



ANIMAL, VEGETABLE, MINERAL:

NATURAL SPLENDORS FROM
THE CHESS COLLECTION
OF DR. GEORGE & VIVIAN DEAN

September 29, 2016 - March 12, 2017





In 2016, the World Chess Hall of Fame (WCHOF) celebrates its fifth year in Saint Louis. *Animal, Vegetable, Mineral: Natural Splendors from the Chess Collection of Dr. George & Vivian Dean* revisits the subject of one of the first exhibitions presented at the WCHOF. *Chess Masterpieces: Highlights from the Dr. George & Vivian Dean Collection*, on view from September 9, 2011 to February 12, 2012, offered our visitors a first look at a selection of precious chess sets from the Deans' collection. The rare and beautiful chess sets provide a unique view of the past, whether through the stories of the individuals who owned them or the tales they tell through their iconography.

Chess set collectors have a special place in the history of the WCHOF. When the institution was located in Miami, Florida, from 2001 to 2009, collectors including Dr. George and Vivian Dean, Bernice and Floyd Sarisohn, and Frank Camaratta, among others donated a number of sets to build the institution's collection and illustrate the diversity and history of chess sets from different eras and locations. Since the WCHOF moved to Saint Louis in 2011, we have hosted two meetings of Chess Collectors International (CCI), an organization that Dr. George Dean founded in 1984 for the study and promulgation of the art and history of chess artifacts. Additionally, Barbara and Bill Fordney have donated sets to the WCHOF's collection, and many members of CCI including the Deans, Richard Benjamin, Jon Crumiller, Duncan Pohl, Bernice and Floyd Sarisohn, and Allan Savage have loaned artifacts for our shows.

After 24 exhibitions, we are pleased to again work with Dr. George and Vivian Dean and guest curator Larry List. *Animal, Vegetable, Mineral* exhibits some of the sets from the prior exhibition, including the *Fabergé Kuropatkin Chess Set* and *Rock Crystal Chess Set*, as well as others never previously shown at the WCHOF. They are presented within a framework that emphasizes the artistry with which the sets were created. This blend of art, history, and science is a perfect illustration of the WCHOF's mission to present exhibits exploring the artistic and cultural significance of chess.

—Emily Allred, Assistant Curator, World Chess Hall of Fame



ANIMAL, VEGETABLE, MINERAL:

ART, SCIENCE & CRAFT

BY

LARRY LIST, INDEPENDENT CURATOR

COLLECTING, ORGANIZING
& PRESENTING THE WORLD

Dr. George and Vivian Dean have been fascinated with chess sets for over half a century. Their collection of more than 1,000 sets and diverse singular pieces stretches from the 8th century to the present, with examples from as many different cultures and eras as they have been able to find. Their criteria for selecting works have been: aesthetic beauty, quality and diversity of materials, and quality of craftsmanship. In assembling an exhibition from their collection, what rational guide can be used to select the works? What organizational template can be used to present the works in a way that most fully reveals them and celebrates their creation? With the Deans' interests and criteria in mind, two prominent figures from the Age of Enlightenment in Europe and their respective masterworks suggest answers to these questions of selection and presentation.

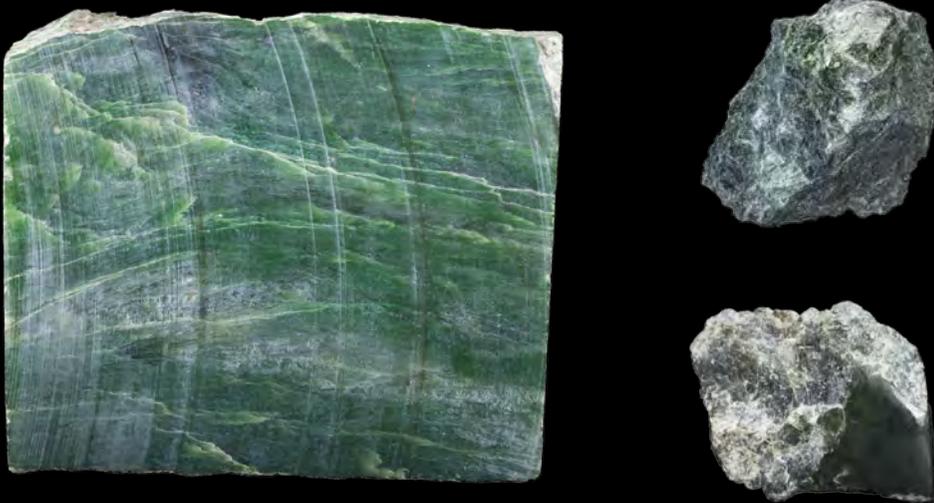
Dr. Dean is a physician as was Carl Linnaeus, the noted Swedish scientist who in his book *Systema Naturae* (1735) proposed the first comprehensive system of organizing the entire natural world into animal, vegetable, and mineral kingdoms. Hence, it was decided that the works for this exhibition would be selected on the basis of being exceptional examples of these categories of subjects or materials.

Top:
**Fabergé Kuropatkin Chess Set,
Board, and Case, 1905**
Russia
Jade, jasper, serpentine, aventurine
quartz, and silver

Bottom, clockwise from left to right:
Jadeite
Locality unknown
Collection of Washington University
in St. Louis, Department of Earth and
Planetary Sciences

Serpentine
Cardiff, Maryland, USA
Saint Louis Science Center Collections

Jade
Petaluma, Sonoma County, California,
USA
Collection of the Field Museum of
Natural History





The Deans' three areas of interest—art, diverse natural materials, and quality craftsmanship—are reflected in the title of the famous 1751 publication *Encyclopaedia, or a Systematic Dictionary of the Sciences, Arts, and Crafts*, edited by the French scholar Denis Diderot. Competing with Linnaeus' aspiration to classify all the natural world, Diderot's grand ambition was to present an overview of all human knowledge. His work was noteworthy as the first publication to view the contributions of the skilled trades, or "crafts," (later termed engineering) as co-equal to those of the arts and natural sciences. Inspired by the tripartite template of Diderot's *Encyclopaedia*, this is the first exhibition to present the Dean Collection chess sets as expressions of the **arts**, and to exhibit them with natural **science** specimens of the materials from which they were made along with examples of the types of **craft** tools and illustrations of the processes used to make them.

ANIMAL, VEGETABLE, MINERAL: SUBJECTS

In Europe during the Age of Enlightenment, an expanding prosperous, literate, and increasingly secular population took interest in everything from such bold, ultimately practical experiments as James Watts' steam engine and the discovery of a European formula for hard paste porcelain to Diderot's attempts to catalog the arts, sciences, and crafts to Linnaeus' classifications of the natural world. Some members of this broad, scientifically-curious audience sought out decorative artworks, like chess sets, with natural specimens of many kinds as subjects. The Italian *Butterflies and Insects Chess Set and Board* (c 1790), with ivory or ebony pieces painstakingly modeled after a specific species of butterfly or moth, is a prime example. This interest in natural subjects has continued unabated ever since.



Top:
Butterflies and Insects Chess Set and Board, c 1790
Italy
Ivory and ebony

Bottom, clockwise from left to right:
Old World Swallowtail
Papilio machaon
Collection of the Field Museum of Natural History

Elephant Ivory
Loxodonta africana
Courtesy of the Japanese Repository

Ebony
Diospyros crassiflora
Courtesy of the Japanese Repository

Study of the animal kingdom by naturalists and patrons, such as King Augustus the Strong of Poland, who had his own private zoos, provided a vast stock of specimens for artists creating chess piece subjects, both for play and display. King Augustus also financed the European discovery of porcelain and established the



Top:
Salvador Dalí
Jeu d'échecs, 1964
Sterling silver and gold-plated silver
© 2016 Salvador Dalí, Gala-Salvador
Dalí Foundation/Artists Rights Society
(ARS), New York

Marcel Duchamp
Signed Chessboard, 1966
Wood

Bottom, from left to right:
Gold
Kittitas County, Washington, USA
Collection of the Field Museum of
Natural History

Silver Nugget
Creede, Colorado, USA
Collection of the Field Museum of
Natural History

Meissen porcelain works in 1708. There he initiated the tradition, maintained to this day, that his artists model pieces directly from actual animals. The specificity gained from this life drawing mandate lends special vibrancy to such Meissen sets as the *Sea Life Chess Set and Board* (c 1925), in which each minutely detailed species of creature can be identified. Royal Doulton, established in London in 1815, followed Meissen's lead on modeling animals from life but added such endearing details as enlarged eyes and facial expressions to sets such as their *Porcelain Mice Chess Set* (1885). However, imagined or idealized animals do also appear, such as the mythological sea creatures in the Italian *Poseidon and his Retinue* chess set (late 1700s). Human figures and even human fingers have provided lively subjects for artists included in the Dean Collection. 20th-century Surrealist master Salvador Dalí actually took plaster casts of his fingers and those of his wife, Gala, in 1964 to design his silver and gold *Jeu d'échecs* (c 1972), which was finally produced in 1971 or later.

Plants, too, have provided inspiration as subject matter of great symbolism, history, and decorative beauty. Since they were not encouraged to portray human or animal forms, Muslim artists took special interest in botanical imagery, reflecting the Turkish sultans' extensive study, collection, and breeding of plants. Hence, in the Turkish *Tulip Style Chess Set* (date unknown), different pieces depict the growth cycle of the flowers while the *Mushroom Style Silver Chess Set and Board* (1600s) portrays more idealized silver mushroom-forms as surfaces to be covered with profuse incised blooming flower decorations.

ANIMAL, VEGETABLE, MINERAL: MATERIALS

The finest chess sets have always been made of either the richest materials native to their owners' region or of exotic, costly materials from afar which reflected the owner's wealth. Artisans chose media either because they were easy and flexible to work with or conversely, because they were technically demanding and would showcase the artists' superior skills.



Top:
Catherine the Great Chess Set,
 Late 1700s
 Russia
 Amber and ebony



Bottom:
Replica Amber Carving Tools
 Pine and steel
 Collection of Yuri Yanchyshyn,
 senior conservator, Period Furniture
 Conservation



Amber with Preserved Insects
 Dominican Republic
 Collection of the Field Museum of
 Natural History

For centuries, the animal kingdom has provided craftsmen with valuable materials. Ivory tusks and teeth from walruses, narwhals, whales, and elephants long were among the most ideal materials for fine carving, as evidenced in the detailed menagerie of Indian animals in the *Juggernaut Cart Set* (late 18th or early 19th century), made from elephant ivory. In past eras before the species became endangered, thin veneers of turtle shell, commonly referred to as “tortoise,” were used to style lustrous, mottled silhouette chess pieces such as the *Silhouette Tortoise Chess Set and Board* (early 1900s) from Puerto Rico. The fine, even grain of coral, which is the calcified exoskeletons of sea animals, has made it ideal for detailed carvings which could be polished to a high luster, as seen in the Japanese *Carved Coral Figurative Set* (1800s).



Among the most exotic of materials formed in nature and used in chess sets are pearls, concretions of aragonite and calcium carbonate hosted by living animals, oysters. Over 100 pearls can be seen along with sparkling polished amethysts adorning the *Silver Gilt Enamel Hungarian Chess Set and Board* (1900s), a tour-de-force of silversmithing, relief casting, decorative engraving, and cloisonné enameling.



The vegetable kingdom has provided carvable soft woods, like the boxwood used to produce the Swiss *Bears of Bern Chess Set* (1800s), and hardwoods such as those used in the Danish *Hawking Kings Chess Set* (1800s) and the masterful *Carved Wood Relief and Inlaid Board* (1600s), which was produced in the woodworking center of Eger, Hungary. Fossilized pine resin forms the marvelous, gem-like carving medium amber that ranges in color from the lightest translucent yellow tints to the darkest wine reds. Empress Catherine the Great of Russia (1729-1796) was an avid chess player and lover of this material. She had an amber carving workshop in St. Petersburg and maintained her own royal amber mines in Kaliningrad, Russia. The *Catherine the Great Chess Set and Board* (late 1700s), once owned by the empress herself, is the centerpiece of the six French and Polish amber sets included in this exhibition, their styles ranging from the near abstract to portrait-specific figuration.





THE CHESS COLLECTION OF DR. GEORGE & VIVIAN DEAN



This exhibition commemorates the 55th year that Dr. George and Vivian Dean have collected chess sets together. They purchased their first chess set in the Middle East and thereafter acquired a set in each country they visited. As they immersed themselves in chess history and joined a worldwide community of chess set connoisseurs, they expanded their collection more systematically. Now they travel to new countries for the sole purpose of acquiring new sets to make the collection more comprehensive. Their collection includes over 1,000 chess sets and related objects from over 100 countries.



The Deans have shared their collection with the public for purposes of study, research, and education. Selections from the collection have been shown at The Royal Academy of Arts and The Somerset House, London; the Musée d'Orsay and Bibliothèque nationale de France, Paris; The Maryhill Museum of Art, Goldendale, Washington; The Philadelphia Museum of Art; The 1990 Garry Kasparov vs. Anatoly Karpov World Chess Championship, Hotel Macklowe, New York City; and The Detroit Institute of Arts. For his book about their collection, *Chess Masterpieces: One Thousand Years of Extraordinary Chess Sets* (2010), Dr. Dean received the 2011 Cramer Award for excellence in Chess Journalism.



Top: **Mushroom Style Silver Chess Set and Board**, 1600s. Syria. Silver and gilt and engraved sheet silver on wooden base.
Bottom: E.G. Zimmermann Company, **Zimmermann Cast Iron and Gilt Chess Set**, 1850s. Hanau, Germany. Cast iron and gilding.

Top: **Hawking Kings Chess Set**, 1800s. Denmark. Painted Hardwood; **Fruitwood Chessboard**, 1800s. Spain. Fruitwood.
Bottom: **Juggernaut Cart Set**, late 18th or early 19th century. Delhi, India. Ivory.

Carved Wood Relief and Inlaid Board, 1600s. Eger, Hungary. Wood with carved bas-relief and colored marquetry.

Top: **Biedermeier Chess Set**, 1820-1840. Austro-Hungary. Uranium glass and gold oxide; **Inlaid Marble Chessboard**, 1965. India. Marble with inlays. Bottom: **Val Saint Lambert Set**, 1920s. Belgium. Clear and green crystal.



Left, from top:
Royal Doulton
Porcelain Mice Chess Set, 1885
England
Royal Doulton porcelain

Max Esser
Animal Chess Set with Bowl, 1920s
Meissen, Germany
Meissen Terracotta Böttger ware

Right, from top:
Frogs Chess Set, 1900s
Meissen, Germany
Glazed Meissen porcelain

Max Esser
Sea Life Chess Set and Board, c. 1925
Meissen, Germany
Glazed Meissen porcelain

Specimens and tools, left to right:
House Mouse
Mus musculus
Saint Louis Science Center Collections

Clay Sculpting Tools
Wood
Courtesy of Michiko Shimada

Northern Leopard Frog
Rana pipiens
Hand-painted plaster cast
Collection of the Field Museum of
Natural History, cast by Rachel Grill



Top:
Pedestal Bust Chess Set and Board,
1700s
Italy
Lapis lazuli, alabaster, coral, mahogany,
marble, and fluorspar

Minerals from left to right
and top to bottom:
Alabaster
Locality unknown
Courtesy of the Japanese Repository

Lapis Lazuli
Afghanistan
Courtesy of the Japanese Repository

Fluorite
Rosiclare, Illinois, USA
Collection of Washington University
in St. Louis, Department of Earth and
Planetary Sciences

White Marble
Locality unknown
Saint Louis Science Center Collections

Pink Marble
Tate, Georgia, USA
Saint Louis Science Center Collections

In Asia, since 618 C.E., the Asian lacquer tree (*Toxicodendron vernicifluum*) has yielded the type of sap essential to the production of hard, water-resistant Japanese and Chinese lacquers, like those used on the 20th-century example of the traditional *Pingyao Decorated Lacquerwork Folding Board*. The rich red and black colors are determined by the varied amounts of iron oxide added to the clear urushi medium.

From the mineral kingdom come “soft stones,” like the easy-to-carve soapstone and jadeite used in the *Inuit Chess Set and Board*, (1966); the frothy, meringue-like meerschaum of the 20th-century Turkish *Meerschaum Chess Set*; and the translucent alabaster of the Portuguese *Carved Alabaster Chess Set and Board* (20th century). Durable hard stones such as fluorspar and the many varieties of marble have been widely used in chessboards, with the term “pietre dure” referring to the discipline of “painting in stone,” by creating complex images or decorations of individually cut, inlaid stone veneers. This technique can be seen in the French *Inlaid Stone Chessboard* (1600s) and the round Indian *Inlaid Marble Chessboard* (1965).

Minerals, often rare and featuring stunning colors, unique crystalline structures, and dramatic patterns, can serve as both material from which a chess set is made as well as being subject of the chess set itself. Designed to dazzle either by candlelight or by sunlight, the *Rock Crystal Chess Set and Board* (1525) is the only complete set of its style and type extant. Mounted in silver and gilt bases and topped with hand-wrought crowns, horses’ heads, and caps, the hand-cut, contoured, and polished natural crystal “bodies” of the pieces are faceted to reflect and refract light in all directions as are the alternating clear and smoky crystal squares of the board, each under-laid with reflective silver and gold foil.

Using a similar design strategy almost 400 years later for the *Fabergé Kuropatkin Chess Set, Board, and Presentation Case* (1905), Master Karl Gustav Hjalmar Armfeldt relied on an impeccable selection of rare minerals and the unparalleled technical finesse of his studio craftsmen.



The flawless tawny aventurine quartz and kalgon jasper of the opposing chess pieces are set off by a board made of Siberian jade and apricot serpentine trimmed with tawny aventurine. The perfectly cast and engraved silver bases, crowns, and board framing details all harmonize with the simple, elegantly proportioned symmetric forms to keep drawing the eye back to the inherent beauty of the minerals themselves.

The mixing and compounding of minerals expanded artists' material possibilities much further, resulting in clays such as terracotta (iron, kaolin, and hydrous aluminum), with Meissen's special Böttger ware formula popularized by such sets as the *Animal Chess Set with Bowl* first produced in the 1920s, and European hard-paste porcelain (kaolin and ground alabaster), represented in this exhibition by the aforementioned Royal Doulton *Porcelain Mice Chess Set* (1885), the *Frogs Chess Set*, and *Sea Life Chess Set and Board* (c 1925). Glass, a basic combination of soda, lime, and silica, with an admixture of uranium salts, makes up the Austro-Hungarian *Biedermeier Chess Set* (1820-1840). The addition of lead oxide to the basic glass recipe resulted in the *Val Saint Lambert Set* (1920s). In the 20th century, steel (primarily iron and carbon) was used to produce the Swedish *SKF Company Ball-Bearing Chess Set* (1900s).



Top:
SKF Company
SKF Company Ball-Bearing Set,
1900s
Sweden
Gilded and silver-plated steel

Silver Chessboard, 1900s
Ecuador
Ecuadorian silver

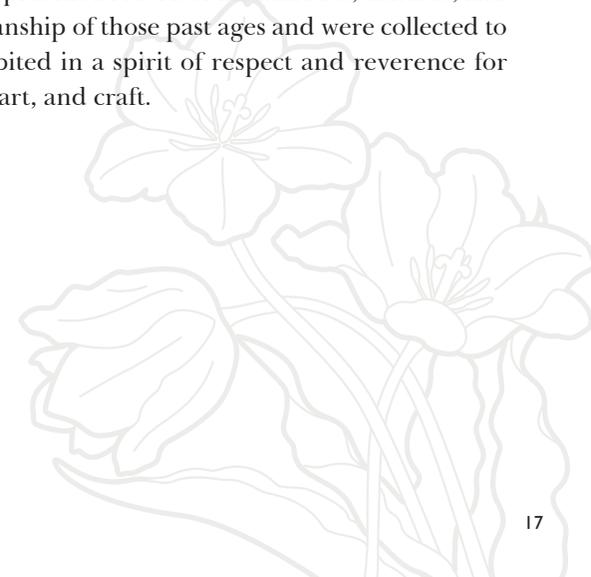
Bottom, clockwise from left to right:
Unimat Lathe
Steel, rubber, and electrical wiring
Courtesy of DCM Fabrication

**Staunton Style Half-turned
Chess Piece**
Boxwood
Courtesy of the Japanese Repository

Gold
Kalgoorlie, Australia
Collection of Washington University
in St. Louis, Department of Earth and
Planetary Sciences

Silver Nugget
Creede, Colorado, USA
Collection of the Field Museum of
Natural History

It is important to remember that in the past eras, when these rare artworks were made, many of these natural materials were more plentiful and less widely accessible than they are today. Their sources were not endangered then, as some are considered now. These works represent a record of the attitudes, cultures, and craftsmanship of those past ages and were collected to be exhibited in a spirit of respect and reverence for nature, art, and craft.



ANIMAL, VEGETABLE, MINERAL: CRAFTS

While cultures across different eras and around the world developed distinct styles of chess sets, all artisans had to perform similar processes to create them. Though the artisans developed independently, instincts and necessity often led them to make similar tools. The same tools might also have been used to work with different media. Ivory carving tools might, in turn, also be used on soft stone, amber, or wood. Many of these tools may look crude or home-made because they often were. Quality materials were expensive or scarce and were used only in the artworks. Cutting edges and specific forming implements had to be the best quality available but otherwise tools were often made of simple scrap materials.

Just as animal, vegetable, and mineral materials offered different creative possibilities to designers, so too did the different craft processes: carving, forming, turning, and casting.

Chess sets as diverse as the Swiss *Bears of Bern Chess Set*, Danish *Hawking Kings Chess Set*, Indian *Juggernaut Cart Set*, French *Battle of Jarnac Chess Set* (1600s), *Inuit Set*, Japanese *Carved Coral Figurative Chess Set* (1800s), and Italian *Pedestal Busts Chess Set* (1700s) are all examples of **carving** in varied materials. With the help of blades, drills, chisels rasps, and files, craftspeople carve, raw material to create one finished form at a time.

Forming techniques enable artists to shape or decorate hollow three-dimensional forms from highly flexible types of sheet metal such as brass, copper, lead, pewter, silver, or gold. The basic hollow mushroom forms of the pieces in the Syrian *Mushroom Style Silver Chess Set* (1600s) were developed by hammering pieces of sheet silver over other harder solid convex forms (raising) then decorating the surfaces with linear designs hammered down into the surface with specially shaped chisel-like punches (chasing). Over three hundred years later, the *Embossed Copper Chessboard* (20th century) was created using the same basic hammer and punch technique.



Top:
Carved Coral Figurative Chess Set, 1800s
Japan
White and orange coral

Illustrated Lacquer Work Chessboard, 1900s
China
Lacquered wood

Bottom:
White Coral
West Indies
Saint Louis Science Center Collections

Finished Red Coral
Locality unknown
Collection of Washington University in St. Louis, Department of Earth and Planetary Sciences



The Turkish *Tulip Style Chess Set* (date unknown), English *Staunton Chess Set* (1850s), and the Swedish *SKF Ball-Bearing Chess Set* (mid-20th century) are all examples of turning. By turning raw material held firmly and spun between two fixed endpoints in a machine called a lathe, artists can make round or cylindrically-based pieces, shaping the materials with sharp chisels as they spin. The complex Chinese *Manchu Dynasty Style Chinese Puzzleball Set* (1800s), with its hollow, loose, lace-thin, concentric spheres turned inside each other from one solid ivory ball, exemplifies the epitome of lathe-turning prowess.

Casting is a process in which a hollow “mold” is made from an initial “master” model of a three-dimensional object. Once the “master” is removed, a fluid or molten material is poured into the mold, and cooled until solid. The “casting” is then removed from the mold and finished. Casting makes it possible to make multiple exact copies of the same form quickly and accurately. Artists chose to cast elements from silver in the *Fabergé Kuropatkin Chess Set, Board, and Presentation Case* and the *Silver Gilt Enamel Chess Set and Board*, the *Biedermeier Chess Set* from glass, the *Royal Doulton Porcelain Mice Chess Set*, among other sets in the show from clay, and the fine detail of the *Zimmermann Cast Iron and Gilt Chess Set* from common iron. The casting process, coupled with the formulation of durable hard paste porcelain in the 1700s and advances in iron metallurgy in the 1800s, made it possible to produce beautifully detailed porcelain and iron chess sets at prices that a much larger populace could afford, further popularizing the game of chess.

Artisans made most of the chess sets in this exhibition before the use of electrical power. Hence, the most sophisticated “tools” they had were their own skilled hands and the years of experience they had with their chosen materials. Pedals, treadles, steam, and electricity eventually provided power for some labor-saving devices, but surprisingly, many later generations of master artisans still preferred to use the same basic tools and techniques that were used in antiquity.

Top:
Silver Gilt Enamel Chess Set and Board, 1900s
 Hungary
 Silver, gilded silver, enamel, pearls, amethyst, and wood

Bottom, clockwise from left to right:
Amethyst
 Locality unknown
 Saint Louis Science Center Collections

Seashell with Pearls
 Locality unknown
 Collection of Washington University in St. Louis, Department of Earth and Planetary Sciences

Silver Nugget
 Creede, Colorado, USA
 Collection of the Field Museum of Natural History

Gold
 Kalgoorlie, Australia
 Collection of Washington University in St. Louis, Department of Earth and Planetary Sciences



CHESS, ART, SCIENCE & CRAFT

By the end of his life in 1778, Carl Linnaeus had amassed one of the finest collections of natural history specimens in Scandinavia. He saw his life as a quest to capture nature's diversity and harmony, believing that "the earth is then nothing else but a museum of the all-wise Creator's masterpieces, divided into three chambers."¹ Scholar Lisbet Koerner described Linnaeus' collection as his attempt to create a personal version of the Creator's "world museum."² Assembled through careful study and sustained commitment, representing almost every culture, era, subject, material, and style, the Dean chess set collection might well be regarded as another personal "world museum."

Like Diderot's Age of Enlightenment-era *Encyclopédie*, which employed 150 contributors, assembling this exhibition was a collaborative effort involving numerous experts in the arts, the natural sciences, and crafts, with our own "enlightened collectors," Dr. George and Vivian Dean, at the center. Their collection, their "world museum," makes it evident that chess sets and chess culture *are not apart from life*, but *a part of life* and the rich natural world that surrounds us.

¹ Lisbet Koerner, "Carl Linnaeus in his Time and Place," in *Cultures of Natural History*, ed. Nicholas Jardine, James A. Secord, and Emma C. Spary (Cambridge: Cambridge University Press, 1995), pp. 145–162.

² *Ibid.* Lisbet Koerner



Top:
**Silhouette Tortoise Chess Set
and Board**, early 1900s
Puerto Rico
Tortoiseshell

Bottom from left to right:
Polished Hawksbill Sea Turtle Shell
Eretmochelys imbricata
Collection of The Field Museum of
Natural History

Worked Tortoiseshell Sample
Eretmochelys imbricata
Courtesy of the Japanese Repository





ANIMAL, VEGETABLE, MINERAL:

Natural Splendors from the Chess Collection of Dr. George & Vivian Dean

September 29, 2016 - March 12, 2017

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Curated by Larry List, independent curator.

Organized by Emily Allred and Maggie Abbott, World Chess Hall of Fame.

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BACK COVER: **Rock Crystal Chess Set and Board**, 1525. Rhineland, Germany. Carved rock crystal, smoky topaz, silver, and gilding; **Quartz**, Locality unknown, Saint Louis Science Center Collections; **Smoky Quartz**, Hot Springs, Arkansas, USA. Saint Louis Science Center Collections; **Gold**, Kittitas County, Washington State, USA. Collection of the Field Museum of Natural History.

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