

2012

# Ceramics and Textiles

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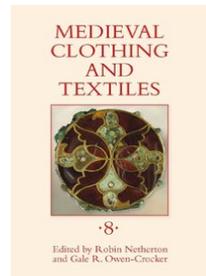
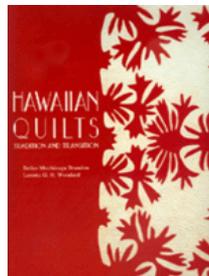
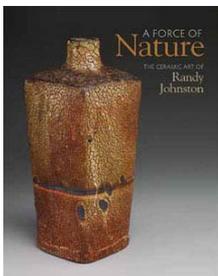
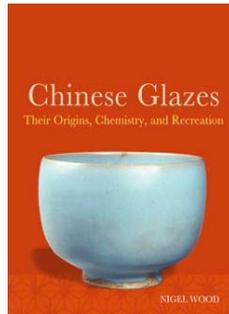
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## Lustre

### Greg Daly

Lustreware, once associated with alchemy for its golden effects, may no longer be a guarded secret of potters and tillers, but the technique still intimidates many artists. The challenging mix of science and art requires a great deal of experimentation to achieve the desired results. Perfecting lustre demands patience, experience, and, above all, knowledge. Yet the iridescent beauty of this decorative technique makes it all worthwhile. Lustre takes on many appearances, from a warm coppery glow to a spectacular prismatic finish. In *Lustre*, ceramic artist Greg Daly demystifies the method and removes the guesswork from the process. *Lustre* begins with a brief historical overview of the technique, from its origins in ninth-century Tunisia to the application of nanotechnology in the ceramics industry today.

**University of Pennsylvania Press, 2011**

**9780812221930, paper, \$36.25**



## Introducing Pottery

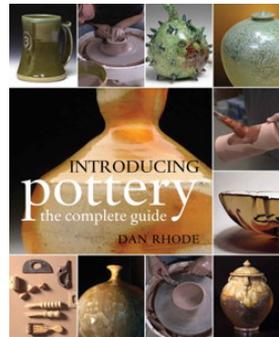
### The Complete Guide

#### Dan Rhode

In *Introducing Pottery*, international potter and teacher Dan Rhode shares more than twenty years of experience in a well-organized, fully illustrated volume. Rhode's comprehensive overview of the methods, techniques, equipment, and theory allows novice and more advanced clay artists to solve problems as they develop and to keep improving. *Introducing Pottery* begins with a brief history of world ceramics and a practical discussion of the fundamentals of clay chemistry and composition. The guide quickly moves into step-by-step instructions for working in clay. It covers throwing and handbuilding methods, and even shows how to set up a clay studio. *Introducing Pottery* includes an in-depth look at glaze making, formulation, and application that goes beyond mainstream glazes and allows artists to express their own aesthetic.

**University of Pennsylvania Press, 2010**

**9780812221411, paper, \$37.50**



## **Chinese Glazes**

### **Their Origins, Chemistry, and Recreation**

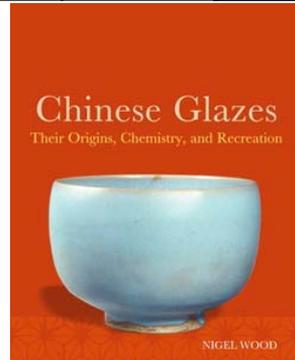
**Nigel Wood**

Chinese glazes have been admired throughout history for their extraordinary qualities and colors—not least in China itself, where their appearance has been compared variously to jade, to tea-dust, to hare's fur, or to the "color of the sky after the rain." Some Chinese glazes are vibrant and brilliant in tone, while others are deep, complex, and subtle, their properties seeming to change according to ambient light.

Chinese glazes have long presented a technical challenge to Western potters, and this book is the most complete account yet of their nature and their reconstruction. The story of Chinese glazes is also the story of Chinese ceramics itself, one of the most fascinating and influential traditions in ceramic history. *Chinese Glazes* traces the development of China's great high-fired glaze tradition from its roots in the Bronze Age, through the famous monochrome stoneware glazes of the Song dynasty, to the fine porcelain glazes of southern China.

**University of Pennsylvania Press, 2011**

**9780812221435, paper, \$57.00**



## **Ancient Artistry**

### **Pre-Chinese Ceramics and Jades**

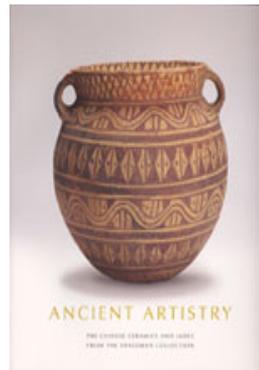
**from the Shatzman Collection**

**Ellen Avril**

The third in a series devoted to the collection of Eunice and Herbert Shatzman, *Ancient Artistry* follows the collectors' quest for ever-earlier traditions, celebrating the oldest art from the area of the world that we know as China. Ancient ceramics and jades, spanning the fifth to second millennia BC, that were produced before the formation of Chinese civilization itself convey the sophistication of early societies that emerged in different regions.

**University of Hawaii Press, 2011**

**9780964604223, paper, \$31.00**

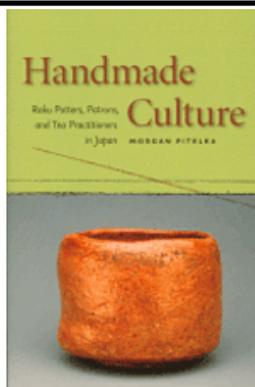




## **Handmade Culture** **Raku Potters, Patrons, and** **Tea Practitioners in Japan** **Morgan Pitelka**

*Handmade Culture* is the first comprehensive and cohesive study in any language to examine Raku, one of Japan's most famous arts and a pottery technique practiced around the world. More than a history of ceramics, this innovative work considers four centuries of cultural invention and reinvention during times of both political stasis and socioeconomic upheaval. It combines scholarly erudition with an accessible story through its lively and lucid prose and its generous illustrations. The author's own experiences as the son of a professional potter and a historian inform his unique interdisciplinary approach, manifested particularly in his sensitivity to both technical ceramic issues and theoretical historical concerns.

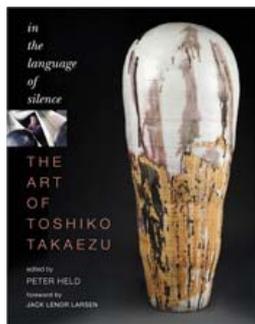
**University of Hawaii Press, 2005**  
**9780824829704, paper, \$39.00**



## **The Art of Toshiko Takaezu** **In the Language of Silence** **Edited By Peter Held**

Born in Hawaii of Japanese descent in 1922, Takaezu worked actively in clay, fiber, and bronze for over sixty years. Influenced by midcentury modernism, her work transformed from functional vessels to abstract sculptural forms and installations. Over the years, continued to draw on a combination of Eastern and Western techniques and aesthetics, as well as her love of the natural world. In particular, Takaezu's vertical closed forms became a symbol of her work, created through a combination of wheel-throwing and hand-building techniques that allowed her to grow her vessels vertically and eased the circular restrictions of the wheel. In addition to her art, Takaezu was renowned for her teaching, including twenty years at Princeton University.

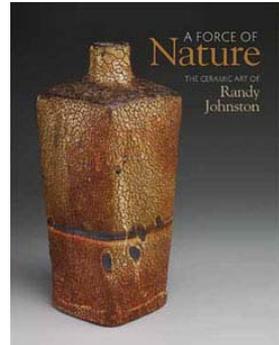
**University of North Carolina Press, 2011**  
**9780807834824, cloth, \$51.00**



## **A Force of Nature** **The Ceramic Art of Randy Johnston** **Andrew L. Maske**

Maske chronicles the life and work of Randy Johnston, renowned contemporary American potter. Johnston creates utilitarian wares that recall Neolithic forms and are modernized via their partnership with a Japanese folk aesthetic. His training began in the American Midwest, took him to a year of study with Shimaoka Tatsuzo in Mashiko, Japan, and finally returned him to River Falls, Wisconsin, where he is a working potter who maintains fidelity to the tradition and philosophy that initially turned him to ceramics: *mingei*. His vessels, fired in Japanese-style wood-burning kilns, are imbued with the *mingei* ideal: handcrafted, functional, and representative of the Wisconsin setting where he lives and finds inspiration. As an artist, Johnston has been able to observe his environment and translate it into his own voice. He creates work that pays homage to these influences but is still unique and distinctly his own. Characterized by warm and vibrant colors and evidence of intense ash flow within the kiln, Johnston's work ranges from large jars that appear as if they have just been unearthed to artisan sushi platters that look right at home in the twenty-first century.

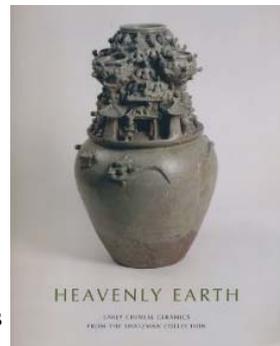
**Syracuse University Press, 2012**  
**9781879985230, cloth, \$63.00**



## **Heavenly Earth** **Early Chinese Ceramics from the** **Shatzman Collection Ellen Avril**

The exhibit was selected from the collection of Eunice and Herbert Shatzman. It presents a superb collection of ceramics dating from the Neolithic period to the fourteenth century, highlighting the technical and aesthetic sophistication of southern Chinese high-fired stoneware vessels with green glazes. Many of these objects were made for burial in tombs, where they would supply the needs of the deceased in the afterlife, and facilitate earthly communication with heavenly spirits.

**University of Hawaii Press, 2011**  
**9781934260173, paper, \$38.00**





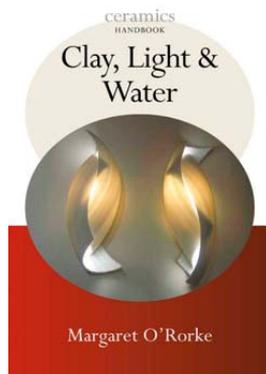
## Clay, Light, and Water

Margaret O'Rorke

Light and water have a primordial appeal, but they also present many aesthetic, technical, and safety challenges to the growing numbers of ceramicists who want to combine these fascinating elements with the translucent quality of porcelain. Over the past three decades, Margaret O'Rorke has met these challenges and produced a body of amazing installations, sculptures, lighting fixtures, and fountains. In *Clay, Light, and Water*, O'Rorke shares her expertise in working with these fluid media. Beginning with a brief history of early oil lamps, *Clay, Light, and Water* delves into the nature of the basic materials required to fashion porcelain, bone china, and earthenware light holders. O'Rorke provides step-by-step instructions for each stage of construction, including throwing, shaping, firing, and wiring. She addresses the importance of such factors as the source of clay and the space the finished piece will inhabit. Because building ceramic light holders and fountains involves electricity and moving water, O'Rorke pays special attention to safety precautions.

**University of Pennsylvania Press, 2010**

**9780812220995, paper, \$36.25**



## Dry Glazes

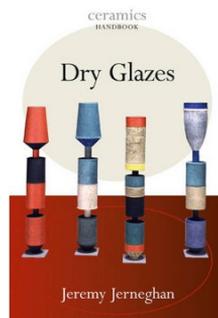
Ceramics Handbook

Jeremy Jernegan

Dry glazes, also known as matte glazes, provide ceramic artists with an alternative to conventional glossy and transparent finishes. Potters such as Lucie Rie and Hans Coper frequently used matte and opaque coatings in their work. Contemporary sculptors employ dry glazes to add texture and depth to the surface of their pieces. Still, little information has been published on matte glaze techniques until now. In *Dry Glazes*, artist and educator Jeremy Jernegan covers everything ceramicists need to know to create and manipulate a range of matte glazes, from satin to cratered. This compact yet complete guide contains more than 270 formulas and recipes for slips, sigillatas, vitreous englobes, oxides, and stains.

**University of Pennsylvania Press, 2009**

**9780812220971, paper, \$34.50**



## Contemporary Kiln-formed Glass A World Survey

**Keith Cummings**

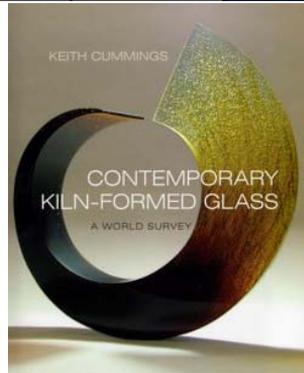
In recent years, kiln forming has overtaken glassblowing as the major glass art form.

While glass blowing requires the quick manipulation of molten glass, kiln forming allows artists to handle and shape glass at much lower temperatures. This slower method of transforming the unique synthetic material provides for greater control and many exciting creative possibilities. Kiln-formed glass

makers can employ lost wax, molds, casting, painting, and multimedia construction to produce works ranging in size from tiny objects to large-scale installations. Artist Keith Cummings described these practical procedures in his classic book, *Techniques of Kiln-formed Glass*. In his new book, *Contemporary Kiln-formed Glass*, he profiles the talents who have turned these techniques into art. The book gives an overview of the contemporary scene, showcasing the work of 51 international glass makers.

**University of Pennsylvania Press, 2009**

**9780812242324, cloth, \$69.00**



## Maiolica

**Ceramics Handbook**

**Daphne Carnegie**

Whether called maiolica or majolica, vivid tin-glazed ceramics have delighted pottery lovers for centuries with a depth and luminosity that cannot be achieved using other decorative techniques.

This unique ceramic process offers endless possibilities for functional pieces as well as more sculptural works. Ceramicists who wish to begin exploring this historic and increasingly popular coloring method will find everything they need to know in *Maiolica*, a handbook by celebrated potter and educator Daphne Carnegie.

This practical, concise guide covers the essential steps of creating maiolica ware, from clay selection to glaze firing. In a down-to-earth tone, Daphne Carnegie explains how to choose the right clay body, compose glazes, and use glaze application techniques such as brushwork, wax resist, decals, lusters, and enamels.

**University of Pennsylvania Press, 2011**

**9780812221657, paper, \$34.50**





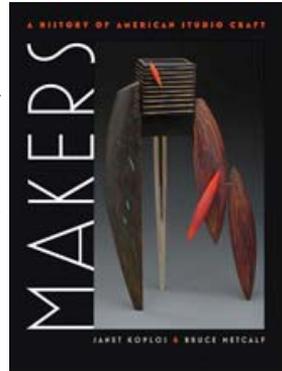
## Makers

### **A History of American Studio Craft**

*Makers* follows the development of studio craft-objects in fiber, clay, glass, wood, and metal--from its roots in nineteenth-century reform movements to the rich diversity of expression at the end of the twentieth century. More than four hundred illustrations complement this chronological exploration of the American craft tradition. Keeping as their main focus the objects and the makers, Janet Koplos and Bruce Metcalf offer a detailed analysis of seminal works and discussions of education, institutional support, and the philosophical underpinnings of craft. In a vivid and accessible narrative, they highlight the value of physical skill, examine craft as a force for moral reform, and consider the role of craft as an aesthetic alternative.

**University of North Carolina Press, 2010**

**9780807834138, cloth, \$82.00**



## Toshiko Takaezu

### **The Earth in Bloom**

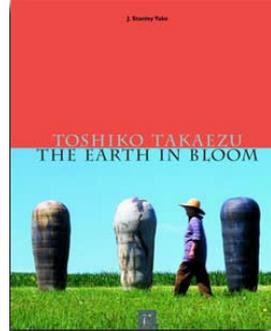
**J. Stanley Yake**

Born in Hawai'i in 1922, Toshiko Takaezu has been working with pottery for over fifty years. Today, she is considered one of the finest ceramic artists in the world. Early in her career, Takaezu developed an approach to art that combines techniques and sensibilities of both East and West. In the 1950s, she studied in Japan with master potter Toyo Kaneshige and in 1967 began teaching at Princeton University, which awarded her an honorary doctorate in 1996.

Takaezu's distinctive art is represented in major collections throughout the world, including the permanent collections of the Smithsonian Institution, the Metropolitan Museum of Art, Boston's Museum of Fine Arts, the Art Institute of Chicago, and the American Craft Museum. Among the many other public honors she has received are the "Human Treasure Award" from the University of North Carolina, the New Jersey Governor's Award, and Hawai'i's "Living Treasure" Award.

**University of Hawaii Press, 2006**

**9781883528300, cloth, \$63.00**



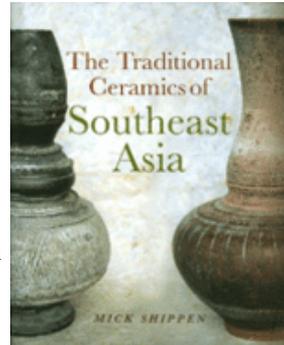
## The Traditional Ceramics of Southeast Asia

**Mick Shippen**

Over the last three hundred years traditional folk pottery in Southeast Asia has changed very little. Simple and practical earthenware pottery has been produced by small family groups using the traditional hand techniques passed down over several generations. This book offers a broad survey of the ceramic craftspeople of Thailand, Malaysia, Cambodia, Laos, and Myanmar (Burma). The work, life, and history of individuals and their communities is portrayed in a rich and fascinating tale that combines color photographs of potters at work and text that describes a potter's life in small, rural villages. Not only a beautifully illustrated and useful reference book for potters, the book also provides documentation of the traditional craftsmanship and a way of life that appears about to disappear with the current generation of potters.

**University of Hawaii Press, 2005**

**9780824830083, paper, \$37.00**



## Choosing Craft

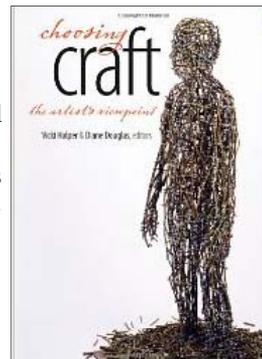
**The Artist's Viewpoint**

**Edited By Vicki Halper and Diane Douglas**

*Choosing Craft* explores the history and practice of American craft through the words of influential artists whose lives, work, and ideas have shaped the field. Editors Vicki Halper and Diane Douglas construct an anecdotal narrative that examines the post-World War II development of modern craft, which came of age alongside modernist painting and sculpture and was greatly influenced by them as well as by traditional and industrial practices. The anthology is organized according to four activities that ground a professional life in craft--inspiration, training, economics, and philosophy. Halper and Douglas mined a wide variety of sources for their material, including artists' published writings, letters, journal entries, exhibition statements, lecture notes, and oral histories.

**University of North Carolina Press, 2009**

**9780807831199, cloth, \$46.25**

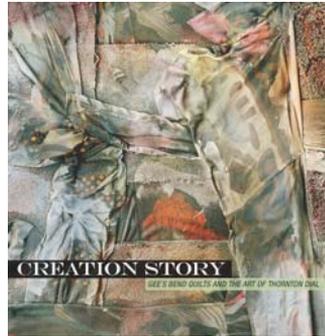


## Textiles

### **Creation Story Gee's Bend Quilts and the Art of Thornton Dial** Edited by Mark W. Scala

*Creation Story* explores parallels and intersections in the works of Dial and his fellow Alabamians, the remarkable quilters of Gee's Bend. In the tradition of African American cemetery constructions and yard art, these artists harness the tactile properties and symbolic associations of cast-off materials in creating an art of profound beauty and evocative power. Produced against a backdrop of poverty and racism, these artworks have an appeal that crosses aesthetic, social, and geographical boundaries, earning them wide recognition as being among the most compelling art of our time. The quilters of Gee's Bend, a small rural community near Selma, Alabama, use salvaged fabric in orchestrations of strong colors, dynamic patterns, and eccentric geometric shapes.

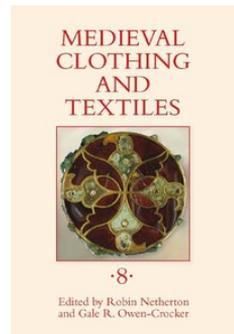
**Vanderbilt University Press, 2012**  
**9780826518811, paper, \$37.50**



### **Medieval Clothing and Textiles 8** Edited by Robin Netherton

This volume continues the series' tradition of bringing together work on clothing and textiles from across Europe. It has a strong focus on gold: subjects include sixth-century German burials containing sumptuous jewellery and bands brocaded with gold; the textual evidence for recycling such gold borders and bands in the later Anglo-Saxon period; and a semantic classification of words relating to gold in multi-lingual medieval Britain. It also rescues significant archaeological textiles from obscurity: there is a discussion of early medieval headdresses from The Netherlands, and an examination of a fifteenth-century Italian cushion, an early example of piecework. Finally, uses of dress and textiles in literature are explored in a survey of the Welsh *Mabinogion* and Jean Renart's *Roman de la Rose*.

**Boydell & Brewer, 2012**  
**9781843837367, cloth, \$63.00**



## Medieval Clothing and Textiles 7

**Edited by Robin Netherton**

This year's volume focuses largely on the British Isles, with papers on dress terms in the Middle English *Pearl*; a study of a thirteenth-century royal bride's trousseau, based on unpublished documents concerning King Henry III's Wardrobe; an investigation into the "open surcoat" referenced in the multilingual texts of late medieval England; and, based on customs accounts, a survey of cloth exports from late medieval London and the merchants who profited from them. Commercial trading of cloth is also the subject of a study of fifteenth-century brokers' books, revealing details of types, designs, and regulation of the famous silks from Lucca, Italy. Another paper focuses on art, reconsidering the incidence of frilled veils in the Low Countries and adopting an innovative means of analysis to question the chronology, geographical diversity, and social context of this style.

**Boydell & Brewer, 2012**

**9781843836254, cloth, \$63.00**

### MEDIEVAL CLOTHING AND TEXTILES



·7·

Edited by Robin Netherton  
and Gale R. Owen-Crocker

## The Art of Tivaevae

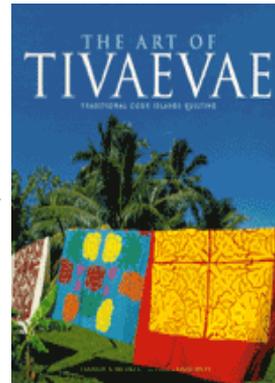
**Traditional Cook Islands Quilting**

**Lynnsay Rongokea**

Christian missionaries introduced fabric quilt-making to the Cook Islands more than one hundred years ago. Within a short time, Cook Island women turned the *tivaevae* (needlework, specifically the making of patchwork quilts by hand) into an art form that has become an integral part of local life and culture. In this lavishly illustrated book, Island women talk about their *tivaevae*--how they are sewn, the ideas that go into each design, and the future of *tivaevae*.

**University of Hawaii Press, 2001**

**9780824825027, cloth, \$40.00**





## Lao-Tai Textiles The Textiles of Xam Nuea and Muang Phuan

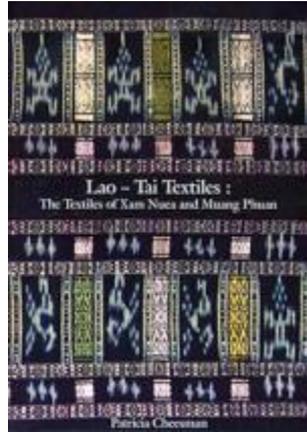
Patricia Cheesman

The author's understanding and commitment to the textiles arts of Laos and Thailand in particular has, over the intervening years, produced a wealth of resources for the newcomer and the better informed, for the art historian and for those interested in the practical aspects of weaving and dyeing. Of course the two cannot truly be separated, but Patricia Cheesman's background as a practising crafts person illuminates her publications.

When she began to write on Lao and Tai textiles, there was little available on the topic. Today there is a wealth of material—in Thai and English for those seeking to understand something of the technical and cultural foundations of arguably the region's most dynamic art form. There is, however, always a place for a publication such as this, born out of a long involvement with the textiles and their creators.

University of Hawaii Press, 2009

9789742729158, paper, \$76.00



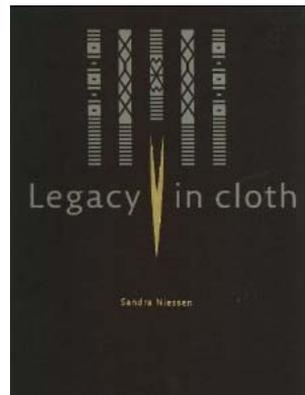
## Legacy in Cloth: Batak Textiles of Indonesia

Sandra Niessen

*Legacy in Cloth* offers the first definitive study of the woven heritage of the Toba, Simalungun, and Karo Batak. The most complete analysis of Batak textiles ever published, it provides a record of more than 100 different design types, including archival and contemporary photographs showing how the textiles are woven and how they are used in Batak culture.

University of Hawaii Press, 2010

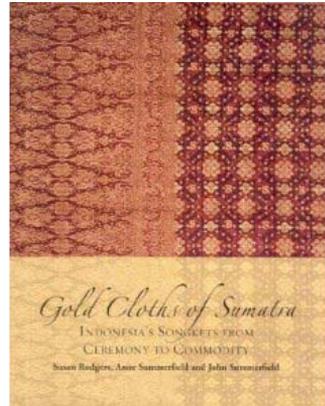
9789067183512, cloth, \$7.00



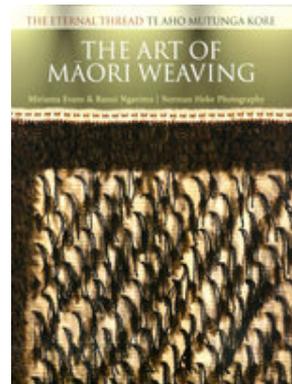
**Gold Cloths of Sumatra****Indonesia's Songkets from Ceremony to Commodity****Susan Rodgers**

Songket textiles are gleaming prestige cloths created when hand-loom weavers add metal-wrapped threads across the weft to build up intricate motif bands of geometric and botanical designs. The supplementary wefts are gold-wrapped silk or fine cotton yarns; silver-wrapped threads are also found in some of Indonesia's old songket-weaving regions. Employing a weaving technique that is hundreds of years old in

Malaysia, Sumatra, coastal Kalimantan, and east Bali and nearby islands, songket artistry is a thriving, living, even expanding art form, as this textile type captures the attention of new markets in an Indonesian public culture that is both tradition-minded and obsessed with modernity and middle class success.

**University of Hawaii Press, 2010****9789067183123, paper, \$56.00****The Art of Maori Weaving****The Eternal Thread****Miriam Evans**

This is a beautifully presented book featuring some stunning images and concise accounts of the concepts and values of traditional and contemporary Maori weaving. Featuring some of New Zealand's foremost Maori expert weavers, *The Eternal Thread: The Art of Maori Weaving* celebrates innovation and development of weaving and plaiting as art forms in modern times while acknowledging the technology developed by weavers through the past centuries.

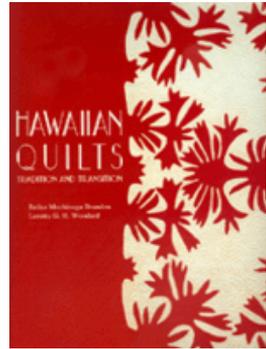
**University of Hawaii Press, 2006****9781869691615, paper, \$56.00**

## Hawaiian Quilts

### Tradition and Transition

**Reiko Mochinaga Brandon**

Recognized the world over for their bright colors and bold graphic designs, Hawaiian appliqué quilts reflect the lush subtropical flora of the islands where they were born. The book provides an extensive overview of Hawaiian quilting from its beginning as an art form in the 1870s to the present day. The book includes twenty-two quilts created by three influential master quilters and thirty contemporary quilts by six highly respected modern quilters that reflect a new range in styles and techniques, from traditional to trend setting, being explored by island quilters today. This bilingual publication, English and Japanese, visually explores a vibrant and ongoing cultural treasure of Hawai'i. These quilts demonstrate both the rich tradition of this textile art and its continuing strength in the realm of contemporary art.



**University of Hawaii Press, 2005**

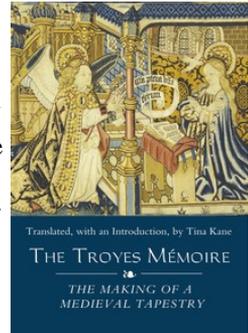
**9780824829285, paper, \$11.25**

## The Troyes Mémoire

### The Making of a Medieval Tapestry

**Tina Kane**

The "Troyes Mémoire", a late fifteenth-century manuscript preserved in the archives of the town of Troyes, France, is the sole surviving example of the written instructions used in designing tapestries during the Middle Ages. It is unique in its presentation of detailed information on how patrons and church officials communicated complex iconographic material to the medieval artists commissioned to paint cartoons for tapestries. It is here translated into English for the first time, with full introduction and extensive notes. The volume also includes a translation of another richly informative document from medieval Troyes: the Account Books of the Church of Sainte-Madeleine, which introduces us to the actual people who worked together, between 1416 and 1430, to produce a set of tapestries for the town's oldest church. They shed important new light on an era when tapestry represented a supreme form of art.



**Boydell & Brewer Inc., 2010**

**9781843835707, cloth, \$113.00**

## **Capricious Fancy Draping and Curtaining the Historic Interior, 1800-1930**

The materials that decorate our homes and protect us from cold, light, and prying eyes reveal as well as conceal. Drapery and curtain designs tell the story of great shifts in home and work life that accompanied innovations in textile manufacturing technology and the fashion industry over the course of the nineteenth century. *Capricious Fancy* chronicles the changes in fashionable curtain and drapery styles in the United States and Europe

during the Industrial Revolution. This unique compilation contains hundreds of illustrations, most in full color, reproduced from more than one hundred rare pattern books, workroom manuals, trade catalogues, and examples of design literature selected from the collections of The Athenæum of Philadelphia, including the Samuel J. Dornsife Collection of The Victorian Society in America. Each design is annotated with a description of its source and significance. Gail Caskey Winkler's research confirms the mastery of French upholsterers in the art of draping windows, bedsteads, and doorways. With 325 images and historical commentary from a leading educator and historic preservation practitioner, *Capricious Fancy* is a source of authentic inspiration for preservation professionals, interior designers, set designers, museum curators, and anyone with a passion for period décor.

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