

# English Ceramic Circle

## Newsletter No 8

## March 2020

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### President's Preface

Welcome to ECC Newsletter No. 8. I hope that you and your families stay safe and well during these difficult times.

The planned meetings in March, April, May and June have had to be postponed until 2021. The meetings will hopefully restart with the meeting at Bonhams on 10 September 2020. The London Stonewares Study Day, which had been due to take place in May, has been moved to 3 October 2020 and the visit/meeting at Lords Cricket ground will now be in 2021. The ECC Annual General Meeting has been postponed until the 21 November 2020. The updated 2020 Programme is provided below. Further information will be provided if this programme has to be changed again.

We are moving our regular ECC lectures to a new location at the Foundling Museum at 40 Brunswick Square, London WC1N 1AZ (<https://foundlingmuseum.org.uk>) pictured below, which has excellent facilities. Assuming that the Covid-19 restrictions are lifted, we will hold our first meeting there on 21 November 2020.



**The Picture Gallery at the Foundling Museum**

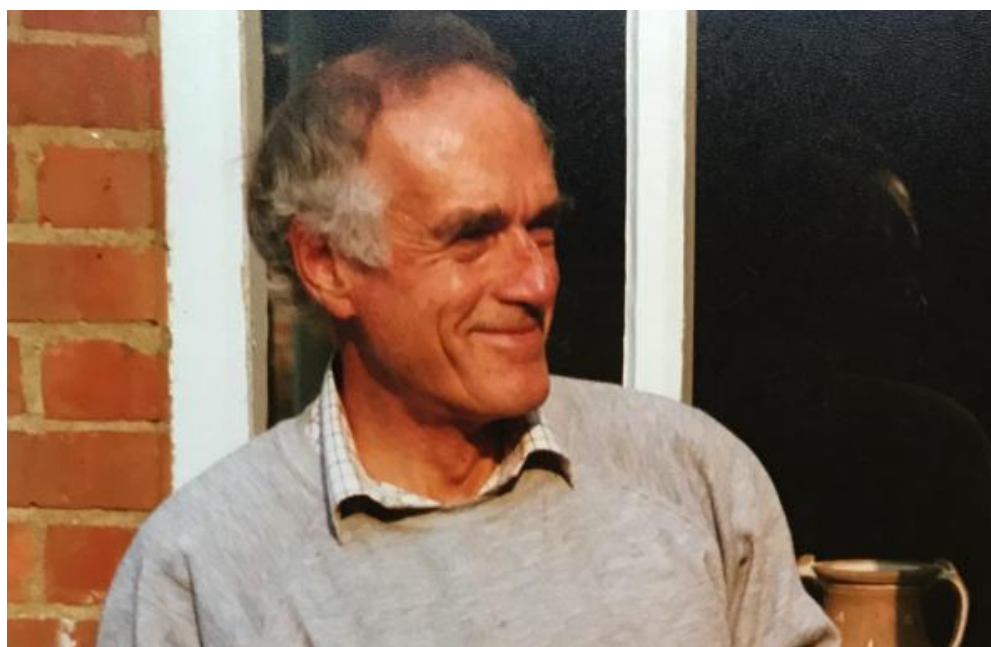
The Museum has a ceramic link via ECC member Gerald Coke (1907-1990), who wrote *In Search of James Giles* and who gave his magnificent collection of Giles-decorated porcelain to the Museum of Royal Worcester. Coke's 12,000 Handel-related items are held at the Foundling Museum.

The Accounts for 2018/19 are available on the Constitution Page on the ECC website or a paper version can be obtained from the Treasurer at BOX 7246, London WC1N 3XX. ECC Transactions will be published as usual in the Summer and, despite the forced changes, the 2020 programme will be an exciting mélange. ECC management activities continue with Committee meetings being held

via conference calls. We had to cancel the 14 March 2020 Members' Meeting at short notice and struggled to contact those ECC members for whom we did not have email addresses or telephone numbers. Please provide the Membership Secretary with this information if you wish to be contacted when a meeting is changed.

The ECC Study Day held at the Museum of Royal Worcester on 4 October 2019 was enjoyed by those attending. We invited the Friends of the Museum to attend this event, some of whom joined the ECC. Henry Sandon personally welcomed us to the Henry Sandon Hall. The visit to the Salisbury Museum on 15 February 2020 included a handling session of their ceramic collection in which members were delighted to be able to ask for any item to be taken out of the display cabinets for handling. The three lectures that followed also received great feedback; Clare Durham told us how to auction a small, cracked, lidless blue and white teapot for half a million pounds. Just imagine if it had had a lid! Both visits are described below.

I was very sad to hear about death of Alan Caiger-Smith aged 90, one of the greatest potters of the 20<sup>th</sup> century. He appeared as a surprise guest at our ECC visit in the Reading Museum to see their collection of his pots in February 2018, and spent time with us describing how they were made and what they represented to him. His obituary will appear in Transactions.



**Alan Caiger-Smith**

British TV viewers who enjoyed the recent series of the Great Pottery Throwdown will be pleased to hear that another series is planned for next year. Members around the world can also appreciate the programmes on YouTube.

Please can I ask you to invite your friends and colleagues to join the ECC. Most of our members always renew their membership but there is a small turnover each year with a small excess of leavers over joiners. This is similar to other ceramic circles and worrying over time, as a certain membership level is needed to enable Transactions and other ceramic volumes to be published.

I hope that you will find this Newsletter interesting and useful. We really welcome feedback from our members and yet receive very little. Please tell us what you like and do not like. And lastly do believe that the Earth will continue to spin and that the sun will continue to rise each morning. Our ceramic world will recover from the virus and we will advance and get past this difficult period. Stay safe.

**Charles Dawson**

Email: [president@englishceramiccircle.net](mailto:president@englishceramiccircle.net)

# ECC Meeting Dates for 2020

The meetings below are at 2 pm at Kensington Central Library unless otherwise stated.

**Saturday 18 April 2020 POSTPONED – AGM MOVED TO 21 NOVEMBER 2020**

**Annual General Meeting and Miscellany**

Maurice Hillis: Some thoughts on the outside decoration of Liverpool ceramics

Sally Kevill-Davies: New links between Nicolas Sprimont's silver and Chelsea Porcelain

**Saturday 16 May 2020 POSTPONED - MOVED TO SATURDAY, 3 OCTOBER 2020**

**STUDY DAY - London's Brown Stoneware from Dwight to Martin Brothers and its influences.**

Hosted by MOLA (Museum of London Archaeology).

**Thursday 4 June 2020 POSTPONED**

**Nick Panes: The First 100 Years of Japanese Porcelain, at Bonhams in Knightsbridge at 6 pm**

**Thursday 10 September 2020 at Bonhams Knightsbridge at 6 pm**

**Peter White: Shipwreck Ceramics**

**Saturday 3 October 2020** (Booking and payment needed)

**STUDY DAY - London's Brown Stoneware from Dwight to Martin Brothers and its influences.**

Hosted by MOLA (Museum of London Archaeology) at Mortimer Wheeler House, 46 Eagle Wharf Road, London N1 7ED and includes displays of excavated shards from the archive.

Papers will be given by Jacqui Pearce, Chris Green, Phil Mernick, Robin Emmerson, Alex Werner and Jonathan Gray. In addition, there will be time to handle related sherds from London factory sites, notably from Dwight, Doulton and other sites.

**Saturday 21 November 2020 NEW VENUE – Foundling Museum, 40 Brunswick Square, London WC1N 1AZ The Museum is 5 minutes' walk from Russell Square underground station. King's Cross St Pancras and Euston stations are 10 minutes' walk from the Museum. The nearest buses are the 7, 59, 68, 91, 98, 168 and 188.**

**Annual General Meeting and Miscellany (Moved from 18 April 2020)**

**Robin Emmerson: London in the 1860s and the Origins of Art Pottery**

Art Pottery as a distinct category began in London around 1870. Although it can be seen as an offshoot of the earlier category of Art Manufactures, there are more specific reasons why it took off when it did. These relate to a new style of fashionable living within commutable reach of the capital, and the need for decorative objects that would suit such interiors.

**Paul Atterbury: Building Britain's Canals and Railways: the Potters' Response**

The canal network, created between the 1760s and the 1820s, had an enormous economic and social impact upon Britain, and made possible the Industrial Revolution. Yet the canal age was relatively brief, being rapidly overtaken by the start of the railways, which were to represent an even greater revolution. It is, therefore, strange that these great events prompted a rather muted response from potters, normally keen to commemorate every kind of social, political and economic change. This paper considers this phenomenon and tries to make sense of it.

**Saturday 12 December 2020 NEW VENUE – Foundling Museum, 40 Brunswick Square, London WC1N 1AZ**

**Sally Kevill-Davies: New links between Nicholas Sprimont's silver and Chelsea Porcelain**

The influence of Nicholas Sprimont's silver on the porcelain made in his Chelsea factory is examined, with new links between the two different materials explored

**Simon Olding: Unpublished Leach**

To mark the 100<sup>th</sup> anniversary of the establishment of the Bernard Leach Pottery at St. Ives, Simon (the Director of the Crafts Study Centre in Farnham) will discuss items from the newly acquired Alan Bell archive.



# London Stonewares – ECC Study Day at the Museum of London Archaeology on Saturday 3 October 2020

Join ECC members for a Study Day looking at ‘London Stonewares’ at MOLA, Eagle Wharf Road, London N1 7ED. Six papers will be given by well-known scholars:

Jacqui Pearce:	Stoneware in London before Dwight
Chris Green:	John Dwight’s Stonewares
Phil Mernick:	London Stonewares – the next 250 years
Robin Emmerson:	Art, not drainpipes, at Doulton 1870-1900
Alex Werner:	The salt-glazed stoneware of the Martin Brothers
Jonathan Gray:	Horace Elliot’s London stonewares

There will also be time to handle related sherds from London factory sites, notably from Dwight, Doulton and other sites.



**Jug with panels of cock on dungheap and cupid with birds nest, Impressed ‘Kishere Mortlake’**  
Courtesy of [www.mernick.org.uk](http://www.mernick.org.uk) Height 21 cm = 4 pints

The cost of the day includes tea / coffee and a buffet lunch. Registration starts at 10 am and the study day will finish by 5 pm. The price is £55 for members, non-members £75. Previous ECC study days at MOLA have sold out, and numbers are strictly limited, so please book early to avoid disappointment. The ECC reserves the right to change the running order and/or speakers if circumstances require it.

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## Booking form for London Stonewares at MOLA on 3 October 2020

Name(s): .....

Address:.....

Email address:..... Telephone.....

I enclose a cheque(s) totaling £..... This is £55 for members and £75 for non-members.

Make the cheque out to ‘English Ceramic Circle’ and send it to: Patricia Macleod, ECC, 2 Revell Rd, Cheam, SM1 2ED. You may also pay using the Donate Button on the Donate Page on the ECC website and emailing your details to: [membership@englishceramiccircle.net](mailto:membership@englishceramiccircle.net).

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## Out of Town Meeting in Salisbury

The ECC held its 15 February 2020 meeting at the Salisbury Museum following a morning handling session of their ceramic collection. The museum building sits opposite the west end of the famous cathedral with the highest spire in the UK.

When planning a winter the usual concern is disruption caused by snow. However, this time there were different issues to contend with – Storm Dennis and interrupted train journeys. So it was pleasing that on the day 25 of our members braved the elements for the morning handling session in the ceramics gallery in the King's Room. After coffee in the Tudor paneled café, we met upstairs in the handsomely decorated seventeenth-century rooms prepared for a visit by James I.



Rosemary Pemberton gave a short introductory talk about the history of the building and the ceramic collection displayed all around the room in cabinets. Members were delighted to be able to ask for items to be taken out of the display cabinets for handling. It is most unusual to get such access at a museum. The display includes many early pieces of Worcester and Chelsea, a full set of the Bow Five Senses and with a good representation from other factories. Perhaps the most famous piece is a polychrome 'New Canton' Bow inkwell, one of only six known. There is a separate room devoted to the Brixie Jarvis Collection of Wedgwood. In addition, boxes of Bristol and Bow wares were brought out of the reserve collection for members to examine and the ceramic collection volunteer was provided with a number of different attributions from those in the museum's catalogue. After lunch more members and their guests joined the group for the ECC Meeting's talks:

Rosemary Pemberton spoke about the *History of J E Nightingale: Ceramic Author and Collector of Salisbury*. James Edward Nightingale was the son of a grocer in Wilton in 1816 who became a Fellow of the Society of Antiquaries and the author of the highly regarded *Contributions towards the History of Early English Porcelain* with a collection much admired by Lady Charlotte Schreiber.

Clare Durham's talk was titled *From Salisbury With Love*. A month before the Russians turned Salisbury into a centre of political intrigue, the City had attracted worldwide media interest owing to the sale of a small lidless and cracked teapot. Clare told the story of the sale of the first recorded 18<sup>th</sup>-century American porcelain teapot that sold for £0.5 million.

Michael Jeffery spoke on the *Martin Brothers – The Potters, Patrons and Purchasers of the last 150 Years*. Michael had had a recent successful auction of two large representative collections of Martinware. He covered the wide variety of wares produced by the Southall pottery, the people who championed them during their lives and afterwards, and the modern-day collectors who have made the market so exciting today.

## Visit to the Museum of Royal Worcester

The ECC 4 October 2019 meeting was a Study Day held at the Museum of Royal Worcester in the Henry Sandon Hall. The Friends of the Museum were also invited to attend this event some of whom joined the ECC. The Programme comprised lectures by five expert speakers:

Ray Jones	Limehouse, Bristol and Worcester, fact and fiction
Peter White	The first decade of Worcester Porcelain, a collector's view
Paul Crane	Dazzling Splendour, the decoration of the Giles atelier
Charles Dawson	New Findings on Flight and Barr
John Sandon	Great figures who modelled Worcester figures: W B Kirk, James Hadley, Freda Doughty and Doris Lindner

Attendees benefited from free admission to the Museum, which has a new layout due to a Lottery Grant. The Henry Sandon Hall was the 1852 showroom which is at the heart of the Royal Porcelain Works development, It has been refurbished to become a 140-seat capacity venue, equipped with the latest audio-visual technology. It is named in honour of Henry Sandon MBE, the English antique expert, television personality, author and lecturer specialising in ceramics, and a notable authority on Royal Worcester porcelain. He was curator of the Dyson Perrins Museum for many years.







**Henry Sandon MBE made a surprise appearance to welcome us to his Hall with his son John**

On the day before the Study Day, Ray Jones led members around the City to view the locations of the three Worcester factories and their showrooms, shown below outside the Henry Sandon Hall.



# Marketing the ECC by Mark Francis

The ECC website is now using additional Google Search options to ensure members and potential new members can find us more easily on social media. Additionally, the ECC now has a presence on Facebook. Our Facebook page can be found by searching for the English Ceramic Circle from within an individual's Facebook account or by selecting the Facebook icon on the bottom right hand corner of our website home page. Can those members who have a Facebook account please follow our Facebook page? This too will help improve the ECC's positioning and visibility on social media and in turn attract new members. Finally, I would appreciate if you have any ceramic related short articles that I can share on our Facebook page. The articles don't need to be too long and ideally accompanied by a photo. Please send them to **Mark Francis** at: [marketing@englishceramiccircle.net](mailto:marketing@englishceramiccircle.net).

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## Ceramic Events in 2020

Unfortunately, due to the Corona Virus, nearly all fairs, auctions and exhibitions around the world have been cancelled, and museums are being closed. Going forward, we welcome input from organisers of events with ceramic content for future Newsletters.

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## From the ECC Editors

We would like to introduce a section to *Transactions* entitled 'Short Papers and Notes' the purpose being to cover articles that are too short for a short paper or to highlight some aspect of ceramic study that should be available in the public domain. While it is necessary to restrict the length to no more than 2,000 words and up to five images, we hope this would be an opportunity for members to contribute to *Transactions* in a way that they may not wish to do by delivering a full-length paper to the Circle. Contributions could cover a broad range of topics both in period and ceramic discipline. We do not expect every offering to be of maximum length for this section, and would be pleased to accept short notes and comments that might generate further discussion.

**Anton Gabszewicz and Jacqui Pearce**

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## Contact details for ECC Committee Members

To contact a specific Committee Member either use the **Contact Page** on the ECC Website or write to them at the ECC postal address: BM Box 7246, London WC1N 3XX.

Charles Dawson	President	Jacqui Pearce	ECC Editor
Mark Francis	Marketing Manager	Rosemary Pemberton	Visits Organiser
Jonathan Gray	Meetings Secretary	Alan Walden	Treasurer
Patricia Macleod	Membership Secretary	Jo Whitehead	Webmaster
Stephen McManus	Librarian		

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## What a Lot!

This regular section describes an interesting lot from a forthcoming imminent auction. Since auctions are being postponed everywhere, this lot featured is on eBay as number: 254256687161.



**Derby Bough Pot and Cover c 1815 25.5 cm width**

The pot has a deep mazarine blue ground and a central panel with canted corners painted with exotic pheasants against a landscape most likely by Edward Dodson. A very fine quality piece that has been repaired. The main reserve is framed with an ornate gilded border to the sides with the rest of the front of the pot having gilded bands around the rims and a feathered border below the upper rim. The snakes head side handles are also gilded. The domed, pierced cover is white with gilding around the inside of the holes. The reverse of the pot is undecorated, and the base is marked with the red crossed swords marks with crown and D.



## One to Watch – Gregory Tingay

This regular section spotlights a potter who is going places.



Gregory Tingay's biography is as interesting as his ceramic art. He was born in 1965 in Harare, Zimbabwe, brought up there, in the Seychelles and at school in England. He began throwing at 16 and after graduation from Trinity College, Cambridge in 1989 with a degree in Art History, Gregory returned to Zimbabwe to lecture in Art History. Subsequently he joined the Benedictine Order as Brother Alexander. Whilst a monk of Buckfast Abbey in Devon, he was trained as a potter by Mary Boys-Adams, a pupil of Bernard Leach, in the monastery pottery. Following a move to Quarr Abbey in the Isle of Wight, Gregory was mentored by Molly Attrill. He left monastic life in 2008 and is a full-time potter at the Dartmouth Park Pottery in North London. He has exhibited at the Arts Club in Mayfair and twice at the Cranley Gallery.







Gregory is excited by the possibilities of pattern and decorative surface in dialogue with the form of the vessel. His African childhood and background in Art History inform his love of invention as part of the process of exploring this relationship. It is never a conscious decision where or how the pattern evolves. Rather, he leaves this to the inspiration of the moment and the shape of the pot. There are references to Islamic, North African, Sub-Saharan and Aboriginal art - wherever pattern is the driving force. Sgraffito and carving through slips and into the body of the vessel are his chosen modes of decoration. He is developing and refining the interplay between the sgraffito patterned slip areas and the background glazes, with the use of coloured and transparent glazes. His forms include Calabashes, Vases, Bowls, Plates, Chalices and Lidded Pots.



Website: <http://gregorytingay.com>

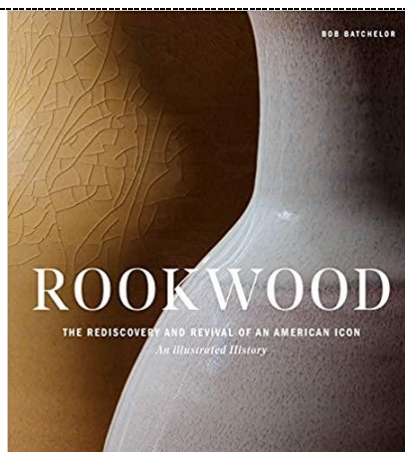
Email: [gregorytingay@googlemail.com](mailto:gregorytingay@googlemail.com)

**Dartmouth Park Pottery, 122 Dartmouth Park Hill, London N19 5HT**  
**Tel: +44 (0) 7525 206623**



## Recent and Forthcoming Books on Ceramics

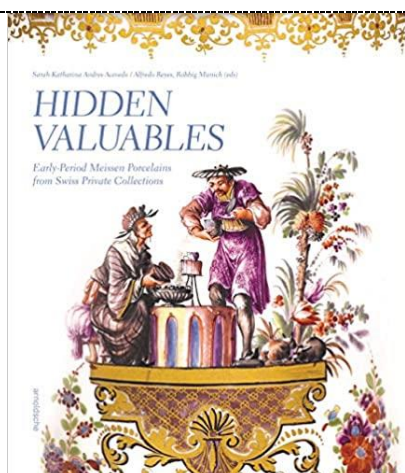
The inclusion of a book in the list does **not** imply that the ECC recommends it. These books cover world ceramics since we know from the previous membership survey that many members are interested in ceramics generally. Moreover there are currently few books being published about English ceramics. We welcome information from authors and publishers for future newsletters. These books are all available from Amazon unless stated otherwise.



### **Rookwood: The Rediscovery and Revival of an American Icon--An Illustrated History by Bob Batchelor**

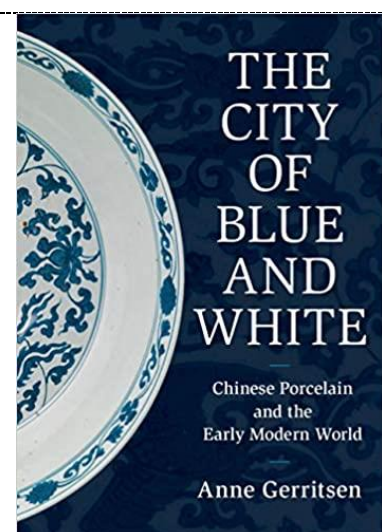
**Publication Date: 8 September 2020**

Published to coincide with Rookwood's 140th anniversary, this beautiful, collectible, fully illustrated volume tells the rich story of this female-founded, female-owned great American art pottery company. The Rookwood Pottery was the most famous company making art pottery in the United States in the late 19th century into the 20th century, achieving an international reputation and consistently promoting artistic innovation. The pottery was 'an artist's studio, not a factory'. The story is told of this artisanal ceramics company, still operating in the heart of the Ohio River Valley from its founding to present day. With behind-the-scenes artist and creator interviews, stories of Rookwood's avid collectors, and never-before-seen images and documents from the archives, this is why Rookwood remains a pillar of true craftsmanship.



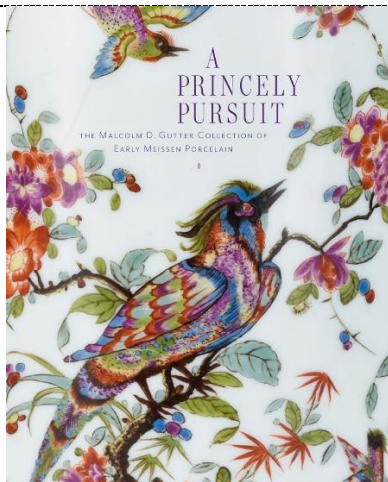
### **Hidden Valuables: Early-Period Meissen Porcelains from Swiss Private Collections by Sarah-Katharina Andres-Acevedo, Alfredo Reyes, & Roebbig Munich. Publication Date: 8 June 2020**

Switzerland is well-known for its host of remarkable collections of 18th century European porcelain. Exemplary representatives include renowned collectors such as Dr Albert Kocher and Dr Marcel Nyffeler. A number of these magnificent collections can be found today - as a result of endowments or gifts - in Switzerland's renowned institutions. Today, the 'white gold' from Saxony still fascinates Swiss connoisseurs. This publication is dedicated to their passion for collecting and for exceptional treasures, and is enriched with articles by renowned art historians and porcelain experts. An impressive overview of the gems from the most sumptuous Meissen porcelain of the early period.



### **The City of Blue and White: Chinese Porcelain and the Early Modern World by Anne Gerritsen – Publication Date: 30 Apr 2020**

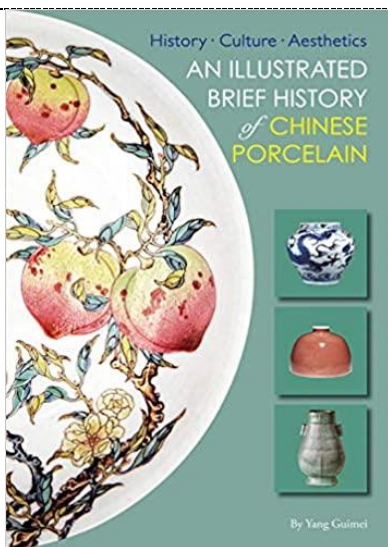
Blue and white porcelain is the ultimate global commodity: throughout East and Southeast Asia, the Indian Ocean including the African coasts, the Americas and Europe, consumers desired Chinese porcelains. Many of these were made in the kilns in and surrounding Jingdezhen. Found in every part of the world, Jingdezhen porcelain had a far-reaching impact on global consumption, which in turn shaped local manufacturing processes. The imperial kilns of Jingdezhen produced ceramics for the Court, while private kilns manufactured for the global market. The author asks how this kiln complex could manufacture such quality, quantity and variety. She explores how objects tell the story of the past, connecting texts with objects, objects with natural resources, and skilled hands with the shapes and designs they produced. Through the manufacture and consumption of Jingdezhen's porcelains, China participated in the early modern world.



### **A Princely Pursuit - The Malcolm D. Gutter Collection of Early Meissen Porcelain edited by Maria Santangel**

Through tremendous grit and research, Gutter has been forming a remarkable porcelain collection over several decades, primarily on a professor's salary. This book presents over 100 significant pieces from the collection, which focuses on early Meissen, particularly the royal collection that Augustus II (1670 – 1733) commissioned for the Japanisches Palais, his pleasure palace in Dresden, and the porcelain works he had imported from China and Japan.

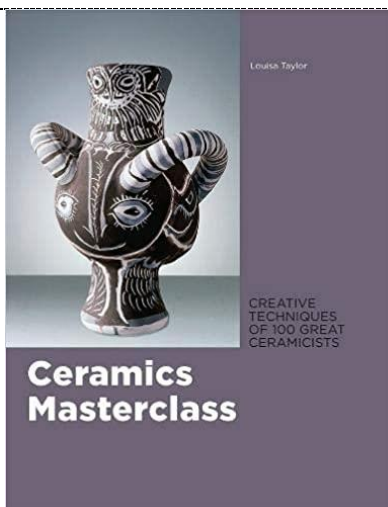
In addition to reproducing many documented pieces from the royal collection, this volume includes numerous "collector's stories" which capture, in Gutter's own voice, his determined and painstaking hunt for Meissen porcelain around the world, as well as the legendary figures he met and worked with along the way. Pairing Meissen history with exemplary objects from the German manufactory, makes this an essential contribution to the field of decorative arts.



### **An Illustrated Brief History of Chinese Porcelain: History - Culture - Aesthetics by Yang Guimei Paperback – Publication Date: 29 September 2020**

This book outlines the development of Chinese porcelain-beginning in the second millennium BCE. It explores the evolution of the great kilns, and describes the influence of factors such as social and economic development, political change, and foreign cultures. Each one of these affected porcelain's shapes, uses, colors, styles, patterns, and other features in unique ways. It covers the cultural implications and the aesthetic and philosophical concepts behind the porcelain in the Shang and Zhou dynasties.

One of the treasures of Chinese civilization, porcelain was first fashioned in the five great kiln-sites at the beginning of the second millennium, then evolved to form the splendid blue-and-white of the Yuan, before reaching its apogee in the Ming and Qing dynasties. This book makes extensive use of archeological material from excavations at historic kilns and grave sites undertaken since 1949, plus the results of new research. It provides a condensed, comprehensible, but complete overview of Chinese porcelain.

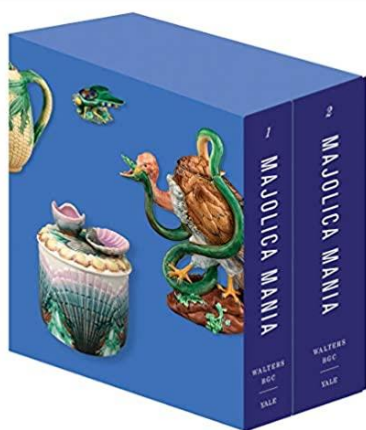


### **Ceramics Masterclass: Creative Techniques of 100 Great Artists by Louisa Taylor – Publication Date: 11 Aug 2020**

Ceramics Masterclass examines 100 great pieces of ceramics from history and explores how they were made what they do well and what we learn from them. The subject of ceramics is steeped in history and tradition. For thousands of years humans have exploited the qualities of clay as a material to produce items ranging from humble utilitarian vessels integral to family living, right through to exquisite works of art.

The author explores this diverse discipline by showcasing 100 of the most innovative and inspiring artists past and present, analysing the techniques and methods used to create the works, and the concepts which underpin their creative process. Arranged thematically, Ceramics Masterclass includes chapters on vessels, form and surface, function, figurative works, one-offs and installations. It explores the artistic process, methodology and techniques of 100 great artists and includes historical and contemporary examples.

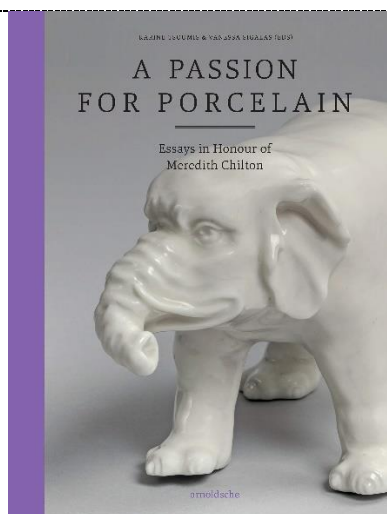




**Majolica Mania: Transatlantic Pottery in England and the United States, 1850-1915 by Susan Weber, Eleanor Hughes, Catherine Arbuthnott et al. – Publication Date: 14 Apr 2020**

This is the first comprehensive study of the most important ceramic innovation of the 19th century. Colorful, wildly imaginative, and technically innovative, majolica was functional and aesthetic ceramic ware. Its subject matter reflects a range of 19th-century preoccupations, from botany and zoology to humor and the macabre.

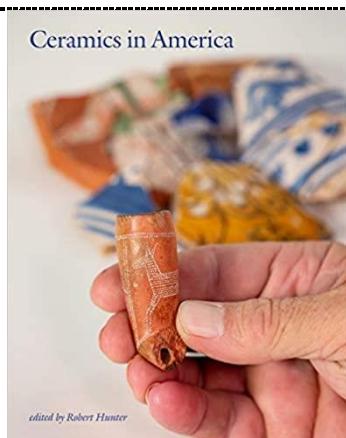
Majolica Mania examines the medium's considerable impact, from wares used in domestic settings to monumental pieces at the World Fairs. Essays by experts address the extensive output of the originators and in England-including Minton, Wedgwood, and George Jones-and the migration of English craftsmen to the U.S. New research on important American makers in New York, Baltimore, and Philadelphia also features.



**A Passion for Porcelain: Essays in Honour of Meredith Chilton by Karine Tsoumis & Vanessa Sigalas Hardcover**

This book is a lavishly illustrated and well narrated journey through the world of 18th century porcelain with 11 essays from leading scholars in this field present the current state of research. Some 165 illustrations give a wonderful overview of this ancient porcelain, its shapes and decorations. It brings together papers delivered at an international symposium held in 2018 at the Gardiner Museum, Toronto, Canada, in honour of Meredith Chilton, C.M., one of the foremost scholars and curators of 18th century European porcelain.

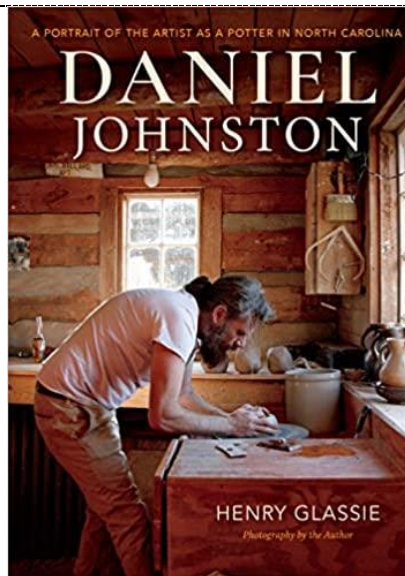
Written by leading scholars in the field, the essays take us on a journey from Sèvres, France to Japan via Boston, US, meeting revered artists and anonymous makers, together with passionate collectors past and present. The contributions explore the medium of porcelain in the context of artistic rivalry and gift exchange, as an object of fashion and scientific curiosity and as a symbol of status and power. Together they reveal the versatility of the medium, changing perceptions and endless possibilities for porcelain scholarship.



**Ceramics in America 2019 (Ceramics in America Annual) by Robert Hunter (Editor) – Publication Date: 30 June 2020**

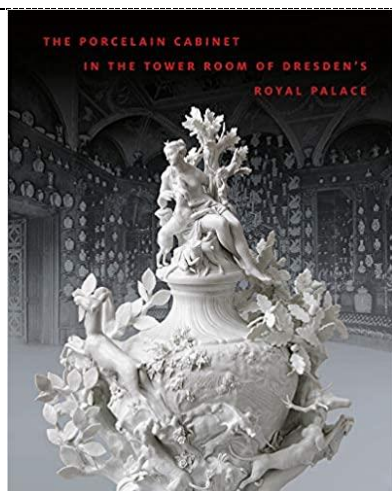
The 2019 of Ceramics in America will feature ground-breaking discoveries for students of American ceramic history. Of special note will be the discussion of green-glazed earthenware produced by a Philadelphia entrepreneur David Sexias in 1817. Other articles will examine early American porcelain and slipware in the Philadelphia context. The story of an extremely rare early 18th-century Dutch "black delft" teapot found at Drayton Hall in Charleston, South Carolina will be of particular interest as well. Other topics include American stoneware, seventeenth-century Chesapeake tobacco pipes, and a rare nineteenth-century Southern-made stoneware ring bottle associated with Dr. Peter Davis of Columbia, South Carolina.





**Daniel Johnston by Henry Glassie** Paperback

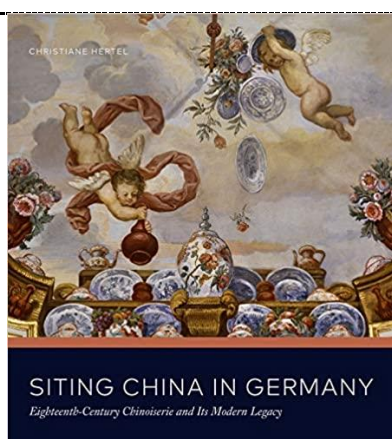
Johnson, raised on a farm in Randolph County, returned from Thailand with a new way to make monumental pots. Back home in North Carolina, he built a log shop and a whale of a kiln for wood-firing. Then he set out to create beautiful pots, grand in scale, graceful in form, and burned bright in a blend of ash and salt. With mastery achieved and apprentices to teach, Daniel Johnston turned his brain to massive installations. First, he made 100 large jars and lined them along the rough road that runs past his shop and kiln. Next, he arranged curving clusters of big pots inside pine frames, slatted like corn cribs, to separate them from the slick interiors of four fine galleries. Then he built an open-air installation on the grounds around the North Carolina Museum of Art, where 178 handmade, wood-fired columns march across a slope in a straight line, 350 feet in length, that dips and lifts with the heave while the tops of the pots maintain a level horizon. In 2000 Johnston met Henry Glassie, who composed this portrait of Daniel Johnston, a young artist who makes great pots.



**The Porcelain Cabinet in the Tower Room of Dresden's Royal Palace by Anette Loesch** Hardcover

For 200 years the Tower Room on the piano nobile of the Dresden Residence served as a unique showroom for the electoral-royal porcelain collection. Here, alongside vases from China and Japan, King Augustus III presented the finest products of his manufactory at Meissen, on gilded consoles against red-lacquered wall panels. The royal palace was almost entirely consumed by fire in the 1945 bombing and the porcelain pieces, despite having been evacuated in 1943, fell prey to plundering and destruction.

Now that the porcelain cabinet has been reconstructed, some of the extant pieces - notably the spectacular 'Elements' garniture modelled by Johann Joachim Kaendler and two 'Dragoons' vases - can be displayed again. Ten silver gueridons serve as a reminder of the room's earlier function as a 'Silver Buffet'. This book traces the history of the cabinet from its origins in the 1730s to its destruction in 1945 and includes a Catalogue in which the losses are presented from documentation of the collection undertaken in 1941.



**Siting China in Germany: Eighteenth-Century Chinoiserie and Its Modern Legacy by Christiane Hertel** Hardcover

Chinoiserie-the use of motifs, materials, and techniques considered 'Chinese' in ceramics, furniture, interior design, and landscape architecture-has been associated with courtly decadence and shallow escapism. Christiane Hertel challenges conventional assumptions about this art form by developing a fresh, complex perspective on collections, gardens, and literature in the long 18<sup>th</sup> century.

From the extraordinary porcelain palaces at Dresden and Rastatt and the gardens of Wilhelmsthal and Wilhelmshoehe in Kassel to the literary and artistic translation practices in Dresden and Thomas Mann's historical novel Lotte in Weimar, Hertel interprets the extensive history of chinoiserie within but also beyond court culture. She focuses on how manifestations of chinoiserie in Germany oscillated between the imagination, judgment, and critique of cultural and historical difference as well as identity. Her erudite analysis of the cultural significance of German chinoiserie will interest collectors, art historians and scholars of Orientalism.

<p><b>No Image available</b></p>	<p><b>Ceramic, Art, and Civilisation by Paul Greenhalgh</b> Hardcover  <b>Published 26 Nov 2020</b></p> <p>Greenhalgh tells the story of ceramics as a story of human civilisation, from the Ancient Greeks to the present day. Pottery has underpinned domesticity, business, religion, recreation, architecture, and art for millennia. Ceramic history parallels the development of human society.</p> <p>This history traces the story of ceramic art and industry from the Ancient Greeks to the Romans and the medieval world; Islamic ceramic cultures and their influence on the Italian Renaissance; Chinese and European porcelain production; modernity and Art Nouveau; the rise of the studio potter, Art Deco, International Style and Mid-Century Modern, and finally, the contemporary explosion of ceramic making and the postmodern potter. Ceramics are omnipresent: a ubiquitous art. Ceramic culture is a clear, unique, definable thing, and has an internal logic that holds it together through millennia. Ceramics are the very stuff of how civilized life was, and is.</p>
	<p><b>Picasso: The Challenge of Ceramics by Harald Theil &amp; Salvador Haro</b> Paperback</p> <p>This book presents 50 unique ceramic works from the collections of the Musée Picasso in Paris and accompanies an Exhibition at MIC, Faenza in 2019 &amp; 2020. The authors explore the great interest that Pablo Picasso had in ceramics, which he considered a means of artistic expression in its own right. In Vallauris, at the Madoura ceramic laboratories, he dedicated himself to working clay for 25 years, from 1946 to 1971, producing thousands of unique pieces.</p> <p>This volume traces this exceptional chapter of the Picasso's art, through 50 ceramics from the Picasso of the Musée National Picasso in Paris - a core of inestimable value - placed in a dialogue with the sources of his inspiration. A chapter is dedicated to the relationship between Picasso and Faenza through unpublished documents from the historical archive of the MIC, and to the historical video by Luciano Emmer of 1954 (Picasso a Vallauris).</p>
	<p><b>Secrets Underglaze and Iznik &amp; Iznik by Mete Demirel</b></p> <p>These two books are about the Iznik ceramics produced between the late 15<sup>th</sup> century until the end of the 17<sup>th</sup> century. Iznik ceramics is an Ottoman ceramic art which was competing with Chinese and Italian ceramics between 1480 and 1680. Since the first quarter of the 16<sup>th</sup> century, Italian ceramic artists' paid attention to iznik motifs and patterns. This interest spread over time to Europe and reached its peak in the 19<sup>th</sup> century. The seven years original research is contained within 700 pages.</p> <p>To view and purchase see: <a href="http://www.iznikciniveseramikleri.com">www.iznikciniveseramikleri.com</a>  Mobil Phone and WhatsApp: +90533 231 7270</p>