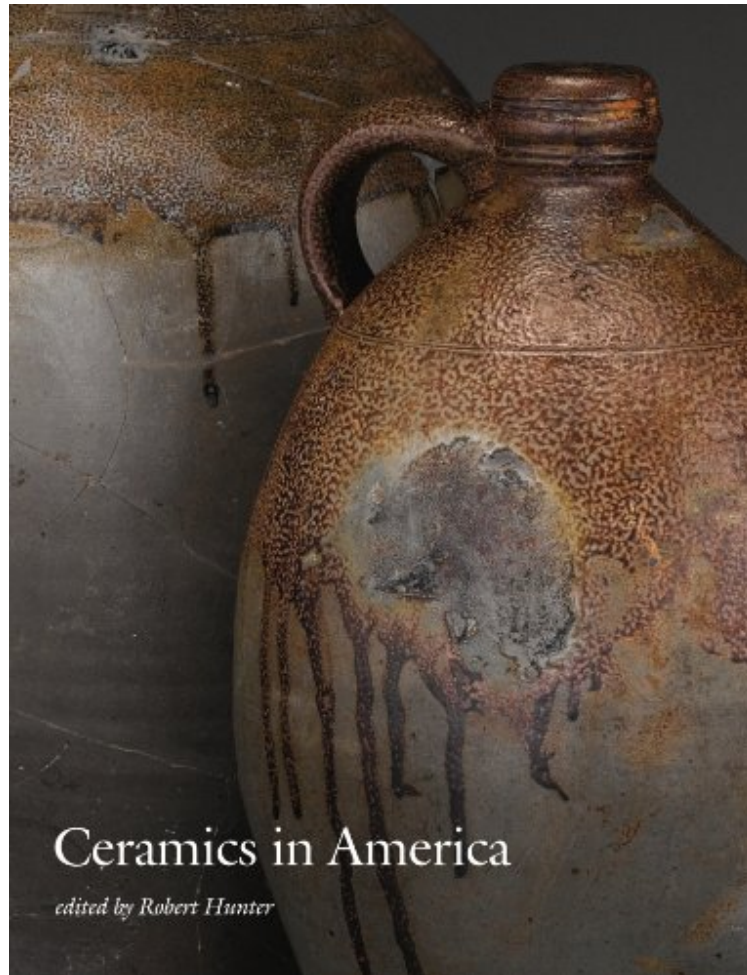


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3 of 3 people found the following review helpful. Ceramics in America 2012By Dr. Charles C. KolbCeramics in America 2012, Robert Hunter (ed.), Milwaukee, WI: The Chipstone Foundation, distributed by the University Press of New England. xii + 196 pp., color illustrations, ISBN-10: 0982772203, ISBN-13: 978-0982772201, \$ 65.00 (hardcover). .com offers this volume and many of the previous annual issues at a substantial savings.Ceramics in America is an annual interdisciplinary journal distributed by the University Press of New England and intended for collectors, historical archaeologists, curators, decorative arts students, social historians, and contemporary studio potters. Now in its twelfth year of publication, it is considered the journal of record for historical ceramic scholarship in the American context. The editor, Robert Hunter, is a fellow of the Society of Antiquaries of London and an

archaeologist and ceramic historian living in Williamsburg, Virginia. Following an "Editorial Statement" and "Introduction" (pp. ix-xii), both authored by Hunter, there are nine articles and five book reviews edited by Amy Earls plus a useful "Index" (pp. 186-194). Previous annuals contained a section entitled "New Discoveries" but this has now been discontinued and is now accessible on the Ceramics in America Facebook page. This issue is packed with informative articles and book reviews prepared by major scholars of ceramic materials including art historians and archaeologists, among other experts. Hunter has again produced a splendid annual volume valuable to a variety of scholars and the general public interested in historic ceramics in the New World, especially the United States. I have included summaries of the major articles (below). Again, it is a superbly edited work that I look forward to seeing -- the narratives are informative and well-crafted and the illustrations are magnificent.

"Late Nineteenth and Early Twentieth Century Japanese Domestic Wares from British Columbia" by Douglas E. Ross (pp. 2-29, 35 figures [most in color]). Little scholarly attention has been paid to industrially-produced domestic Japanese ceramics of this era, while Chinese pottery for this period has been reported extensively in detailed monographs. How the Japanese products came to North American domestic sites is the subject of Ross's chapter, an analysis of a single assemblage recovered on Don Island in the Fraser River of British Columbia, 20 km southeast of Vancouver. This is also the subject of Ross's dissertation at Simon Fraser University (2009) and is summarized in this article. The ceramic materials are associated with a salmon cannery that operated from 1885 to 1930 and employed many Japanese nationals. There is a brief history of Japanese porcelain of the Tokugawa period, underglaze blue, the impact of the Meiji period, and related technological changes (Table 1, 1869-1946), notably, plaster casting, stenciling transfer printing, the use of jiggers, and coal-fired kilns. Ross analyzed 1,738 sherds and 294 vessels, noting that stencil wares and transfer wares predominate in the assemblage and are related to serving tea and tea and sake. He details 13 vessel forming techniques, nine of which are found in the materials studied. Stoneware mortar bowls and sake bottles, celadon, and porcelain and semi-porcelain were also recovered. Design elements and motifs (eight themes predominate), maker's marks, and the dating of the assemblage are also considered in this seminal article.

"Early Chinese Porcelain Found in Panama" by Linda Rosenfeld Pomper (pp. 30-38, 16 color figures). Archaeological data on 16th- and 17th-century Chinese ceramics from Panama informs the reader about the importation of these wares and their effects on local taste, fashion, and aesthetics. The first Manila to Acapulco galleon, Mexico arrived in 1565 and large shipment date onward from 1573 so that Chinese porcelains soon found their way to Panam la Vieja, which was destroyed by fire in 1671 and not reoccupied. The author details blue-and-white ceramics, late Ming kraak porcelain (a major import), and hard-paste porcelains found in recent excavations. There was a very early "use and ownership" of Chinese porcelains in the Spanish colonies, and was abundant in the House of the Genoese, a slave trade headquarters built during the early 1600s.

"History of Baltimore Porcelain" by Barbara and Ken Beem (pp. 39-66, 52 color figures). Baltimore, Maryland is an often neglected pottery production center in eastern North America. This chapter focuses on blue and grey salt-glazed stoneware, molded earthenwares, and a wide range of porcelain products produced by Edwin Bennett (born 1818 in Newhall, Derbyshire) and David Francis Haynes born in Brookfield, MA in 1835). Bennett migrated to America in 1841, apprenticed in Ohio, Indiana, and in Pittsburgh, and began potting in East Baltimore, Maryland by 1847, producing colored stoneware and majolica. Haynes traveled to Staffordshire returned to America and ultimately founded the Chesapeake Pottery establishment in South Baltimore I, making hard-paste porcelain (known then as "white gold"). Haynes fell on hard times and purchased Bennett's pottery in 1887, renaming it the Edward Bennett Pottery Company in 1890. The focus thereafter was on utilitarian earthenwares but neither potter used makers' marks extensively so that there are many "unsigned" products. This is complicated by the fact that neither potter maintained catalogs so that it difficult to determine where some of Bennett's ceramics were actually made and when. The products and their dating is the subject of the Beem's article, and they document creamers, pitcher, decorative flowers, and plaques of the 1800s.

"New Perspectives on Chinese Export Blue-and-White Canton Porcelain" by Leslie Warwick and Peter Warwick (pp. 61-76, 18 figures [mostly color]). Blue-and white Chinese-made porcelain tablewares, commonly called "Canton" ceramics, are the subject of the analysis with emphasis on the motifs employed by the Chinese painters. The authors provide a history of Canton production (1785-1835). The United States became the largest importer of Chinese ceramics after 1785 due to England's embargo of Chinese goods in 1790. The imports were a practical alternative to local glazed redwares and pewter because both were toxic due to high lead content and were also inexpensive. The sources of the images on Canton wares were scrolls or paper drawings, notably landscape paintings. The importance of rocks, trees, orchids, and structures (especially bridges, pagodas, and pavilions) is detailed and the Warwick's note that the depicted landscapes "do not try to replicate nature but represent the painter's heart and mind, conveying `spirit.'" The Mustard Seed Manual of Painting (1679-1701) is determined to be the source of motifs selected by the artisans.

"Ceramics from the Tortugas Shipwreck: A Spanish Navio of the 1622 Tierra Firme Fleet" by Sean Kingsley, Ellen Gerth, and Michael Hughes (pp. 77-97, 23 figures [mostly color]). This fleet, which included the "treasure ships" Nuestra Seora de Atocha and Santa Margarita, was destroyed in a hurricane on September 5, 1622, has been located and underwater robotic archaeological excavations undertaken in 1990-1991. Associated with these ships was another ship, now identified as El Buen Jess y Nuestra Seora del Rosario that provided a remarkable ceramic assemblage rather than treasure. A total of 16,903 artifacts were recovered, including at

least 209 olive jars (Goggin's Types 1, 2, 3, and 4), some with sgraffito marks. The authors compare the olive jars with other collections and also discern Seville blue-on-blue majolica tablewares (plates and bowls), Blue-and-white talavera, Seville white, and Columbia plain ceramics as well as Morisco wares and Red earthenwares. George Avery's dissertation, *Pots as Packaging: The Spanish Olive Jar and Andalusian Transatlantic Commercial Activities, 16th-18th Centuries* (University of Florida, 1997) provides other data. Subsequent research traced the polychrome tin-glazed earthenware that was recovered to production sites in Spanish Andalusia. Other material was also Iberian in origin but and identified as Southern Atlantic/Circum-Caribbean Colonoware cooking vessels made in the New World. "Ceramics from the 1813 Prize Brig Ann, Auctioned in Salem, Massachusetts: An Analysis" by George L. Miller (pp. 98-110, 5 color figures). George Miller has done it again - a splendid, well-documented piece of research combining archival and artifactual data. In April 1813 the British brig Ann was seized by an American privateer, the Growler, and its cargo auctioned in Salem on April 13, 1813. A portion of the contents included 250 crates of "Liverpool Ware," a ceramic known previously only from written records, and seven cases of "Irish Linens." There were four "basic assortments" of ceramics and Miller provides color images of the auction catalog and detailed analyses of crates 1, 51, and 131, and a summary of the assemblage of 109,240 ceramic vessels in the 250 crates. He calculated percentages by ceramic type (plates, dishes, bowls, mugs, cups and saucers, teawares, jugs, and table-serving wares; types of decoration are also elaborated: cream-colored, green edge, blue edge, painted, enameled, and "fancy" (dipped) wares. The catalog provides amounts requested in (Pounds Sterling in 1813) and Miller provides a conversion to American currency, again for 1813. The value of the ceramics was 1,300 (\$5,567) but the textiles were valued at 5,543 (\$25,333) - rounded numbers. Unfortunately the actual sales figures were not published in 1813 and so the actual value realized is not known. One of the other major revelations is evidence of the volume of common ceramic wares that were being produced in British potteries for export to American consumers even during the War of 1812 period. "Stoneware of Excellent Quality, Alexandria Manufacture: Part I: The Pottery of John Swann" by Barbara H. Magid (pp. 111-145, 43 color figures). This chapter is the first of two parts that document the life history and production of John Swann, born in St. Mary's County, Maryland, who began potting at the age of 14 in 1803. He worked at the Wilkes Street Pottery in Alexandria, Virginia from 1810 to 1825. Households of the day used English and German stonewares, but the Alexandria products were competitive and fabricated in five decorative types: an iron wash on the upper portion of the vessel, "sparsely" brush cobalt on the vessel exterior (usually floral and foliate designs), "more exuberantly" brushed cobalt, slip-trailed, and undecorated. Data from archaeological excavations on the Wilkes Street site in 1977 and archival records suggested eight vessel forms: cake pots and butter pots, chamber pots, churns, jars, jugs, milk pans, pitchers, and portable earthen furnaces. There are no recognizable fragments of the furnaces at the kiln site or in other excavation in Alexandria. The use of pottery stamps and other decoration are also described. "The Stoneware of Early Albany: A Mystery Solved" by Warren F. Hartmann (pp. 146-14, 17 color figures). The absence of unsigned and undated ceramics in Albany has been a problem for historical archaeologists, but the author provides careful documentation of the life and pottery products made by William Capron (1763-1838). The research suggests that storage pots and jugs can be attributed to Capron and wares marked "Albany/Ware" can also be attributed to this potter. "Paul Cushman: The Premier Albany Potter and His Stoneware" by Paul Cushman (pp. 155-170, 24 color figures, 5 endnotes). This chapter, researched and written by the potter's grandson who bears the same name, focused on a better-known Albany pottery (1767-1832). Cushman made homogeneous dark grey stoneware that could also be blotchy or mottled, in three basic vessel forms: jars, jugs, and crocks. Some examples were grey with a cobalt wash applied over the maker's stamped mark. He also produced pitchers, coolers, and special objects that were decorated as commemorative pieces or commissioned as presentation pieces. The pottery was sold a year after his death. The five book reviews in this annual issue include: Aileen Dawson, *English and Irish Delftware, 1570-1840*, London: British Museum Press, 2010, reviewed by Robert Hunter; Robert Findlay, *The Pilgrim Pit: Cultures of Porcelain in World History*, Berkeley: University of California Press, 2010, reviewed by Christiaan Jrg; Wally David and Helen Walker, *The Harlow Pottery Industries, Occasional Paper 3*, London: Medieval Pottery Research Group and English Heritage, 2010, reviewed by Silas Hurry; Gordon W. Elliott, *Aspects of Ceramic History*, Endon, Staffordshire: G. W. E. Publications, 2010, reviewed by Mark Shapiro, pp. 179-181; and Lois Roberts, *Dated in Blue: Underglaze Blue Painted Earthenware, 1777 to 1800*, Wales: Gomer Press, 2011, reviewed by Jillian Galle.

The 2012 volume of *Ceramics in America* presents wide-ranging articles on diverse ceramics topics. Of special note is an archaeological study of industrially produced Japanese ceramics from the late nineteenth and early twentieth centuries that have been found on many archaeological sites in North America. An important history of the production of porcelain in Baltimore, Maryland, is presented in full color for the first time. Ceramics recovered from a 1622 Spanish shipwreck and early Chinese porcelain found in Panama are among the significant archaeological discoveries discussed. Of special note for collectors and scholars alike, American stoneware from Alexandria, Virginia, and Albany, New York, is presented in a series of beautifully illustrated articles. This volume concludes with insightful scholarly reviews of six recently published ceramic books.

Ceramics in America, the scholarly journal edited by Robert Hunter and published by the Chipstone Foundation, widens our perspectives with articles by archeologists, economic historians, and collectors who enjoy research. Maine Antique Digest