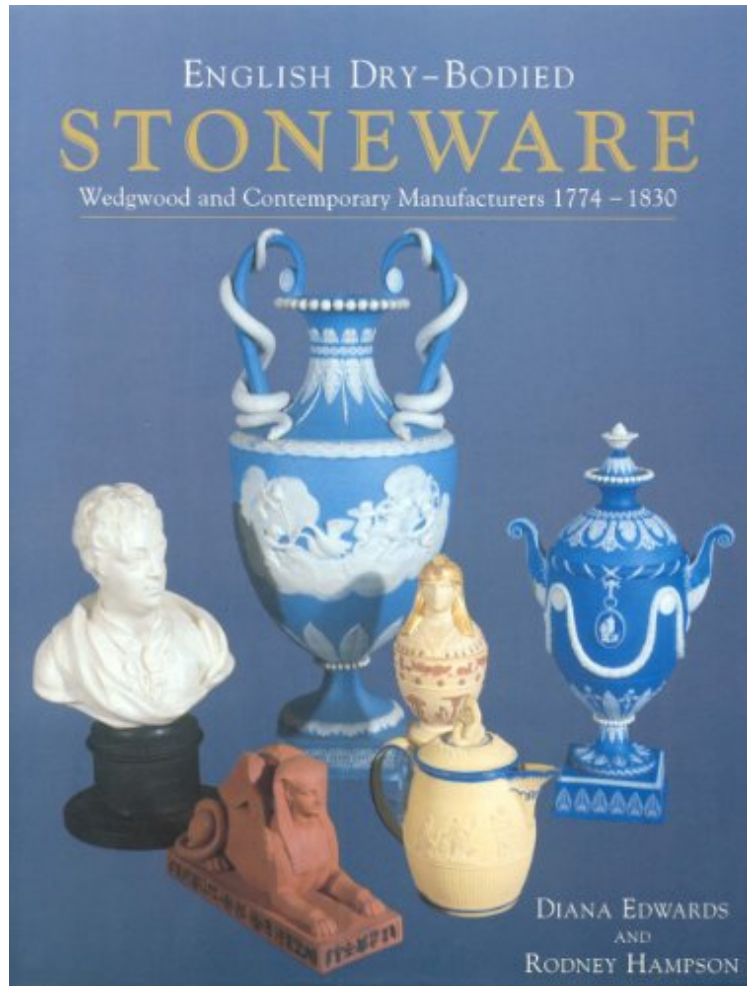


(Download) English Dry-Bodied Stoneware (Wedgwood and Contemporary Manufacturers 1774-1830)

English Dry-Bodied Stoneware (Wedgwood and Contemporary Manufacturers 1774-1830)

Diana Edwards

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Diana Edwards : English Dry-Bodied Stoneware (Wedgwood and Contemporary Manufacturers 1774-1830) before purchasing it in order to gauge whether or not it would be worth my time, and all praised English Dry-Bodied Stoneware (Wedgwood and Contemporary Manufacturers 1774-1830):

1 of 1 people found the following review helpful. Edwards Hampson together makes sense. By Jonathan Rickard Rodney Hampson has been a key source of information about the history of the Staffordshire pottery industry for authors and scholars, so it's nice to see him partnering with Diana Edwards on a subject that's been largely overlooked. The results are mostly positive. There is a bit too much emphasis on Wedgwood at the expense of the lesser-known manufacturers. Photography is only so-so. The lighting of engine-turned and press-molded items is too flat, making it difficult to see the detail that most fully describes the objects.. In general, a welcome addition to the

literature of ceramics and another worthwhile effort from the Antique Collectors' Club. 3 of 3 people found the following review helpful. A valuable reference book By Donna Reagan This is a valuable and worthy reference book for anyone who wants to know more about Wedgwood and the contemporary manufacturers of the period. The color plates and black and white pictures provide assistance in identifying all types of dry-bodied English stoneware. During the period there were numerous manufacturers duplicating the same type of designs. This book provides a wonderful guide for collectors and antique dealers.

English dry-bodied stoneware was the ultimate ceramic expression of the neoclassical wave which erupted in England and on the Continent in the mid-eighteenth century. Initially basalt commanded the scene, with its imposing black stoneware forms imitating Greek vases. However, it was Wedgwood's invention of the jasper body which was to be the tour de force associated with his name. Wedgwood's jasper vases, purchased by gentry and nobility alike, were soon imitated by a myriad of potters. This book is the first to explore the vast subject of English dry-bodied stoneware with discussions on the antecedents of the eighteenth century neoclassical wares, the red stonewares of the seventeenth century, as well as the other bodies produced by Wedgwood and his contemporaries: caneware, white felspathic stoneware and, of course, the flagship of the Wedgwood name, jasper. The authors have, for the first time, utilised Wedgwood's surviving sales records from 1774-1794 and these have made it possible to allow