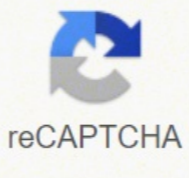




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Is wedgwood valuable. Is wedgwood jasperware valuable.

Retrieved 24 August 2013. The earliest jasper was stained throughout, which is known as "solid," but before long most items were coloured only on the surface; these are known as "dipped" or "dip". He had been researching a white stoneware for some time, creating a body called "waxen white jasper" by 1773-74. The name Phanolith was coined for this kind of jasperware. William Hackwood was his chief in-house modeller, who was sometimes allowed to initial pieces.[16] Using the celebrity of the aristocratic amateurs Lady Templeton and Lady Diana Beauclerk no doubt helped sales.[17] As well as many original designs, ancient and modern works in various media were copied. The replica was exhibited in London in that year, with the initial showing restricted to 1,500 tickets, which soon sold out. "Jasper Ware". Flaxman mostly worked in wax when designing for Wedgwood.[18] The designs were then cast: some of them are still in production. The design incorporates sprig casts of the muses supplied by John Flaxman, Sr.[1] Victoria and Albert Museum, London Jasperware, or jasper ware, is a type of pottery first developed by Josiah Wedgwood in the 1770s. Jasperware, steel, tin. Dark blue teapot, 1840s Yellow vase, c. ^ Wedgwood blue on Wiktionary ^ Wood, 29 ^ Wood, 30; Savage, 194-196 ^ Wood, 30-31 ^ Jasper Wedgwood - A Brief History ^ Wood, 31; Savage, 194 ^ Wood, 29-30; Gooden, 45 gives a mix with 59% barium sulphate and 2% barium carbonate, another Victorian authority gave the proportions follows: sulphate of barytes 150, china clay 35, blue clay 45, flint 35, gypsum 6, and Cornish stone 50 (321 total) - Chemistry, Theoretical, Practical, and Analytical: As Applied and Relating to the Arts and Manufactures, Volume 2, Glasgow : Mackenzie, 1860, by Sheridan Muspratt, Eben Norton Horsford, and William Mackenzie, page 817. High-quality portraits, mostly in profile, of leading personalities of the day were a popular type of object, matching the fashion for paper-cut silhouettes. Stahl's work is known for its refined modelling and the vibrancy of its figures. He thus combined the benefits of jasperware and pâte-sur-pâte. Solid jasper was not manufactured again until 1860.[15] Early dark blue was often made by dipping a body made from the solid light blue. An Introduction To The Technology Of Pottery. Pergamon Press / Institute Of Ceramics. Retrieved 25 August 2013. References ^ "Jasperware vase and cover". Retrieved 11 April 2013. 1846, depicting Native Americans in a neoclassical style Jean-Baptiste Stahl phanolith plaque. Wedgwood's careful copies proved extremely useful when the vase was smashed in the British Museum in 1845, and then reconstructed by the restorer John Doubleday. The artists used for jasperware cannot always be identified, as they are not named on pieces they designed.[13] As well as the Flaxmans, father and son, Wedgwood commissioned George Stubbs, and William Wood. Jasperware is particularly associated with the neoclassical sculptor and designer John Flaxman Jr who began to supply Wedgwood with designs from 1775. Teawares are usually glazed on the inside.[5] Black jasper copy of the Portland Vase by Wedgwood. 1908-1969; Marks are "Wedgwood", "Made in England", separated, or "Wedgwood England" on small objects like thimbles. These types are known as "solid" and "dipped" (or "Jasper dip") respectively. ^ Savage, 195, 197 ^ Michael Herman, Wedgwood Jasper Ware A Shape Book and Collectors Guide 2003, p.16 ^ Wood, 31 ^ "Sala de Porcelana de la Casita del Principe de El Escorial". ^ Savage, 194 ^ "Josiah Wedgwood's colourful chemistry experiments". 2011, Debbie Rudder, Powerhouse Museum ^ Wood, 30; Savage, 196 ^ a b c Savage, 196 ^ Letter to Bentley, quoted Gooden, 45 ^ [1]; Wood, 31 ^ Savage, 197 ^ Wood, 30 ^ a b "John Flaxman Jr (1755-1826)". ^ Wood, 29; Gooden, 45 etc, but some authorities have described it as a type of porcelain: Paul Rado, Centro Virtual Cervantes. Wedgwood buttons, made 1785-1800, from the Victoria & Albert Museum jewellery collection. The undyed body was white when fired, sometimes with a yellowish tinge; cobalt was added to elements that were to stay white.[6] Jasperware composition and colours Relatively unusual teacup in blue and yellow Named after the mineral jasper for marketing reasons, the exact Wedgwood formula remains confidential, but analyses indicate that barium sulphate is a key ingredient.[7] Wedgwood had introduced a different type of stoneware called black basalt a decade earlier. The decoration was initially in the fashionable Neoclassical style, which was often used in the following centuries, but it could be made to suit other styles. The vase was lent to Wedgwood by the third Duke of Portland from 1786. In the original formulation the mixture of clay and other ingredients is tinted throughout by adding dye (often described as "stained"); later the formed but unfired body was merely covered with a dyed slip, so that only the body near the surface had the colour. The Walters Art Museum Date markings Lilac, white and green cachepot with saucer, 1785-1790, by William Adams & Sons, Staffordshire Wedgwood jasperware can often be dated by the style of potter's marks, although there are exceptions to the rules: Before 1860: Mark is "Wedgwood". Usually accompanied by other potter markings and a single letter. 1920. The reliefs are produced in moulds and applied to the ware as sprigs.[4] After several years of experiments, Wedgwood began to sell jasperware in the late 1770s, at first as small objects, but from the 1780s adding large vases. The year code starts mid-alphabet with the letter "O" for 1860, the letter "P" for 1861, etc., returning to "A" after "Z". A few pieces, mostly the larger ones like vases, use several colours together.[13] and some pieces mix jasperware and other types together. At the end of the eighteenth century they made jasperware plaques for a "porcelain room" in the Casita del Principe at the Escorial.[22] In the late 19th century, Jean-Baptiste Stahl developed his own style and techniques during his work at Villeroy & Boch in Mettlach, Saar, Germany. 1818, Birmingham Museum of Art American version of jasperware c. Unfortunately these date codes were used quite infrequently on jasperware pieces. In the best early pieces the relief work was gone over, including some undercutting, by lapidaries.[13] Wedgwood colours Sir Joseph Banks and Lady Banks, portrait miniature by John Flaxman Jr, 1780-1785, solid lilac jasper with white relief. Victoria and Albert Museum. A stand at the World's Fair 1900 in Paris was the first major public presentation of his work and gained him a gold medal. Mid-19th century sage-green bottle vase. Ceramics. Sir William Hamilton's collection of ancient Greek vases was an important influence on Flaxman's work. From 1860 to 1929: A three-letter mark represents in order, the month, the potter, and the year. For this event, two huge wall plates were created with dimensions of 220 cm x 60 cm, each.[citation needed] Attendee at a symposium, in biscuit porcelain partly in Wedgwood blue, Real Fabrica del Buen Retiro, 1784-1803 Meissen porcelain, c. The yellow is rare. His work is praised for the translucency of the white porcelain on a colored background. Usually described as stoneware,[2] it has an unglazed matte "biscuit" finish and is produced in a number of different colours, of which the most common and best known is a pale blue that has become known as Wedgwood Blue.[3] Relief decorations in contrasting colours (typically in white but also in other colours) are characteristic of jasperware, giving a cameo effect. 2nd edition. Wedgwood continued to make it into the 21st century. Jasperware vase and cover, Wedgwood, about 1790, in the classic colours of white on "Wedgwood Blue". Three-dimensional figures are normally found only as part of a larger piece, and are typically in white, per lb, which being too dear to mix with the clay of the whole grounds" [14] By 1829 production in jasper had virtually ceased, but in 1844 production resumed making dipped wares. 1778, solid pale blue jasper plaque. Wedgwood devoted four years of painstaking trials at duplicating the vase in black and white jasperware, which was finally completely in 1790, the figures perhaps modelled by William Hackwood. Retrieved from " Sources Gooden, Geoffrey, English China, 1985, Barrie & Jenkins, ISBN 0091583004 Savage, George, Pottery Through the Ages, Penguin, 1959 Wood, Frank L., The World of British Stoneware: Its History, Manufacture and Wares, 2014, Troubador Publishing Ltd, ISBN 178306367X, 9781783063673 Further reading Reilly, Robin, Wedgwood Jasper, 1994, Thames & Hudson Ltd, ISBN 0500016240, ISBN 978-0500016244 External links Wikimedia Commons has media related to Jasperware. For certain letters there are two possible year dates. 1780, in "White Chinese Flowers" pattern. 1825 Trial pieces, with numbers keyed to Wedgwood's Experiment Book, 1773-1776 Wedgwood designs Silenus and Boys, after Francois Duquesnoy, c. 1970-present: Mark is "Wedgwood Made in England" as single stamp Other jasperware Jasperware was widely copied in England and elsewhere from its introduction, especially by other makers of Staffordshire pottery.[21] The Real Fabrica del Buen Retiro in Madrid produced jasperware effects in biscuit porcelain. Encyclopedia Americana. Belt clasp designed by Lady Templeton and Miss Crew for Josiah Wedgwood's factory. The original edition was of 50 copies; in 1838 a further edition was cast in one piece, with the background then painted.[19] Wedgwood jardiniere, 1780 Horse Frightened by a Lion, plaque, 10 x 16 inches, 1780, after George Stubbs Quiver vase, modelling attributed to William Hackwood, 1785-1790, solid pale blue jasper, dark blue dip. A single letter is more commonly found during this time period but it is merely a potter's mark and of no consequence for dating the object.[20] 1891-1908: Marks are "Wedgwood", "England", separated. Wedgwood turned to leading artists outside the usual world of Staffordshire pottery for designs. After 1929 the typeface of the word "Wedgwood" is changed to sans serif. Dipping was first used in 1777. Wedgwood writing that "the Cobalt @ 36s. The Wedgwood Museum. These vases were first known in England from D'Hancarville's engravings, published from 1766.[18] Inspiration for Flaxman and Wedgwood came not only from ancient ceramics, but also from cameo glass, particularly the Portland Vase which was brought to England by Sir William Hamilton by 1784. 1988. 1820 White ground with sage-green reliefs, 1810-1820 "Red" jasperware beaker, c. This tended to fail in firing, and was not as attractive as the final jasperware, and little was sold.[8] Jasperware's composition varies but according to one 19th-century analysis it was approximately: 57% barium sulphate, 29% ball clay, 10% flint, 4% barium carbonate. White ground, lilac and green reliefs, c. It was extremely popular, and after a few years many other potters devised their own versions. The wares have been made into a great variety of decorative objects, but not typically as tableware or teaware. Barium sulphate ("cawk" or "heavy-spar") was a fluxing agent and obtainable as a by-product of lead mining in nearby Derbyshire.[9] The fired body is naturally white but usually stained with metallic oxide colors; its most common shade is pale blue, but dark blue, lilac, sage green (described as "sea-green" by Wedgwood),[10] black, and yellow are also used, with sage green due to chromium oxide, blue to cobalt oxide, and lilac to manganese oxide, with yellow probably coming from a salt of antimony, and black from iron oxide.[11] [12] Other colours sometimes appear, including white used as the main body colour, with applied reliefs in one of the other colours.

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