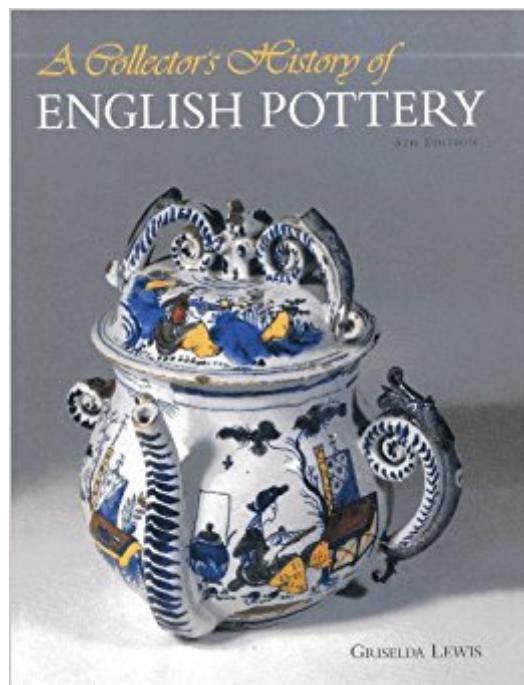


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A Collector's History Of English Pottery



Synopsis

This edition takes the reader from the earliest pottery extant dating from the first Neolithic period through the classical names to the more collectable items of the 19th and 20th centuries. It traces the links in the development of English pottery and puts them into historical context.

Book Information

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Customer Reviews

This is a great book that has been revised and updated over the years. Buy the latest edition you can find as it will have more information and more colored pictures.

great book

Thanks

John and Griselda Lewis are stalwarts on ceramic writing. There are later editions of this book which have been enlarged, but this book is not without merits. From the stoneage to the 1960's pottery has been sequentially covered here. The peril of most general guides is the syndrome of an illustrated walk through two london museums and illustrations from the two largest auction houses.. I call these illustrations "the usual suspects". Not a problem here. The early saltglaze as in pew groups show examples not used outside a few specialist refence works. That is just one example of the scope of the book. As usual there is not enough colour illustrations, but this is an excellent book on english

pottery to use before one delves into the realms of monographs on specific material or factories.

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This is another superb example of this knowledgeable author's work from one of the leading antiques reference works publishers, the Antique Collectors' Club. Following the path of the fascinating development of English pottery from before the Bronze and Iron Ages through to the productions of the early Staffordshire potteries and thence to the end of the Twentieth Century we feel well acquainted with all the main branches of English ceramics by the end of our journey. Illustrations are plentiful and of excellent quality making this book a pleasure to handle and 'dip into'. There is plenty of space devoted to the later decades of the last century dealing as the author does with the Leach family, Lucie Rie and Hans Coper to name just a few out of many artist potters. I was surprised and delighted to see illustrated (page 130) a mug from the obscure Villa Pottery, Cobridge. I have a very similar example in my collection. Many authors would have shown an example from a more well-known pottery such as Masons. This book cannot be recommended too highly. You will not be disappointed.

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