

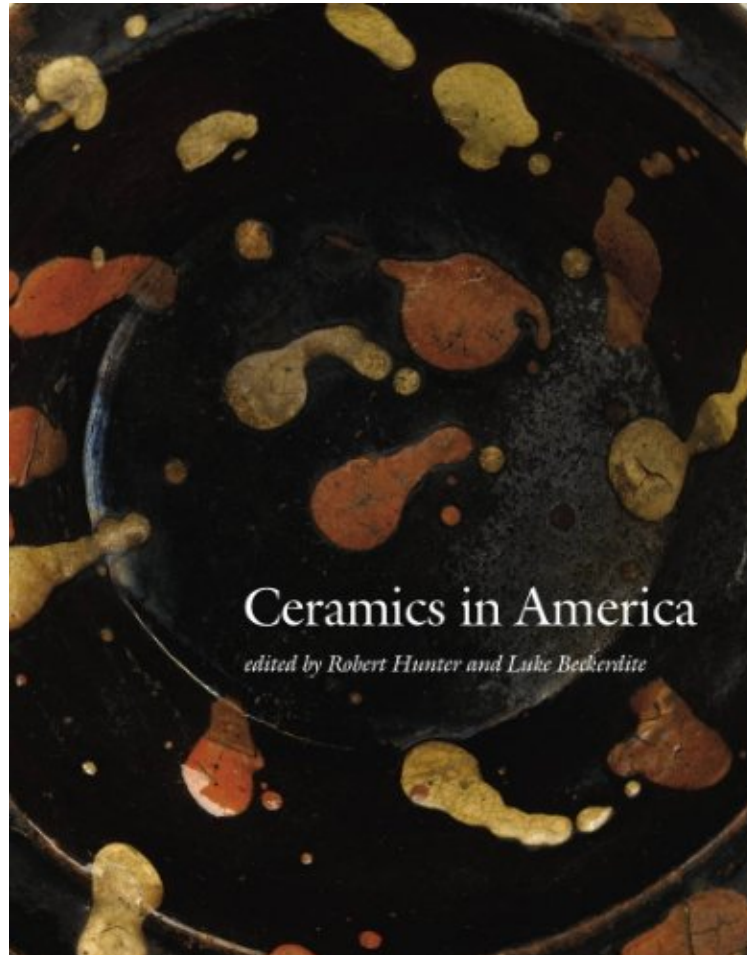
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Outstanding!By CustomerThis superlative volume and its companion from 2009 form the core for understanding historic ceramic production in North Carolina. The authors are experts in their field plus they actually make the pottery they talk about. You couldn't ask for better references to gain insight and appreciation for this truly American craft.

Now in its tenth year of publication, Ceramics in America is considered the journal of record for historical ceramic scholarship in the American context. The 2010 volume of Ceramics in America is the second of two issues to document the results of a multiyear research project on the eighteenth- and nineteenth-century earthenware traditions

of the North Carolina piedmont. This issue, a companion to the 2009 volume expands, current preconceptions of North Carolina slipware by identifying other regional ceramic traditions. In tandem, the two volumes serve as a compendium catalog for the traveling exhibition *Art in Clay: Masterworks of North Carolina Earthenware*, sponsored by Old Salem Museums Gardens, the Chipstone Foundation, and the Caxambas Foundation. Setting a new standard for American ceramic studies, this transdisciplinary effort draws on archaeology, art history, religion, ceramics, technology, and many other areas of inquiry resulting in a substantively revised history of this much-admired North Carolina pottery tradition. Many examples of highly decorative slipware and intriguing figural bottles are illustrated here for the first time with the precise color photography of Gavin Ashworth.

As recently as the 1970s American ceramics history was Yankee-centric, with Southern pottery virtually terra incognita. Since then, ceramics research in our Southern states has been catching up, and this issue of *Ceramics in America* does a tremendous service by correcting what until now have been major misattributions of certain examples of North Carolina earthenware; we now know that pieces thought to be Moravian are not, but have similar Germanic roots. There was, as well, a British earthenware tradition in North Carolina that likewise employed slip decoration, also explored here. All in all, the 2010 volume is a revelation. (John A. Burrison, Georgia State University, author of *Brothers in Clay: The Story of Georgia Folk Pottery* and *From Mud to Jug: The Folk Potters and Pottery of Northeast Georgia*) Each year *Ceramics in America* opens a window on various aspects of American life public and private, imported and native, industrial and aesthetic, social and economic and on all cultures betwixt and between. This issue complements last year's volume on Moravian craftsmanship by offering reams of information on newly identified potters who worked outside the Moravian mantle. The art and artisanship of this early pottery is eye-popping and deserves a prominent place in the ceramics bibliography and on your bookshelf! (Philip Zea, President, Historic Deerfield, Inc.)

About the Author
Editor ROBERT HUNTER is a Fellow of the Society of Antiquaries of London and an archaeologist and ceramic historian living in Williamsburg, Virginia. He was the founding director of the Center for Archaeological Research at The College of William and Mary, and served on the curatorial staff at the Colonial Williamsburg Foundation. LUKE BECKERDITE is editor of *American Furniture* and a decorative arts scholar living in Williamsburg, Virginia.