

A SELLING EXHIBITION OF
EARLY TWENTIETH
CENTURY SLIPWARES

Long Room Gallery Winchcombe
12th to 26th November 2011



JOHN EDGELER & ROGER LITTLE PRESENT

A SELLING EXHIBITION OF

EARLY TWENTIETH CENTURY SLIPWARES

FROM THE WINCHCOMBE
AND ST IVES POTTERIES



12th to 26th November 2011, 9.30am to 5.00pm
Monday to Saturday (from midday on first day)

Long Room Gallery, Queen Anne House, High Street,
Winchcombe, Gloucestershire, GL54 5LJ

Telephone: 01242 602319

Website: www.cotswoldsliving.co.uk

Show terms and conditions

Condition: Due to their low fired nature, slipwares are prone to chipping and flaking, and all the pots for sale were originally wood fired in traditional bottle or round kilns, with all the faults and delightful imperfections entailed. We have endeavoured to be as accurate as possible in our descriptions, and comment is made on condition where this is materially more than the normal wear and tear of 80 to 100 years. For the avoidance of any doubt, purchasers are recommended to inspect pots in person.

Payment: Payment must be made in full on purchase, and pots will normally be available for collection at the close of the show, in this case on Saturday 26th November 2010. Settlement may be made in cash or by cheque, lthough a clearance period of five working days is required in the latter case. Overseas buyers are recommended to use PayPal as a medium, for the avoidance of credit card charges.

Postal delivery: we are unable to provide insured delivery for overseas purchasers, although there are a number of shipping firms that buyers may choose to commission. Every possible care will be taken in the packaging of pots for onward transit, but subsequently this must at all times be at the purchasers risk.

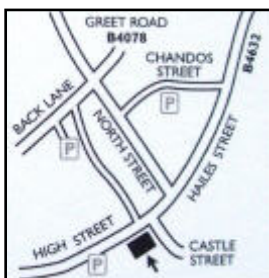
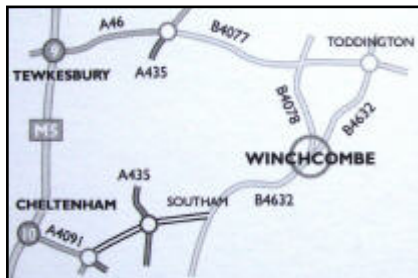
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Commencement of sales: no pots will be for sale in advance of the start of the exhibition at 12.00 midday on Saturday 12th November 2011.

Future sales: it is our intention to hold similar annual sales every November.

Selling terms: whilst all the ceramics in this exhibition are the personal or joint property of the organisers, we welcome applications from collectors and dealers to sell items on their behalf on competitive commission terms. We are also interested in purchasing outright both individual items and collections throughout the period in between shows.

Map directions and location of Long Room Gallery:



EARLY TWENTIETH CENTURY SLIPWARES

Featuring important early works by Michael Cardew, together with significant pieces from the middle and later career of Bernard Leach, and complemented by distinctive examples of Studio from the 1950s

Introduction

Our show this year has a different quality all of its own, a reflection necessarily of what we have found in our travels, but also having its own coherent and distinctive themes. The work of the pioneering Studio Potters, Bernard Leach (1887-1979) and Michael Cardew (1901-1982) inevitably dominate, with both the St Ives and Winchcombe Potteries of the 1920s and 1930s represented. The later revisiting and reinvention of traditional English techniques and styles, both by Bernard and David Leach in the 1950s is expanded upon by examples of the work of the next generation of major Studio Potters, James Tower and Sam Haile. We also have for your enjoyment some unusual examples by Cardew's assistants at Winchcombe, Sid and Charlie Tustin.

The co-organisers of this event, John Edgeler and Roger Little, have both been lifelong collectors of and dealers in English and European ceramics. Since 2004, John has also become a writer/publisher of books primarily focussing on the Cardew tradition and its West Country roots, and has also curated well received retrospective shows on the latter, held both at public museums and at his Long Room Gallery of Winchcombe, the venue for this third collaborative show. Following his publication and launch of the first comprehensive study of the early years of the Leach Pottery, Slipware and St Ives, in September 2010 at the eponymous Pottery, 2010-2011 has seen John give talks on slipware in general and the Leach Pottery in particular for the Northern Ceramic Society at Stoke Pottery Museum, the Court Barn Museum in Chipping Campden and culminating in the Royal Institution of Cornwall Spring Lecture in Truro in May 2011.

Roger is a leading expert nationally on historic English slipwares and early ceramics, as well as on Delft in both the English and European traditions. There follows two short introductory essays by these Principals, giving a flavour of the core themes they have identified in their respective areas of expertise to help place in context the leitmotifs behind this exhibition.

Further information on this and future shows, including sale and purchase terms, may be found on page 2 of this catalogue.

Devon, Staffordshire and foreign parts and influences

Both Roger and I have long been great lovers of the Midlands and Staffordshire traditions of slip trailed dishes. My own appreciation of both this and the significance of the great and long standing tradition of slipware and earthenware making in Buckley, North Wales – wares much cherished and collected by Shoji Hamada (1872-1952) – has been transformed and enriched by working informally on the subject over the last three years with the irreplaceable Martin Harrison of Mold, who sadly died earlier this year. Martin and I had together established a broad framework of the evolution of making of such dishes, with a view to arranging a public show and putting together a catalogue on the broad slip trailed dish tradition, and his passing is a sad loss to all lovers of these wonderful pots.

Whilst our taste has been rooted in traditional makers, both Martin and I also shared an appreciation of those 20th century Studio potters who whilst not just living off the past, had been inspired by such folk pots to absorb their qualities and create something old but new, thus adding to and enriching the long traditions of slipware making in this country. Michael Cardew was and is probably at the top of our list of such modern Pioneers, and it is poetic that Roger and I have in putting together this show come across some great examples of slip trailed Winchcombe baking dishes, which are in themselves a reinvention of the best quality.

Rather than using hump moulding as did Leach in the 1930s at St Ives, Cardew adapted the ovalling techniques of the Fishley Pottery, Fremington, North Devon, teaching the technique to his lead thrower of the 1920s and 1930s, Elijah Comfort for the making of high-sided and slip-decorated pie dishes. We have five for sale in all, three sourced locally in the West Country (catalogue numbers 11-13) and two from the Hill Collection now repatriated from Auckland, New Zealand (please see our separate Hill collection catalogue for details).

The North Devon tradition of the Fishleys so cherished and valued by the pioneering Studio potters is represented in the flesh in our selling show by an important and early mantelpiece watch pocket ornament by the founder of that Pottery, George Fishley (1770-1865). In this form, George, farmer-potter turned folk modeller, has been broadly influenced by Chelsea and Staffordshire ornaments of the 18th century. Whilst I had originally assumed that this type of ware was produced late on in his years of semi-retirement of the 1840s, on further analysis it now seems much more likely that such objects of folk art were made as early as the 1820s. By then, George no doubt had a growing number of wealthy landed families and gentry as customers for decorated Harvest and Marriage jugs and other commemoratives, and who very probably owned and displayed such ornamental wares in their sitting rooms and parlours for him to see and absorb.

Returning to Studio pottery, Winchcombe standing and table wares are also strongly represented, with three excellent Cardew jugs spanning his time at St Ives and the first years at Winchcombe, all employing sgraffito techniques in lettering (catalogue number 2) or more abstract style (catalogue number 3). Bold sgraffito is also the chosen method of embellishing the form in the magnificent Cretan inspired Pithoi Jar (catalogue number 10). The brushwork favoured by Leach, the Slade Institute trained artist *manqué*, features as an alternative method of decoration in Cardew pots from the 1920s and 1930s (catalogue numbers 4 and several in the Hill collection). The muffin dish of circa 1938 (number 17) is unusual in being inspired by Staffordshire style cream-wares created in his time designing for Copeland in 1938. Lastly, slip trailing is the chosen method on the strong spout-less jug in the broadly medieval manner (catalogue number 4).

Whilst Leach was to abandon full time production of slipware by 1937, he was to return to the medium indirectly in the 1950s, in response to continuing and strong demand in Japan for such wares and in the light of his trip that decade. In a continuation of the baking dish theme seen earlier, we have two Bernard Leach hump moulded dishes from 1937 and one from 1952 made by his son David for him to decorate. Leach stoneware (catalogue no 26) also makes an appearance for the first time at our shows in an important and large deep fruit bowl of c1950, thrown by David and brush decorated in the Japanese taste by his father and probably sold at one of two major St Ives shows early that decade at Primavera and the Berkeley Galleries.

The period around WW2 is also represented by distinctive and complimentary work of the next generation of Studio Potters to be inspired by traditional form and technique. The most important is a large footed tin glaze bowl by James Tower (1919-1988) decorated using elaborate sgraffito techniques (catalogue 24), but there are also significant examples by Agnete Hoy (1914-2000) in her sgraffito stoneware fruit bowl for the Doulton Lambeth workshop (catalogue number 25), and a wonderfully quirky and highly original reformatting of traditional influences by Sam Haile (1908-1948) (attrib) in the shape of a slip trailed and highly sculptural Bellarmine bottle – a known form of his and probably early (catalogue number 23).

But possibly the stars of this show are the lovely group of Winchcombe and St Ives wares acquired by us at auction in Auckland, New Zealand this June from the Martin Hill Collection, and our thanks go to the Hill family as collectors and to the Auckland, New Zealand auction house Art + Object for hosting the sale in June 2011 and for their help in repatriating such treasures. The background to this important group originally purchased from Ethel Mairet (1872-1952) at Ditchling, Sussex, in and around 1930 is fully described in the companion catalogue to this booklet, and for the avoidance of duplication only brief descriptions appear as an addendum to this publication, also published this autumn.

One significant outcome has been to highlight the role of Ethel, the leading craft weaver of the 20th century, in fostering and promoting the production of Studio slipwares in the period 1915-1930. The until now comparatively overlooked significance of the similar work of her husband Philip (1886-1975) in his New Handworkers Gallery at Percy Street, near London's Tottenham Court Road (1927-1930) has also emerged from history, and a cache of unpublished Gallery correspondence is now under research.

John Edgeler, Long Room Gallery, Winchcombe

AUGUST 2011

November 2011 exhibition at Winchcombe: Investing in twentieth century slipwares, an overview

John and I are keen to encourage, in addition to an aesthetic appreciation of the pots we are offering for sale, the idea of serious investment by individual collectors in the field of applied works of art, made relatively recently by some of its leading artists and craftsmen.

Works of art generally are now increasingly accepted as an important stable element in a widely-based investment portfolio. This has the happy effect simultaneously of protecting the collector's investment as well as affording him or her a lifetime of visual pleasure. However it also has the important additional effect of helping to preserve an important body of the artist's work for posterity.

It should also be remembered that, although early-twentieth century slipwares have always tended to be lumped together, for scholarly purposes, with 'studio pottery' generally (so characterised because of the tendency for such works to be produced in small, often isolated workshops usually led by a prominent master with a number of helpers of equal or inferior quality), the earliest (and arguably the best) works produced by Cardew and Leach in the 1920s and 1930s are within only a few years now of being classified as antiques (i.e. more than 100 years old). The passing of this milestone for our greatest potters will also undoubtedly give their works extra value and cachet to a much wider body of collectors.

So it is important to ask what qualities or features should the individual collector be looking for in considering what to buy, both as a work of art and an enduring investment?

At the most basic level, condition is clearly important, but one should never be too slavish about this aspect. A restored pot of great beauty or academic importance will always worth more than a perfect yet unremarkable example. The blind pursuit of perfection has the additional risk of driving the romance out of collecting as well as the baby out with the bath water!

Provenance is, arguably, a vital key to sound investment in works of art. In the eighteenth and nineteenth centuries the ceramic artist or craftsman was largely an anonymous figure. During the twentieth century, however, there was an increasing tendency for applied artists of significance, like their fine-artist contemporaries, to mark their works with both the place of creation and their own signature or monogram. The important feature of most of the major individual works produced by both Bernard Leach and Michael Cardew is that both these potters tended to follow their fellow artists in so personalizing their output, usually in conjunction with the mark of the workshop in which it was made. Identifying these seal marks, and the changes that were made by the potters as they evolved, is a fascinating additional aspect of the whole business of collecting.

Last, but certainly not least, one should mention, of course, the visual beauty of the object, both in terms of its form and of the techniques and glazes employed in its manufacture. The assessment of the aesthetic quality of an individual work of art is undoubtedly the most subjective of the three collecting principles described here and is of course, to a considerable degree, a matter of individual taste. However, one should not be afraid to be guided by the advice and experience of the knowledgeable dealer.

Bearing in mind these key features, we are confident that we have assembled in this year's Exhibition some of the finest and most important early works produced by Cardew and Leach. Most were produced in their most important early period of artistic evolution, from about 1920-1935. The core of the Exhibition this year comprises a number of outstanding works by Michael Cardew, Bernard Leach and Shoji Hamada from the Perry Martin Hill Collection, many of which, we have been advised by the Hill family, were originally purchased from Ethel Mairet's craft gallery in Ditchling before making their way to New Zealand with the family in the 1950's.

Individual works of importance by Cardew include a magnificent large bottle with yellow glaze and amber brushwork which is a perfect synthesis of western utilitarian form and Chinese-inspired brushwork decoration (Catalogue no 40). Equally superb is the magnificently potted and shaped dark-slipped deep bowl with pale green brush-painted decoration (Catalogue no 39), also a synthesis and eastern and western ceramic influences, and a personal favourite of mine. The magnificent coffee pot with its exquisite potting and decoration is another work of Cardew's that particularly seizes one's attention (Catalogue no 36), as does the magnificent calligraphic jug which we repatriated recently from the USA. Also worthy of mention is the wonderful group of North Devon-inspired deep-sided dishes, some with abstract line decoration and another with a magnificent stag design-a particular favourite of Cardew's-and other individual works too numerous to mention here.

An exception to our comments about the importance of the presence of individual potters' marks is the really superb large slipware dish with a pie-crust rim (Catalogue no 34). This is decorated in the most astonishingly assured manner with a sgraffito strap-work design cut through the layer of reddish-brown surface slip to reveal the pale body beneath. It is one of the most arresting dishes of its kind John and I have ever seen and we are convinced it is the work of Shoji Hamada (see John's comments on this remarkable dish in the Hill collection catalogue on pages 24-25). It is therefore a work of great historical and ceramic importance.

In addition to these exceptional pieces the Catalogue is studded with individual works of the highest merit: there is an early Fremington mantelpiece ornament by George Fishley (Catalogue no 1); beautiful bowls and dishes, some early albarelli forms and a tile by Bernard Leach; some very rare domestic wares by Cardew including a beautiful and very scarce Stilton dish and an equally rare muffin dish and cover. We think this is a mouth-watering selection for the collector or, indeed, for any museum of standing wishing to improve its collection of works by Leach and Cardew.

These wonderful pieces chart, in their various ways, the early career of two of the giants of English studio pottery. We think you will enjoy looking at the catalogue and we especially look forward to meeting you at the Exhibition.

Roger Little, Oxford, September 2011

CATALOGUE

Country slipwares



1) A George Fishley modelled mantelpiece watch pocket ornament, Fremington, North Devon c 1820-1830.

This hand-built ornament for the country home or cottage is profusely decorated with applied sprig, moulded, slip trailed and sgraffito decoration in natural and stained clays. Unmarked.

Dimensions: 22 x 22 x 11 cms (9cm excluding pocket) (8.25 x 8.25 x 4.25 inches).

Condition: minor restoration to top of bocage.





Studio slipware jugs and standing forms



2) A St Ives calligraphic harvest jug with scroll handle by Michael Cardew, St Ives 1925-1926.

This wheel-thrown jug has been mostly coated with a white background slip and then freely and informally decorated with incised lettering of a drinking motto to the belly, through to the contrasting red body. The handle bears a thumb piece and a curled scroll terminal to its base.

Impressed MAC signet ring seal and SI seal.

Dimensions: Height 21.5cm (8.5 inches);
Width 19cm [21.5cm max] (7.5 x 8.5 inches).

Condition: three fine chips to rim restored.





a)



b)

3) Two sgraffito decorated milk jugs by Michael Cardew, Winchcombe 1927.

These two very similar jugs have been wheel-thrown and then coated with a white slip, the repeated incised decoration of round-cornered squares applied through to the underlying red body under iron tinted glazes.

a) Impressed MC seal only, b) Impressed WP seal only with an 'F' applied freehand before firing.

Dimensions: both approximately 9.5 x 12cm [max] (3.75 x 4.75 inches max).

4) A large bulbous jug in the medieval manner with folded over rim by Michael Cardew, Winchcombe 1929.

A large wheel-thrown form with white background slip to the upper half with horizontal and vertical intersecting line decoration in contrasting thickly trailed brown slip, the lower half and rim with iron rich brushwork under an overall rich and luscious yellow lead-rich glaze.

Large impressed WP seal only.

Dimensions: Height 28cm (11 inches);
Width 21cm (8.25 inches).

Condition: Small restoration to rim chip.



5) A slender water jug of broadly North Devon form by Michael Cardew, Winchcombe 1929.

A wheel-thrown jug with iron brushwork over a contrasting white background slip under a straw-coloured lead glaze.

Small MC and WP seals.

Dimensions: Height 22cm (8.5 inches);
Width 18cm (7.25 inches).

Condition: Small firing crack to upper part of handle where it meets the body.



6) A tall slender and wheel turned cider bottle by Michael Cardew, Winchcombe 1929-1930.

A wheel-thrown bottle with simple stick-work incised decoration of a meandering line and semi circles through a white background slip to the red body under a straw coloured and greenish glaze.

Small MC and WP seals.

Dimensions: Height 26cm (10.25 inches);
Width 16cm (6.5 inches).

Condition: Small glazed over nicks to side of handle.



7) A cylindrical 2-pint milk jug with abstract slip trailed decoration by Sid Tustin, Winchcombe mid-1930s.

A wheel-thrown and stocky utilitarian form with abstract decoration in black slip over a white background slip, under a clear lead glaze.

Impressed ST and WP seals.

Dimensions: 14cm x 12cm [17cm max]
(5.5 x 6.75 inches max).



8) A George VI Coronation beer tankard by Sid Tustin, Winchcombe 1936.

A slender cylindrical wheel-thrown mug with manganese slip trailed motifs of 1936, a crown and GR over a white background slip under a darkish honey tinted clear glaze.

Impressed ST and WP seals.

Dimensions: 13cm x 9cm [13cm max]
(5 x 5 inches max).



9) A Charlie Tustin apprentice cup of bulbous form, Winchcombe c 1935.

A squat bulbous cup form with a straight rim, with stick-work decoration of meandering and horizontal lines through a white background slip to the red body under a straw coloured glaze.

Impressed round CT seal.

Dimensions: 10cm x 9cm [12cm max]
(4 x 4.75 inches max).





10) A massive Cretan influenced Pithoi style storage jar by Michael Cardew, Winchcombe c 1938-1939.

A huge wheel-thrown and highly fired form with typically deep sgraffito decoration of a bud through a black manganese background slip under a yellowish glaze. The main ovoid body and broadly cylindrical neck with prominent throwing lines both taper away to the base and rim.

Large impressed MC and WP seals.

Dimensions: Height 40cm (16 inches); Width 28cm (11 inches).



Ovalled pie dishes



11) Stag and chevron deep ovalled baking dish by Michael Cardew, Winchcombe c 1928-1929.

A wheel-thrown and ovalled dish with white slip trailed design of a spotted stag and chevrons direct to body under a honey coloured glaze. The dish is of an earlier type glazed all over, probably better to suit its intended purpose for oven use, and to reduce permeability.

Unmarked.

Dimensions: 28 x 25 x 5.5cm (11 x 10 x 2.25 inches).



12) Boney Pie ovalled baking dish by Michael Cardew and Elijah Comfort, Winchcombe c 1930-1932.

A wheel-thrown and ovalled dish with abstract decoration in thick black slip over a white background slips under a clear glaze. Impressed MC and WP seals.

Dimensions: 29 x 27 x 5cm (11.25 x 10 x 2.25 inches).



13) Stylised bird and flower head ovalled baking dish by Michael Cardew and Elijah Comfort, Winchcombe c 1934-1936.

A wheel-thrown and ovalled dish with highly stylised figural decoration of a bird in black slip over a white background slip under a luscious and rich green stained transparent glaze. Small impressed WP seal only.

Dimensions: 23 x 20 x 3cm (9 x 8 x 1.25 inches).

Winchcombe bowls and other forms



14) An unusual and early green glazed two handled posset pot by Michael Cardew, Winchcombe c 1929-1930.

A wheel-thrown deep bowl with two loop handles applied to its flattened rim, the shoulder decorated in sgraffito of repeated round-cornered squares through a white background slip under a rich and deep copper-stained and lustrous glaze. Impressed WP seal only.

Dimensions: 24 [29 max] x 13cm (11.5 x 5 inches max).

Condition: hairlines.



15) An early and unusual bowl with brown slip trailed chevron decoration by Michael Cardew, Winchcombe c 1929.

A wheel thrown mixing bowl with sloping sides tapering to its flattened narrow base, and decorated with thickly trailed brown slip to the interior and exterior over a white background slip under a honey coloured glaze. Small impressed MC and WP seals.

Dimensions: 26 x 10cm (10.5 x 4 inches).

16) A scarce and important large flat rimmed fruit bowl with stick work decoration by Sid Tustin, Winchcombe c1936-1937.

A wheel thrown wide and shallow bowl decorated inside and out with stick work through a thinly brushed white background slip to the underlying red body under a yellow tinted glaze. The exterior shows evidence of wheel turning both to the side and to achieve the indented foot rim.

Small ST and WP seals.

Dimensions: 29.5 x 8.5cm (11.5 x 3.5 inches).

Condition: two very small nicks under rim.



17) A brush and sgraffito decorated muffin dish and cover by Michael Cardew, Winchcombe c1938.

A wheel-thrown two part form, the dish with a shallow concave rim and the domed cover with strap handle to the top. Both parts have had a thinned and brushed white background slip applied to the body, to provide a contrasting colour for painterly oxide brushwork of a brown bud motif and green hatched panel. Small impressed MC and WP seals to both parts.

Dimensions: Base 18 x 15cm
(7 x 6 inches),

Lid 17 x 8cm (6.75 x 3.25 inches).

Condition: small stress hairline to rim.



18) A hanging flower wall pocket with loop handle and incised decoration by Michael Cardew, Winchcombe c 1935-1939.

A wheel-thrown and hand built form with sgraffito decoration of a bud and stylised repeat motif through a dark manganese background slip under a clear glaze. Small impressed MC and WP seals.

Dimensions: 23 x 15 x 11cm
(9 x 6 x 4.25 inches).

Condition: small stress hairline to rim.





St Ives, Bernard and David Leach

In contrast to Cardew's use of ovals at Winchcombe from 1928 onwards, around 1930 Bernard Leach commenced making primarily round and shallow hump moulded dishes, as a quick and repeatable way of providing a medium for decoration. After his trip to the US and Japan in 1934-1936 and a stay at Ditchling in Sussex on his return, Leach appears to have recommenced working with such moulded forms, but at this later stage using broadly oblong forms. Hump moulded dishes are typically made by rolling out a thick layer of clay and then shaping this over a plaster former, for later finishing, decoration and glazing when sufficiently dry. Unless included in the former, any impressed workshop marks have to be applied whilst the clay is still sufficiently damp, typically before decoration.

19) A shallow broadly oblong dish with paper resist and sgraffito decoration by Bernard Leach, St Ives c 1937.

A hump moulded dish with an angular cut rim, the interior with a stylised design of mountains and fir trees in the oriental manner through the manganese stained background slip to the light body under a reddish glaze.

Impressed square SI and oblong BL seals.

Dimensions: 23 x 20 x 5cm
(9 x 8 x 2 inches).



20) A shallow broadly oblong dish with combed sgraffito decoration by Bernard Leach (attrib), St Ives c 1937.

A hump moulded dish with an angular cut rim, the interior with a rhythmic woven combed design through the manganese stained background slip to the light body under a reddish glaze.

Impressed square SI seal only.

Dimensions: 23 x 20 x 5cm
(9 x 8 x 2 inches).





21) A large shallow oblong dish in agated clay with an onion seller design by Bernard Leach (attrib), St Ives c 1952.

A hump moulded dish with an angular cut rim, the interior decorated with black and white trailed and painted slip direct to the body under a yellowish glaze. Impressed square SI seal only.

Dimensions: 33 x 25 x 6cm (13 x 10 x 2.25 inches).



22) A small shallow oblong dish in agated clay with an abstract design by David Leach, St Ives or Lowerdown 1950s.

A hump moulded dish made from bi-colour clays and with a finely toothed edge, the dark brown slip trailed repeat design applied direct to the body under a clear glaze. Impressed DL seal only.

Dimensions: 25 x 17 x 4.5cm (10 x 6.75 x 1.75 inches).



Tradition in other garb

The 1920s and 1930s had seen the establishment of Leach orientalism and Cardew revivalism with forms and their embellishment remaining comparatively close to their roots, produced at a time of convergence in between pots sculpture and art. Probably one of the most successful in crossing the Gallery boundaries – at the very least in price terms – was the potter William Staite Murray, a contemporary and competitor of Leach, who was preferred for a post at the Royal College of Art in 1925, much to the chagrin of the latter. One of his early pupils who had originally enrolled as an art student, Sam Haile (1909-1948), went on to become the most original artist potter of his generation, and we believe that we have discovered a strong example of his early work (catalogue number 23). After the disruption and chaos of wartime, Studio Pottery saw a re-emergence and reinterpretation with sculpturally influenced ceramics (James Tower, catalogue number 24) - vying with tin glaze and other mediums including salt glazed stoneware (Agnete Hoy, catalogue number 25). The Leach Pottery continued, notably with a move into a wide range of Standard Wares co-designed by Bernard and David, developing this range hand in hand with 'individual works' (catalogue no 26) which were co-exhibited in the 1950s in London and Cambridge.

23) A slip trailed and decorated Bellarmine bottle by Sam Haile (attrib), RCA 1931-1934.

A wheel-thrown and turned bottle with engobe decoration in purplish-black and white slips to the hand finished neck and a slip trailed eye medallion in the same colours to the belly, all applied direct to the body under a greenish glaze.

Hand incised initials 'SH' and '8' to base.

Dimensions: Height 23cm,
Width 14cm (9 x 5.5 inches).





24) A large deep fruit bowl with 'net' sgraffito decoration by James Tower, 1952 (dated).

A wheel-thrown and tin glazed splayed bowl on a narrow foot rim, the grey interior intricately decorated with rhythmic concentric and interlocking sgraffito through to a cream background, with a solitary oval panel left undecorated, the exterior with a dark manganese wash. Hand incised 'Tower' and '1952' in script.

Dimensions: 37 x 11 cm (14.5 x 4.25 inches).

Condition: stabilised hairline.



25) A salt glaze stoneware bowl with sgraffito decoration by Agnete Hoy, Lambeth 1952-1956.

A wheel-thrown fruit bowl, the interior with a deep sgraffito decoration of a stem of chrysanthemums with a repeat leaf border, all incised through a reddish brown iron oxide slip through to a pale coloured body, the exterior covered with the same wash, this time applied with a brush. Doulton Lambeth England impressed and AH painted monogram.

Dimensions: 29 x 7.5cm (11.5 x 3 inches).



26) A stoneware fruit bowl by Bernard and David Leach with brushwork decoration, St Ives 1950-1952.

A large wheel-thrown deep bowl on a pronounced and high foot rim, thrown to a workshop design by David Leach and having a brushwork decoration of flax flowers to the interior by Bernard Leach in the Japanese taste, the exterior with a tenmoku and ash brushwork wash.

Impressed SI seal and BL in brushwork.

Dimensions: 30 x 11 cm (12 x 4.25 inches).





The Hill Collection (catalogue numbers 27-40)

After some consideration, and to reflect the wide range represented of both functional and decorated pots, we have chosen to group these by their broad function around their original Ditchling, Sussex home, Guntsfield. Whilst originally thrown and created for everyday use by their maker, Cardew, the surprisingly good condition of the individual forms in particular indicate that in practice they were soon recognized for what they were by the Hills – artistic inspiration expressed in sculptural form. We have made a deliberate decision not to restore any of the Winchcombe wares, any imperfections or blemishes present being a reflection of their precarious firing in an unpredictable traditional bottle kiln and fair wear and tear of at least 20 or 30 years of regular use.

Typically, and following procedure at St Ives, Cardew developed prototype forms during the late 1920s, some (but not all) of which then went into general production throwing by Elijah Comfort and Sid Tustin in the 1930s. All were raw glazed using lead sulphide (galena) and once fired. Marking during the earlier period at Winchcombe was always inconsistent and Cardew rarely bothered to apply his personal seal to volume thrown everyday tableware or casseroles. The earliest forms retain wire cut bases, possibly reflecting their having been thrown ‘off the lump’ (of clay) in the oriental manner practiced at St Ives in the 1920’s, rather than with a pre-measured amount which would have been the time-served practice of Comfort who had been a production thrower at the pre-WWI Becketts Pottery on the Greet site, which closed in 1908.



Kitchen and Dairy



27) A Raisin Jar with calligraphic decoration by Michael Cardew, Winchcombe c 1928.

A classic utilitarian lidded jar form from Winchcombe probably made using coarse local brickyard clay, with incised seriffed lettering 'RAISINS' through the thinly brushed white slip, and turned knob to domed lid. Impressed MC and WP seals to base.

Dimensions: Height 20cm; Width 16cm (8 x 6.25 inches)
Condition: Under-glaze chipping to lid.



28) A range of household bowls thrown by Michael Cardew, Winchcombe 1928-1930.

Four various pudding basins and utilitarian forms all with simple combed decoration through a layer of white slip to the underlying red body under an iron tinted glaze. Impressed WP seals only.

Dimensions: Widths 15 - 20cm (6 - 8 inches); Depths 5 - 7cm (2 - 2.75 inches).
Condition: some glaze flaking to the exterior of one bowl, and a hairline to another small bowl.

Dresser and Table



29) Two slipware jars with slip trailed decoration, St Ives circa 1924-1925.

Two similar wheel-thrown and turned red earthenware jars with repeat trailed slip decoration applied direct to the body under an iron stained glaze. Impressed SI seals only.

Dimensions: Heights and widths 10 – 11 cm (4 - 4.25 inches).



30) A cheese dish and dome with brushwork decoration by Michael Cardew, Winchcombe circa 1928-1929.

A shallow round dish with near vertical sides surmounted by a high domed lid pierced evenly in four places, the pierced round and flattened top handle pulled from the dome. Both base and cover have a thin white background wash of slip with contrasting iron brushed of parallel bands and meanders under a greenish tinted rich and shiny glaze. The base is glazed in its entirety and has the remnants of filed down stilt marks to its underside. Unmarked.

Dimensions: Lid 15 x 15cm (6 x 6 inches); Base 19 x 3cm (7.5 x 1.25 inches).

Condition: Small re-stuck chip to interior of base.



31) A set of six slipware shallow food dishes and plates with simple combed meander decoration by Michael Cardew, Winchcombe circa 1928-1930.

These heavy and solid wheel thrown and turned Fremington clay dishes bear simple combed meander decoration through a background white slip under a light yellow iron tinted glaze. In all cases the leading top edges of the bowls are left dry, with no slip or glaze.

Unmarked.

Dimensions: Diameters 19 - 21cm (7.5 x 8.25 inches); Heights 3 – 5cm (1.25 - 2 inches).





32) A large oval tray with strapwork decoration by Michael Cardew, Winchcombe circa 1928-1930.

A very unusual thrown and ovalled shallow slipware platter made of heavily mica sanded Fremington clay, with cream slip trailed decoration of feathered bands and dragged dots over a brown background slip under a clear glaze. Impressed MC seal only.

Dimensions: Length 42cm; Width 28cm; Depth 4cm (16.5 x 11 x 1.5 inches).



33) An ovalled pie dish with Una-No-Me decoration by Michael Cardew, Winchcombe circa 1928.

A slipware thrown and ovalled baking dish with white slip trailed decoration of spirals and meanders under a red tinted (? manganese) glaze. Unmarked.

Dimensions: Length 28cm; Width 24.5cm; Depth 5cm (11 x 9.75 x 2 inches).



34) A large hump moulded charger with combed woven decoration by Bernard Leach and Shoji Hamada, St Ives 1929.

A St Ives (attrib) charger shaped over a former then decorated, with a finely toothed edge and distinctive trimmed and refined underside. The freely combed decoration to the face has been applied through a dark manganese stained background slip to a light coloured body under a pale reddish glaze.

Unmarked.

Dimensions: Width 33cm; Depth 4cm (13.5 x 1.5 inches).



High Tea

35) A lidded storage jar with brushwork decoration by Michael Cardew, Winchcombe circa 1928-1929.

This utilitarian wheel-thrown piece bears free iron brushwork of spirals, meanders and lines over a thinly brushed white background slip under a clear glaze. The side edge of the base is deeply chamfered to provide a glaze trap, and the lid has a wheel-turned button lid. The piece has glaze kisses to the side in reflection of accidents of the kiln, and was thrown using Fremington clay.

Impressed WP seal only.

Dimensions: Height 23cm; Width 18cm.
(9 x 7 inches).



36) A bridge spouted brush decorated coffee pot by Michael Cardew, Winchcombe circa 1929-1930.

This well-proportioned example bears manganese stained white slip brushwork of meanders, bands, chevrons and lines freely applied direct to the body under a clear glaze. The lid has a wheel turned button handle.

Impressed MC and WP seals.

Dimensions: Height 18cm; Width 12cm
(18cm maximum) (7 x 7 inches max).

Condition: Small nicks to spout and to lid.





37) A brush decorated slipware teapot by Michael Cardew, Winchcombe circa 1928-1932.

This teapot bears rich iron oxide brushwork and incised hatch work panels over a white background slip under a clear glaze. The elegant elongated spout contrasts with the robust thumb piece handle, and the drop-in lid is inset with a narrow peg handle. Impressed MC and WP seals to base and lid, '283' in pencil.

Dimensions: Length 26cm (maximum) (10.25 inches); Main body 15 x 13cm (6 x 5.25 inches).

38) Two early St Ives tiles, circa 1923-1928.

Two tiles with oxide brushwork decoration of subjects from nature in blue (cobalt) and brown (manganese), one ('a') high-fired in a stoneware medium and decorated in blue (possibly by Michael Cardew), and the other ('b') larger example decorated by Bernard Leach in brown and blue and lower fired, made of a coarse raku style medium. a) is unmarked, whilst b) has painted SI and BL monograms in blue to the front and 4 impressed SI seals to its underside.

a) Dimensions: 14 x 14cm (6 x 6 inches).
1923-1929.

Condition: stabilised crack, kiln kiss.

b) Dimensions: 15 x 15cm (5.5 x 5.5 inches).
circa 1927-1928.



a)



b)

Mantelpiece



39) A high footed rose bowl with brushed and slip trailed decoration, Winchcombe circa 1931.

A very unusual wheel thrown and turned footed bowl with a continuous panel of decoration in trailed and brushed white slip of buds, spirals and hatch work applied direct to the body under a copper tinted green glaze. The interior has a brush applied thin layer of white slip.

Impressed MC and WP seals.

Dimensions: Width 19cm; Height 14.5cm (7.5 x 5.75 inches).





40) A cider bottle with brushwork decoration by Michael Cardew, Winchcombe circa 1928-1929.

A light and finely wheel thrown and turned tall bottle of truncated ovoid form with loop handle to neck, the upper half dipped in a white background slip and freely decorated with banded and abstract iron brushwork, the lower half iron brush painted direct to the body, all under a greenish clear glaze.

Impressed MC and WP seals.

Dimensions: Height 29cm; Width 18cm (11.5 x 7 inches).

Condition: Glaze shivering to the top of its truncated neck and one edge of the loop handle.

