**SFCC LECTURES**
Sunday, January 13, 2019
9:45 a.m., doors open for social time
10:30 a.m., first program begins
1:00 p.m., second program begins
*Gunn Theater, Legion of Honor*

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**Ulysses Grant Dietz**
Retired Chief Curator, The Newark Museum

10:30 a.m., *Great Pots: Art, Craft, and the Marketplace*

1:00 p.m., *From Art to Arts & Crafts: What happened when pots became art?*

“GREAT POTS...” builds on the Newark Museum’s history of collecting American ceramics since it was founded in 1909. The collection extends from Arts & Crafts to contemporary studio ceramics. More than a survey, the talk will discuss the tension between the market fashions and the full reality of what was being made at any given moment.

“FROM ART TO ARTS AND CRAFTS...” focuses on the Arts & Crafts movement. Also more than a survey, the talk places ceramic innovations in their full context of art and design.

Ulysses Grant Dietz curated more than 100 exhibitions covering all aspects of the decorative arts from colonial to the present. His many books include *The Newark Museum Collection of American Art Pottery; Great Pots: Contemporary Ceramics from Function to Fantasy*; and (co-author) *Dream House: The White House as an American Home.*

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**Maria Longworth Nichols, 1849-1932, decorator**
**Rookwood Pottery, Cincinnati**
**Vase, 1883**
**Glazed earthenware**
*The Newark Museum (photo: museum)*
Upcoming SFCC Lectures

SPECIAL NOTE: The February, April and June dates are not our usual third Sundays, because of events in or around the Legion of Honor.

SUNDAY, FEBRUARY 10: Cristina Neiva Correia, Curator of Ceramics, Palácio Nacional da Ajuda, Lisbon, “Art Nouveau Ceramics and the King and Queen of Portugal.”

SUNDAY, MARCH 17: Charlotte Jacob-Hanson, independent scholar, “Flights of Fantasy – The Bird Painting of Louis Victor Gerverot (1747-1849).” Charlotte Jacob-Hanson has published extensively on leading, internationally-active ceramics decorators of the 18th century. This talk will focus on Gerverot’s work in the Netherlands and Germany, at the Weesp, Höchst, and Loosdrecht factories.

SUNDAY, APRIL 28: Shirley M. Mueller, M.D., Associate Professor of Neurology (ret.), Indiana University School of Medicine; ACC member; scholar and collector of Chinese Export Porcelain, “Inside the Head of a Collector.”

SAVE THE DATE: June 2.

2019 Membership Renewal

Yes, it’s that time again. Your renewal notices will arrive this month. Membership dues are the main funding source for our lectures and for our social events. Beyond dues, gifts of any size are also welcome! Unrestricted gifts support the lectures and social events. Gifts to the endowment are directed to the ceramics we donate to the FAMSF.

New publications

CHINOISERIE: Printed British Ceramics in the Chinese Style 1750-1900
By Richard Halliday, PhD., and Loren L. Zeller, PhD.
The 416-page book, with 1450 color illustrations, shows how Chinese export porcelain served as both a catalyst and a design source for British industry’s newly developed printed ceramics.
For more information go to: www.chinoiseriebook.com

Bow Porcelain: A Narrative
By Michael Noble
“The Story of the Bow Porcelain Manufactory woven together from Primary Evidence to form a narrative of this famous 18th Century English Porcelain Works”
For more information go to: couchant.publisher@btinternet.com
JANUARY LECTURE BACKGROUND: American Arts & Crafts Ceramics

Roughly about 1870 the Aesthetic Movement, focused on expressive design traditions, met the Japanese tradition of potters as individual masters. In French and English studios, artists decorated pre-made ceramics with personalized designs. Their work was often marketed with the artists’ monograms and sometimes with full signatures. In this sense, it’s helpful to think of Arts & Crafts ceramics as a subset of Aesthetic Movement or “art” pottery, which includes wholly manufactured work.

In 1877 John Bennett brought the Arts & Crafts movement from the Doulton Lambeth studios to New York. In 1880 the Rookwood Pottery in Cincinnati established it on a large scale. Soon after, ceramicist-entrepreneurs in France, England, and the USA set up workshops where they modeled shapes for their own glazing and decoration. For example Hugh C. Robertson, first at Chelsea Keramic Art Works and later at Dedham Pottery, developed orientalist glazes comparable to those pioneered by Ernest Chaplet and his followers in France. This was not quite studio ceramics as we know it. Like Rookwood, medium-sized studios such as Newcomb or Marblehead Pottery, and even small-scale innovators such as Robertson, treated design, potting, and decoration as separate specialties.
Mary G. Sheerer, decorator
Newcomb (College) Pottery, New Orleans
Vase, c. 1895-97
Glazed earthenware, 12 ¼ inches (31.1 cm) high
DeYoung Museum, Museum purchase, Art Trust Fund (photo: museum)

Wilhelmina Post, decorator
Grueby Faience Pottery Company, Boston
Vase, c. 1910
Glazed earthenware, 10 ¾ inches (27.3 cm) high
DeYoung Museum, Museum purchase, Art Trust Fund (photo: museum)

Unidentified decorator
Marblehead Pottery, Marblehead (MA)
Bowl, c. 1910-20
Glazed earthenware, 10 ¾ inches (26 cm) diameter
DeYoung Museum, Gift of Mr. and Mrs. Bryce Bannatyne (photo: museum)