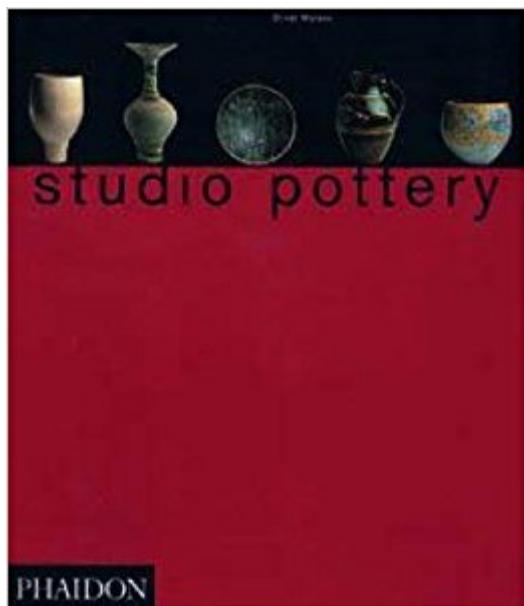


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# Studio Pottery



## **Synopsis**

The 'studio pottery' movement is one of the key artistic forces of the twentieth century. It emerged in Britain from the Arts and Crafts movement at the end of the nineteenth century, placing great emphasis on small-scale pieces and individual craftsmanship and establishing pottery as an expressive art form. This way of thinking is epitomized by the work of such masters as Bernard Leach, Hans Coper, and Lucie Rie, whose experiments in form and technique continue to inspire designers and collectors across the world. This book is the catalogue of the national collection of British studio pottery, which is held by the Victoria & Albert Museum in London. The collection contains over 700 works dating from the beginnings of the movement and includes representative pieces by almost 200 potters of note. Organized in the form of a biographical dictionary, this book is recognized as the definitive work on the British studio potters. It is an indispensable and inspiring sourcebook for all those designing and working with ceramics. The introductory essay by Oliver Watson places the studio pottery movement in its historical context and gives lovers of ceramics a detailed analysis of the growth of the Museum's collection.

## **Book Information**

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## **Customer Reviews**

"Page after page of beautiful photographs of pots. Quality you will find in abundance in this truly excellent book."-Artbook News

Dr Oliver Watson was Head of the Ceramics Department at the Victoria & Albert Museum from 1989

until 2001, when he became Chief Curator of the museum's Middle Eastern Collections. Since 2005, he has been Keeper of Eastern Art at the Ashmolean Museum, University of Oxford.

This book is a beautiful catalog of Modern British ceramics in the Victoria and Albert Museum collection. It traces the philosophical and physical trends of British pottery this past century. It contains beautiful color and b&w pictures of Britain's best potters. This is not a how to book, but a great reference catalog. I suggest, for those that want to save money, look to buy a used copy. It's a nice addition to a reference library.

A good survey.

Shows at least 1,000 examples of shapes and textures that can give anyone ideas to throw at. Now that I can not have it, I want it! Oh well. Let me know when this book becomes available.Pig in the Poke Pottery

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