



## San Francisco Ceramic Circle

P.O. Box 15163 • San Francisco, CA 94115

Mark your calendar for: **SUNDAY, November 17, 2013, at 10:00 A.M.**  
Door will open at 9:30 A.M.

At: The Florence Gould Theater  
Palace of the Legion of Honor, Lincoln Park.

For the Program Titled: ***Dutch Money, German Know-How, and French Taste: 60 Years of Dutch Porcelain, 1759-1814***

By: **Jan Daniël van Dam**, ceramic scholar and former Keeper of Ceramics, the Rijksmuseum, Amsterdam.

*SFCC members, if also FAMSF members, should use their FAMSF cards for museum entry and any guests covered by their membership. All others will have to pay for museum entry.*

**About the Lecture:** Holland had and still has an open economy and a high standard of living with relatively high wages. The Seven Years War (1756-1763) disrupted imports of luxury wares to the Netherlands including German and French porcelain. The end of 1759 saw the start of the first porcelain factory in Holland, to supply Dutch customers with European porcelain in the styles they had been accustomed to. The lecture will begin with the first Dutch porcelain factory, in Weesp (1759-1772), its designers and products. It will then review the two porcelain factories (Oude Loosdrecht 1774-1784 and Amstel 1784-1814) that one after another were founded on the remnants of the Weesp factory. Finally, it will explain how a swindler in The Hague imported undecorated wares from Ansbach (Germany) and Tournai (in modern Belgium) and after having them decorated by German and French artists, offered them as 'The Hague' porcelain.

**About the Speaker** Jan Daniël van Dam studied Art History at Utrecht University and was awarded a Ph.D. in 2004 by the University of Nijmegen for work on Dutch Delftware. He began his curatorial work in 1977 at the Museum het Prinsessehof, Leeuwarden, where he rose to be Curator of Western Ceramics. In 1989 he was appointed Keeper of Ceramics at the Rijksmuseum, Amsterdam. Since his retirement from the Rijksmuseum in 2011, he has focused his research on the earliest Dutch porcelain factory at Weesp and on 20<sup>th</sup>-century Dutch glass. He has written extensively on Dutch ceramics of all kinds and on Dutch Art Nouveau, including two essential books on Delftware published by the Rijksmuseum: *Gedateerd Delfts aardewerk / Dated Dutch Delftware*, 1991; and *Delffse Porceleyne: Dutch delftware 1620-1850*, 2004.

**Mini Exhibit:** Please bring examples of Dutch porcelain and of ceramics imported to the Netherlands to be decorated there. (Save Delft faience for the January 19 lecture by Robert Aronson.)

## **CALENDAR OF CERAMIC CIRCLE LECTURES**

*No lecture in the month of December*

Sunday, January 19, 2014, *An Overview of Delft Faience*, Robert Aronson, leading ceramics dealer and scholar, and interim Chairman of the Executive Committee of The European Fine Art Fair Maastricht.

Sunday, February 16, 2014, *American Decorative Tile: From Its 19<sup>th</sup>-century Roots to the Present and Beyond*, Joe Taylor, President, Tile Heritage Foundation, Healdsburg, CA.

Sunday, March 23, 2014 (NOTE: moved from March 16). *A Giles Italianate Service: Fifteen Worcester Plates Reveal a Decorative Grand Tour*, Charlotte Jacob-Hanson, ceramics scholar, Frankfurt, Germany.

Sunday, April 20, 2014, *California Faience and its Place in Ceramic History*. Kirby Brown, independent scholar and grandson of the founder of California Faience.

### **SFCC NEWS:**

Breaking news! Just before the newsletter was due to go out, Malcolm Gutter agreed to donate his wonderful Meissen collection to the Fine Arts Museums. An exhibition is tentatively scheduled for about a year from now. We're very grateful to Martin Chapman, Curator of Decorative Arts, for allowing us to share the news among ourselves ahead of a formal announcement by the Museums.

**Library:** Thanks to generous volunteers, the SFCC Library is open the first Sunday of every month, from 1:00 to 4:00 p.m. It is a great place to research areas you are interested in and to browse for new interests.

**SFCC website:** [www.patricianantiques.com/sfcc.html](http://www.patricianantiques.com/sfcc.html). The SFCC website has current program information, including synopses of talks and speaker biographies as they become available. There are also links to SFCC's Facebook page, to SFCC's past program records, and to other ceramic societies and museums with good website information on ceramics.

**Best wishes** for everyone's holidays; our next newsletter and lecture will be in January.

## **President's Notes: Ceramics at the San Francisco Fall Antiques Show**

The SFFAS was again beautiful and diverse. Our own brochures were front and center on the Cultural Partners display table, and the SFFAS designers made our name and logo look great on the Cultural Partners banner. Among the many dealers who had ceramics, I'll start with our October guest speaker Janice Paull. Her display of English ironstone, centered on a spectacular vase, lived up to her talk. Also in nineteenth century, Jesse Davis Antiques (London) crammed their booth with keenly selected majolica. Most of their display was English, with factories such as Minton and George Jones who developed wonderful glaze colors for imaginative shapes, but a case of Palissy-revival work showed off naturalistic fish, animals, and plants. Earle Vandekar (White Plains, NY) had the widest range of English material, including a rare, big, late seventeenth-century London Delft vase; very good creamware; and a huge Chelsea porcelain plate with some of the most beautiful overglaze flower painting I've ever seen (\$15,000). Richard Gould Antiques (Los Angeles) combined English ceramics with Chinese Export ware. In East Asian, J.R. Richards (Los Angeles) expanded on antiquities with highly accomplished contemporary Japanese stoneware that played with historic shapes and glazing techniques. San Francisco's own Xanadu Gallery (the F.L. Wright building on Maiden Lane) brought my personal favorite non-Western item: a pair of Kyoto bottle vases from around 1700, slightly odd shapes with album-quality monochrome landscapes.

I spent the most time with material I had seen the least, Russian porcelain shown by John Atzbach (Redmond, WA). A staff member graciously let me hold things. The earliest pieces were actually two terrifically well-preserved Meissen plates from the St. Andrew service, c. 1744, given by Augustus III of Saxony to Empress Elisabeth, with exquisite molded decoration and sparse but beautiful enameling. The rarest Russian item was from a service made by the Imperial factory c. 1765-70 as a gift for Catherine the Great's favorite, Count Grigorii Orlov, with a fine white body decorated in gilding, silver, and touches of some kind of blue enamel (\$93,000). Much as I liked both the early things and the distinctive Russian Art Nouveau styles, the big revelation (to me) was mid-nineteenth century Imperial table services. These may parallel Gothic Revival in Western Europe, but they also suggest the Russian enamel tradition and maybe folk art as well, with a brilliant sense of how to pattern the color relationships so that lavish decoration is dramatic rather than just busy.

While many broad-spectrum dealers brought ceramics, the piece that stopped the show for me was a tremendous late seventeenth-century Delft flower holder brought by Mallett (New York). The Legion has a first-rate Delft flower holder in the shape of an obelisk, c. 1710-20, made up of many stacked, diminishing segments with spouts at the corners to hold tulips or other flowers. The Mallett example is about the same height but much grander. It has only four segments, big and rounded so that the firing was much riskier, and with complex bands of decoration that repeat from part to part. It is the only known complete example of its type, with two partial sets in museums. The dealer reports that our upcoming January speaker, Robert Aronson, attributes it to the Witte Ster factory. After I stared at it for ten or fifteen minutes, the boss came over and talked with me about

it. Then he pulled out the top piece and handed it to me. (It probably helped that I remembered to wear good slacks and real leather shoes instead of my usual old jeans and sneakers.) Suddenly, along came people who wanted to ask about another item, so I got to hold it, and hold it, and hold it...dense gray body; splashes of tin glaze on the plug that fits into the next part down; slightly grayish white ground color (rather than the ideal pure white, or the more common bluish white); relatively uniform cobalt blue decoration; overlay of shiny lead glaze. As you see, I focused hard on study, and not on what would happen if I broke something priced at \$385,000.

Jeff Ruda, SFCC President (with thanks to Colin Knight)

### **LECTURE, EXHIBITIONS, WEBSITES:**

*Paradox: New Ceramics by Arturo Araujo*, University of San Francisco September 23 – December 13, 2013. Thacher Gallery, Sculpture Terrace, 3<sup>rd</sup> floor Kalmanovitz Hall, M-F 9:00 a.m. – 5:00 p.m.

*European Origins and Transatlantic Exports: Tin-Glazed Earthenware in North America*, November 15-17, 2013, Historic Deerfield, MA. The speakers will examine European tin-glazed earthenwares with special reference to the export market. They include experts on Italian, Portuguese, Spanish and Mexican, French, Dutch, and English production. For more information, see: <http://www.historic-deerfield.org/event/seminars/european-origins-and-transatlantic-exports-tin-glazed-earthenware-north-america/#sthash.nOjmtKyw.dpuf>