



A ROAD LESS TRAVELLED
JOHN KUCZWAL



John Kuczwal, *Two Grotesques Lustre Cobalt Plate*, 2024, earthenware clay, 24 x 4 cm

Foreword

Lustre derives from the Latin word *lustrare* in circulation since the mid-1600s, meaning illuminate, purify, examine. John Kuczwal is a world class lustre potter from Wollongong whose lifelong passion for the medium manifests in making, collecting and curating. This exhibition is the culmination of where these pursuits intersect for Kuczwal into an expansive story of lustreware, an under-recognised field of ceramics practice and scholarship – ‘a road less travelled’.

This exhibition is a meeting of two roads: one that tracks Kuczwal’s masterful contributions as a practitioner and the other, where his rigorous curatorial commitment to the medium is reflected in his engagement with key Australian and international peers, past and present.

A Road Less Travelled also represents another important pathway. And that is the work that regional galleries do to fill the gaps in art historical narratives not taken up by larger state and national institutions. Wollongong Art Gallery is one such leading institution that over many decades has demonstrated a particular focus on collecting and curating ceramics in the region and beyond. In this respect, all roads lead to Wollongong.

This exhibition would not be possible without the support of Wollongong City Council and the team who worked tirelessly with Kuczwal to bring his vision to the community: Louise Brand, Milly Hyde, Robyn Moodie, Vivian Vidulich, Julie Danilov, and our first-rate installation team. Most of all, a heartfelt thank you to John Kuczwal for the contribution he has made to the discipline as a maker and storyteller committed to sharing with us the gleaming lustre of his labour.

Daniel Mudie Cunningham
Director, Wollongong Art Gallery



John Kuczwal, *Fierce Leopard*, 2023, earthenware clay, 25 x 21 cm

A Road Less Travelled: A Journey With Lustre A Living Tradition

Lustre is a living tradition, much like a river that ebbs and flows—sometimes seemingly disappearing, only to reappear at a distant point. Yet, it is always carried forward by the unseen forces of creativity and imagination. And like a river that stalls, with its waters slowing and stagnating, lustre too may pause, awaiting the right circumstances to break its restrictions and flow freely once again.

Its origins trace back to the Islamic world in the 9th century, with knowledge passed from region to region. It entered Europe through Al-Andalus (modern-day southern Spain) and later found its way into Renaissance Italy. Though sometimes in decline, forgotten, or out of favour, then seemingly being “rediscovered” elsewhere—often through the migration of potters fleeing turmoil, persecution, or simply seeking a better life. This transmission of past knowledge not only preserved the tradition but also allowed for a fusion of native creativity, leading to new flourishes of imaginative expression. As with any technique, lustre becomes stale without that continual renewal fuelled by emotional conviction and life.

A Beautiful and Ingenious Art

Lustre is also a painter’s medium. Each brushstroke—whether confident or hesitant, thick or thin—is evident in the final work. Subjected to a third, unpredictable firing, lustre is full of both risk and reward. Its beauty is only revealed after the piece cools sufficiently to be removed from the kiln, and the crusty fired pigment is wiped away to expose the hidden lustre beneath.

Cipriano Piccolpasso, in his 16th century treatise on ceramics, wrote, “The art is treacherous, for often times of 100 pieces of ware tried in the fire, scarce six are good. True it is that the art in itself is beautiful and ingenious, and when the wares are good, they seem like gold.”

Beginnings

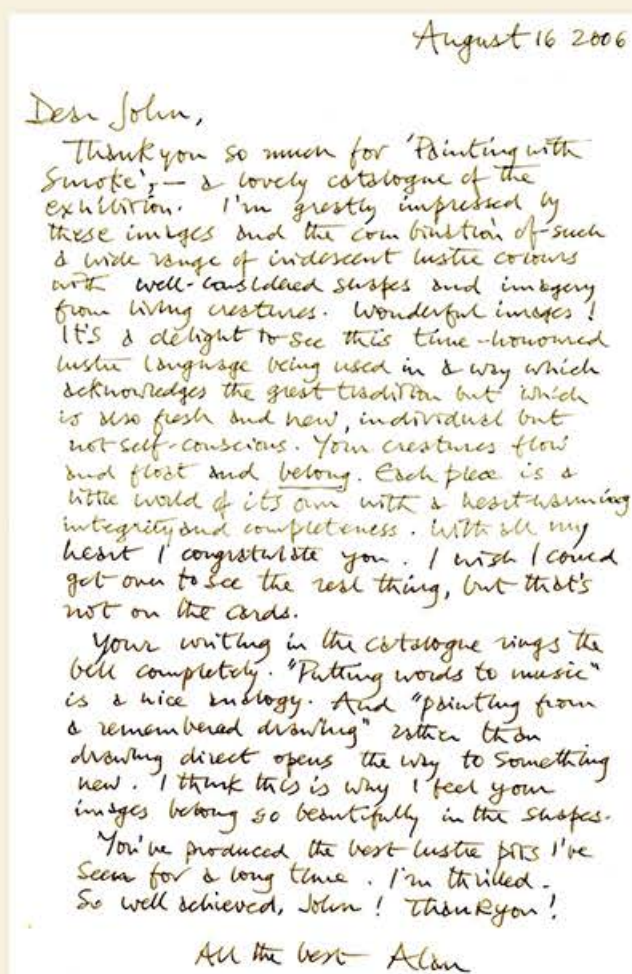
My introduction to lustre came through a chance meeting with Alan Peascod, who was living and working in the Illawarra at the time. We became friends, and he invited me to join his night class at TAFE, where I could use the testing facilities and, importantly, participate in group lustre

firings. We built and wood-fired a lustre kiln on a student’s property in Kiama, where I eventually began solo-firing my works.

Through Peascod, I met Alan Caiger-Smith, a key figure in the mid-to-20th century revival of lustre. His books *Tin-Glaze Pottery in Europe and the Islamic World* (1973) and *Lustre Pottery: Technique, Tradition, and Innovation in Islam and the Western World* (1985) remain important references for many starting out in lustre.

The friendship and support of these two men, and their deep understanding of the philosophy underlying lustre, were instrumental in shaping my journey.

A Letter from Alan Caiger-Smith



A Changed World

After the events of 9/11, the Islamic world's lustre centres, which I had hoped to visit, became inaccessible. The Middle East, where the origins of lustre lie, was no longer safe for travel. So, I turned my attention to the European countries where lustre had flourished.

Gubbio, Italy

Finding a place where lustre was understood and appreciated was special. Friendships and support brought me back to Gubbio repeatedly, and I formed a close bond with Giampietro and the Rampini family. Another great friendship in Gubbio was with Ettore Sannipoli, a researcher and writer on Italian ceramics, especially the work of Mastro Giorgio Andreoli and the 19th century revivalist lustre makers of Gubbio. Through Ettore, I gained access to privately held collections of lustre in Gubbio.

Our group, One Vision Five Countries, was formed in 2017 with Abbas Akbari (Iran), Giampietro Rampini (Italy), Arturo Mora Benavent (Spain), Jonathan Chiswell Jones (England), and myself to exhibit lustreware in the great historic lustre centres. We exhibited in Gubbio in 2018 and in Manises, Spain, in 2019. Unfortunately, Covid-19 intervened, preventing our planned exhibitions in Kashan and Tehran, Iran, in 2020.

Ways of Working

Working with the basic elements of nature—earth, water, and air—only to test them with the fourth element of fire has a deep appeal for me. Chance plays a significant role in a lustre firing, as each kiln produces its own unique form of lustre, naturally favouring certain colours and effects.

Travelling became important not only to view lustre ceramics up close at hand but also to experience different methods of making and, critically, different ways of firing. For example, in my own lustre kiln, reduction cycles are carried out using cypress pine wood. In Arturo Mora's kiln in Manises, we used dried rosemary bushes, while in Gubbio, broom (*ginestra*) was traditionally employed.

It is the living flame and the passage of smoke over the work that allows ions to transfer from the lustre pigment into the glaze, layering the metal just below the surface on a minuscule nanoscale. This process gives us the golden hues that "shine like the sun," brilliant reds, and all the other iridescent colours of the rainbow. These lustre firings with my fellow makers—whether in Gubbio, Manises, or Kashan, the great historical centres of lustremaking—have been deeply fulfilling.

Images

The best lustre paintings emerge from deep memory, where the hand's skill and experience breathe life into the work, allowing the image to fully inhabit the object. At its finest, the qualities of body, glaze, and surface are not seen as distinct but form a unified whole.

Enwrought with Golden and Silver Light

The aesthetic dimension of lustre runs deep. I was fortunate to know both Alan Caiger-Smith and Alan Peascod, and for them, this aspect of lustre was paramount. They believed that if you could see beneath the surface gleam, then these objects were made for meditative contemplation.

W.B. Yeats captures this sentiment beautifully in his poem *He Wishes for the Cloths of Heaven* (1899):

*Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half-light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.*

So why persist with lustre?

Perhaps the answer lies deep in the meaning we ascribe to these sensations evoked by colour, light, and the fleeting passage of time. Is there something beyond—unseen but hinted at—a world that only our subconscious can inhabit, where a shimmer within a brushstroke reveals the transience of all things? I believe there is.

Lustre can be both beautiful and deeply satisfying.

John Kuczwal

Wollongong, 2024



Top:
John Kuczwal, *Fish and Moon Bowl*,
1994, earthenware clay, 27 x 7 cm



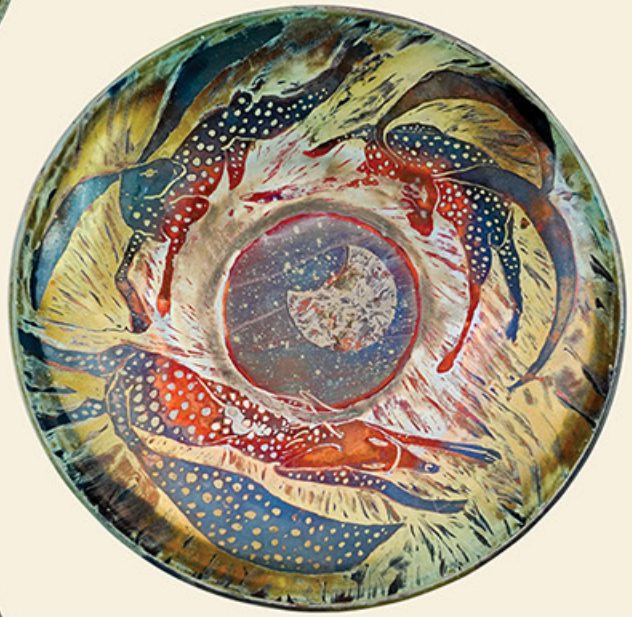
Bottom:
John Kuczwal, *Lyrebird Bowl*, 1994,
earthenware clay, 25 x 10 cm

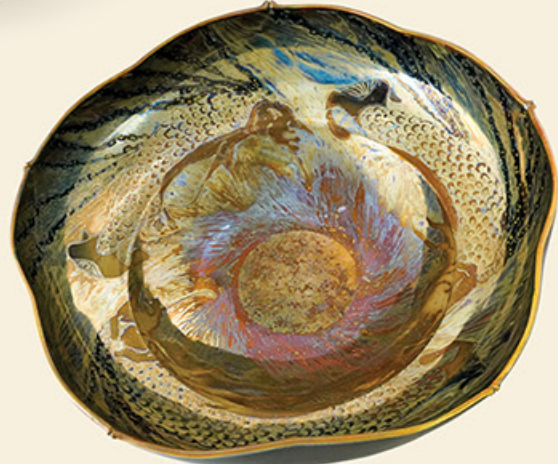
Opposite Top Left:
John Kuczwal, *Fox and Hares*, 2006,
earthenware clay, 33 x 9 cm

Opposite Top Right:
John Kuczwal, *Fox and Hares (2)*,
2006, earthenware clay, 31 x 8 cm

Opposite Bottom Left:
John Kuczwal, *Three Wrens Bowl*,
2006, earthenware clay, 23 x 8 cm

Opposite Bottom Right:
John Kuczwal, *Three Running Hares*,
2008, earthenware clay, 36 x 7 cm





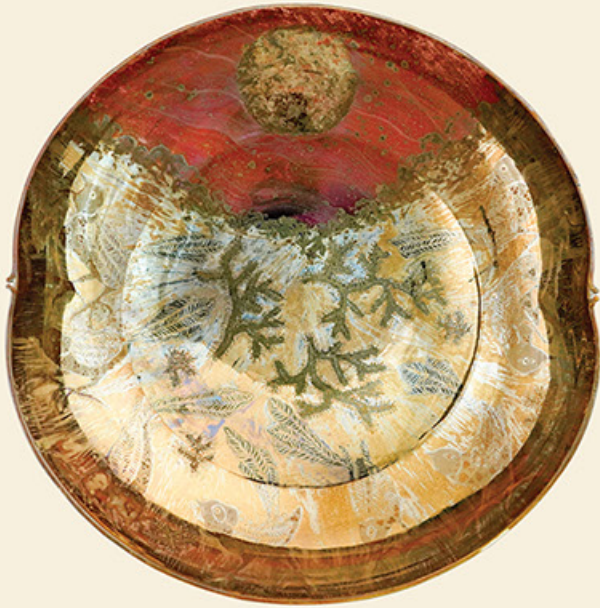
Top Left:
John Kuczwal, *Diving Goose*, 2008,
earthenware clay, 30 x 11 cm

Middle:
John Kuczwal, *Resting Roo*, 2010,
earthenware clay, 21 x 7 cm

Top Right:
John Kuczwal, *Dingo and Hare*, 2008,
earthenware clay, 27 x 9 cm

Bottom Left: John Kuczwal, *Dingo
and 2 Hares*, 2008, earthenware clay,
28 x 11 cm

Bottom Right:
John Kuczwal, *Grotesque Fish and
World*, 2013, earthenware clay,
36 x 14 cm



Top Left:
John Kuczwal,
Large Rainforest Series,
2013, earthenware clay,
37 x 12 cm



Top Right:
John Kuczwal,
Diving Cormorant, 2013,
earthenware clay,
25 x 7 cm



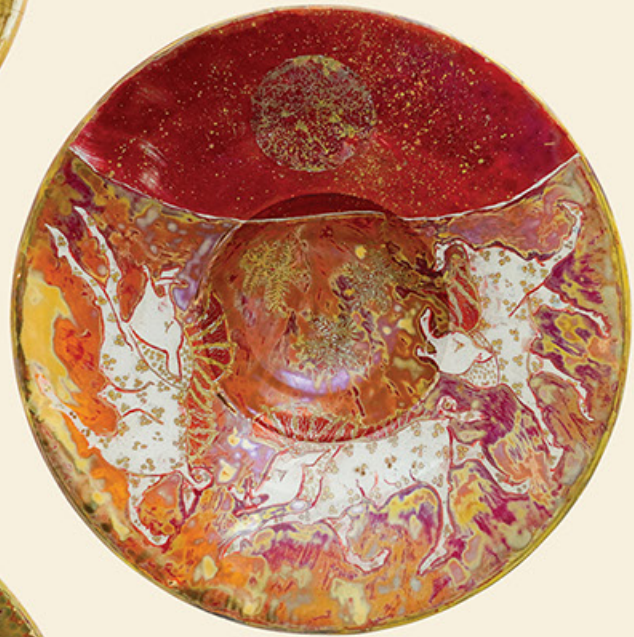
Bottom Left:
John Kuczwal,
Large Billabong Series Plate,
2013, earthenware clay,
36 x 7 cm



Bottom Right:
John Kuczwal,
Diving Cormorants, 2016,
Porcelain, 27 x 5 cm



Top:
John Kuczwal,
Three Graces Boars, 2016,
porcelain, 27 x 5 cm



Middle:
John Kuczwal,
Red Lustre Three Graces Bowl,
2017, earthenware clay, 29 x 11 cm



Bottom:
John Kuczwal,
Cream Lustre Three Graces Bowl, 2017,
earthenware clay, 29 x 11 cm



Top Left:
John Kuczwal,
Gubbio Ewer, 2017,
earthenware clay,
37 x 23 cm



Top Right:
John Kuczwal,
Running Hares Black Glaze Ewer,
2019, earthenware clay,
20 x 30 cm



Bottom Left:
John Kuczwal,
Gold Lustre Gazelles Ewer,
2020, earthenware clay,
34 x 22 cm



Bottom Right:
John Kuczwal, *Siren Ewer*,
2022, earthenware clay,
35 x 22 cm



Top:
John Kuczwal,
Lustre Lion Ewer, 2022,
earthenware clay, 26 x 26 cm

Bottom:
John Kuczwal,
Fierce Leopard Lustre Ewer, 2023,
earthenware clay, 25 x 21 cm



Opposite Top Left:
John Kuczwal,
Running Boars, 2022,
earthenware clay, 36 x 19 cm

Opposite Top Right:
John Kuczwal,
Running Boars, 2023,
earthenware clay, 42 x 20 cm

Opposite Bottom Left:
John Kuczwal,
Alhambra Vase, 2006,
earthenware clay, 45 x 21 cm

Opposite Bottom Right:
John Kuczwal,
Gold Three Grotesque Fish Bowl,
2022, earthenware clay, 28 x 10 cm





Top:
John Kuczwal,
Moor, 2023,
earthenware clay, 32 x 23 cm



Bottom:
John Kuczwal,
Orvieto Mermaid, 2024,
earthenware clay, 27 x 28 cm

Biography

- 1971** Employed by the Attorney General's Department and began his career in law courts administration
- 1987** Solo exhibition of painting and drawings at Seaview Gallery, Newcastle
- 1989** Following a meeting with Alan Peascod became interested in reduced pigment lustre
- 1990** Began to solo fire wood-fired lustre and explore the technique of reduced pigment lustre
- 1996** Solo lustre exhibition, *Art for Art's Sake*, Wollongong Art Gallery
- 1996** Work represented in the Australian Wood-fired Survey exhibition, Canberra
- 2000** Solo lustre exhibition, *Nesac*, Wollongong Art Gallery
- 2006** Solo lustre exhibition, *Painting with Smoke*, Wollongong Art Gallery
- 2010** Solo lustre exhibition, *Isolation*, Sturt Craft Centre, Mittagong
- 2011** Retired from the Attorney General's Department (as the Chamber Magistrate, Wollongong)
- 2013** Joint exhibition lustre and maiolica with Marino Moretti *The Potters Brush*, Wollongong Art Gallery
- 2017** Guest exhibitor at *Brocche d'autore* exhibition, Gubbio, Italy
- 2017** Solo lustre exhibition, *In the town of Maestro Giorgio*, Casa Sant Ubaldo, Gubbio, Italy
- 2018** *Five Countries One Vision*, Joint exhibition of lustre with Abbas Akbari (Iran), Arturo Mora Benavent (Spain), Jonathan Chiswell Jones (England), Giampietro Rampini (Italy) and Graziano Pericoli (Italy), Palazzo della Porta, Gubbio, Italy
- 2019** *Five Countries One Vision*, Joint exhibition with Abbas Akbari, Arturo Mora Benavent, Jonathan Chiswell Jones, Giampietro Rampini and Joan Carillo Romero. House of Culture Manises, National Museum of Ceramics and Decorative Arts, Valencia, Spain
- 2024** *A Road Less Travelled - A Survey of Lustre Ceramics* Wollongong Art Gallery, November 2024 - May 2025

Publications

Painting with Smoke

Catalogue. Introduction by Alan Peascod. Wollongong Art Gallery, 2006

More than a Recipe

Article in *Journal of Australian Ceramics* 2006 Vol 45 pt 3

Isolation

Catalogue. Introduction by Alan Caiger-Smith. Sturt Craft Centre, Mittagong, 2010

Ceramic Poetry

Chapter on lustre in *Alan Peascod: Artist of Exceptional Talent* Mansfield Press, 2010

The Potters Brush

Catalogue. Introduction by Alan Caiger-Smith. Wollongong Art Gallery, 2013

In the town of Maestro Giorgio

Catalogue. Introduction by Ettore Sannipoli. Casa Sant Ubaldo, Gubbio, 2017

Five Countries One Vision

Catalogue. Introduction by Ettore Sannipoli. Palazzo della Porta, Gubbio, 2018

Five Countries One Vision

Catalogue introduction by Josep Perez. Camps Manises, Spain, 2019

A Road Less Travelled - A Survey of Lustre Ceramics

Catalogue. Wollongong Art Gallery, 2024

Websites

johnkuczwal.com

lustrepotter.com



A ROAD LESS TRAVELLED
A SURVEY OF LUSTRE CERAMICS

A Road Less Travelled: A Survey Of Lustre Ceramics

Early Beginnings

It was a time of shifting caliphates and centres of power. The growing demand for luxury goods, including stoneware and porcelain ceramics imported from China, fostered an environment where pottery workshops began experimenting with new techniques. Among these were tin-opacified glazes to mimic the white wares imported from China, underglaze painting, on-glaze enamel painting (minai), gilding with gold leaf (lajvardina), and lustre.

The earliest examples of lustreware are believed to have been made in what is now Iraq, around the early 9th century, during the Abbasid Caliphate with its capital in Baghdad. At the time, Baghdad was a centre of science and academic learning, as well as a multi-ethnic and multi-religious hub, ripe for innovation. Potters began by experimenting with polychrome lustre, followed by bi-chrome lustre in the mid-to-late 9th century, and finally, a distinctive monochrome yellow-gold lustre in the 10th century.

Of the many new ceramic techniques developed during this period, the lustre technique was the most difficult to master. The earliest makers likely inherited knowledge from glassworkers, possibly from Egypt, which had a long history of glassmaking. These artisans used oxides of silver and copper to apply line decoration to glass, and it was likely through this experimentation that they discovered metallic pigments could also form lustre on a receptive ceramic glaze, as both materials shared similar compositions.

Islamic Ceramics and the Abbasids

The Abbasid period consolidated Islamic rule and fostered intellectual and cultural development. The artistic traditions of preceding cultures, including Persia and Byzantium, merged with Islamic styles, resulting in the development of new ceramic techniques. Many ceramic innovations of this period were spurred by the growth of international trade and the rise of a luxury class. The arts—such as glass, textiles, metalwork, calligraphy, painting, and poetry—cross-pollinated, with shared themes influencing a diverse range of ceramic styles.





Photo 1
 Abbasid two-tone Lustre Bowl, 9th century, Iraq, 20 x 7 cm
 Following on from the early experiments in polychrome lustre, potters refined their technique and focused upon two tones of lustre on wares, frequently using a change in the design that was more structured and clearly defined. Radial panels, such as these are common. The circular design on the outside is a common design feature on lustre wares of this period.



Photo 2
 Abbasid yellow staining black underglaze bowl, 10th century, Nishapur, 28 x 10 cm
 Often wrongly referred to as Imitation Lustreware it made use of a different pottery technique, that of using a black/brown underglaze upon a white slipped ware. The black/brown slip containing chrome stained the surrounding glaze a yellow colour. The effect was a deliberate one and wrongly was believed to be an imitation by the more expensive lustreware that were made more than a thousand miles away in Baghdad Iraq. In this example it also used a motif, that of a peacock, a common motif of Abbasid potters, so one can say that perhaps it was influenced by those more expensive (and quite different technology of lustre) rather than a deliberate attempt to deceive.



Photo 3
 Abbasid Lustre Jar, 10th century, Iraq, 8.5 x 7 cm
 Monochrome yellow gold lustre on a tin opacified white glaze. Earthenware. The use of a single tone of lustre followed the experimental stage of multiple pigments and two-tone lustre and saw the move away from pattern to a representational design. A common design was that of this stylised bird.



Photo 4
 Lustre Bowl base fragment, 11th to 12th century, Kashan, Iran
 Finely painted in brown/gold lustre in reserve in the Monumental style depicting a seated couple with typical Central Asian "moon faces" figures wearing ornate robes and headdresses. A small, chequered cypress tree at the centre.

Photo Islamic 5 and Photo Islamic 5B (base)
 Lustre Bowl base fragment, 11th to 12th century, Syria, 11.5 x 3 cm

A pottery bowl shard, finely painted in lustre on a white ground, and featuring a central roundel divided into eight triangular panels with alternating patterns of interlocking split palmette sprays and repeating wavy lines, the outer concentric band featuring fragments of an inscription in free-flowing naskh script, the base with a stylised image of an animal surrounded by swirls. The use of the stylised animal on the underside of the base was used to identify the workshop or the painter that made or painted the work.

Photo 6
 Syrian Lustre Bowl Fragment, 13th to 14th century, Damascus (Syria), 11 x 11 cm

Stonepaste painted in gold lustre on a Cobalt stained glaze in a geometric design. It is believed that the potters from Raqqa or perhaps elsewhere on the Euphrates moved there after the Mongol invasions devastated Raqqa in Syria in 1259. Damascus itself was devastated by Timur in 1401.

Photo 7
 Fatimid Lustre Bowl base fragment, 11th century, Fustat, Egypt, 14 x 10 cm

Stonepaste painted in gold lustre on a white tin glaze. Decorated in the monumental style. Possibly a hare holding a sprig of foliage in its mouth. This type of image is found in both Fatimid Egypt in the 11th century and Kashan (Iran) lustreware of the 12th century. The colour of the lustre and the use of white tin glaze on the reverse side has me leaning towards it being Fatimid.



The Seljuk Period

At their height in the 12th to early 13th century, the Seljuks saw the abandonment of clay in favour of stonepaste as the preferred body for both vessels and tiles. Lustre on the new stonepaste body with the new "Kashan" style of painting reached a level of perfection that has been unmatched in brilliance and artistry, marking this short period before the Mongol invasions as a high point of world ceramics.

Photo 8

Seljuk Two Lustre Bowls, 12th century, Kashan, Iran, 18 x 7 cm and 12 x 6 cm

Painted in lustre on a white tin glaze ground and a stonepaste body in the Miniaturist style of small figures of seated sphinxes with a top band of stylised script. The similar design on these two different size bowls suggest that they have been made at the same workshop.

Photo 9

Seljuk Lustre Tazza, late 12th century, Kashan, Iran, 23 x 7 cm

Painted in lustre on a white tin glaze ground and a stonepaste body in the Miniaturist style characteristically with small figures. In this example as seated on horses with a top band of running hares and jackals.

Photo 10

Lustre bowl, 12th to 13th century, Kashan, Iran, 15.5 x 6 cm

Lustre painted in the Monumental style on a white tin glaze on a stonepaste body. The central field is decorated in reserve, featuring a seated figure clad in a dotted robe, flanked by lush vegetal scrolls. Calligraphic Pseudo script surrounding the figure.

Photo 11

Seljuk Lustre bowl stained with cobalt, late 12th to early 13th century, Kashan, Iran, 12.5 x 8 cm

Three birds painted in lustre in the Monumental style on a stonepaste body. A cobalt stained glaze on the reverse. Persian inscription along the outside rim.

Photo 12

Seljuk Lustre bowl with cobalt panels, late 12th to early 13th century, Kashan, Iran, 14 x 6.5 cm

Painted in lustre in the Monumental style on a stonepaste body. Cobalt stained panels and cobalt stained glaze on reverse. The pseudo scribbled script in radial patterns is typical for the Monumental style.

Photo 13

Stonepaste bowl, 12th to 13th century, Kashan, Iran, 15.5 x 6 cm

A white tin glaze on a stonepaste body. The centre is painted with a cross in cobalt. The stonepaste had by now been developed to a high level, capable of firing to maturity and becoming semi-translucent and rivalling the imports from China. There remains the question of whether it was intended as is or whether it was the underpainting for a future lustre bowl.

Photo 14

Seljuk Lustre eight-pointed Star Tile, 12th to 13th century, Kashan, Iran, 14 x 1.5 cm

An eight-pointed Lustre star tile painted in the Monumental style. A white tin glaze on a buff clay body, the central field decorated in reserve, featuring a seated figure clad in a dotted robe, flanked by lush vegetal scrolls.

Photo 15

Seljuk Lustre Bottle Ewer (Courtier Scene), late 12th to early 13th century, Kashan, Iran, 14 x 17 cm

Lustre painted seated courtiers on a tin opacified white glaze on a stonepaste body. Lustre painted in the Kashan style developed from about 1200 AD and became the dominant style during the 13th century. The verse is written in cursive Persian script.

Photo 16

Seljuk Lustre Ewer (Hares & Jackals), 12th century, Kashan, Iran, 13 x 16 cm

Running jackals and hares on a tin opacified white glaze on a stonepaste body. Lustre is painted in the Kashan style.

Photo 17

Seljuk Lustre bowl 12th to 13th century, Kerman, Iran, 19.5 x 9 cm

Tin opacified white glaze on a stonepaste body. Probably from the Kerman region, Iran. In the past 10 years excavations have shown that lustreware was made locally using local materials. The body used in Kerman contains magnesium. The inscription reads:

شوخ یور یب منزن مد کی وت لعل بیل دای یب
و ناج تمس انش یم و مناد یم منزن مغ رد زج وت
منزن مه رب وت دهخ و من یم نیت ناهج

*"I can't forget your lips for a moment
I'm sad without your pleasant face
O my soul and world, I know you I
will give my life, but I will keep your
promise"*

Photo 18

Seljuk Lustre bowl 12th to 13th century, Kerman, Iran, 18 x 9 cm

Lustre on a tin opacified white glaze on a stonepaste body.

The inscriptions read:

یب منشلد نجب وت زو دم دایرفب تیداج ز مناج
دانش مه یشفنگ دب ار مدن بک متسدینش دم داد
دم دای تادن بک چش

*"My soul is incapable of separation
Your lover has suffered from you
I heard that you spoke bad words
about your servant, but I am glad
that you at least remembered me"*

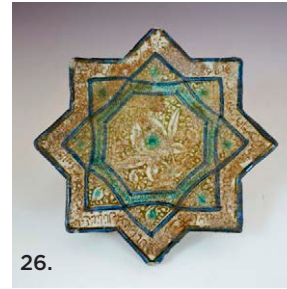
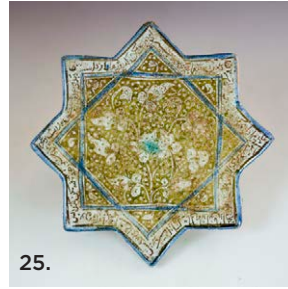
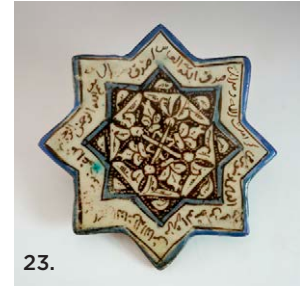
یب تلوود اقب زع یلاخ دابم وت زا یداش اقب زع
تولخ داب وت

*"Honour, long life and happiness
be your share Honour, long life and
abundance does not exist without
you"*

Photo 19

Seljuk Lustre Aquamanile, late 12th to early 13th century, Kashan, Iran, 14 x 12 cm

A lustre decorated aquamanile on a rectangular base, in the form of a bull with spiralling horns, hollow with pouring spout at the end of the nose, and opening with flaring neck on back, with strap handle between the back and head, the horns curled together forming a palmette, decorated in a brownish lustre with alternating bands containing vegetal interface.



The Ilkhanate Period

Following the Mongol invasion in 1220, ceramic production in Kashan ceased for about 40 years but resumed under the rule of the Mongol Ilkhanate (1251 to 1335). During this time, Islam was established as the state religion, and there was an economic revival. The Ilkhanid rulers embraced Persian culture and traditions, acting as patrons of the arts. They commissioned architectural projects, supported crafts, and enhanced the safety of trade routes. Lustre tiles from this era often featured geometric patterns, arabesques, floral motifs, and calligraphic inscriptions, reflecting Far Eastern influences.

Kashan played a pivotal role in lustre tile production during the Ilkhanid period, contributing to the era's rich artistic legacy. These tiles blended Persian, Islamic, and Central Asian motifs, with each design bearing its own symbolic and aesthetic significance.



Photo 20

Ilkhanid Lustre eight-pointed Star Tile 14th century, Kashan, Iran, 10.9 cm diameter

Buff clay covered with white slip on a clear glaze. Painted in brown lustre, a spotted hare seated amongst flowers and leaves, with a pseudo-calligraphic border of lustre.

Photo 21

Ilkhanid Lustre six-pointed Star Tile, late 13th to 14th century, Kashan, Iran, 18.5 cm diameter

Painted in cobalt blue and lustre on a white ground, with a floral arabesque to the centre and a calligraphic outer border.

Photo 22

Ilkhanid Lustre eight-pointed Star Tile (Foliage design), 14th century, Kashan, Iran, 15 cm diameter

Painted in cobalt blue and lustre with a foliate design. The centre panel is painted with stylised foliate and geometric motifs and with a flowing Naskh inscription around the border within cobalt lines.

Photo 23

Ilkhanid Lustre eight-pointed Star Tile (Foliage design), 14th century, Kashan, Iran, 15 cm diameter

Painted in cobalt blue and lustre with a foliate design. The centre panel is painted with stylised foliate and geometric motifs and with a flowing Naskh inscription around the border.

Photo 24

Ilkhanid Lustre eight-pointed Star Tile (Foliage design), 14th century Kashan, Iran, 15.5 cm diameter

Painted in cobalt blue and lustre with a foliate design. The centre panel with stylised foliate and geometric motifs with a flowing Naskh inscription around the border within cobalt lines, that ran during the firing. Turquoise spots on flower motifs.

Photo 25

Ilkhanid Lustre eight-pointed Star Tile, 14th century Kashan, Iran, 21 cm diameter

Star tile with a fine foliate design, cobalt lines and a splash of turquoise at its centre. The inscriptions are from two poems. Along the top from a poem by Rumi that reads:

“That day every piece of goodness and badness will be as clear as a bright sunny day” and *“Dear friend, watch your actions, because for every day there is a tomorrow”* and along the bottom from a poem by Sadi and reads *“What do you want life for? Better to die than oppress others. Thou the oppressed oppressing others. How long can this go on”*.

Photo 26

Ilkhanid Lustre eight-pointed Star Tile, 14th century Kashan, Iran, 21 cm diameter

Foliage design with cobalt lines and splash of turquoise at its centre. The inscriptions are from two poems. Along the top part of a poem by Rumi and along the bottom, part of a poem by Sadi.

Photo 27

Ilkhanid Lajvardina eight-pointed Moulded Star Tile, 14th century, Kashan, Iran, 21 cm diameter x 2 cm

Moulded star tile of a running hare and foliage. Cobalt stained glaze with red and white overglaze enamel painted lines for Lajvardina ware. Originally covered in gold leaf. This eight-pointed star tile was decorated using a method called *lajvardina*, a term that references lapis lazuli, a deep, blue-coloured stone. After an initial firing to establish the dark blue background, the tile underwent a second firing to set the overglazed details and the carefully cut pieces of gold leaf, thus creating a glimmering surface and would have been part of a star-and-cross panel adorning the walls of an Ilkhanid palace, mosque, or mausoleum.

Photo 28

Ilkhanid Lustre Half eight-pointed Star Tile, 14th century, Kashan, Iran, 15 x 9 x 1.5 cm

A fragment (half tile) of a star-shaped tile, painted in lustre and cobalt blue on white ground. A central moulded design of rosettes and foliage, bordered by a band of calligraphy and with an inscription in Persian verse. A large number of these lustre wall tiles with reserve inscriptions are scattered around the world in museums, all without provenance to show which building or type of building it might have been in. Most likely from a shrine.

Photo 29

Ilkhanid Lustre eight-pointed Star Tile Fragment, 14th century, Kashan, Iran, 20.5 x 14 x 1.5 cm

A fragment (half tile) of a star-shaped tile, painted in lustre and cobalt blue on white ground, with a central moulded design of swirling rosettes, flowers and foliage in an arabesque design. Stonepaste body with a tin-opacified glaze. The painting of the lustre with fine details sgraffito into the lustre ground with swirling commas suggests a date of early 14th century.

Photo 30

Ilkhanid Lustre Frieze Tile Fragment from the Takht-e Sulaiman Palace, 14th century, Kashan, Iran, 30 x 22 cm

Lustre tile frieze fragment from the Takht-e Sulaiman in northeastern Iranian Azerbaijan, built in the 13th century under the Ilkhanid dynasty as a summer and hunting palace. The production of these lustre tiles is associated with the manufacturing city of Kashan, in central Iran, although it is thought because of the different clay body sometimes used it may have been made elsewhere (perhaps nearby). Made from moulded stonepaste, commonly a verse from Firdausi's *Shah-nama* being individually hand-formed; the whole being covered with a white tin-based glaze, highlighted with cobalt and turquoise (copper oxides). After an initial firing, the tiles are painted with lustre pigment before undergoing a final firing in a reducing lustre firing.

Photo 31

Ilkhanid Lustre Frieze tile fragment (Arabesque border), 14th century, Kashan, Iran, 26.5 x 10 cm

Lustre tile frieze fragment from the Takht-e Sulaiman in northeastern Iranian Azerbaijan, built in the 13th century under the Ilkhanid dynasty as a summer and hunting palace.

Photo 32

Ilkhanid Lustre Frieze Tile, late 13th to 14th century, Kashan, Iran, 34.5 x 31 cm

Reconstructed frieze tile (the top right-hand corner is from another tile) from the Takht-e Sulaiman Palace in northeastern Iranian Azerbaijan, built in the 13th century under the Ilkhanid dynasty. Made from moulded stonepaste, commonly with a verse from Firdausi's *Shah-nama* being individually hand-formed; the whole being covered with a white tin-based glaze, highlighted with cobalt and turquoise.

The Qajar Revival



Photo 33

Qajar Lustre Octagonal Tile, 19th century, possibly Kashan or Isfahan, Iran, 17 x 17 x 3 cm.

Octagonal lustre tile with figurative decoration in relief. Stonepaste body, moulded with a figure on horseback (hunting cheetah sitting behind a seated horseman) and attendant in relief on a lustre-painted background with floral decoration in reserve. The face of the rider may have been deliberately damaged in the mistaken belief by a fundamentalist believer that the Koran prohibits the depiction of living things. In my travels in Iran, I saw a number of examples of such defacements, including on late 19th and early 20th century works and suggests that such damage may have been occasioned relatively recently.

Photo 34

Qajar Lustre Mihrab tile fragment (in the style of Abu Tahir), 19th century, probably Isfahan, Iran, 40 x 26 cm.

Made in the style of Abu Tahir and Abu Zayd lustre mihrab tiles from the 13th to 14th Century from Kashan. This tile was likely made in Isfahan, a major centre of tile production in the Qajar period. Made of stonepaste in a mould with moulded inscription, covered in a white slip and a clear glaze, with painting in cobalt and turquoise. The glazed tile was finally painted in lustre pigment and fired in a reduced atmosphere. Corner slightly overfired resulting in the copper turquoise turning red.

Inscriptions: in the wide band Qur'an, chapter II (al-baqarah), parts of verse 255.; in the narrow outer band, Qur'an, chapter II (al-baqarah), verses 1-parts of verse 10.



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The Safavid Period

The lustre tradition, dormant for several centuries, was revived during the Safavid dynasty (16th to 18th centuries), a period known for its support of the arts. The Safavid rulers, as patrons, encouraged the development of crafts, including lustreware. Under their patronage, artisans perfected techniques that reflected changing tastes and lifestyles.

During this period, lustreware became a specialist item, distinguished by its fine white stonepaste body and nature-inspired designs featuring flowers, trees, and animals. Several centres, including Isfahan (the new capital), Mashhad, and Kashan, are believed to have produced lustreware.

Photo 35

Safavid Lustre Bulb Vase, late 17th century, Isfahan or Kashan, Iran, 12 x 12 cm

Gold lustre on a cobalt stained glaze on a white stonepaste body. The white stonepaste body remains in use but the lustre now has changed to a brighter metallic tone and iridescence. The themes painted in lustre have changed to one of Persian taste (floral designs of trees, flowers and leaves) rather than that of the far east. The bulb shaped and bottle forms were a common shape in use. It is not known where they were made although a number of centres including Kashan, Isfahan or Kerman have been suggested.

Photo 36

Safavid Lustre Bulb Vase, late 17th century, Isfahan or Kashan, Iran, 13 x 12 cm

Brown lustre on a cobalt stained glaze on a white stonepaste body. Floral patterning. The colour has changed to a brighter metallic tone and iridescence.

Photo 37

Safavid Lustre Bottle with metal top, late 17th century, Isfahan or Kashan, Iran, 22 x 12 cm

Golden iridescent lustre on a cobalt stained glaze on a white stonepaste body. Bottle shaped pot. The lustre has changed to a brighter metallic tone and iridescence. The themes painted in lustre seem to have changed to one of Persian taste (floral designs of trees, flowers and leaves) rather than that of the far east. The bottle form was a common shape in use as was the addition of a metal top.

Photo 38

Safavid Lustre Bottle with metal top, late 17th century to early 18th century, Isfahan or possibly Kashan, Iran, 33 x 14 cm

Olive brown lustre on a white stonepaste body. Bottle shaped pot with detailed floral decoration and solid lustre vertical panels.

Photo 39

Safavid Lustre Bulb Vase, late 17th century, possibly Isfahan or Kashan, Iran, 12 x 13 cm

Brown lustre on a white stonepaste body. Bulb shaped pot. Running animals (possibly a Gazelle) and floral theme.

Photo 40

Safavid Lustre Bulb Vase, late 17th century, possibly Isfahan or Kashan, Iran, 10 x 13 cm

Gold lustre on a cobalt stained glaze on a white stonepaste body. Squat bulb shaped pot. The white stonepaste body remains in use but the colour has changed to a brighter metallic tone and iridescence.

Samanid Epigraphic Pottery

Samanid epigraphic pottery holds a special place in the history of ceramics. The stylised form of Kufic script on ceramics, developed in the 9th and 10th centuries in the Khorasan region (stretching from Nishapur to Samarkand), is of exceptional quality. The close association of Arabic with the Quran explains why calligraphy was considered one of the most esteemed arts in Islamic culture.

The Kufic script, developed under the patronage of the Samanids, often conveyed moral aphorisms. With its intricate knots and flourishes, it is believed that these inscriptions served as a type of after-dinner puzzle, becoming fully legible only after the serving of the food was completed.



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Photo 41

Samanid Epigraphic Pottery, 10th Century, Nishapur, Iran, 28.5 x 9.5 cm. Elegant Kufic script painted in an underglaze black on a white slip. The pottery is a sandy earthenware clay and covered with a thin glaze that appears to be slightly underfired and hence the matt finish, perhaps the intention of the potter.

Photo 42

Samanid Epigraphic Pottery, 10th Century, Nishapur, Iran, 25. x 9.5 cm. Elongated Kufic script painted in an underglaze black (with cobalt hence the running) on a white slip. At the top of the bowl the painted underglaze acted as a resist, resisting the adherence of the glaze and causing it to bead away and exposing the painted clay. The pottery is a red terracotta (earthenware) clay and covered with a lead glaze.

Photo 43

Samanid Epigraphic Pottery, 10th century, Nishapur, Iran, 14.5 x 4.5 cm. Kufic script painted in a black underglaze on a white slip. The pottery is a buff earthenware clay and covered with a thin glaze on a flat base.

Photo 44

Samanid Epigraphic Pottery, 10th century, Nishapur, Iran, 24 x 8 cm. Kufic (Arabic) script painted in a black and golden tan underglaze on a white slip. A red earthenware clay and covered with a lead glaze (hence the flaking of the glaze at the top edge). Stilt marks indicate the pots were stacked on each other separated with firing stilts.

Photo 45

Samanid Epigraphic Pottery, 10th century, Nishapur, Iran, 25.5 x 11 cm. Kufic (Arabic) script painted in an black and red underglaze on a white slip. The spaces are filled with compartments surrounding the lettering and infilled with circles and dots. The rim is decorated at intervals with dots of black. This type of script was developed under the patronage of the Samanids. The pottery is a red earthenware clay and covered with a thin lead glaze.

The desert city of Kashan, located in central Iran and strategically positioned along the Silk Road, holds a significant place in the history of lustre, particularly in tile manufacturing. Its name is believed to be derived from the Persian word "Kashi," meaning tile.

Kashan's origins as a ceramic hub trace back to the Seljuk period during which it became a prominent centre for tile production, primarily intended for interior use, serving both decorative and functional purposes, adorning the walls of mosques and palaces.



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Other Medieval Islamic Ceramics

Photo 46

Buff Ware Bowl, 10th century, Nishapur, Iran, 26 x 7 cm

Buff ware from the Khorasan region most probably Nishapur. Unknown until the 1930's when works of this type were found in excavations around Nishapur. Underglaze painted wares with a distinctive yellow obtained using lead stannate. The use of opaque yellow, green and black suggests roots from Abbasid Syria in the 8th century. The stylised animals (in this example including horses, cheetahs, ibex, gazelles, birds) often placed haphazardly in crowded designs are a common feature. White slip with underglaze painting in black, green and yellow with some turquoise staining under a clear lead glaze.

Photo 47

Buff Ware Bowl, 10th to 11th century, Nishapur, Iran, 26.5 x 8.5 cm

Commonly called Buff ware because of the underlying clay body. Khorasan region with Nishapur as the main area of production, buff ware seems not to have been made before the 9th century, and it appears to have died out by the 11th century. The red clay body is covered with white slip and decorated in black, red, yellow, green and covered with a thin lead glaze.

In this example, the bird in the centre is a peacock with a spread tail.

Photo 48

Buff Ware Bowl, 10th century, Nishapur, Iran, 23 x 9.5 cm

The clay body is covered with white slip and decorated in black, red, yellow, green and covered with a thin lead glaze. The geometric interior design, sectioning the interior space with lozenge and herringbone designs on the exterior of the bowl (following earlier Sasanian designs) suggests it was made in the 10th century.

Photo 49

Buff Ware Small Bowl, 9th to 10th century, Nishapur, Iran, 10.5 x 4 cm

A buff red body covered with a white slip and painted in underglaze black, green and the opaque distinctive yellow under a clear lead glaze. The stylised animals (in this example a bird, perhaps a peacock with its tail feathers spread was also a common feature). Peacocks figured commonly in Sasanian art and may have been regarded as a Christian symbol of immortality. The use of a nonrepresentational style of design began in the 9th century and continued until the 11th century.

Photo 50

Sultanabad Ware Bowl 14th, century Nishapur, Iran, 21.5 x 10.5 cm

Made during the Ilkhanid period and given the name Sultanabad where the first of this type of pottery was found. It is now clear that it was very popular over a large area in Iran and central Asia. On a white stonepaste

body, and covered with an engobe, drawn in a black underglaze and decorated with grey, blue cobalt and green, balanced patterns and bands.

Photo 51

Sari Ware Bowl, 10th to 11th century, Mazandaran region Iran, 22 x 8 cm

Earthenware clay body. Given the name Sari ware (a town near the Caspian Sea) after where this type of pottery was said to be found. Fine detail slip painting of a bird believed to be a stylised pigeon on a white engobe slip with floral rosettes accentuated with white dots encircling the design.

Photo 52

Amol Ware Bowl, 12th century, Northern region, Iran, 22 x 11 cm

Commonly called Amol ware and is named after a town in the north of Iran near the Caspian Sea. White/cream coloured slip covered red earthenware clay under a clear transparent glaze. An articulated shape with attached ribs, incised patterns with dots and swirls and scribbled infill.

Photo 53

Incised Ware Bowl, 11th-12th Century Northwestern Iran, 18 x 6 cm

Earthenware clay body covered with a creamy white slip and incised (sgraffito) lines and pattern under a clear glaze.

Cobalt Blue and Turquoise Ceramics

Alongside lustre, other ceramic techniques were being developed, often by the same artisans. Stonepaste, a form of soft-paste porcelain that rivalled the white wares from China, became popular. Additionally, metal ores were used to colour glazes. Cobalt ore, mined in the mountains above Kashan, produced a deep blue, while copper salts added to an alkaline glaze created the brilliant turquoise colour.

Turquoise, both a semi-precious gemstone and a colour, was often referred to as “Persian blue” in the Western world due to its association with a ceramic glaze developed in the 12th century on a stonepaste clay body, which showcased the colour to its fullest.

The introduction of alkaline glazes, made from naturally occurring sodium or the ashes of desert plants, replaced earlier lead-based glazes. With a small addition of copper and tin, artisans created the vivid and opaque turquoise colour that has come to be closely associated with Persian ceramics.



Photo 54

Cobalt Moulded Ewer, late 12th century, Nishapur, Northeastern Iran, 36 x 25 cm

Large, moulded pottery ewer glazed in a deep cobalt blue. Two bands of animals showing lionesses and their prey. Lower band features five gazelles or deer-like creatures grazing among a floral field. Upper band shows two lionesses and an antelope, also set in a highly decorated floral field. Pinched spout and strap handle with base showing the thickness of this deep glaze.

Photo 55

Cobalt Horse Figurine, 10th century, Unknown region Iran, 25 x 28 cm

A stylised horse figurine with an unknown purpose. A hollow body and with a spout-like nose that would not have poured well. Buff clay body covered with a cobalt stained glaze. A footed ring for the base. A small loop handle (perhaps too small to be used as a handle) that may have been for a ribbon attachment point.

Photo 56

Turquoise Jug, 12th to 13th century, Kashan, Iran, 20 x 14 cm

The stoneware potters by the 12th century had begun to make jugs similar to this in large numbers. The forms are inspired by metalware jugs with Kashan as a major ceramics production centre.

Photo 57

Turquoise Jug, 12th to 13th century, Kashan, Iran, 22 x 16 cm

Stoneware body. The forms were inspired by metalware jugs, or possibly in this case, by glassware because of its pinched lip with Kashan as a major ceramics production centre. The underpainting design in black underglaze and covered with an alkaline turquoise glaze.

Photo 58

Turquoise Embossed design Bowl, late 12th to early 13th century, Bamiyan (or Nishapur, Iran), 18 x 8 cm

Turquoise glazed moulded script embossed bowl. Kufic script on a coarse fritware body. The glazes of the Bamiyan period were alkaline fluxed and applied by dipping the vessel into a liquid glaze solution. Covered with a transparent turquoise glaze. As well as turquoise, dashes of a fluxed black, possibly an impure cobalt or manganese ore used as highlight.

Photo 59

Turquoise bowl, late 12th to early 13th century, Bamiyan (or Nishapur, Iran), 13 x 6 cm

Turquoise glazed bowl with an underglaze black design on a coarse stoneware body. Late 12th to early 13th Century. This type of bowl was made in many of the ceramic centres (Nishapur, Bamiyan, Kashan). Made by dipping and being fired right-side up without stilts the reddish colour of the body suggests it may be from the Bamiyan region (present day Afghanistan).

Photo 60

Turquoise Moulded 3 Handled Pouring Vessel, 12th century, Kashan, Iran, 18 x 26 cm

A moulded vessel with 3 handles and a double pouring spout made in stoneware (sometimes called fritware). Its white body could be moulded, thinned and fired to vitrification to such an extent that it could compete with the high-fired white stoneware arriving from China.

Photo 61

Turquoise Aquamanile, late 12th to early 13th century, Kashan, Iran, 16.5 x 12 cm

Stoneware body. Aquamanile with turquoise opacified tin glaze. Standing upright on four legs on a rectangular base, a pouring spout at the mouth, a flaring opening to the back, strap handle joining the head and back.



61.

Hispano-Moresque Lustre

The Iberian Peninsula, particularly the region of Andalucía, was conquered by the Arabs by 714, becoming part of the Islamic world until the early 13th century. The Moorish Kingdom of Granada, however, remained in power until 1492.

The technique of lustreware is believed to have been introduced to Andalucía by potters fleeing Fustat in Egypt after the collapse of the Fatimid Dynasty. This technology may have reached Spain through trade routes from Sicily or Tunisia and was being produced in Málaga by the 13th century.

Seville (specifically, Triana) was an important cultural centre during the Moorish occupation and became a hub for the production of lustreware, primarily for domestic use. The decoration on these pieces was often hastily applied, incorporating motifs borrowed from Valencia (Manises). The quality of Trianian lustreware varied significantly. Its surface was frequently uneven, marked by pits and blemishes, with a distinctive pale-yellow lustre. In historical documentation, the term *amarillo* (yellow) referred to lustre rather than any specific yellow glaze.

It is only in recent times, thanks to modern analytical techniques, that we have been able to accurately identify the places where many lustreware pieces were made. In the past, these works were often mistakenly attributed to Catalonia or Valencia.

Valencia and its surrounding regions suffered severe consequences in 1609, when the Moors, who made up 35 percent of the population, were expelled. In Manises, the pottery industry faced a substantial decline. However, the Boil family, who controlled both the movement of potters and the sale of pottery, including lustreware, outside the region, encouraged the remaining Christian master potters to form a *gremio* (guild) to continue their craft.

With tin becoming increasingly scarce and expensive, potters continued to cover their wares with a tin-opacified glaze, but of a lesser quality which now took on a creamy-yellow hue. They also increased the copper content in their pigments, adding calcined remnants from the lustre pigments, which resulted in a denser, more metallic red lustre. Lustre bowls from Manises, produced between 1700 and 1750, often featured a ragged carnation design, a popular folk motif, or possibly a design inspired by Iznik ware, with flower heads emerging from dense foliage. The visible spur marks on these pieces and the large number of surviving examples indicate large-scale production. Interestingly, many of these pieces were considered valuable enough to be repaired with metal rivets.





Hispano-Moresque Lustre (Continued)

Photo 62

Gold Lustre Charger, 1525 to 1550, Seville (Triana), Spain, 32 x 5 cm

Pale cream tin glaze decorated in a yellow gold lustre. An embossed well. The rim with eight large, raised plant forms, four trefoil, four with cobalt, "lilies", the ground with dot-and-stalk and flowers. The reverse with spiralling in a copper red lustre.

Photo 63

Red Lustre Charger, 1500 to 1560, Seville (Triana), Spain, 39 x 5 cm

Embossed form in brown lustre surrounded with small floral patterning. Pale cream tin glaze its centre boss showing a bird design and a floral decoration surround.

Photo 64

Copper Red Lustre Shield Plate, 1475 to 1500, Valencia (Manises), Spain, 37 x 6 cm

A raised boss running boar design surrounded by dot-and-stalk patterning on a cream white tin glaze. Bands of feathery leaves resembling palm fronds were typical for the reverse side in the last quarter of the 15th century.

Photo 65

Copper Red Lustre Basin, 1500 to 1540, Valencia (Manises), Spain, 34 x 8 cm

Copper lustre on a cream tin glaze. The gadrooned moulding on the rim continued and the background designs became larger leaving more of the tin glaze showing and a more open effect to the design.

Photo 66

Red Lustre Charger, 1550-1600, Valencia (Manises), Spain, 37 x 5 cm

In the second half of the 16th century the quality of Valencian lustre began to deteriorate with enlarged foliage and embossed sections, sketcherly fill-in patterns and flowers as well as a change to a bright brilliant copper red.

Photo 67

Copper Red Lustre Shaving Bowl, 1625 to 1700, Valencia (Manises), Spain, 33 x 10 cm

Pardalote birds and a pardalote-headed lion surrounded by dense foliate decoration. In the 17th century tin became expensive leading to a creamy yellow white colour now becoming common. A change also occurred in the formulation of the lustre pigment with more copper as well as the washings of past pigments being added, resulting in a dense red lustre colour. Early in the 17th century a new decorative design of coiled and hatched leaves began to appear as shown on this barber's bowl. The exterior is decorated with a fringed leaf design.

Photo 68

Copper Red Lustre Deep Bowl, 1700 to 1750, Valencia (Manises), Spain, 29 x 8 cm

Red lustre on a cream tin glaze with ragged carnation design. Repaired at some stage with three lots of staples. The ragged carnation design has links to Spanish folklore and poetry and became a dominant motif in the 1700s together with the dense rendering of the design.

Photo 69

Copper Red Lustre Deep Bowl, 1700 to 1750, Valencia (Manises), Spain, 36 x 8 cm

Red lustre on a cream tin glaze. A bird (perhaps a pardalote) surrounded by ragged carnations and floral decoration.

Photo 70

Copper Red Lustre Bowl, 1675 to 1750, Valencia (Manises), Spain, 20 x 4 cm

Red lustre on a cream tin glaze. A pardalote on a ground of vegetal motifs, a common design. The reverse with scribbled swirls. Visible spur marks indicating how it was fired. A visible change can be seen as tin became expensive and was used in a diluted form and hence the yellow cream colour of the covering tin glaze.

Photo 71

Brown Copper Lustre Shield Plate, mid 1650 to 1750. Valencia (Manises), Spain, 27 x 3 cm

Brown lustre on a cream tin glaze. Lion on embossed centre surrounded by dot and stalk patterning.

Photo 72

Red Lustre Shield Plate, 19th century, Manises, Spain, 26 x 3 cm

Red lustre embossed centre on a cream tin glaze. Deer and dense foliage motifs. Revivalist movement modelled on late 15th century pottery.

Photo 73

Red Lustre Shield Plate, 19th century, Manises, Spain, 26 x 3 cm

Red lustre embossed centre on a cream tin glaze. Lion and foliage motifs in a geometric design, bands of patterns. Revivalist movement modelled on late 15th century pottery.

Photo 74

Lustre Carnation Plate Valencia (Manises), 1700 - 1750, 20 x 5 cm

Photo 75

Brown Lustre Jug, late 19th to early 20th century, Manises, Spain, 26 cm x 14 cm

Copper brown lustre on a cream tin glaze. Slip cast jug marked on base with number "362". Late 19th century.

Photo 76

Red Lustre Winged Vase, 19th century, Manises, Spain, 33 x 25 cm

Red lustre on a white tin glaze.

Photo 77

Lustre Winged Vase, Manises, Late 19th Century, 24 x 11 cm

The Revival of Lustre in Italy

The 19th century revival of *mastrogioorgio* lustre, named after Renaissance ceramicist Maestro Giorgio Andreoli of Gubbio, coincided with a renewed interest in Renaissance works. Cipriano Piccolpasso's 16th century treatise, *Li tre libri dell'arte del vasaio* (The Three Books of the Potter's Art), is particularly notable for its detailed and practical instructions on glaze and pigment preparation for lustre ceramics. This text, comparable to earlier Islamic treatises by Abu'l Qasim of Kashan and Muhammad ibn Abi al-Barakat Johari of Nishapur, was eagerly studied by historians and artist-potters alike.

In Italy, the treatise inspired 19th century editions, spurring research into rediscovering the secrets of lustre. The high regard for lustered Renaissance ceramics and the increasing demand for *istoriato* ware (maiolica with historical painted scenes) fueled both research and the creation of forgeries. However, as the rediscovery of suitable glazes, pigments, and muffle kilns progressed, imitations were replaced by legitimate historicist creations.

By 1855, Ginori, through the work of its chemist Giusto Giusti, had begun producing high-quality lustre. Angelico Fabbri and Luigi Carocci, who had been working on unlocking the secrets of lustre, set up a workshop in Gubbio and by 1857 were producing superior lustreware. Giovanni Spinaci perfected the technique by 1865, possibly passing it on to Paolo Rubboli, who brought it to Gualdo Tadino.



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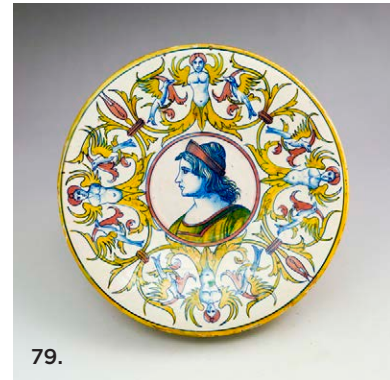
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Paolo Rubboli and Family

Paolo Rubboli (1838-1890) established the Maioliche Rubboli workshop in 1873 in Gualdo Tadino, focusing on *mastrogiorgio* lustre. A skilled ceramic painter, Rubboli became adept at applying and firing lustre. His works often depicted scenes from Roman history, mythology, and grotesque themes, capturing the spirit of the Risorgimento (the unification of Italy) with the rediscovery of lost artistic techniques.

Working conditions in ceramic workshops were often hazardous, with lead poisoning and respiratory illnesses common among workers. In response, Mutual Aid Societies arose throughout Italy, and in the 1920s, co-operatives were established to protect workers. In 1920, the Rubboli family and others formed the SCU (Società Ceramica Umbra), which operated in Gubbio under Lorenzo Rubboli. However, this operation was short-lived due to the global financial crisis in 1929.

After Rubboli's death on May 11, 1890, his capable wife Daria took over the running of the company, managing it until their sons, Lorenzo and Alberto, could assume control. During this time, Daria maintained the lustre production, ensuring the preservation of its secrets. The workshop continued producing ceramics until the mid-20th century.







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Photo 78

Paolo Rubboli, "Massinissa in the Palace of Sophonisba", Lustre Charger, 1873 to 1875, Gualdo Tadino, Italy, 40 x 3 cm

Gold and red lustre. Revivalist historical Roman scene painted in maiolica on a tin glaze. Terracotta clay body.

Photo 79

Fabbrica Paolo Rubboli, Lustre Plate, 1875 to 1880, Gualdo Tadino, Italy, 29 x 3 cm

Gold and red lustre. Probably painted by Giuseppe Discepoli. Maiolica on a tin glaze. Terracotta clay body.

Photo 80

Giovanni Spinaci, Lustre Charger, 1875-1880 Gubbio, Italy, 38 x 3 cm

Gold and red lustre. Revivalist historical scene painted in maiolica on a tin glaze. Terracotta clay body.

Photo 81

Daria Rubboli, Lustre Charger, 1890 to 1895, Gualdo Tadino, Italy, 38 x 5 cm

Gold and red lustre. Revivalist scene painted in maiolica on a tin glaze. Terracotta clay body.

Photo 82

Cooperativa Ceramisti, Lustre Charger, 1920 to 1930, Gualdo Tadino, Italy, 41 x 6 cm

Gold and red lustre. Revivalist scene painted in maiolica on a tin glaze. Terracotta clay body.

Photo 83

Societa Ceramica Mastrogiorgio, Lustre Charger, 1925 to 1930, Gualdo Tadino, Italy, 40 x 4 cm

Gold and red lustre. Revivalist scene painted in maiolica on a tin glaze. Terracotta clay body.

Photo 84

Societa Ceramica Umbra (SCU) PRF, Lustre Charger, 1920 to 1930, Gualdo Tadino, Italy, 41 x 4 cm

Gold and red lustre. Revivalist scene painted in maiolica on a tin glaze. Terracotta clay body.

Photo 85

Alfredo Santarelli, Lustre Charger, 1925 to 1930, Gualdo Tadino, Italy, 41 x 6 cm

Gold and red lustre. Revivalist scene painted in maiolica on a tin glaze. Terracotta clay body.

Photo 86

Alberto Rubboli, Lustre Charger, 1940 to 195, Gualdo Tadino, Italy, 43 x 6 cm

Gold and red lustre. Revivalist scene painted in maiolica on a tin glaze. Terracotta clay body.

Photo 87

Alberto Rubboli, Lustre Charger, 1940 to 1950, Gualdo Tadino, Italy, 42 x 6 cm

Gold and red lustre. Revivalist scene painted in maiolica on a tin glaze. Terracotta clay body.

Photo 88

Cav Alberto Rubboli, Lustre Charger 1950 to 1960, Gualdo Tadino, Italy, 42 x 4 cm

Gold and red lustre. Revivalist scene painted in maiolica on a tin glaze. Terracotta clay body. The heirs of Alberto Rubboli continued producing work until 2002.

Photo 89

Aldo Ajo, Madonna Lustre Tile, 1925 to 1930, 20 x 20 cm

Photo 90

Lustre Plate, SCU (*Societa Ceramica Umbra*) FIR, 23 x 7 cm

Photo 91

Cooperativa Ceramista, Lustre Vase, 52 x 29 cm

Photo 92

ICAP (*Industria Ceramica Angelo Pascucci*), Lustre Vase, 38 x 24 cm

Photo 93

Ceramica Luca della Robbia Lustre Handled Vase, 1925-1940, Terracotta, 28 x 19 cm

Photo 94

Lustre Vase, Moroni & Tega, 40 x 20 cm

Photo 95

Alberto Rubboli, Knight Lustre Vase, 43 x 24 cm

Photo 96

Lorenzo Rubboli, Lustre Snake Handle Vase, 37 cm x 26 cm



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104.

Alfredo Santarelli

(1874-1957)

While Paolo Rubboli is credited with introducing lustre production to Gualdo Tadino, Alfredo Santarelli elevated it to national prominence. Born in Gualdo Tadino in 1874, Santarelli studied under Giuseppe Discepoli, a prominent painter, before attending the Accademia di Belle Arti in Perugia. Santarelli established his own factory in 1903, building on the kiln site of Francesco Biagioli, which dated back to the 17th century.

Photo 97

Alfredo Santarelli, Lustre Two Handled "Pan" Vase Gualdo Tadino, Italy, 17 x 16 cm

Depicting Pan, the mythological Greek god of shepherds, hunters and wilderness. Gold and red lustre painted in maiolica on a tin glaze. Terracotta clay body.

Photo 98

Alfredo Santarelli, Lustre Tazza, Gualdo Tadino, Italy, 22 x 8 cm

Gold and red lustre. Revivalist Roman figure and floral design painted in maiolica on a tin glaze. Similar design used on many domestic wares from Gualdo Tadino. Terracotta clay body.

Photo 99

Alfredo Santarelli, Lustre Coffee Cups, 1920 to 1930, Gualdo Tadino, Italy, 13 x 16 cm

Gold and red lustre. Revivalist Roman figures painted in white tin maiolica glaze. Terracotta clay body.

Photo 100

Alfredo Santarelli, Gold Lustre, *Istoria* Jug Gualdo Tadino, Italy, 20 x 23 cm

Gold and red lustre. Revivalist historical Roman scene painted in maiolica on a tin glaze. Terracotta clay body.

Photo 101

Alfredo Santarelli, Lustre Eagle Vase Gualdo Tadino, Italy, 31 x 21 cm

Gold and red lustre. Eagle design painted in maiolica on a tin glaze. Terracotta clay body.

Photo 102

Alfredo Santarelli, Gold Lustre Vase Gualdo Tadino, Italy, 23 x 15 cm

Gold lustre. From classical antiquity, an image painted in cobalt on a white tin maiolica glaze, the cornucopia (the horn of plenty), a symbol of abundance. Terracotta clay body.

Photo 103

Alfredo Santarelli, Lustre Deep Bowl Gualdo Tadino, Italy, 32 x 10 cm

Alfredo Santarelli Lustre Two Handle Basin Gualdo Tadino, Italy Gold and red lustre. Revivalist Cherubs and Grottesques painted in cobalt on a white tin maiolica glaze. Terracotta clay body.

Photo 104

Alfredo Santarelli, Lustre Tazza, Gualdo Tadino, Italy, 24 x 14 cm

Gold and red lustre. Deruta design motifs on a white tin glaze maiolica glaze. Terracotta clay body.



The Cantagalli Family

Ulisse Cantagalli (1839-1902), a descendant of an ancient family of Florentine maiolica makers, revived the tradition of lustreware in the 19th century. He managed the family's ceramic factory and began reproducing styles from the Renaissance, as well as Hispano-Moresque and Iznik lustreware. His international success, including collaborations with British Arts and Crafts ceramicist William de Morgan, helped secure Cantagalli's place in the history of lustre ceramics.

Photo 105

Cantagalli, Red Lustre Pardalote Handled Vase, 1878 to 1885, Florence, Italy, 31 x 16 cm

Red lustre on a tin glaze. Motifs (pardalote birds and ragged carnations) inspired by Hispano-Moresque lustreware of the 1600 to 1700s from Valencia (Manises).

Photo 106

Cantagalli, Red Lustre Albarello, 1878 to 1885 Florence, Italy, 31 x 15 cm

Red lustre on a tin glaze with cobalt lines. The albarello shape is traditionally used for the storage of medicinal goods.

Photo 107

Cantagalli, Red Lustre Winged Vase, 1880 to 1895 Florence, Italy, 26 x 28 cm

Cobalt and red lustre on a tin glaze. The winged vase and embossed Kufic lettering inspired by the Hispano-Moresque lustreware of Spain and Islamic tile work.

Photo 108

Cantagalli, Red Lustre Shield Jar, 1880 to 1890 Florence, Italy, 14 x 20 cm

Red lustre with cobalt lines on a cream white tin glaze. The many handled jar bears an armorial shield crest. The decorative motif inspired by the dense patterning of Hispano-Moresque lustreware of the 1600-1700s.

Photo 109

Cantagalli, Red Lustre Pardalote Jar 1878 - 1890 Florence, Italy, 10 x 12 cm

Red lustre on a cream white tin glaze. The handled jar motifs of a pardalote bird with plants and hatching inspired by Hispano-Moresque Valencian (Manises) lustreware of the 17th century.

Photo 110

Cantagalli, Red Lustre Pardalote Jug, 1885 to 1900, Florence, Italy, 22 x 16 cm

Red lustre on a white tin glaze. The motifs of a pardalote bird with plants and hatching inspired by Hispano-Moresque Valencian (Manises) lustreware of the 17th century.

Photo 111

Cantagalli, Gold Lustre Chalice, 1885 to 1895, Florence, Italy, 17 x 14 cm

Gold lustre on a white tin glaze. The "dot-and-stalk" patterning was inspired by the 17th century Hispano-Moresque lustreware from Manises.

Photo 112

Cantagalli, Gold Lustre Jug 1890 - 1895 Florence, Italy, 17 x 20 cm

Gold lustre on a white tin glaze. The patterning was inspired by the 17th century Hispano-Moresque lustreware from Manises.

Photo 113

Cantagalli, Gold Lustre Cache Pot, 1885 to 1900, Florence, Italy, 26 x 29 cm

Gold lustre on a white tin glaze. The patterning was inspired by the 17th century Hispano-Moresque lustreware from Manises.

Photo 114

Cantagalli, Gold Lustre Lidded Jug, 1880, Florence, Italy, 18 x 15 cm

Gold lustre on a white tin glaze. Cobalt painted maiolica with motifs (*denti di lupo* (wolf's teeth and plants) inspired by 16th century Renaissance pottery from Deruta. (Lid missing).

Photo 115

Cantagalli, Gold Lustre Jug (Deruta design), 1880 to 1900, Florence, Italy, 16 x 22 cm

Gold lustre on a white tin glaze. Cobalt painted maiolica with motifs (*denti di lupo* (wolf's teeth and plants) inspired by 16th century Renaissance pottery from Deruta.

Photo 116

Cantagalli, Gold Lustre Fox Dish, 1900 to 1920, Florence, Italy, 22 x 3 cm

Gold lustre on a white tin glaze. Cobalt painted maiolica with Deruta motifs (*denti di lupo* (wolf's teeth) and plants) and embossed border inspired by 16th century Renaissance pottery.



120.

Photo 117

Cantagalli, Gold Lustre Hares Dish, 1900 to 1920, Florence, Italy, 22 x 3 cm

Gold lustre on a white tin glaze. Cobalt painted maiolica with Deruta motifs.

Photo 118

Cantagalli, Gold Lustre St. Francis Dish, 1890 to 1900, Florence, Italy, 24 x 5 cm

Gold and red Lustre on a white tin glaze. Maiolica painting of St. Francis with Deruta motifs. The reverse in striped, red lustre rings.

Photo 119

Cantagalli, Gold Lustre "Hero" Pedestal Vase, 1895 to 1911, Florence, Italy, 13 x 20 cm

Gold lustre on a white tin glaze. High pedestal vase with fine maiolica "hero" painting inspired by works from Deruta during the Renaissance.

Photo 120

Cantagalli, Gold Lustre Shallow Dish, 1890 to 1910, Florence, Italy, 21 x 3 cm

Gold lustre on a white tin glaze. Cobalt lined leaves with Hispano-Moresque inspired plant motifs (Manises).



Pilkington's Royal Lancastrian Pottery

In 1891 William Burton (a chemist at Josiah Wedgwood & Sons) was invited to become manager of a new tile and pottery company at Clifton. The factory opened in 1893 with Burton assembling a formidable team of artists and designers at a time when interest in the revival of lustreware was taking place. In 1907 Burton delivered an important paper to the Society of Arts on his research on lustre.



Gordon M. Forsyth joined Pilkington's in 1905 as chief artist, remaining until 1916 when he left to do service with the Royal Flying Corps. Richard Joyce joined in 1903 remaining there until his death in 1931. William S. Mycock began as a tile artist in 1894 remaining with Pilkington's until 1938.

Photo 121

Gordon Forsyth, Lion Lustre Vase, 1909, 21 x 16 cm

Photo 122

Richard Joyce, St George Lustre Bowl, 1910, 11 x 28 cm



Photo 123

W.S. Mycock, Lustre Vase, 1922, 13 x 12 cm

Photo 124

Richard Joyce, Lustre Bottle, 1911, 20 x 6 cm



Contemporary Makers

Alan Caiger-Smith

(1930-2020)

Born in Buenos Aires, Argentina in 1930. His father, an industrial chemist, was working in Argentina at the time before returning to England in 1933. He established "Aldermaston Pottery" in 1955 converting the town's blacksmith's building into a workplace for making ceramics, making decorated tin-glazed maiolica and beginning in 1961 began to make lustreware.

As a historian and researcher, his books *Tin-Glaze Pottery in Europe and the Islamic World* (1973) and *Lustre Pottery. Technique, Tradition and Innovation in Islam and the Western World* (1985), remain as important references for anyone interested in ceramics.

He began to employ assistants from 1957 onwards including many from Australia, the first of which was Gwyn John (Gwyn Hanssen Pigott) in 1960. The number of assistants ranged from four to eight allowing each member to participate in all aspects of making ceramics.

Edgar Campden was the longest serving assistant arriving in 1961 and staying on for 32 years until it closed in 1993.

In the 1970s Caiger-Smith exhibited work in both Sydney and Melbourne and in 1988 Caiger-Smith was awarded an MBE for Services to Ceramics.





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140.

Sutton Taylor

(Born 1943)

Born in 1943 in Keighley, Yorkshire, England, Sutton Taylor completed teacher training in Manchester in 1961 before moving to Kingston, Jamaica, to teach. In 1970, he returned to England and established a workshop producing stoneware and porcelain. In 1990, he moved to Robin Hood's Bay in North Yorkshire, where I met him during a visit in the early 1990s. Taylor is a self-taught potter known for making his inglaze and pigment lustres from waste metals and natural raw materials sourced from clay pits or disused mining works. His work is a combination of inglaze and on-glaze (clay paste) lustre. In 1996, he relocated to Cornwall and established a pottery at Brea Farmhouse near Land's End.

One of his notable works, the large green patterned lustre bowl from 2004, showcases an intense green colour that is unique and possibly unrepeatable. Reflecting on this piece, Taylor remarked, "I haven't the foggiest idea what it is. It's just something from Botallack" (a disused mine site in the west of Cornwall).



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149.

Alan Peascod

(Born England, 1943; died Australia, 2007)

Peascod's family came to Australia in 1952, settling in Dapto. His father, William, a mining engineer and abstract painter, was actively engaged with the arts community both in the Illawarra and Sydney.

He studied ceramics under Peter Rushforth at East Sydney Technical College (now the National Art School) in Sydney and undertook a short apprenticeship at Sturt Workshop in Mittagong under Les Blakebrough in 1966.

Peascod's teaching career began in 1967. In 1969, and after teaching stints in Canberra and Glasgow, he settled back in the Illawarra, where he taught until his retirement in 1999.

Peascod's introduction to Islamic aesthetics and lustreware came through a chance meeting with Said El Sadr in Canberra in 1972. El Sadr, a retired teacher, recognising Peascod's interest, invited him to Egypt to visit and conduct research. Peascod returned to the Middle East multiple times, visiting Iran, Turkey, and later Spain, India, and various parts of Europe.

Italy, and especially Gubbio, held a special place for him, seeing him request that his ashes be scattered on the slopes of Mount Ingino. In 2017 together with Giampietro Rampino we erected a ceramic lustre plaque at the location to commemorate Peascod's passing and his contribution to the field of lustre.



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155.

Robert (Bob) Connery

(1941-2013)

Establishing the Stoker's Siding Pottery in 1978 in an old store owned by a neighbouring commune, sharing the space with other potters until 1991 when he was working mostly alone until the closure of the pottery in 2012. Connery had first become interested in ceramics and began wood firing with Roswitha Wulff in 1964.

His background as a school science teacher proved useful in his research of lustre and by the mid 1990s had started specialising in reduced pigment lustre, developing an international reputation for his work, and granted "signing rights" by Japanese Grand Tea Master Sen Shoshitsu for his tea bowls, a special recognition of the quality of his work.

Other Australian Makers of Lustre Pottery



Jan Dunn



Peter Ries



Robert Reid
(Scotland/Australia)



Megan Patey



Takuo Kato
(Born Tajimi, Japan, 1917-2005)



Joan Carrillo Romero
(Born Spain, 1948)



Arturo Mora Benavent
(Born Spain, 1970)



Graziano Pericoli
(Born Italy, 1971)



Patrizio Chiucchiu,
Deruta Italy



Jonathan Chiswell Jones
(Born Calcutta, India, 1944)



Abbas Akbari
(Born Tehran, Iran, 1971)



Contemporary Makers

Photo 125

Alan Caiger-Smith, Reduced pigment lustre shallow bowl, 1974 from his exhibition in Australia, 1974, 24 x 5 cm

Photo 126

Alan Caiger-Smith, Reduced pigment lustre shallow plate, 1980, 27 x 3 cm

Photo 127

Alan Caiger-Smith, Reduced pigment lustre shallow bowl, 1979, 29 x 9 cm

Photo 128

Alan Caiger-Smith, Reduced pigment lustre on a cobalt blue glaze, 1994, 23 x 8 cm

Photo 129

Alan Caiger-Smith, Reduced pigment lustre chalice, 1993, 18 x 21 cm

Photo 130

Alan Caiger-Smith, Reduced pigment lustre gold on red chalice, 1998, 14 x 13 cm

Photo 131

Alan Caiger-Smith, Two Gold and Red Lustre goblets, 1986, 15 x 9 cm

Photo 132

Alan Caiger-Smith, Reduced pigment lustre jug, 1999, 22 x 16 cm

Photo 133

Alan Caiger-Smith, Very large lustre vase, 56 x 33 cm

The base is marked in iron oxide to show it was thrown by Edgar Campden and a further mark to show that it was glazed in WA tin glaze. Its large size and decoration suggest strongly that it was made at the time that the Pearl Insurance commission was completed (1991). Although not signed (the base is unglazed and this is where ACS and others signed their pots), the painting of the lustre strongly suggests that it was by Alan (but possibly by Edgar who also was a fine painter of pots).

Photo 134

Alan Caiger-Smith, *The Dance*, 1997. Lustre charger and centrepiece of the exhibition, *Past, Present & Future. Alan Caiger-Smith & Nick Caiger-Smith* at the Richard Dennis Gallery, London 23 September - 3 October 1998.

Photo 135

Sutton Taylor, Very large reduced pigment and inglaze lustre bowl, 2004, 57 x 22 cm

Photo 136

Sutton Taylor, (side view) Very large reduced pigment and inglaze lustre bowl, 2004, 57 x 22 cm

Photo 137

Sutton Taylor, Reduced pigment and inglaze lustre bowl, 2008, 27 x 14 cm

Photo 138

Sutton Taylor, Reduced pigment and inglaze lustre bowl, 2008, 35 x 11 cm

Photo 139

Sutton Taylor, Large lustre bottle vase. Reduced pigment and inglaze lustre, 2007, 57 x 20 cm

Photo 140

Sutton Taylor, Two Lustre Boxes. Reduced pigment and inglaze lustre, 2008, 27 x 14 x 20 cm and 12 x 12 x 12 cm

Photo 141

Alan Peascod, Pedestal Lustre Jug. Copper reduced pigment lustre on a black glaze, 1983, 32 x 14 cm

Photo 142

Alan Peascod, Lustre Jug, Reduced pigment lustre on a cobalt black glaze, 1983, 27 x 14 cm

Photo 143

Alan Peascod, Handled Jug. Reduced pigment lustre on a black glaze, 1983, 32 x 23 cm

Photo 144

Alan Peascod, Reduced pigment lustre on a black glaze. Earthenware, 1990s, 37 x 24 cm

Photo 145

Alan Peascod, Resinate gold Lustre on a black glaze. Sgraffito, Stoneware, 1980, 37 x 25 cm

Photo 146

Alan Peascod, Resinate Lustre on a black glaze. Stoneware, 1981, 36 x 30 cm

Photo 147

Alan Peascod, Resinate gold lustre on a black glaze. Sgraffito and etched design, 1991, 36 x 29 cm

Photo 148

Alan Peascod, Resinate gold lustre on a black glaze. Sgraffito and etched design, 1994, 21 x 14 cm

Photo 149

Alan Peascod, Gold Resinate Lustre Ewer. 1996, 31 x 17 cm

Photo 150

Robert Connery, Lustre Vase, 2010, 39 x 25 cm

Photo 151

Robert Connery, Lustre Vase, 2010, 43 x 18 cm

Photo 152

Robert Connery, Lustre Tripod Bowl, 2010, 29 x 15 cm

Photo 153

Robert Connery, Lustre Bowl, 2008, 24 x 11 cm

Photo 154

Robert Connery, Lustre Bowl, 2008, 29 x 11 cm

Photo 155

Robert Connery, Lustre Teapot, 2007, 19 x 28 cm

Photo 156

Jan Dunn, Cobalt Ewer, mid 1980s, 29 x 15 cm

Photo 157

Peter Ries, Lustre Vase, 20 x 21 cm

Photo 158

Robert Reid (Scotland/Australia) Lustre Charger, 1986, 42 x 6 cm

Photo 159

Megan Patey, Lustre Plate, 2024, 33 x 5 cm

Photo 160

Takuo Kato, Boxed Small Lidded Lustre Container, 4 x 7 cm

In 1995, recognised as a holder of an important intangible cultural property living national treasure for his Sansai work.

Photo 161

Joan Carrillo Romero, Inglaze Lustre of silver, copper and bismuth. Terracotta, 2019, 60 x 52 cm

Photo 162

Arturo Mora Benavent, Lustre Jug, 2023, 28 x 20 cm

Photo 163

Arturo Mora Benavent, Lustre Spouted Jug, 2019, 35 x 22 cm

Photo 164

Arturo Mora Benavent, Lustre Charger, 2023, 40 x 14 cm

Photo 165

Arturo Mora Benavent, Large Lustre Bowl, 2023, 24 x 28 cm

Photo 166

Graziano Pericoli, Lustre Hare Plate, 2017, 20 x 7 cm

Photo 167

Patrizio Chiucciu, Lustre Plate, 2008, 21 x 2 cm

Photo 168

Jonathan Chiswell Jones, Dodo Lustre Plate, 29 x 4 cm

Photo 169

Jonathan Chiswell Jones, Fish Lustre Charger, 41 x 4 cm

Photo 170

Abbas Akbari, Star and Crosses Sculpture, 2024, 33 x 42 x 14 cm

Photo 171

Abbas Akbari, Poet Lustre Bowl, 2018, 20 x 10 cm

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John Kuczwal, *A Road Less Travelled*, Wollongong Art Gallery, 30 November - 11 May 2025.

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46 Burelli Street, Wollongong
phone 02 4227 8500 wollongongartgallery.au

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