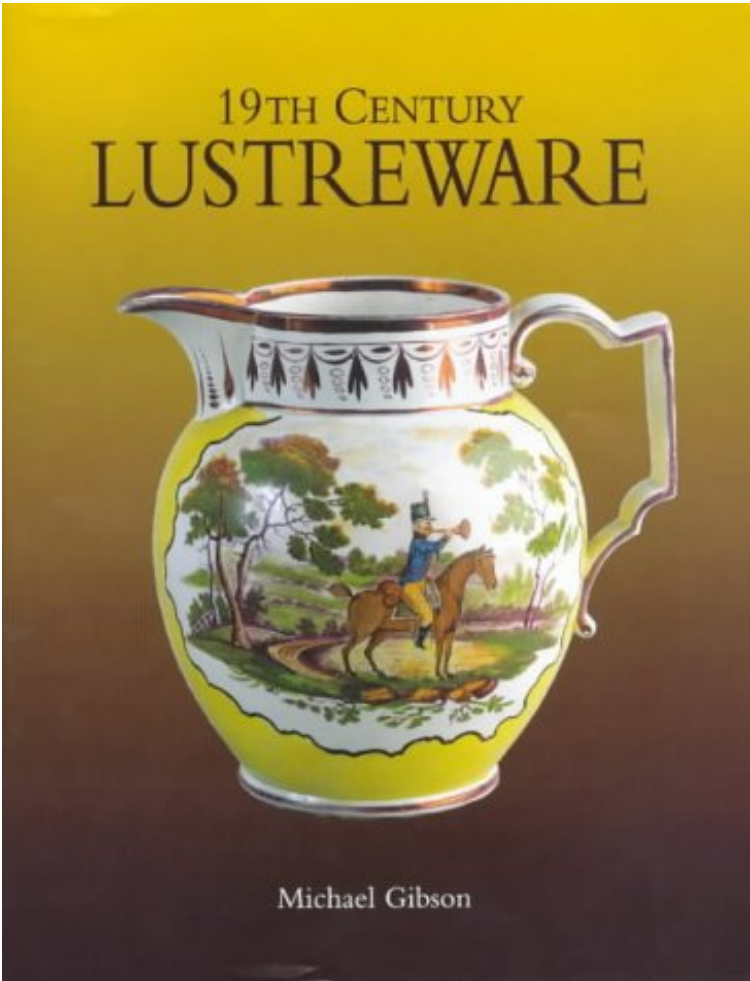


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Michael Gibson : 19th Century Lustreware before purchasing it in order to gage whether or not it would be worth my time, and all praised 19th Century Lustreware:

2 of 2 people found the following review helpful. Beautiful Reference Book on a Hard to Find SubjectBy Jennifer WindhamFor those people who collect lusterware, you know how hard it can be to find a reference book. This is a well done book, with some really beautiful examples. There were some patterns I had never seen before and it was a treat to be able to view them. It does seem to focus more on pink luster than the copper or silver. If I have any complaint on this book at all, I guess it's that not all of the pictures are in color - 80% of them are, but it would be great if all the photos were color. Still, for those of us who collect lusterware, especially pink luster, this book is worth every cent.12 of 14 people found the following review helpful. Typical high-quality Antique Collectors Club productBy Jonathan RickardTo those interested in British earthenwares but not necessarily lustreware, this work could change

things. Thoughtfully structured by manufacturing region, Gibson's book shares all the positives of ACC publications and its one negative: lacklustre (sorry) design. The color is abundant, photographs good, the text readable. When compared with the comparatively poorly-produced Shiffer editions, ACC books present high value.

Lustre is a form of decoration which can be applied to any form of ceramic body, be it earthenware or porcelain. Its popularity in the nineteenth century was immense and there was a huge export market from Britain to Europe and America. Practically every pottery in the north of England had a go at this new and exciting form of decoration. There have been surprisingly few books on lustreware and most of those that have appeared have suffered from a lack of coloured illustrations, almost an essential for a proper coverage of and understanding of the subject. With this new book the situation is redressed. Of the 300 illustrations some 150 are in colour and large numbers in both categories are of pieces, some extremely rare, that have never been seen in print before. Among these are examples from the vast but little-known Gutman collection in the United States, to which country large quantities of lustreware were exported in the nineteenth century. The author is one of the foremost authorities on lus