THEory of the Arts and Crafts movement

1890s: The Early Years
Emerging out of the Memorial and Crafts Movement, the pottery enterprise was founded by the American Art Students' League (AASL). The AASL was a member of the American Pottery and Pottery Society (APPS), a parent organization, and they elected a committee to work on a china painting. A group of people from the Newcomb Art Department were employed to design pottery and paint china, until they were able to produce original pottery. Their aim was to produce the best pieces of pottery with a wide range of techniques and methods. The Newcomb-Art-Diaper-Ceramic-Pottery Enterprise was established in 1898. The pottery was designed and produced by women, and it was clear that they were skilled at it, and the Newcomb-Ceramic-Pottery Enterprise was established.

1900–1914: The Growth Years
With the increasing use of art pottery, the pottery enterprise was able to find a new market for its products. The pottery was decorated with bright underglaze colors and transparent glazes, and they produced a surprising range within a limited palette. The pottery was sold as Newcomb Pottery. The pottery was sold at Paris' Exposition Universelle. This international acclaim brought in students from across the country, and the pottery enterprise was successful in selling well, artists also depicted highly naturalistic scenes, and moved away from naturalistic scenes, and moved toward a more modernist aesthetic. Though the familiar romantic subjects continued to sell well, artists also depicted highly naturalistic scenes. A final phase, known as the “Newcomb Art Deco Style,” continued from 1940–1948. Potters invented new styles, and the pottery enterprise continued to be successful.

1914–1930: The Beginnings of modernism
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NEWCOMB ARTISTS: A Closer Look

Amelie & Desirée Roman

Combinations of the Newcomb craft program, sisters Céline and Amelie were members of its faculty during the college’s first decade. Amelie Roman was one of two art graduates to receive her diploma from Newcomb College in 1890. She continued to work at Newcomb as the Pottery’s bookkeeper, then as an instructor, and later as a pottery and sales agent. Amelie taught as part of the college’s training program, and she returned to Tulane University in 1912. Amelie worked first as an instructor, then as an associate professor of drawing and design at Newcomb. Both sisters retired in 1949.

Mary Williams Butler

Known for launching the metalwork program, Mary Williams Butler received her diploma from Newcomb College in 1904 and worked as an instructor and bookkeeper at the Newcomb Pottery. She continued her training with Harvard design theorist Denman Ross in Chicago and then as an assistant professor at Newcomb College. In 1929 and as a graduate art student from 1930 to 1933. Mary Williams Butler received her diploma from Newcomb College in 1901 and worked as an instructor and bookkeeper at the Newcomb Pottery. She continued her training with Harvard design theorist Denman Ross in Chicago and then as an assistant professor at Newcomb College. She returned to Tulane in 1949 to study architecture.

Sadie Irvine

Sadie Irvine was an instructor at Newcomb College in 1901 and worked as an instructor and bookkeeper at the Newcomb Pottery. She continued her training with Harvard design theorist Denman Ross in Chicago and then as an assistant professor at Newcomb College. She returned to Tulane in 1949 to study architecture.

R. Roos

Rosalie Ross Wiener

Rosalie Ross Wiener received her diploma from Newcomb College in 1901 and worked as an instructor and bookkeeper at the Newcomb Pottery. She continued her training with Harvard design theorist Denman Ross in Chicago and then as an assistant professor at Newcomb College. She returned to Tulane in 1949 to study architecture.

Harriet Joor

After receiving a Bachelor of Science from Newcomb College in 1900, Harriet Joor continued to work at Newcomb as a designer for the next two years. In 1902, she was an Art Conference in the Pottery and worked for the college from 1929 to 1952. Harriet taught as an instructor and bookkeeper at the Newcomb Pottery. She returned to Tulane in 1949 to study architecture.

And slowly, month by month, as the vapors of the kiln were brought under control and the mysterious interrelation of postes and glasses mastered through repeated failure, tragedies grew steadily rarer and success each day more sure.

*Harriet Joor, Newcomb artist, July 1940*