was used sparingly at the Germany factory at Meissen until the twentieth century, when the popular Blue Onion pattern was introduced, but was commonly used in England from about 1750, especially at Worcester and Bow, two factories that excelled in the production of fine blue and white porcelain tablewares.

Blue was also used as a ground color, often highlighted with other enamel colors or gilding. Soothing and serene, the blue and white color scheme on pottery and porcelain remains popular today.

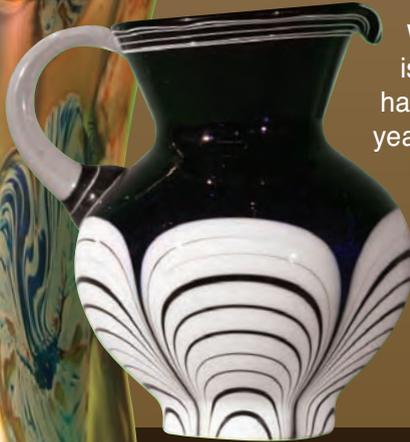




Art Glass



The production of art glass grew out of the tradition of hand- or mold-blowing glass objects. Like art pottery, art glass is made for decorative use. The height of the art glass movement occurred around the turn of the twentieth century. At the time there was a reaction against the use of industry to produce decorative objects. Instead, craftsmen sought a return to traditional techniques and to the creation of objects that reflected the individual glassmaker's creativity and artistic vision. Art glass is often characterized by unusual hues or special effects in the transparency or opaqueness of the glass, something not easily achieved in a commercial setting. It is usually produced by teams of workers either in a small glasshouse or a larger factory.



Works in this display include those from Murano, Italy, an island off the coast of Venice, where families of glassmakers have practiced their unique craft for more than a thousand years and continue to operate today, and from the studio of Louis Comfort Tiffany, son of the famous jeweler, who is best known for his Art Nouveau works in stained glass, lamp making and glass blown objects, especially iridescent vases done in the trademark Favrite (French for "handmade") technique discovered and held secret by his studio, which closed near the time of his death during the Great Depression.



Capodimonte Porcelain



The Capodimonte porcelain factory was founded in 1743 in Naples, Italy. Established under the patronage of Charles of Bourbon (1716-88), son of King Philip V of Spain, the factory produced fine-quality tea services, toys, and other small decorative objects.

In 1734, Charles conquered the kingdoms of Naples and Sicily and in 1735 was crowned king. Shortly thereafter he married Maria Amalia of Saxony, granddaughter of Augustus the Strong, who founded the first European porcelain manufactory in Meissen in 1710. It was through his marriage that Charles became interested in porcelain production, and he sought to create a factory comparable to that in Meissen. The secret of true porcelain was closely guarded and as a result, the Capodimonte factory produced soft-paste porcelain, a kind of artificial porcelain, whose main ingredients were white firing clay and glass.

When Charles's father died in 1759, Charles took up the Spanish throne, becoming Charles III, King of Spain. Upon his departure from Naples, he had the Capodimonte factory destroyed and all molds, models, and artists moved to Spain. The factory was reestablished in Buen Retiro near Madrid and continued production until 1812.

At the same time, Charles's son Ferdinand (1751-1825) succeeded his father to the Neapolitan throne. He had inherited his father's passion for porcelain and in 1771 created a new factory, today known as the Naples porcelain manufactory. The Naples factory produced pieces similar to the original Capodimonte factory. However, output was small and, as a result of the Napoleonic Wars, the factory ceased production in 1806.

Capodimonte is associated with a porcelain tradition that extends back almost three hundred years. Not surprisingly, it has been resurrected in recent years. Today, a number of Italian porcelain manufacturers produce quality porcelain under the Capodimonte name.



256.352.8457



The Porcelain Room

By the 18th Century, Europe's fascination with porcelain had reached such new heights that it came to be known as "white gold." Emperors and kings created entire rooms dedicated to the display of their wares. Manufactories were established to replicate the techniques for making hard paste porcelain discovered by the Chinese in the 6th Century, and the secret was first unlocked in Europe by the Meissen manufactory in Dresden, Germany in 1709. From that discovery to the successful production of modern manufactories worldwide, porcelain has become ubiquitous today, but this gallery reminds us that was not always so. The Evelyn Burrow Museum's porcelain room is inspired by the porcelain rooms in palaces of old including the Charlottenburg Palace in Berlin, the Schoenbrunn Palace in Vienna, the Palacio Real in Madrid, and the Santos Palace in Lisbon, and by the Seattle Art Museum's extraordinary modern interpretation. We hope this display will enhance your enjoyment of porcelain and inspire your further study of its place in the history of decorative art.





WALLACE STATE COMMUNITY COLLEGE



The Bronzes

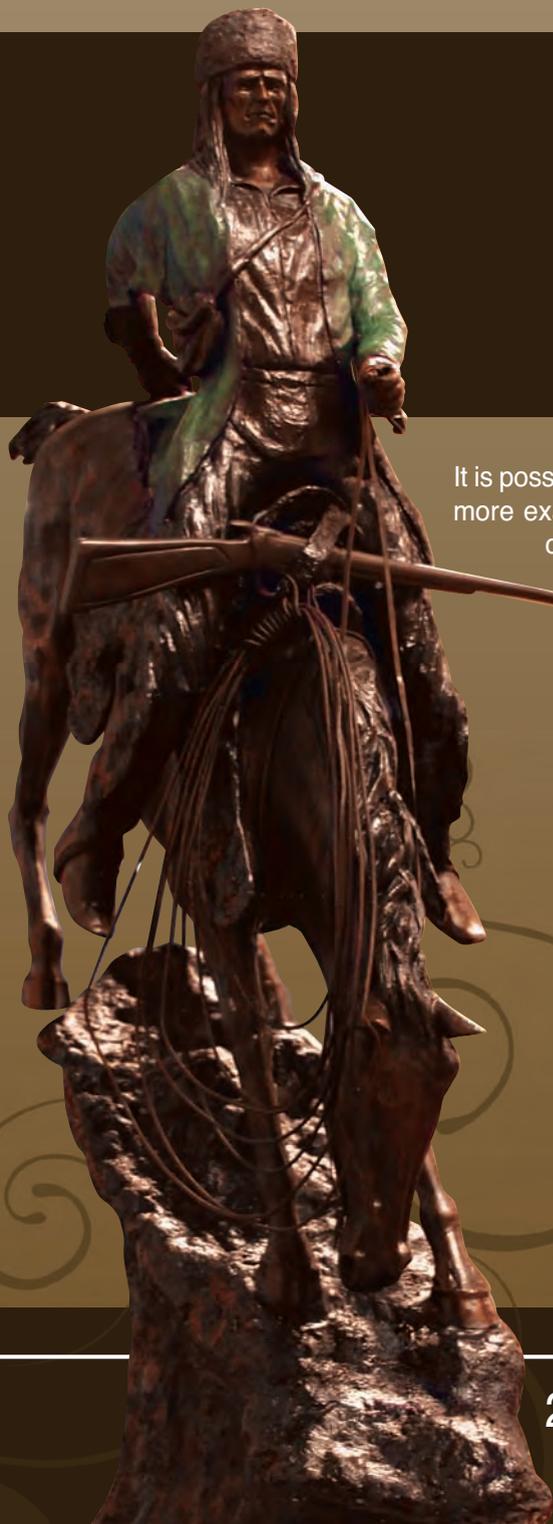


Bronze is a metal alloy consisting primarily of copper with the addition of tin. Its discovery thousands of years ago enabled people to create better metal objects, especially weapons. Bronze is also the most popular metal for casting sculptures, which are today simply called “bronzes.”

Making bronze sculpture involves the work of a highly skilled artisan. There are a number of distinct casting processes that can be employed. One of the oldest is the lost-wax technique, which utilizes a wax model. The wax model is covered with another material, such as clay, and then is heated until the wax melts and runs out, leaving the clay form intact. Hot, molten bronze is then poured into the space the wax once occupied. After the metal cools, the clay shell is broken away and the metal sculpture freed. The disadvantage to this method is that the model is lost during the casting process.

Larger bronzes are cast in sand molds, which involve the use of multi-part molding boxes into which the model is pressed. As with the lost-wax technique, the molten metal is then poured into the space left by the model after it is removed. The metal is allowed to cool and the sculpture is removed when the box is opened. This was the most common casting process used during the nineteenth and twentieth centuries.





It is possible to make a model of an existing bronze, which can then be used to create more examples of the same piece. This was a common practice in the twentieth century, either with or without the original artist's knowledge or approval. As a result, there often exist several examples of the same bronze sculpture. However, this in no way affects its beauty or relevance as a work of art.



256.352.8457

Thank You

The Tour Continues

Visit the upper and lower levels of the Great Hall of the Ottis and Evelyn Burrow Center for the Fine and Performing Arts, where additional pieces from the Evelyn Burrow Museum are on rotating display.

Learn More

Wallace State is committed to providing arts education and programming that enriches our community and establishes us as a national center for the arts. The Ottis and Evelyn Burrow Center for the Fine and Performing Arts, where the Evelyn Burrow Museum is located, is a state-of-the-art facility for artistic expression and creativity, which houses a recital hall, practice rooms for music and dance, indoor and plein air drawing spaces, ceramics studios, graphic arts and multimedia classrooms, offices and meeting areas. Visit wallacestate.edu for a calendar of upcoming events and for information about college courses and continuing education classes offered in the arts and other areas. Additional information about the Evelyn Burrow Museum may be found at burrowmuseum.org.

Supporting the Arts

For information about supporting the arts at Wallace State, contact the Wallace State Future Foundation at wallacestate.edu/alumni-giving or call 256.352.8144.

A special thanks to Anne Forschler-Tarrasch, Ph.D., The Marguerite Jones Harbert and John M. Harbert III Curator of Decorative Arts for the Birmingham Museum of Art, for providing curatorial direction during the development of this Museum. Thanks also to Terry Beckham and Denny Frank and the staff of the Birmingham Museum of Art for their willingness to answer questions and provide input along the way, and to Paul Martinez of the Seattle Art Museum, and Nathan Varner, for their insight on exhibition design. Interior exhibition construction and final design were done by K.C. Squires and the team at Expo Displays. Publication design was done by Melanie Poole.





WALLACE STATE

HANCEVILLE

Visit Us

The Evelyn Burrow Museum is located in The Ottis and Evelyn Burrow Center for the Fine and Performing Arts, at the corner of Highway 31 and College Drive, on the campus of Wallace State Community College.

Admission is free. Group tours are welcome. Visit burrowmuseum.org for upcoming events and hours of operation.

Contact Information

burrowmuseum.org

Phone: 256.352.8457

E-mail: donny.wilson@wallacestate.edu

801 Main Street NW, P.O. Box 2000
Hanceville, AL 35077

THE EVELYN BURROW MUSEUM