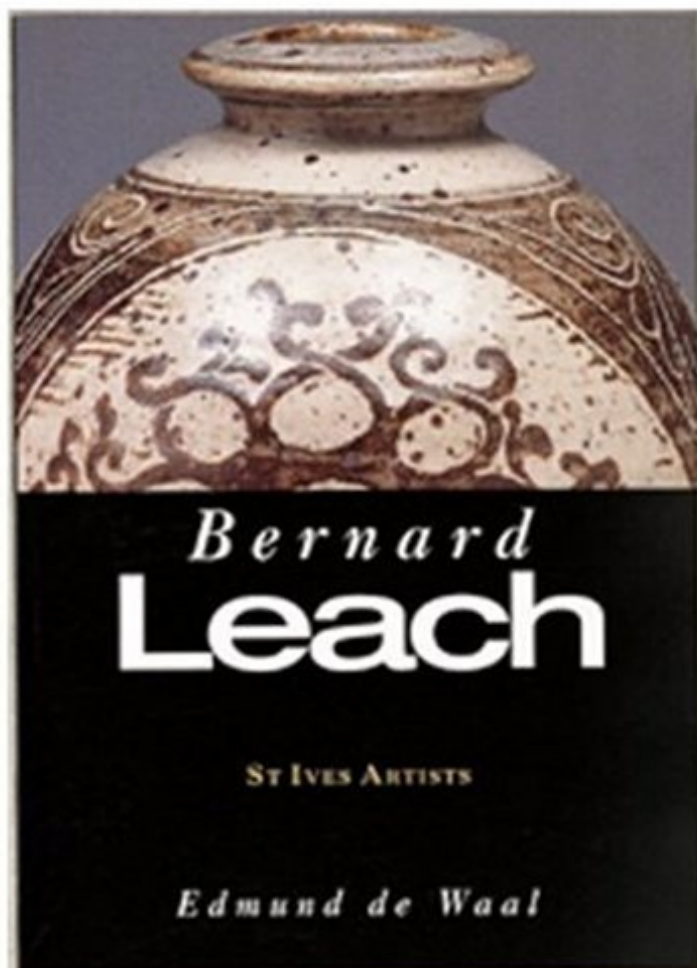


#3114861 in Books Tate 1997-12-01Ingredients: Example IngredientsOriginal language:EnglishPDF # 1  
9.50 x .50 x 6.75l, .55 #File Name: 185437227080 pages | File size: 28.Mb

[↓ DOWNLOAD](#) [»» Read more](#)

*Edmund De Waal*

*DOC | \*audiobook | ebooks | Download PDF | ePub*



[Download ebook] St. Ives Artists: Bernard Leach

## **St. Ives Artists: Bernard Leach**

**Edmund De Waal : St. Ives Artists: Bernard Leach** before purchasing it in order to gage whether or not it would be worth my time, and all praised St. Ives Artists: Bernard Leach:

6 of 8 people found the following review helpful. A good Review of Leach's life with wonderful illustrations!By A CustomerAs I dove into Edmond De Waals book on bernard Leach, my interest was captured immediatley. Leach's early history and experiences in Japan were exciting. Even though I struggled with the pronunciation of Japanese names and places I found the historical accounts were well written. When reading this book I couldn't help but imagine myself making pots in Japan experiencing Japanese tradition, culture, and the arts.I thought it was interesting to see the transition in Leach's work as he moved from Japan to St. Ives England. I like how Leach tried to gain local character in his work after moving to England. This is something that is important to the Japanese and their tradition of local potteries. Leach's ability to adapt to his environment while making pots made him successful as an artist. This

book clearly shows the distinct adaptations Leach made to suit his clients' needs without losing his artistic touch. I especially enjoyed the last chapter of this book. In my opinion it is an excellent summary of Leach's life and his accomplishments. I really like where the author talks about "Leach Style" and how people categorize it as "muddy colors, unarticulated forms, indeterminate orientel-ish burshwork and a certain modesty of ambition." I agree with the author that Leach was more diverse than that. From 1920 and in to the 1960's he did everything from "drawing, engraving, etching, painting, slip-decorating, combed decoration into clay, sgraffito, fluting and so on." In my opinion Leach is the father of modern day studio ceramics. This book is inspirational for anyone pursuing the field of functional ceramics. I would recommend this book to anyone studying or enquiring of Bernard Leach. 8 of 12 people found the following review helpful. Leach: Myth or Reality? By Steven Goldate It is interesting that in today's day and age there are still so many people who would defend the Old Man (Leach) to the death. In doing some research on Bernard Leach, I came across De Waal's publication. He offers a healthy, dissenting view to the norm that Leach contributed so much to today's pottery. Will Leach's devout followers also tell you that he hardly ever threw his own pots, but rather had them made for him to decorate? That he dismissed traditions with the flick of the wrist, that didn't fit into his concept of ceramics, such as those of France, Italy or Scandinavia? Or that he preached humility, but was himself quite an autocratic character? That he had an exhibition in Seoul, while it was under Imperial Japanese occupation? That many people thought (and still think) his work to be quite bland? That ceramic sculpture was as good as non-existent to him? At least De Waal's book offers another view than that usually propagated by the 'Leach School of Thought'. I would say that it was quite an objective one, in contrast to the review by that reader from Sussex, England. Don't be fooled, unless you are a die-hard follower with a Leach altar in the corner of your studio, this is certainly a valuable book on Leach's life's work. In contrast to that other review, I would also say that De Waal's book is not all critical. It takes you through Leach's various stages in life fairly objectively. Actually De Waal could have been much more critical (if not scathing) of some of Leach's idiosyncrasies. 13 of 22 people found the following review helpful. A poor, bitter book, with little feel for the master potter By A Customer Having been a pottery student, who then found a niche in the pottery world, De Waal has chosen to write a bitter attack on the man who was solely responsible for the renaissance of the pottery movement in Britain at the early years of the century! There have been few books that so arbitrarily set out to mock the artistic talent of Bernard Leach, a clear-sighted Edwardian man, born in the Victorian era, and who was to live through further reigns of another three monarchs. The pottery of De Waal has little connection to that of what Leach was trying to achieve, and yet De Waal has managed to make a name for himself, with virtually no nod of head towards the man who he chose to follow initially. His book lacks any sympathy, courage, or honesty. It bears no relation to the pottery world that Leach was promoting, instead his book seems to be nothing more than a catalogue of the latest fashions in the present domestic ceramic world. He has no taste, and his trite, simplistic pieces of moulded clay insult the great artistic legacy that Leach had initiated. But for Bernard Leach and Shoji Hamada, for instance, the method of "feathering" designs on slipware pottery would have been lost for another hundred plus years. Do not waste your money on the De Waal book, instead, buy the book [by Sara Hogben] on The Art of Bernard Leach, which can be found via the net. A far superior book.

One of a series exploring the lives and work of major artists associated with St Ives, this book looks at the potter Bernard Leach. It provides a critical overview of his art and influences, and places him alongside his contemporaries, both in St Ives and further afield. In the early part of his career Leach spent 12 formative years in Japan, during a period of febrile excitement in the arts, and returned to England in 1920 to set up a studio in St Ives. His influence on the growth of the studio-pottery movement, both in Japan and in the West, has been profound, and his making of ceramics and his teaching of some of the foremost artist-potters of the period gives him a central place in the international history of decorative arts.

About the Author Edmund de Waal is a world-famous author and ceramicist. He wrote the 'The Hare with Amber Eyes' which won the Costa Book Award for Biography and the Galaxy National Book Award (New Writer of the Year Award), and was also selected as an Economist Book of the Year.