



The Leach Pottery: 100 years on from St Ives

Exhibition handlist

CRAFTS
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Creative Arts

Above: Bernard Leach, pilgrim bottle, stoneware, 1950–60s
Crafts Study Centre, 2004.77, gift of Stella and Nick Redgrave

Introduction

The Leach Pottery was established in St Ives, Cornwall in the year 1920. Its founders were Bernard Leach and his fellow potter Shoji Hamada. They had travelled together from Japan (where Leach had been living and working with his wife Muriel and their young family). Leach was sponsored by Frances Horne who had set up the St Ives Handicraft Guild, and she loaned Leach £2,500 as capital to buy land and build a small pottery, as well as a sum of £250 for three years to help with running costs.

Leach identified a small strip of land (a cow pasture) at the edge of St Ives by the side of the Stennack stream, and the pottery was constructed using local granite. A tiny room was

reserved for Hamada to sleep in, and Hamada himself built a climbing kiln in the oriental style (the first in the west, it was claimed). It was a humble start to one of the great sites of studio pottery. The Leach Pottery celebrates its centenary year in 2020, although the extensive programme of events and exhibitions planned in Britain and Japan has been curtailed by the impact of Covid-19.

This exhibition is the tribute of the Crafts Study Centre to the history, legacy and continuing significance of The Leach Pottery, based on the outstanding collections and archives relating firstly to Bernard Leach. In the 1970s Bernard and his third wife, the potter Janet [née] Darnell, with very important help from the

Crafts Study Centre's Trustee Muriel Rose and founding Curator Barley Roscoe, resolved to donate a considerable number of ceramics and a very substantial archive after Bernard's death in 1979.

Some of these founding collections are displayed in this exhibition. But the majority of the works on show have been added since 2000, when the Crafts Study Centre relocated to Farnham. Many of the two-dimensional works come from the Alan Bell archive acquired in 2019. Many of the ceramics were once displayed in an exhibition room at The Leach Pottery. Now restored and managed by the Bernard Leach (St Ives) Trust Limited, The Leach Pottery maintains the former home and workplace and operates a ceramic studio

for the production of new Leach tablewares and independent ceramics.

**Bernard Leach, 'David, '20',
soft ground etching**

A tender portrait of Bernard and Muriel Leach's eldest son, David, on the eve of their journey from Tokyo to start a new life in St Ives.

Crafts Study Centre, BHL/11405
Gift of Bernard Leach

**Bernard Leach, self-portrait,
pencil, circa 1935**

Leach made a number of searing self-portraits in pencil and etching, but here he looks peaceful and untroubled.

Crafts Study Centre, Alan Bell
archive ABL/2/1/193

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Bernard Leach: Draughtsman

Bernard Leach (1887–1979) sometimes referred to himself as a draughtsman as well as a potter. He remembers that he started drawing at the age of six, and he did not stop drawing until his last years when he became virtually blind. He drew on art paper, scraps of paper, newspaper, writing papers, fine Japanese hand-made papers. He drew people, pots and the landscape.

The drawings express his love of line, a facility which enriched his interest in etching (which he started as a student at the London School of Art, following the evening classes of Frank Brangwyn), and he travelled to Japan in 1909 with the intention of teaching Japanese artists the method.

Rare first edition prints, some unpublished, are revealed in the exhibition, along with their related drawings, which were done in the landscape setting rather than the studio.

Leach's drawings are both informal and formal in character. His self-portraits are amongst his most remarkable works: often deeply anxious and serious. The two unpublished drawings in the exhibition are much lighter in mood – perhaps intended as personal accounts rather than finished pieces for the gallery walls. Leach was never far from pencil, ink or paper, and he recorded many of his international trips in sketch books, often with a free hand and vigorous, allusive line. The land and seascapes of Cornwall and Japan are abiding themes:

these were the places deep in his heart.

Bernard Leach, study of a man, pencil, 1903

An early life class drawing from the Slade School of Art.

Crafts Study Centre, Alan Bell
archive ABL/1/1/6

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Bernard Leach, study of a man's head, pencil, 1903

Crafts Study Centre, Alan Bell
archive ABL/1/1/5

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Bernard Leach, study of a female, pastel 1903

Crafts Study Centre, Alan Bell
archive ABL/1/1/3

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Art Fund_

Bernard Leach, Chinese ship's cook, pencil, 1909

Crafts Study Centre, Alan Bell
archive ABL/2/1/149

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Ryusei Kishida, 'Adam in Fury' from a set of three titled 'The Creation', etching, 1914

*Leach taught Kishida the process
of etching in Japan.*

Crafts Study Centre, Alan Bell
archive ABL/2/1/72

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Attributed to Ton Satomi, portrait of Naoya Shiga, etching, circa 1909–11

*Possibly a study of the Japanese
novelist Naoya Shiga (1883-
1971) with a scroll depicting two
women or geishas, marked on
reverse 'Japanese student copy'.*

Crafts Study Centre, Alan Bell
archive ABL/2/1/71

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Bernard Leach, 'Gala Day', etching, 1908–09

A first edition print.

Crafts Study Centre, Alan Bell
archive ABL/2/1/4

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Bernard Leach, 'Northmoor Farm', etching, 1908–09

A first edition print marked '£1-1' (one guinea) on the reverse, the price that Leach wanted to sell the etching for.

Crafts Study Centre, Alan Bell
archive ABL/2/1/67

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Bernard Leach, 'West India Docks', etching, 1908–09

A set of three trial prints done to establish the preferred print for the first edition.

Crafts Study Centre, Alan Bell
archive ABL/2/1/75/1-3

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Bernard Leach, 'Temple of Heaven, Peking' also known as 'Temple of the Moon, Peking', soft ground etching, 1916

The etching is illustrated in 'Bernard Leach, An English Artist in Japan', privately published in 1920 and given to Leach by his Japanese friends to mark his departure to St Ives.

Crafts Study Centre library

Bernard Leach, 'The Temple of Heaven, Peking', pencil, 1916

A preparatory drawing for the etching.

Crafts Study Centre, Alan Bell
archive ABL/2/1/87

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Art Fund_

Bernard Leach, Landscape in Yokohama, Japan, pencil

A study done in the field for the later etching.

Crafts Study Centre, Alan Bell archive, ABL/2/1/62

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Art Fund

Bernard Leach, Landscape with large tree, soft ground etching, 1918

*Leach Redgrave edition 2/25
sold at first from New Craftsman
in St Ives in a second edition
sanctioned by Janet Leach and
'Boots' Redgrave in the 1980s.*

Crafts Study Centre, 2012.4.13

Purchased with funds
from the Heritage Lottery
Fund 'Collecting Cultures'
programme

**Bernard Leach, 'Pei-tai Ho',
pencil, circa 1916**

A preparatory drawing for the etching. Leach was teaching etching and drawing in China at this time.

Crafts Study Centre, Alan Bell
archive ABL/2/1/63

Supported using public funding by



Art Fund

**Bernard Leach, 'Pei-tai Ho',
soft ground etching, circa
1916–17**

*Leach Redgrave edition, number
22/25.*

Crafts Study Centre, 2012.4.21
Acquired with funds from
the Heritage Lottery Fund
grant programme 'Collecting
Cultures'

Bernard Leach, 'The Baptism' after Rembrandt, ink, 1903

A copy of a detail from 'The Baptism of Christ', reed pen in brown ink, 1660, attributed to Rembrandt, in the Graphic Collection of the State Collections, Dresden.

Crafts Study Centre, Alan Bell
archive ABL/2/1/81

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Art Fund

Bernard Leach, A portrait of Miss Lattimore, pencil, 1916

Leach spent some time in 1916 teaching drawing to an English family living 'at a small foreign colony called in Pei-tai Ho' on the Gulf of Peichili, China. A small preparatory drawing of his student, Miss Lattimore, is on the reverse.

Crafts Study Centre, Alan Bell
archive ABL/2/1/139

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Art Fund

Bernard Leach, 'Little Stack', ink and watercolour, 1908–09

A preparatory drawing for the etching, possibly showing a scene in the Dorset countryside.

Crafts Study Centre, Alan Bell
archive ABL/2/1/163

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Art Fund

Bernard Leach, 'Little Stack' etching, 1908-09

A research print pulled from the original steel plate. The plate has been punched to stop any further editions.

Crafts Study Centre, 2020.1.62

Bernard Leach, 'Northern Diver, Trevail', pencil, 1945

This scene of the rocky coastline at Trevail, some miles north of St Ives, shows a favoured motif of a flying bird, and perhaps given the date (the final year of the Second World War) the bird symbolises

freedom as well as the ongoing pattern of natural life.

Crafts Study Centre, Alan Bell
archive ABL/2/1/23

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Bernard Leach: Oil Paintings

Leach started to paint in earnest whilst at the Slade School of Art (1903). A notable self-portrait from that time demonstrates a telling ability to capture an intense mood. But Leach struggled with painting from nature, despite his admiration for the artists he met in London as a student, such as Augustus John, Henry Lamb and Whistler. He became life-long friends with the South African born painter Reginald Turvey and remarked that Turvey had a much better understanding of colour. He

once said, 'they say it is difficult to put a camel through the eye of a needle...I haven't tried, but I have attempted to force myself to paint'.

Leach worked hard at his paintings when he moved to Japan. His personal diaries record his efforts in the studio where he painted life-class models and portraits of his first wife, Muriel. One of these portraits survives in a private collection and was possibly done on a summer excursion to Hakone Lake. Three oil paintings from this trip have been donated to the Crafts Study Centre. They were done outdoors, the scene ahead of Leach. This method of plein air painting was almost unheard of in Japan at the time, but Leach was trying to assimilate (not always with

great success) a synthesis of Western impressionist style with Japanese influences. The paintings on display are dated 1911. The latest recorded paintings so far by Leach is dated 1914 – a study of a Japanese woodcutter, although the portrait of Muriel has been dated 1917.

Bernard Leach, ‘Hakone Lake’ or ‘Hakone’, soft ground etching, 1913

The print is from the second Leach-Redgrave edition printed in the early 1980s and sold at New Craftsman, St Ives.

Crafts Study Centre, 2012.4.9
Acquired with funds from the Heritage Lottery Fund grant programme ‘Collecting Cultures’

Bernard Leach, Hakone Lake, oil on wood, 1911

Crafts Study Centre, Alan Bell
archive ABL/2/3/2

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Art Fund

Bernard Leach, Hakone Lake, oil on wood, 1911

There are very few paintings that survive by Leach in either private or public hands. These are works done by Leach on a summer holiday in 1911 at Hakone Lake, Japan, when the Leaches spent time away from the heat and humidity of Tokyo. He struggled with painting as a student and then for a short time in Japan, with his final recorded work dated 1914. There are three works (one painting is done on both sides of the board) and show Leach assimilating both Western and Japanese styles of painting landscape in

the natural setting rather than the studio.

Crafts Study Centre, Alan Bell
archive ABL/2/3/1

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Art Fund

**Bernard Leach, nude man
sitting at a table, ink,
1932–34**

Text on reverse ‘At Dartington, Mark’s influence’. Possibly an informal life class study under the guidance of the art teacher at Dartington, the American painter Mark Tobey, who became a life-long friend of Leach.

Crafts Study Centre, Alan Bell
archive ABL/2/1/77

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Art Fund

**Bernard Leach, beach in
Japan, watercolour, 1954**

Leach had an extended stay in Japan, travelling with his old friends Shoji Hamada, Soetsu

Yanagi and Kanjiro Kawai and it is possible that the three men are revealed in this study, along with Janet Darnell, who was working as Leach's assistant. The scene is Tateyama in Chiba prefecture.

Crafts Study Centre, Alan Bell
archive ABL/2/1/195

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**Colour photograph of the
Leaches and Hamadas at
Lands End, Cornwall, 1968**

*From left to right, Shoji Hamada; Hisa Hamada (daughter); Janet Leach; Bernard Leach; Mihoko Okamura (who helped Leach translate Yanagi's celebrated book *The Unknown Craftsman* into English); foreground, seated, Kazue Hamada, Shoji's wife. Marked on reverse, D. Evans, possibly the name of the photographer.*

Crafts Study Centre, Alan Bell archive ABL/3/1/21

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The letters of Bernard Leach and Laurie Cookes

Laurie Cookes joined The Leach Pottery team in 1931, firstly to help with secretarial work and to look after the pottery showroom. She had some experience with ceramics (possibly having worked for the Broadstone Pottery in Bournemouth) and began to assist with pottery tasks. None of her own pots have come to light. Leach and Cookes began an affair. On display is a small selection from over 30 letters that Leach wrote to Laurie on his 18-month visit to Japan in 1934–35. Leach had travelled with the painter

Mark Tobey, the pair of them working together from 1932 at the progressive school at Dartington, Devon.

This trip enabled him to escape his emotional problems as well as undertake ceramic research and a prodigious amount of new work. The letters record personal matters and feelings, technical and narrative descriptions of his travels, and evocative drawings of ceramics and the landscapes of rural Japan.

Leach and Cookes lived together first at Ditchling, Sussex and they married in 1944. They parted in 1949 and divorced in 1956. Laurie eventually moved to Romney Marsh in East Sussex occupying a cottage along, apparently, with two sheep. The letters

were retained by Laurie and passed to Maurice, their adopted son, who had been found by Laurie at Totnes station in Devon in 1941 as an evacuee from London without a home to go to. They were acquired at auction by the Crafts Study Centre in 2019.

A selection of letters written by Bernard Leach to Laurie Cookes on his visit to Japan in 1934–35

Leach had travelled with the painter Mark Tobey, who also worked at this time at Dartington, Devon. The extended trip was funded by a Dartington Grants Board allowance. Leach, although married to Muriel, was having an affair with Laurie Cookes, and his trip enabled him to escape family problems as well as undertake ceramic research

and a prodigious amount of new work. The letters record personal matters and feelings as well as technical or narrative descriptions of his travels, and include evocative drawings of ceramics and the landscapes of rural Japan.

Crafts Study Centre, 2019.2

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The Leach Pottery display of ceramics

Bernard Leach built up a large personal collection of ceramics, including his own pots as well as a significant ‘heritage’ collection of Korean, Chinese and Japanese pots, some dating to the 11th and 12th centuries. He also kept key works of his own and he gave Janet Leach, his third wife, many of his treasured

pots as gifts for her birthdays or their anniversaries.

Around the year 1974, Janet and Bernard agreed to make changes to The Leach Pottery and they built a new structure, a rather rudimentary wooden shed, which was used as a sales showroom. But it also contained a windowless room which was designated as a display area for the collection of pots that Bernard had gifted to Janet. It formed a sort of private 'museum', and the pots gave a context to the ceramics that were offered on site for sale to visitors and collectors.

A robbery in 1995 stripped the display of 43 of these works. However all but one was recovered and returned to St Ives. The missing pot was a small lidded cigarette box with

two carved swallow motifs.
It was a reminder that Leach
smoked for nearly all of his
adult life.

Works from this collection are
displayed and the Crafts Study
Centre is indebted to the very
generous gift made in 2004 by
Stella and Nick Redgrave.

**Bernard Leach, jug, stoneware,
tenmoku glaze, 1960s**

Crafts Study Centre, 2004.66
Gift of Stella and Nick Redgrave

**Bernard Leach, jug,
stoneware, tenmoku glaze,
1960s**

Crafts Study Centre, 2004.69
Gift of Stella and Nick Redgrave

**Bernard Leach, jug, stoneware,
tenmoku glaze, 1960s**

Crafts Study Centre, 2004.67
Gift of Stella and Nick Redgrave

**Bernard Leach, vase with
squared sides, stoneware,
tenmoku glaze, 1960s**

Crafts Study Centre, 2004.72

Gift of Stella and Nick Redgrave

**Bernard Leach, tall vase,
stoneware, tenmoku glaze,
1960s**

Crafts Study Centre, 2004.71

Gift of Stella and Nick Redgrave

**Bernard Leach, lidded coffee
pot, stoneware, tenmoku
glaze, 1960s**

Crafts Study Centre, 2004.73.a-b

Gift of Stella and Nick Redgrave

**Bernard Leach, jug,
stoneware, ash glaze, 1960s**

Crafts Study Centre, 2004.67

Gift of Stella and Nick Redgrave

**Bernard Leach, coffee pot,
stoneware, ash glaze, 1960s**

Crafts Study Centre, 2004.114

Gift of Stella and Nick Redgrave

**Bernard Leach, pitcher,
stoneware , ash glaze, 1960s**
Crafts Study Centre, 2004.116
Gift of Stella and Nick Redgrave

**Bernard Leach, vase,
stoneware, tenmoku glaze,
1960s**
Crafts Study Centre, 2004.85

**Bernard Leach, vase,
stoneware, tenmoku glaze,
1960s**
Crafts Study Centre, 2004.108
Gift of Stella and Nick Redgrave

**Bernard Leach, vase with
lugs, stoneware, tenmoku
glaze, 1960s**
Crafts Study Centre, 2004.106
Gift of Stella and Nick Redgrave

**Bernard Leach, vase,
stoneware, wax-resist design,
1960s**
Crafts Study Centre, 2004.78
Gift of Stella and Nick Redgrave

**Bernard Leach, vase,
stoneware, wax-resist design,
circa 1966**

A bottle vase of this design was selected by the Royal Mail to use on a postage stamp to celebrate the art of pottery, along with ceramics by Lucie Rie, Hans Coper and Elizabeth Fritsch.

Crafts Study Centre, 2004.80

Gift of Stella and Nick Redgrave

**Bernard Leach, A pair of
tiles, stoneware, 1950s**

Leach made tiles of this sort on a trip to America, including one scene of 'erosion on Colorado' which is similar in conception.

Crafts Study Centre, 2004.123.1
and 2

Gift of Stella and Nick Redgrave

**Bernard Leach, vase,
stoneware, ash glaze, 1960s**

Crafts Study Centre, 2004.76

Gift of Stella and Nick Redgrave

**Bernard Leach, vase,
stoneware, ash glaze with a
willow motif, 1960s**

*The willow tree is one of Leach's
most characteristic designs,
based on paintings on Chinese
ceramics.*

Crafts Study Centre, 2004.75
Gift of Stella and Nick Redgrave

**Bernard Leach, lidded pot,
stoneware, tenmoku glaze,
model of elephant on lid,
1960s**

Crafts Study Centre, 2004.83.a-b
Gift of Stella and Nick Redgrave

Bernard Leach: Designer and Ditchling

Bernard Leach took a wide-ranging approach to his work. Although he settled on ceramics as his principal means of creative work, during his time in Japan from

1909 to 1920 he experimented with many materials and methods of making. As well as drawing, etching and painting, he also made cover designs for Japanese art magazines, printed lithographs, and had furniture made to his designs, including a bookcase (now in the collection of the Japan Folk Crafts Museum in Tokyo), a cabinet that may have been used for his etchings and prints, tables and chairs.

Leach's interest in textiles was fostered in Japan and maintained when he returned to England in 1920. Leach considered at first that textiles should be made using only vegetable dyes in a pure method (unlike textiles made for mass production using synthetic materials and more industrial methods). However

he discovered that great skill was required to master the technique of vegetable dyes to reveal their 'warm, gentle nature'.

Leach and Shoji Hamada visited the pioneer hand-weaver Ethel Mairet at her Gospels workshop in Ditchling in 1921, seeing it as a reference point in textiles to their small ceramic studio: a place of artistic integrity in the pursuit of traditional methods of work. Leach shipped out lengths of Mairet's cloths for sale in Japan in the 1920s and he owned a red handwoven blanket by Ethel Mairet which was draped over a sofa in the family home in Carbis Bay.

Top:

Unknown photographer, The Leach Pottery, circa 1940s

Crafts Study Centre, Alan Bell archive, ABL/3/1/10

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Middle:

Unknown photographer, Bernard Leach at The Leach Pottery, circa 1960s

Crafts Study Centre, Alan Bell archive, ABL/3/1/6

Bottom:

Unknown photographer, The Leach Pottery circa 1925

Crafts Study Centre, Alan Bell archive, ABL/3/1/1

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Art Fund_

Bernard Leach, 'Ditchling Beacon II', pen and wash, 1936

Crafts Study Centre, 2015.4
Gift of Bernard Leach

**Artistic photographer',
Bernard Leach in his house,
1917–20**

Leach is shown with a bookcase, chair and carpet made to his designs and also displaying examples of his ceramics.

Crafts Study Centre, BHL/12567
Gift of Bernard Leach

**Bernard Leach, furniture
designs, watercolour and ink,
1917–19**

The chair and the bookcase were made up to Leach's specifications and measurements. The Leach scholar Dr Sadahiro Suzuki observes that the dimensions are shown in an old Japanese measurement system probably written by Yozo Sato, a local carpenter in Abiko. Sato built a studio for Leach on Yanagi's property there, as well making furniture designed by Leach. Both the chair and the bookcase were

completed and shown in Leach's exhibition in Tokyo in 1920. The bookcase is now in the collection of the Japan Folk Craft Museum in Tokyo.

Crafts Study Centre, Alan Bell
archive ABL/1/1/2

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Eric Gill, garden roller, stone and iron, 1910s

Made for use at Ethel Mairet's garden at Ditchling.

Crafts Study Centre, F.74.6
Gift of Marianne Straub

Bernard Leach, design for a tile panel, 'Cornish coast tile', lithograph on paper, 1973–74

In the 1970s Leach sanctioned a number of lithographic prints that showed some of his key ceramic designs. This example was included in the Penwith Portfolio, which presented works by Barbara Hepworth, Ben

Nicholson, John Piper and other important artists, to support the Penwith Gallery scheme in St Ives. They were produced by the Curwen Press in a limited edition and Leach signed them himself (by this time his eye-sight was very poor and his writing very unsteady). The panel shows a scene from the Cornish coast.
Crafts Study Centre, 2011.3

Bernard Leach, tile panel, stoneware, birds flying over the Cornish coast, 1950s

A single tile (33 x 44 cm) with this motif was also made in The Leach Pottery.

Crafts Study Centre, 2004.70
Gift of Stella and Nick Redgrave

Hand woven rug made with hand-spun, vegetable dyed wool, 1920–25, Gospel's Workshop, Ditchling

Crafts Study Centre, T.82.17

**Curtain made with black,
lichen and natural cotton,
distorted weave, 1920s,
Gospels Workshop, Ditchling
Crafts Study Centre, T.74.105**

**Hand-woven length of dress
material made from red
cotton, with weft stripes of
undyed Cheviot wool, 1930s
Crafts Study Centre, T.74.82.a**

**Unknown photographer,
Bernard Leach at an exhibition
of his work in Tokyo, 1920**

*The table was designed by Leach
and the textiles were probably
also designed by him. Some of the
ceramic works are from Leach's
growing personal collection of pots
from East Asia, though the vase
he is holding is a work of his own.
The painting in the background is
Leach's portrait 'The Woodcutter'.
Crafts Study Centre, BHL/6703
Gift of Bernard Leach*

The Leach Pottery display of ceramics

**Bernard Leach, vase,
stoneware, wax-resist design,
circa 1966**

Crafts Study Centre, 2004.79

Gift of Stella and Nick Redgrave

**Bernard Leach, squared
vase, porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.81

Gift of Stella and Nick Redgrave

**Bernard Leach, vase,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.130

Gift of Stella and Nick Redgrave

**Bernard Leach, vase,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.132

Gift of Stella and Nick Redgrave

**Bernard Leach, bottle vase,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.95

Gift of Stella and Nick Redgrave

**Bernard Leach, bottle vase,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.137

Gift of Stella and Nick Redgrave

**Bernard Leach, bottle vase,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.97

Gift of Stella and Nick Redgrave

**Bernard Leach, pilgrim
bottle, stoneware, 1950–60s**

*Leach said that ‘flattened
pilgrim bottles were made in
England, as well as in China
and Korea, in early times,
and for the same purpose of
carrying liquids on horse, mule,
or, in the East, on camel back*

as well. My modern version was made for its own sake’.

Crafts Study Centre, 2004.77

Gift of Stella and Nick Redgrave

**Bernard Leach, dish,
porcelain, bird motif, 1960s**

Leach’s often-used image of a swallow is painted on this plate.

Crafts Study Centre, 2004.93

Gift of Stella and Nick Redgrave

**Bernard Leach, fluted bowl,
porcelain, Ying Ching
celadon glaze, 1950–60s**

Leach said that ‘this [type of] fluted porcelain bowl still seems to me to be one of the best porcelain shapes that I have done. I feel that it is true to the fine white and semi-translucent nature of the material of which it is made’. It is based on a Chinese Song dynasty ceramic form.

Crafts Study Centre, 2004.99

Gift of Stella and Nick Redgrave

**Bernard Leach, fluted bowl,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.138

Gift of Stella and Nick Redgrave

**Bernard Leach, tall vase,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.134

Gift of Stella and Nick Redgrave

**Bernard Leach, Dish, porcelain
with bird motif, 1960s**

Crafts Study Centre, 2004.93

Gift of Stella and Nick Redgrave

**Bernard Leach, tall vase,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.131

Gift of Stella and Nick Redgrave

**Bernard Leach, tall vase,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.134

Gift of Stella and Nick Redgrave

**Bernard Leach, dish,
brushed iron, wax-resist bird
decoration, 1960s**

*The design is of a swallow, a
favoured motif of Leach.*

Crafts Study Centre, 2004.87

Gift of Stella and Nick Redgrave

**Bernard Leach, vase,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.131

Gift of Stella and Nick Redgrave

**Bernard Leach, vase,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.135

Gift of Stella and Nick Redgrave

**Bernard Leach, vase,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.133

Gift of Stella and Nick Redgrave

**Bernard Leach, covered
pot, porcelain, Ying Ching
celadon glaze, 1960s**

*Leach is looking back to work
from his early days as a potter
in Japan, and the same incised
design is shown on a stoneware
covered vase of 1919 made in
Tokyo (in the Crafts Study Centre
collection).*

Crafts Study Centre,
2004.148.a-b

Gift of Stella and Nick Redgrave

**Bernard Leach, three cups
and saucers, porcelain, 1960s**

Crafts Study Centre, 2004.127

Gift of Stella and Nick Redgrave

**Bernard Leach, bottle vase,
porcelain, Ying Ching
celadon glaze, 1960s**

Crafts Study Centre, 2004.96

Gift of Stella and Nick Redgrave

Bernard Leach, tall vase, stoneware, 1960s

Crafts Study Centre, 2004.98

Gift of Stella and Nick Redgrave

Bernard Leach and Shoji Hamada: Early pots from Japan and St Ives

Bernard Leach was the owner of The Leach Pottery, but the influence brought to bear on its construction and first ceramic production by Shoji Hamada (1894–1978) was highly important.

Leach and Hamada's first kiln at the pottery yielded 'some early pots that were quite good...and the last firing Hamada ever did in that kiln was one of the best that I [Bernard] remember'. They used some local china clay and fired with wood. But the kiln

did not last long and second kiln was made after 1922 with the oversight of Hamada's associate Matsubayashi, and has remained at the pottery, although 'it has been more or less rebuilt over the years'.

A small round kiln was used for raku firings and was used at Thursday afternoon demonstrations of the low temperature wares, 'encouraging the public to come and decorate their plain biscuited purchases and see them glazed and fired while they waited'. The pottery in the early years 'turned out two or three thousand pots a year, and of these not more than ten percent passed muster for shows'. However, Leach and Hamada held a celebrated exhibition together in London in 1923 just before Hamada

returned to Japan. The Crafts Study Centre has a number of early works from the pottery by both Leach and Hamada. Their output included slip-decorated earthenwares, as well as stonewares that reflected the influence of East Asian ceramics. The pots were marked with a St Ives stamp and each maker's personal mark.

Bernard Leach and an unknown maker, bowl, raku, 1911

Leach decorated this small bowl with a geometric pattern that possibly alludes to the logo of the publisher Macmillan. A record notes that the design relates to John Richard Green's A short history of the English people which the company published and Leach presumably owned. It is perhaps the earliest work

by Leach held in any public collection.

Crafts Study Centre, P.75.67

Gift of Bernard Leach

**Bernard Leach, albarello,
raku with tin glaze, 1912**

*One of Leach's earliest pots made in Tokyo in the kiln of his ceramic master, Ogata Kenzan VI. A drawing for the albarello (or drug jar) is held in the Crafts Study Centre's archive (BHL/1234) and the pot was originally intended to be part of Leach's gift to the CSC. He illustrated it on the front cover of his book *A Potter's Work*, remarking that 'I copied a Delft drug pot which had probably been brought to Japan in the seventeenth century. I had not yet found my feet as a potter'.*

Crafts Study Centre, 2013.26

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Bernard Leach, unomi or tea bowl, stoneware, 1919

The incised design shows Leach's kiln and workshop at Abiko, Japan, set in the landscape of the Teganuma lagoon. The pot comes from the first firing of the kiln.

Crafts Study Centre, P.75.62

Gift of Bernard Leach

Shoji Hamada, teapot, stoneware, 1923

Hamada's seal and the seal of The Leach Pottery, St Ives are impressed on the base. The pot was eventually owned by the potter Katharine Pleydell-Bouverie who had worked at St Ives in its early years.

Crafts Study Centre, P.74.175.a-b

Gift of Katharine Pleydell-Bouverie

**Bernard Leach, teapot with
cane handle, stoneware, circa
1912**

An early work made in Japan.

Crafts Study Centre, P.75.71 a-b
Gift of Bernard Leach

**Shoji Hamada, bowl,
stoneware with incised
decoration, 1923**

Made at The Leach Pottery.

Crafts Study Centre, P.74.165
Gift of Katharine Pleydell-
Bouverie

**Shoji Hamada, vase,
stoneware with iron brush
decoration, 1923**

Made at The Leach Pottery.

Crafts Study Centre, P.74.151
Gift of Katharine Pleydell-
Bouverie

Bernard Leach:

Ceramic collector

Bernard Leach collected pots throughout his adult life, building up a large collection. It included many important examples of early East Asian work, and he purchased these from collectors in Japan as well as on trips to Korea with Soetsu Yanagi. He bought everyday pots from markets in Hong Kong: his collection was a mix of the modern and the ancient. He also kept back examples of his own pots, as 'reference' points.

Leach kept these works at home and arrayed around The Leach Pottery: both in his personal studio and on the top ledge of the great fireplace in the pottery. He would use these 'exemplary' pots to illustrate

techniques to the pottery crew. Potters such as Michael Cardew, who was an early student at The Leach Pottery, vividly recall the passionate way in which Leach talked about his personal pots. He regarded many of them as archetypes of technique, form and decoration, setting a standard to be admired and adhered to by the contemporary studio potter.

This genuflection to the past deeply enriched his work, although from the 1970s onwards many potters rejected his notion of the 'standard' to find their own independent ways forward. Bernard and Janet Leach made a very substantial gift of works from Leach's personal collection to the Crafts Study Centre in the late 1970s.

**Ogata Kenzan VI, ash pot,
stoneware, circa 1912**

The pattern derives from 12th century Korean and Chinese ceramic designs.

Crafts Study Centre, P.79.62
Gift of Bernard Leach

**Unknown maker, stoneware,
18th century**

Made in Seto, Japan with a 'horse-eye' pattern. Leach illustrated this dish from his personal collection in 'A Potter's Book'.

Crafts Study Centre, P.79.52
Gift of Bernard Leach

**Unknown maker, jug with
strap handle, earthenware,
13th to 14th century**

Possibly made in Cheam, Surrey and kept by Leach for his personal collection.

Crafts Study Centre, P.79.70
Gift of Bernard Leach

**Unknown maker, bowl,
stoneware with hare's foot
glaze, Fukien, China, 12th to
13th century**

Crafts Study Centre, P.79.2

Gift of Bernard Leach

**Unknown maker, dish,
stoneware, Seto, Japan, 18th
or 19th century**

*A paper label on the base notes
that Leach paid £15.00 for this
dish. He published the plate in
his book 'The Potter's Challenge'.*

Crafts Study Centre, P.2000.1

Gift of Bernard Leach

Bernard Leach: Potter

Leach said that 'pots and all
other artefacts serve the mind
as well as the body [and] are
born of a marriage between
use and beauty'. He often
talked about the connections
to be made in this life of

creative work between ‘head, heart and hand’, going back to the ideas of John Ruskin and later figures in the Arts and Crafts movement. He made pots for everyday use and individual works that stood up as works of art. He rested his practice on the idea of ‘standard’. Edwin Mullins wrote that Leach ‘felt it natural and right to seek in the perfection of Chinese and Korean pottery the criteria against which to measure his own achievement’ although he observed, too, that ‘these oriental leanings have landed him in a packet of trouble among craftsmen suspicious of what they have felt to be the irrelevant emulation of an alien culture’ (in ed., Hogben, Carol, *The Art of Bernard Leach*, 1978).

The ceramics on show in this case reflect something of the variety and scale of his output: a rare chess set exhibited in a major retrospective at the Victoria & Albert Museum in 1977; a bowl with a conical lid alluding to the slope of the roof of the Temple of Heaven in Peking. Other pieces demonstrate the influence of East Asian ceramics as well as his consummate skill in painting on the vessel, whether scenes from a remembered landscape in Japan, or the rugged Cornish scenery close by the site of the pottery in St Ives. He made pots that were both deeply local and worldly.

**Bernard Leach, lidded
casserole or pagoda pot,
stoneware, 1971**

*A late example of the pagoda
pot, showing how the memory
of his visit to the Temple of the
Heavens in 1916 remained in his
mind to the end of his days as a
potter.*

Crafts Study Centre,
P.75.105.a-b

Gift of Bernard Leach

**The Leach Pottery, jug,
stoneware with brushed
pattern of a griffin, 1960s**

The jug has roots in medieval
English earthenware design.

Crafts Study Centre, 2009.8

**Bernard Leach, tall vase,
stoneware, hakeme and clear
glaze, iron painted motif,
1960s**

*Hakeme means brush stroke in
Japanese and refers here to a*

brushed glaze over the surface of the vessel.

Crafts Study Centre, 2004.111

Gift of Stella and Nick Redgrave

Bernard Leach, lidded bowl, stoneware, 1950s

Leach said 'the lid or roof from the Temple of the Moon in Peking'.

Crafts Study Centre, 2004.91.a-b

Gift of Stella and Nick Redgrave

Bernard Leach, chess set, porcellaneous stoneware, wooden case, 1939

Leach was a friend of Theyre Lee-Elliott, a painter and designer and they first met in Tokyo in 1964. The chess set was exhibited in the Victoria and Albert Museum retrospective exhibition.

Crafts Study Centre, 2018.8.2

Gift of the family of Theyre Lee-Elliott

The Leach Pottery, spill or water jar, stoneware, painted decoration, circa 1950s

Given by the weaver Rita Beales to the Tanners. Robin Tanner was a Founder Trustee of the Crafts Study Centre.

Crafts Study Centre, 2009.15
Gift of Robin and Heather Tanner

David Leach

David Leach (1911–2005) was Bernard and Muriel Leach's eldest son. He joined The Leach Pottery as an apprentice in 1930, building up his experience with a spell at Dartington in Devon, and then (much to his father's disapproval) he attended the pottery manager's course at North Staffordshire College, Stoke-on-Trent. Despite consorting with 'industry' he brought more efficient and

professional methods to bear on the work at The Leach Pottery, helping to ensure its survival in difficult times. He formed a partnership with his father in 1946 to run the pottery and train apprentices, and also oversee the production of 'standard ware', a robust, inexpensive range of tablewares that also helped sustain the economy of the pottery.

David Leach was a talented independent potter in his own right and he established his own pottery at Lowerdown in Devon in 1956, producing elegant porcelain domestic wares and powerful stoneware vessels, using motifs and glazes drawn from his own interests in East Asian ceramics. Oliver Watson called him 'one of the great unsung heroes of British studio pottery', reflecting

on his achievements at The Leach Pottery, in education and training, and for the quiet, unassuming authority of his independent creative pots.

David Leach, bowl, stoneware with Chun glaze

A Chun or Jun glaze is a high-fired glaze originating in the Song Dynasty, China.

Crafts Study Centre, 2004.42

Gift of David Leach

David Leach, bowl, porcelain, gun-metal glaze, 2004

Crafts Study Centre, 2004.44

Gift of David Leach

David Leach, bud vase, stoneware, wax resist decoration, 2003

Crafts Study Centre, 2004.43

Gift of David Leach

**David Leach, vase, stoneware,
tenmoku glaze decoration,
2004**

Crafts Study Centre, 2004.40

Gift of David Leach

**David Leach, bowl, porcelain
with fluted decoration, 2004**

Crafts Study Centre, 2004.41

Gift of David Leach

**David Leach, tulip-shaped
bowl, oatmeal glaze, circa
2000**

Crafts Study Centre, 2014.15

**David Leach, cane-handled
tea pot, stoneware, painted
decoration, 2004**

Crafts Study Centre, 2004.45.a-b

Gift of David Leach

**David Leach, cane-handled
teapot, stoneware with
painted willow tree, 2004**

Crafts Study Centre, 2010.3.2.a-b

Gift of David Leach

**David Leach, small bowl,
raku, circa 1990s**

*An experimental wax-resist
and crackle glaze and yellow
decoration on the low-fired clay
body.*

Crafts Study Centre, 2012.10

Gift of Professor Oliver Watson

Janet Leach

Janet Darnell (1918–1997) first met Bernard at Black Mountain College, North Carolina, in the course of a celebrated seminar at the experimental art school. Janet was living in New York at the time (she was born in Texas) and although she had trained as a sculptor, she was interested in ceramics and was deeply impressed with Hamada's demonstrations of pottery at the seminar. She pursued the idea of making ceramics in Japan and travelled

there in 1954 to meet up with Leach. They began an affair and resolved to marry. Janet moved to St Ives in 1956.

She was a powerful potter working in a tradition of direct, physical engagement with clay and glaze that was very different from the iconographies and reflective manners of The Leach Pottery output. She drew on her rich experiences as the first Western potter trained in Japanese country potteries, building up a repertoire of free-formed vessels with running ash glazes.

She was also a talented business manager, setting up the gallery New Craftsman in 1965 in St Ives to sell works from The Leach Pottery, as well as other pots by renowned studio potters and paintings by Cornish artists.

**Janet Leach, bottle,
stoneware with poured glaze,
circa 1980**

*The vessel has been both coiled
and thrown.*

Crafts Study Centre, 2004.152
Gift of Stella and Nick Redgrave

**Janet Leach, dish, hand-built
stoneware with poured glaze,
circa 1980**

Crafts Study Centre, 2004.158
Gift of Stella and Nick Redgrave

**Janet Leach, bottle,
stoneware with poured glaze,
circa 1980**

Crafts Study Centre, 2004.153
Gift of Stella and Nick Redgrave

**Janet Leach, bottle,
stoneware with poured glaze,
circa 1980**

Crafts Study Centre, 2004.154
Gift of Stella and Nick Redgrave

**Janet Leach, bowl, stoneware
with poured glaze, circa 1980**
Crafts Study Centre, 2004.155
Gift of Stella and Nick Redgrave

Bernard Leach And Alan Bell

Alan Bell was born in Torquay on 28th July 1939. He had a varied career, as an accounts clerk, an air traffic controller for the Royal Air Force, as well as a freelance English language teacher. He spent much time with Leach in the late 1970s.

Paul Profaska, who knew Alan, reports that 'Bernard's sight was limited to mere shadows and Alan helped him to write his last book, *Beyond East and West*. Alan was well-educated and his calmness, positivity and irrepressible sense of humour were invaluable in helping to focus someone whose

great capacity was sometimes frustrated by blindness. The book was extremely important to Bernard, the summation of what made him who he was and how he understood, and Alan, who like Leach was also a member of the Bahá'í Faith, was the ideal person to help Bernard put his thoughts on paper'.

Perhaps Leach thought that Bell might be able to sell items in lieu of payment. But it was a gift of great significance, containing works from Leach's time as a student in London, through his early years as an artist in Japan, and continuing up to the end of his life. It was a gift of both friendship and faith.

A presentation album given to Bernard Leach, circa 1935
The book shows photographs of the exterior and interior of the

‘Tudor House’ designed as the private residence of Shimomura Shotaro, owner of department stores in Kyoto and elsewhere in Japan. The building is still standing.

Crafts Study Centre, Alan Bell
archive, ABL/6/2

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**Bernard Leach, ex libris
plate, ink stencil**

Marked on the reverse ‘Ex Libris for Yanagi’. A book plate made for presentation to Leach’s friend the art writer and founder of the Mingei movement in Japan, Soetsu Yanagi.

Crafts Study Centre, Alan Bell
archive, ABL/2/1/60

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Bernard Leach, book of handmade Japanese papers

*Leach filled this book with drawings mainly done during a long visit to Japan in the 1950s. The portrait on the left hand page dates from 1954 and shows Janet Darnell. Darnell had met Leach and Hamada at Black Mountain College and had persuaded Hamada to set up a trip to Japan for her where she could work as a potter. Leach asked her to accompany him in the role of secretary, hoping she would type out a manuscript for his book *A potter in Japan*. They became lovers and planned how to live together in St Ives. The portrait top right hand page is an unidentified man, and below is (possibly) a portrait of Rhyuzaburo Shikiba, author of *Bernard Leach: biography**

published in Tokyo in 1934.

Crafts Study Centre, Alan Bell
archive ABL/1/2

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Henry Moore, private letter to Bernard Leach, 15th July 1978

*Moore is writing artist to
artist to congratulate Leach
on his achievements in the
field of studio ceramics. The
art critic Edwin Mullins who is
mentioned had been a member
of the selection panel for
Leach's retrospective exhibition
at the Victoria and Albert
Museum in 1977 and had also
written a catalogue essay for
'The art of Bernard Leach',
as the book and exhibition
were titled. Mullins had
interviewed Henry Moore for
the BBC arts review programme
'Kaleidoscope' broadcast on*

27th June 1978.

Crafts Study Centre, Alan Bell
archive ABL/2/1/142

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**Royal Mail, Studio Pottery
first day cover, 13 October
1987**

*A letter sent from St Ives to Alan
and Mehrangiz Bell with the
stamp showing Leach's vase.*

Crafts Study Centre, Alan Bell
archive, ABL/3/6/2

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**Studio Pottery first day cover,
1987**

*A presentation envelope with
a set of four stamps by leading
studio potters (Elizabeth Fritsch,
Bernard Leach, Lucie Rie and
Hans Coper).*

Crafts Study Centre, Alan Bell
archives, ABL/3/6/1

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Bernard Leach, self-portrait, ink, 1953

This is an unusual position for a self-portrait by Leach, showing him side on and looking away. He used a similar pose in more considered portraits in ink or pencil of The Leach Pottery student Grattan Freyer and his friend the artist Mark Tobey. This drawing has the air of a personal study rather than work intended for publication.

Crafts Study Centre, Alan Bell
archive ABL/2/1/106

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