

Education Kit



SIXTY

The Journal of Australian
Ceramics 60th Anniversary
1962—2022

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Exhibition Background

SIXTY: The Journal of Australian Ceramics 60th Anniversary 1962–2022 is a special ADC On Tour exhibition project presented in partnership with The Australian Ceramics Association to acknowledge this significant anniversary.

The Journal of Australian Ceramics (The JAC) is published by The Australian Ceramics Association and has over its sixty years of print publication, presenting the history of ceramics in Australia. It has acknowledged the achievements of so many in that time, as well as educating readers on the importance and position of ceramics within Australian art. *The JAC* has been at the forefront of addressing significant issues of the time and, in turn, is a dynamic source of contemporary history.

The JAC is unique in its enduring focus on all areas of ceramic art practice, finding a balance between aesthetic, technique and education. *The JAC's* contributors have predominantly been artists, whether it be collaborator, contributor, curator, educator, mentor, pioneer, scientist, speaker, technician, traveller, volunteer or writer, Australia's ceramic artists have embraced the opportunity to be part of the magazine, and their involvement has in turn become an extension of their art practice. Over the sixty-year history of *The JAC* what has unified the thousands of artists is their sense of community, as well as the generosity in passing on skills and knowledge to their fellow artists and for the next generation of makers.

We find ourselves at a fundamental time in contemporary ceramics, there is significant interest in ceramic art and recognition of the accomplishments of Australia's ceramic artists and potters. *The JAC* and its contributors have played a key role in this revival of ceramics.

The exhibiting artists are:

Glenn Barkley
Alison Milyika Carroll
Kirsten Coelho
Greg Daly
Pippin Drysdale
Dan Elborne
Penny Evans
Honor Freeman

Susan Frost
Shannon Garson
Patsy Hely
Jeffery Mincham
Damon Moon
David Ray
Ben Richardson
Tania Rollond

Owen Rye
Jane Sawyer
Yul Scarf
Vipoo Srivilasa
Kenji Uranishi
Gerry Wedd

About this Education Kit

This Education Kit is designed for use by teachers across all levels of education and as a resource for design professionals wanting to extend their knowledge and enrich the exhibition experience.

The Education Kit takes key themes from *The JAC* publishing story and the work of exhibitors in the SIXTY exhibition and unpacks them via a diverse range of engaging activities. Every artist in this exhibition has featured across the sixty years of *The JAC* is a storyteller with their own distinctive narratives. The things that inspire them and drive their practices are a consequence of their individual histories, environment and experiences, their relationships with other artists are also part of what informs them.

This Education Kit draws on the way that *The JAC* has told their stories, and the story of *The JAC* itself.

The Journal of Australian Ceramics provides a place for “sharing experiences and knowledge, and potters seeking connection with others who shared their love of clay and the ceramics process, it captures the essence of Australian ceramics thinking, practice and activities by balancing critical writing with personal stories and longer, detailed essays with short, precise reports.”

Vicki Grima, ceramicist and *The JAC* editor

The activities in this resource are designed for students of all ages and abilities. Themes have been expanded for their relatability. Activities can be adapted to suit a range of different educational environments and are not limited to students studying ceramics.



How to use this Education Kit

This Education Kit is designed around a series of activities that can be activated individually or combined to develop a larger class magazine project and/or opportunities to make exhibitions of class work.

The SIXTY Education Kit is broken down into activities reflecting Key Themes that arise from *The JAC* and works by some of the 22 individual artists in the exhibition. The aim of the activities is to extend students understanding of the themes as well as awakening creativity in imaginative and factual writing through research, interacting with objects, making, drawing, sharing and exhibiting work.

This Education Kit is divided in to two parts –

Part One focuses on the artists and works in the exhibition with a range of activities focused on writing, drawing, making and sharing work through conversation, stories, research and exhibition making.

Part Two explores magazine making. The activities highlighted with this symbol  in Part One are designed to be included in the magazine making activity in Part Two.



Key Themes

Community

Creativity

Storytelling

Descriptive writing

Analytical writing

Research – scientific, technical,
cultural and historical

Making

Function

The Environment – landscape,
domestic, sustainability

Concept

Publishing

Exhibition making





The exhibition *SIXTY* highlights the following:

Publishing: How *The JAC* has made a sustained and long-standing contribution to arts publishing over 60 years.

Celebrating and Showcasing: How *The JAC* has provided a platform for showcasing, celebrating and critically reviewing ceramic art exhibitions in Australia and internationally over 60 years.

Learning: How *The JAC* has provided a sustained reference, educating generations of ceramic artists - from those starting their careers to professional development for practitioners at various stages about all things related to ceramics.

Community: About a community of ceramic practice that has grown over decades and is characterised by a love of clay and a generosity of spirit sharing and collaborating on projects featured in the pages of *The JAC*.


As *The JAC* Editor Vicki Grima says in her foreword to the *SIXTY* exhibition catalogue:

“These days the printed volume is a counterpoint to fast social media, encouraging slower digestion of carefully gather information. The way a magazine is read is different to the scrolling screens of social media. The information gathered is archived in a different format... it’s a record of the time and place.”

And so, we invite you to take inspiration from *The JAC* and embrace the slowness, community and care involved in making a magazine.

Part One

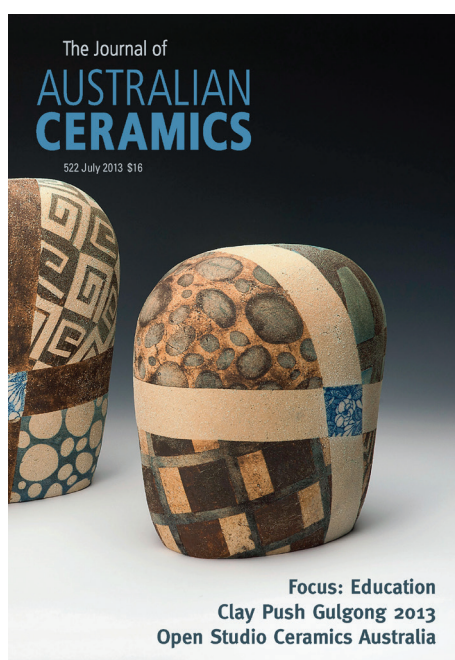
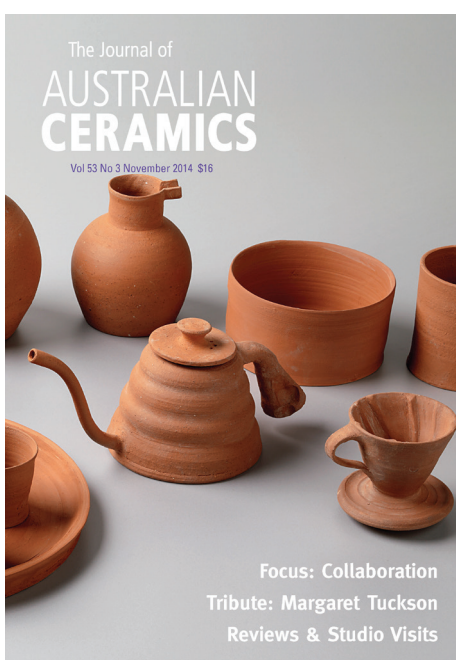
Local Makers

These activities can be used stand-alone activities before, during or after your class visit to SIXTY or to create content for your magazine by following the  symbol.

Themes: Research, Creativity, Community, Storytelling, Descriptive writing



A key part of *The Journal of Australian Ceramics* over the years has been visiting artists and inviting them to share their studios. Many issues over the years have dedicated content to studio visits and approaches to setting up a studio. You can read the following issues with features on studios [online](https://www.yumpu.com/user/australianceramics) (<https://www.yumpu.com/user/australianceramics>).



“Clay has interminable properties, it can be shaped and moulded into anything. Clay workers have a heightened understanding of the material and have developed their practice through explorations and research of it. They use colour, form, function, glaze, imagery, object, pattern, scale and texture to convey their stories.”

– Anna Grigson, curator *SIXTY*



Think

Ceramics is one of the most popular craft practices in Australia. Why do you think this might be?



Explore

Are there any ceramics studios or potters close to where you live?

If so, you might like to do one of the following:

- Create a list or directory of local ceramicists or ceramics studios. 📖
- Make a local makers map. 📖
- Arrange to visit the studio.
- If you are able to visit, you could ask permission to take photographs and create a photo-essay about the studio and the artist. 📖
- Ask the artist if they are willing to talk to you or your class about their work or studio. You could then write a report about your encounter. 📖
- Ask if you can interview them – what would you like to know? What makes you curious about them? With the artist's permission, you could include all or a piece of writing about their work. 📖
- Write a short article about the ceramicist and their work. 📖

Undertake some research into the ceramicists you have discovered.

Research prompts:

- What kind of work do they make?
- Is the studio a collective (with several artists) or an individual artist's workplace?
- Do any of these local studios offer classes or shared space?
- What else can you discover about them?



Extend

There are many different approaches to ceramics practice in Australia.

These include:

- one-off exhibition work
- making small scale production work
- large batch production work
- industrial scale production

All of these require different studio set ups and approaches to making. You might like to extend your studio research to investigate the different kinds of studios that support these

approaches and create a piece of writing that reflects your research.

Hint: Instagram is a great starting point for finding out more about local ceramicists.

The Australian Ceramics Association regularly features ceramicists in their studios on their Instagram

Clay Stories about Function and Everyday Life

Themes: Research, Creativity, Community, Storytelling, Descriptive writing, Analytical writing, Domestic Environment, Making, Function, Publishing, Exhibition Making

The subject of 'function' has been discussed extensively and from varying perspectives over the history of *The Journal of Australian Ceramics* with the idea of functional ceramics forming the key content of many issues including the following, which can be accessed and read [online](https://www.yumpu.com/user/australianceramics) (<https://www.yumpu.com/user/australianceramics>).



Many of the artists in *SIXTY* explore function and the stories held by objects. For example: Kirsten Coelho works in porcelain creating functional forms and vessels. Coelho's work considers how objects and art shape history and cultural memory, her work has been influenced by the history of ceramics, in particular the aging surfaces of nineteenth and early twentieth-century domestic enamel wares – jugs, flask, bowls, beakers – echoes of the pleasures of daily life.

Kirsten Coelho's work resembles 'quotidian, domestic objects'. The varied shapes and textures grouped together mirror the incongruent pairings found in the lived-in home. 'Kirsten Coelho: There on the other shore' Emma O'Neill
<http://kirstencoelho.com/>

Ceramics are ubiquitous and functional elements of our everyday lives, so it is likely that you use and interact with ceramic objects every day. The following activities look at how everyday ceramic objects carry our stories.



Think

Ceramic objects in everyday life

- Count how many ceramic objects you encounter in your home each day and make a list.
- Are these objects functional or decorative? Compare your list with class members.
- What is meant by 'functional'?
- Can something be 'functional' but not actually be 'used'?
- How have the ceramics objects been made? Are they handmade or industrially produced?



Explore

Everyday ceramic objects as storytellers

The ceramic objects that we use every day bear witness to our lives. In many instances they have been used by many generations of people. These objects carry stories of our lives – such as when a cup was chipped, or the plates that are only used on special occasions.

Ancient ceramics uncovered by archaeologists provide insights into how people lived millennia ago. What do you think the ceramic objects that you use would say about your life?

- Think about the ceramic objects that hold stories for you or your family. Write a story about one of these objects. 📖 Tell the story from the perspective of the object. 📖

Extend

Thinking about exhibition making

Bring your ceramic object to class and present its story to the group. Then, as a class, think about the overlapping stories shared by the objects. Could you use these stories as the basis for making a class exhibition of the objects? How could you include descriptive writing about each group of objects as part of the display. (See the next sections for further ideas related to your everyday ceramic objects).

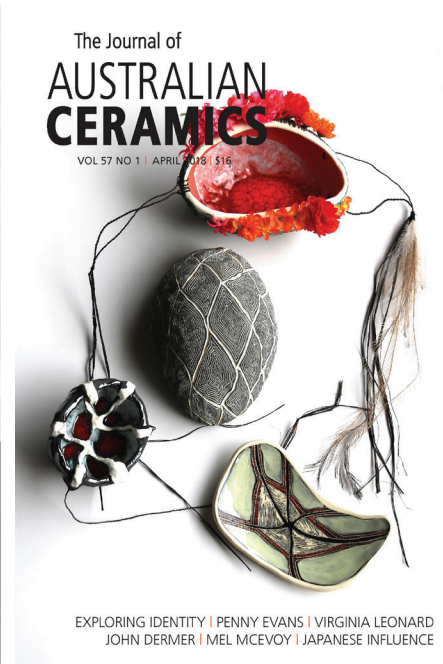
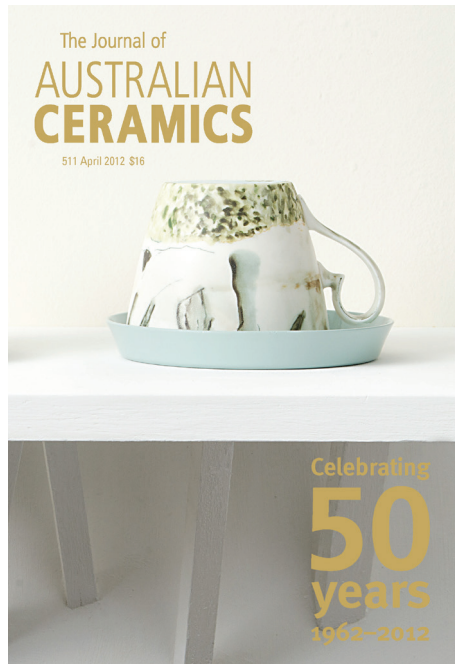
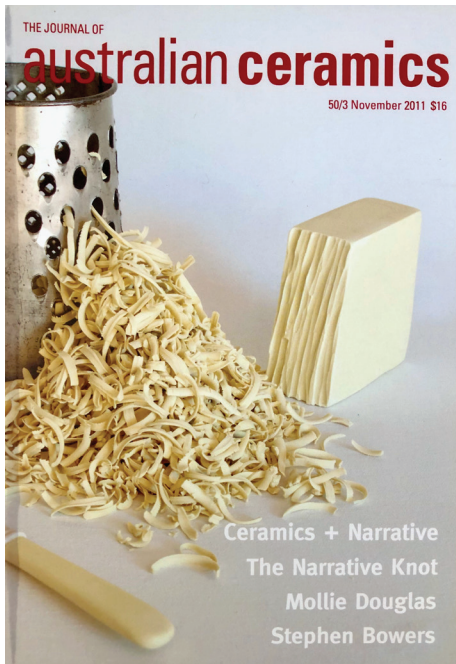
- Ask someone to write a review of your exhibition. 📖



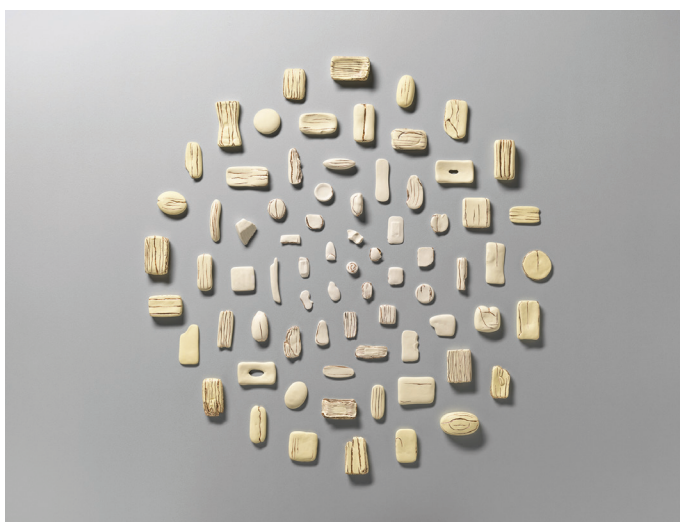
Everyday Objects – Extraordinary Stories

Themes: Community, Creativity, Storytelling, Descriptive writing, Analytical writing, Historical research, Making, The environment: landscape and domestic, Concept, Publishing

Over its history, *The JAC* has shared the extraordinary stories told by Australian ceramicists through their work. As explored in the previous activity, these stories are sometimes told through functional objects, however they are also told via sculptural or conceptual ceramic objects with rich meaning. The stories told are personal, political, poetic; about history and current events; about the land and the events that shape it.



The work in *SIXTY* sees a range of approaches to storytelling from the forms of the works themselves to surface decoration. Let's look at the work of exhibiting artists Honor Freeman and Patsy Hely who use the forms of their work to tell stories, impart meaning and use the material properties of porcelain to create unexpected reflections on everyday objects and encounters.



Honor Freeman's work *Small acts of care and repair* continues her 'exploration into the poetic potential of the simple and ubiquitous bar of soap. A small yet quietly powerful object that has gathered heightened meaning during the last 18 months'. She makes moulds of discarded cake soap in various states of decay and use, worn into odd shapes recalling the traces of an individual's touch. The soaps are cast in porcelain, carved, sanded, glazed, gold filled and fired numerous times. These intimate objects speaking of the body, cleanliness and rituals of comfort and care.



Since the early 2000's, much of Patsy Hely's work has explored aspects of her local area and in particular its bird life. Because ceramics is a medium where birds, historically, have been much used for decorative purposes, she has sought to find ways to shift the focus from the purely ornamental, rather showing them as an integral and critical element of broader ecosystems. In a long running series, she has documented birds seen and heard locally, incorporating the dates and locations they were seen onto the work.

Recently, Patsy has been devising her own notations of bird calls and transcribing them onto vessel-forms and for this exhibition, includes with each work a ceramic fabricated bird whistle in homage to Henry Grace (1885-1966), a well-known bird enthusiast and whistle maker whose idiosyncratic metal bird whistles can be found in the collection of the [State Library of NSW](https://www.sl.nsw.gov.au/collection-items/bird-whistles).

(<https://www.sl.nsw.gov.au/collection-items/bird-whistles>)





Think

Glenn Barkley, one of the artists in *SIXTY* says the following about ceramics; 'pots are often stranded between meanings and function'. What do you think he means?



Explore

Colour symbolism and ornithology

Visit Honor Freeman's [online journal](https://australiandesigncentre.com/object-digital/design-isolate/honor-freeman/) (https://australiandesigncentre.com/object-digital/design-isolate/honor-freeman/) made for the Australian Design Centre *Design Isolate* Project in 2020. In it she notes her research and experimentation with the colour yellow for her ceramic soap during lockdown, after realising the fundamental change of perception on handwashing.

- What are some of the historical meanings of the colour yellow?
- Think about colours that are synonymous with other quotidian household objects. Research the meanings of the colours and write about your findings. 📖

Patsy Hely's work has long documented the birds she sees and hears in her local area and represented them in her ceramic objects.

- What are some of the birds in your area?
- Make notes about where and when you see them and sketch them, compare your findings with the class. 📖



Extend

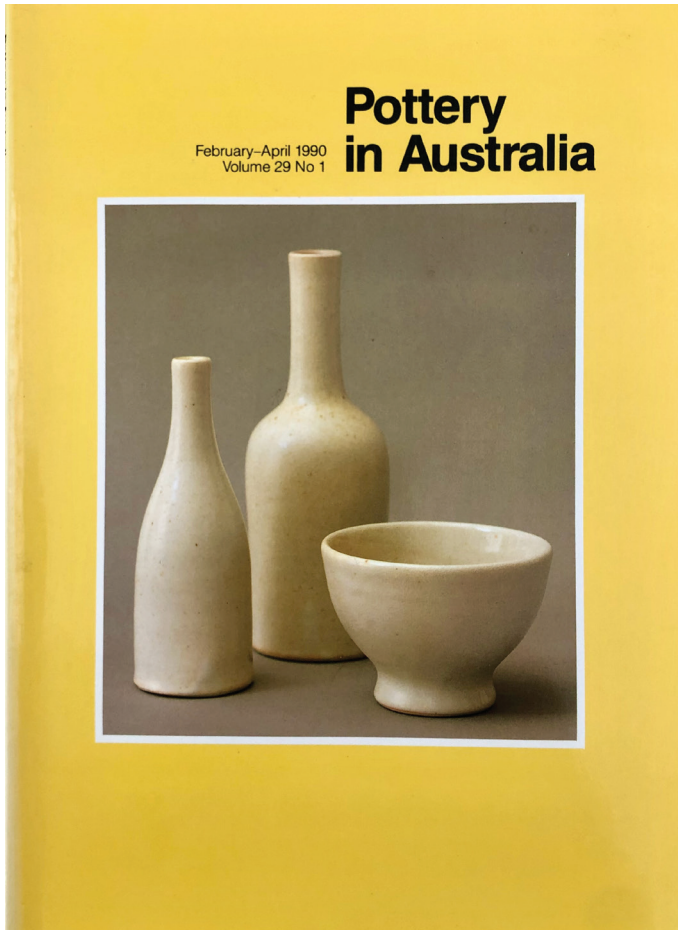
Everyday encounters

Design and make your own object that refers to something you encounter everyday, it need not be made from clay. You might choose to re-design and make a known item, just as Honor Freeman and Patsy Hely have re-made bars of soap and whistles; or invent something new, or perhaps you might refer to an experience, such as hearing birdsong. Think carefully about how you will use colour and form in your object.

- Write a short description of your object and photograph it. 📖

Australian Ceramics and Still Life

Themes: Research, Creativity, Community, Storytelling, Descriptive writing, Analytical writing, Domestic Environment, Making, Function, Publishing, Exhibition Making



Over the course of the past 60 years, *The Journal of Australian Ceramics* has borne witness to many key moments in the history of Australian (and international) ceramics practice, from advancements and innovations in glaze, clay and kiln technologies, to the way that work is presented, displayed and photographed. The cover of the [29/1 February 1990 issue](https://www.yumpu.com/xx/document/view/59114336/pottery-in-australia-vol-29-no-1-february-april-1990) (<https://www.yumpu.com/xx/document/view/59114336/pottery-in-australia-vol-29-no-1-february-april-1990>) of *The JAC* featured an image of a very early still life *Three Inseparable Bowls* by Gwyn Hanssen Piggott – an image that ceramicist and writer Damon Moon notes ‘would, in many ways, change the face of Australian ceramics’.

[Gwyn Hanssen Piggott](https://en.wikipedia.org/wiki/Gwyn_Hanssen_Piggott) (https://en.wikipedia.org/wiki/Gwyn_Hanssen_Piggott) was an internationally renowned Australian ceramicist best known for the porcelain still life groups she started making in the 1980’s influenced by the Italian painter Giorgio Morandi. This approach signalled a shift away from functional, production ceramics and placed objects previously associated with utility in a new light. Hanssen Piggott’s influence still resonates in the approach to making and display of many contemporary ceramicists. Artists in *SIXTY* whose work is displayed in the still life tradition include Susan Frost, Pippin Drysdale and Kirsten Coelho, who was mentored by Hanssen Piggott.



Susan Frost studies the city’s architecture and museum collections and makes work in the studio in response. She says “Minimalist forms allow me to explore the interrelationships of mood by placing series of colours closely together. The placement and proportions of the chosen objects enable colours to reflect and bounce off each other encouraging unexpected and exciting interactions to occur”.



Think

What is a Still Life?

Consider the groupings of work in the exhibition *SIXTY* by Susan Frost, Pippin Drysdale, Shannon Garson and Kirsten Coelho. How have these artists grouped their works together to create visual interest and contribute to the narrative aspects of the work? The arrangement of Pippin Drysdale's work for example speaks back to the forms of the landscape that inspired the work.

- Make drawings and write about your conclusions. 📖



Explore

Still Life in painting and ceramics

- Research still life paintings by historical and contemporary artists including [Giorgio Morandi](https://en.wikipedia.org/wiki/Giorgio_Morandi) (https://en.wikipedia.org/wiki/Giorgio_Morandi) and [Jude Rae](https://www.juderae.com/still-life-2013-2018) (<https://www.juderae.com/still-life-2013-2018>). Write a short overview of the work of one of these artists, or a different artist working with still life. 📖
- Taking inspiration from these artists and those in *SIXTY* whose work is displayed in the still life tradition, make a still life display of every day functional ceramic objects. When you are arranging the objects, pay close attention not just to the objects themselves, but also how they interact with each other and the negative spaces between them.
- You might also want to think about how the stories about the objects discovered in the previous activity can be used to bring groups of objects together in a still life. Write about the ways the objects are connected. 📖



Extend

Beyond the objects

- Use the still life compositions you have made to draw, paint or photograph in the style of one of the painters you have researched. 📖
- Make an image of each object (or a small number of common objects shared by the class – several people may have brought a cup for example). This exercise can be approached in four different ways, you may choose one or all of them for your class:
 1. Draw the object/s from memory.
 2. Draw the object/s from life.
 3. Make a blind contour drawing of the object/s (this means drawing the object without looking at your paper or lifting your pencil from the paper while your eyes trace it's outline).
 4. Photograph the object/s.

You could include a selection of these images in your magazine or make a small exhibition of the images in your classroom. 📖

- Use the images made in the previous exercise to make a collage for your classroom or to include in your magazine. 📖

Approaches to this could include:

- Individual activity: Create a composite collaged image of one of your ceramic objects using all 4 image making techniques above.

- Group activity: Share your images of like ceramic objects with the group (i.e.: a cup) and create a large image of the object using all the images of it made by the class.

Unearthing History and Narrative

Themes: Creativity, Storytelling, Descriptive writing, Analytical writing, Research: technical, cultural and historical, Making, Function, The Environment: domestic, Concept, Publishing, Exhibition making

The JAC is a valuable resource not only for technical information and perspectives on current ceramic practice it also provides valuable insights into the history and cultural practices informing ceramics around the world.

Just as *The JAC* uses images and text to tell these stories about cultural and historical ceramics; many contemporary Australian makers work with images and text applied to the surfaces of the ceramics they make resulting in dense, highly decorated work that speaks back to historical and culturally significant techniques and forms that convey serious and playful contemporary concerns.

Across its history *The JAC* has focussed many issues on the surface of work as the site for decoration, technical exploration and innovation as well as being a space to convey narratives from the personal to the political. *The JAC* has told the stories of these makers and published many issues that relate to decorative surface techniques.



Several of the makers in *SIXTY* use ceramics as a medium to express a wide range of ideas through images and text. The techniques used by these artists to decorate their work include majolica, sgraffito, painted glazes and decals. They draw on historical and cultural ceramic traditions such as blue and white decoration; vessels such as the urn, amphora, jar and tureen as well as figurative forms as vehicles for narrative.

Let's Take a Closer Look



Damon Moon, *The Magus*, 2021. Photo: Leon Schoots.

Damon Moon (VIC)

Damon Moon has a deep interest in historical ceramics, their stories and place within our own culture. His recent work has been preoccupied with archaic or shamanistic forms. Damon's works in *SIXTY* addresses Classicism and European mythology and their existence in modern-day Australia.

Penny Evans (NSW)

Penny Evans makes ceramics that reference her Gamilaraay/Gomeroi cultural heritage in combination with the technique of sgraffito which celebrates Gamilaraay/Gomeroi traditions of carving.

Man.garr-Marsupium with Digging Sticks represents Penny's ancestral totem the pademelon, a nocturnal marsupial, representing warmth, protection and nourishment. Made with red terracotta clay and painted with lines of white slip representing the Mangarr being 'painted up' for ceremony'. A skeletal or tree like structure on the front of the pouch, is a common graphic in Penny's work which symbolises the Great Dividing Range from an aerial perspective.



Penny Evans, *Man.garr-Marsupium with Digging Sticks*, 2021. Photo: Courtesy of the artist.



David Ray (VIC)

David Ray's art provides wry commentary on contemporary consumerism and the less celebrated aspects of Australian cultural life. Creating neo-baroque ceramics, incorporating an abundance of colours, textures and decals onto his handcrafted vessels, Ray is interested in the idea of ceramics as both functional objects and ornaments of value, 'acknowledging the way in which they can tell stories and have political function'.*

* Janet DeBoos, 2017

David Ray, *Mutated Tureen*, 2021. Photo: Chris Saunders.



Glenn Barkley (NSW)

Glenn Barkley 'describes the language of ceramics as a compost. It's an ancient pile, as old as people, holding shapes, designs, glazes, cooking traditions, stories, the buried thumbprints of millennia'. *

Glenn makes large-scale highly decorated works, frequently in the form of urns or wall installations, the surfaces of his works are dense with texture and covered in brightly coloured relief text and motifs moulded from found kitsch objects referencing historical tropes and political agendas. *Anna Dunnill, "[Glenn Barkley: The Urn of Bitter Prophecy](https://www.sullivanstrumpf.com/assets/Uploads/MarApr-2022.pdf)" (<https://www.sullivanstrumpf.com/assets/Uploads/MarApr-2022.pdf>)

Glenn Barkley, *thatiscountry4oldmen (sailing2byzantium)*, 2022. Photo: Greg Piper.

Gerry Wedd (SA)

Gerry Wedd is interested in pots that present images and stories on their surfaces from Greek Amphorae to Iranian fritware through to the Willow Pattern and industrial transferware. His work is a reflection on popular culture and has a social commentary aspect incorporating songs, poems and current events through the prism of the history of ceramics. His hope is 'that information can be embedded in objects (pots) that will be in people's lives for a long, long time'.



Gerry Wedd, *Welcome Pot*, 2015. Photo: Grant Hancock.

Vipoo Srivilasa (VIC)

Vipoo Srivilasa's work reflects his Thai-Australian cross-cultural experiences, a playful blend of European historical figurines and Asian decorative art practices with a healthy dose of contemporary culture. For *SIXTY*, Vipoo has created a pair of friendly Dvarapala, door or gate guardian statues that are a common architectural element throughout Hindu and Buddhist cultures, often placed in front of temples or palaces to protect the holy places inside. The Dvarapala Vipoo has made not only ward off evil spirits but also welcome visitors with offerings; they each have their own animal-vehicle to keep them company and provide transport in the form of a cat and a dog.



Vipoo Srivilasa, *Dvarapala (Ta-waa-ra-baan), Door Guardian Porter series*, 2019. Photo: Andrew Barcham

Alison Milyika Carroll (SA)

Alison Milyika Carroll is a senior Pitjantjatjara Yankunytjatjara woman, artist and cultural leader. Alison's artistic practice is based at Ernabella Arts on the Anangu Pitjantjatjara Yankunytjatjara Lands in South Australia. For this exhibition, she has created *Kungkarangkalpa: Seven Sisters*. This is an extensive creation story that relates to the Pleiades constellation in the southern hemisphere. The story traverses Australia taking on different forms, however local women are privy to the part of the story which takes place in the country near Ernabella. For this part of the story, the man called Nyiru is chasing the sisters and you can see this represented in her work.



Alison Milyika Carroll, *Kungkarangkalpa: Seven Sisters*, 2022.
Photo: Ernabella Arts.



Think

How can surfaces tell stories?

Look closely at the work by Penny Evans, Glenn Barkley, David Ray, Gerry Wedd, Alison Milyika Carroll, Damon Moon and Vipoo Srivilasa. How do the artists use surface decoration and form to tell stories?

Does the way the work is displayed add to the narrative?



Explore

Reading surfaces:

What are the stories being told?

- How does the surface decoration and form relate to and develop the narrative?
- Choose work by one of these artists and write your interpretation of the story being told. 📖



Extend

Historical and cultural precedents:

- Research aspects of the history of ceramics – you might want to focus on a particular historical era or culture, a type of vessel, such as the urn, amphora, jar or tureen; or a style of decoration such as blue & white, majolica or sgraffito. Write a short report on your findings. 📖
- Design and draw or make your own narrative vessel, share an image and the story of your vessel with the class. 📖
- Stage an exhibition of the work made by the whole class. Give your exhibition a title and think about the groupings of objects can also tell stories.

Clay and the Landscape

Themes: Creativity, Storytelling, Descriptive writing, Analytical writing, Research: scientific, technical, cultural and historical, Making, Function, The Environment: landscape and sustainability, Concept, Publishing, Exhibition making

Clay and the landscape are inextricably tied. Over its history, *The JAC* has explored the seemingly limitless connections between ceramics practice and the land - from clay bodies to wood firing and glazes as well as the ways that makers are inspired by the landscape, place, clay itself and the processes of its transformation. Open any issue of *The JAC* and connections between Clay and Country can be found.



In this section we look at the some of the makers in *SIXTY* who are inspired by the landscape and the materiality of clay.

"Landscape is my passion and ceramics, for me, represents the most honest way of honouring that landscape, utilising materials that are themselves part of the earth"

– Pippin Drysdale, August 2016



Jeffery Mincham, *Early Morning Mist Clearing To Fine*, 2021.
Photo: Michal Kluvanek.

Jeffery Mincham AM (SA)

Jeffery Mincham first turned his attention to depicting the natural world and landscape in his work in 1978, since then the deeper resonance of the landscape, its spirit and a sense of place have become his artistic quest. Through representing the landscapes that are important to him, Jeffery's intention is to engage an audience and capture their attention long enough to reflect on the landscapes that they feel a special connection to.



Greg Daly, *Line of Sight* series, 2021. Photo: John Daly.

Greg Daly (NSW)

Greg Daly uses the colours and lustres of glazes to make references to the landscape on his vessels. He says, 'I have always drawn inspiration from my surroundings, the land, sky and light I see from my studio have been distilled into the work, from the grasses at the doorstep to the far hills seen across paddocks full of eucalypts...' Greg's work in *SIXTY* draws upon light and its interaction with the atmosphere and environment. From dappled light seen through the tree canopy and grasses, to morning light reflected off clouds, morning mist or the first gold light of day; passing storms and the blood red sky at sunset.



Pippin Drysdale, *Granite Warriors Winborn Rocks Central Desert* (detail), 2021. Photo: Robert Frith.

Pippin Drysdale (WA)

Pippin Drysdale's passion for ceramics merges with a love of the landscape, which has seen her travel around the world for inspiration. In recent years she has focussed on the vivid desert landscapes of Australia. Her porcelain vessels evoke a sense of space and place, narrating the mesmerising vastness of colour experienced in the landscape through a continuing investigation of the flora and landforms of unique areas of Australia and a commitment to engaging with the cultural, social and political agendas that are shaping them.



Shannon Garson, *Beauty and Terror*, 2020. Photo: Greg Piper

Shannon Garson (QLD)

Shannon Garson works across a range of media using drawing, ceramics, photography and performance to investigate the relationship between human activity and the infinite variety of striations, spots, and marks found in nature.

Beauty and Terror is a response to the terrible bushfires of the 2019 - 2020 Australian summer. Shannon's work engages with endangered ecosystems, biodiversity and environmental issues through her chosen medium of thrown porcelain and drawing.



Ben Richardson, *Sheltering*, 2021. Photo: Jonathan Wherrett.

Ben Richardson (TAS)

Ben Richardson works with local materials and fires his work with wood. He is committed to an aesthetic based on indigenous materials by digging and preparing his own clay and grinding his own glaze materials. This provides the foundation for creating glazes and surfaces that convey both a way of thinking and a strong connection to Tasmania, the place of making and its history. His material choices are positioned in a dialogue between the industrial and the wild, underpinned by a commitment to the environment through woodfired work that explores place and purpose.

Kenji Uranishi (QLD)

Kenji Uranishi lives near Moreton Bay, Brisbane, an area where mangroves flourish and freshwater flows into a harsh saltwater environment. This work aims to capture and put into form this delicate water dance where two bodies of water meet as they splash and roll together, mixing with the ebb and flow of the tides. Installed in a circular formation representing a period of time, individual pieces interlock together and capture the slowed-down moment of two waterways swirling together into one.



Kenji Uranshi, *Where The River Meets The Sea*, 2022.
Photo: courtesy of the artist.



Think

Representing landscape

How have the artists in *SIXTY* represented the landscape in their work?

What are some similarities and differences in the approaches of each artist to depicting the landscape?



Explore

Landscape as inspiration

Choose one of the artists noted above and write a short piece of descriptive writing about how the artwork is inspired by the landscape. (You might want to support this with further research into the practice of the artist you have chosen). 📖



Extend

Making landscapes

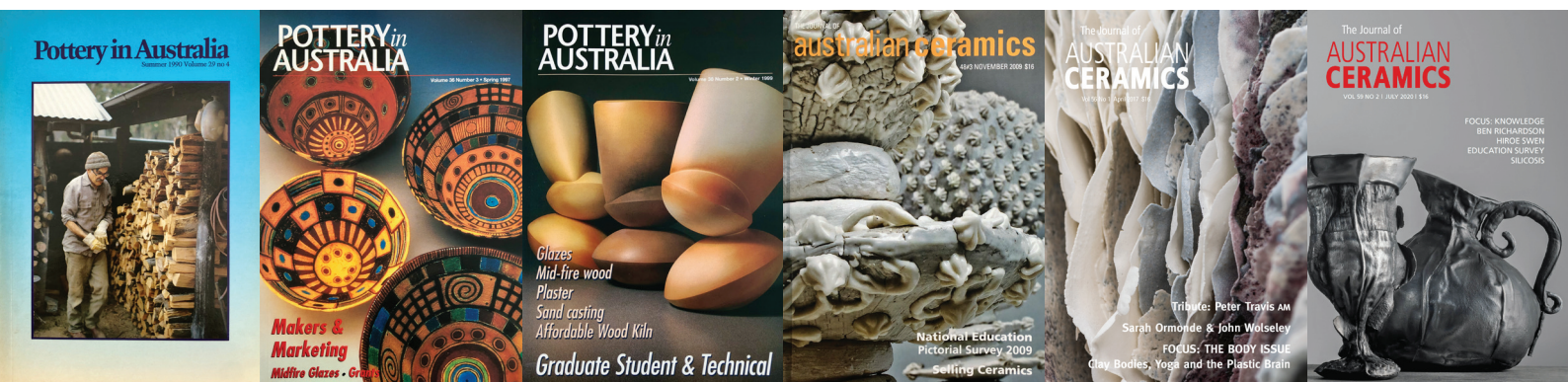
Make your own vessel inspired by the landscape where you live or an imaginary landscape. Write a short description of your vessel* and how it reflects the place you have chosen. 📖

*Your vessel could be clay or a different material – a simple approach to this activity is to paint a landscape on a sheet of paper or cardboard and then make a vessel with the painting by folding or rolling the paper into an open-ended form.

Sustainability and Commitment to Change

Themes: Creativity, Descriptive writing, Analytical writing, Research: scientific, technical, cultural and historical, Making, Function, The Environment: landscape and sustainability, Concept, Publishing

Sustainability is an ongoing concern in ceramics practice. Sustainability in ceramics includes materials sourcing, use and recycling; energy consumption; environmental best practice; career development, marketing and business practice; cultural relationships, safety and physical care of the artist's body. *The JAC* demonstrates a commitment to these issues through regular, focussed articles on all aspects of sustainability in ceramic practices.



Many of the artists whose work is included in *SIXTY* reflect on sustainability through their practices. The following artists explore the aesthetics and conceptual potential of materials re-use in their exhibition work.



Tania Rollond, *Rise and Fall*, 2021.
Photo: Courtesy of the artist.

Tania Rollond (NSW)

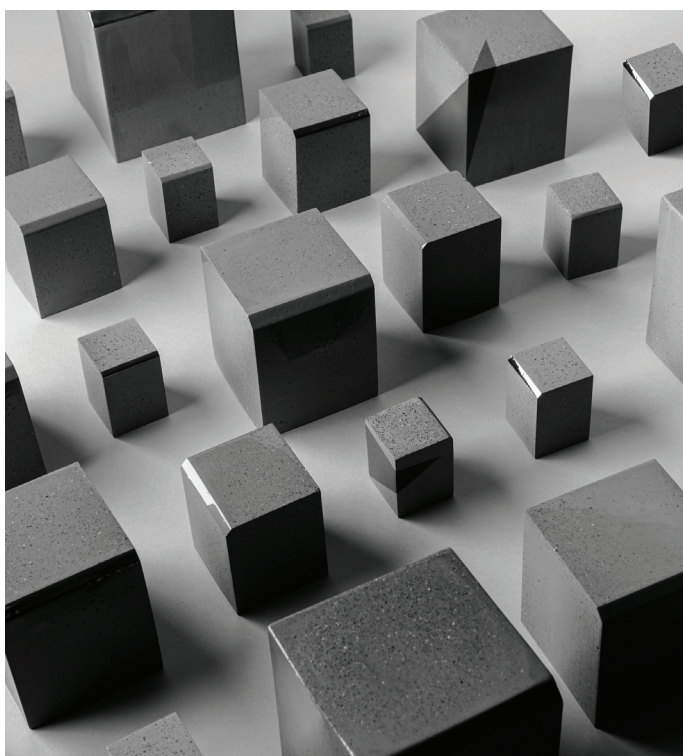
Tania Rollond addresses issues such as climate change and our consumption of fossil fuels in her work. On a quest to find a path of less harm in her making practice, she has shifted to working with ceramics in a way that recycles and reclaims materials. In this work she combines crushed old works returning them to clay, along with sand from the road, crushed bricks, scrap clay from many years of experimentation and random organic materials that are then sun dried and fired in a mid-fire kiln. The resulting work reflects her interest in fragments, lines and pattern.



Yul Scarf, *You (keep paying 2) Wreck Me*, 2021. Photo: Peter Morgan.

Yul Scarf^{they/them} (NSW)

Yul Scarf is motivated by radical political change. For Yul, clay demands a conversation about land, First Nations sovereignty, appropriation, and theft. Their commemorative ceramic objects interrogate the colonial structures we inherit and the futures that are possible in the ruins. One of Yul's works in *SIXTY* is called *SORRY DAY/ SMALL CHANGE*, made from broken ceramic plate made with functional QR code. It is made from unknown Aboriginal Land found in a bucket on Gadigal Land, mended with staples made from 5 cent coins and supported by convict era bricks made with Dharug Land. The work refers to the rock shelters at Juukan Gorge, sacred sites of the Puutu Kunti Kurrama and Pinikura people, blown up by Rio Tinto to extract iron ore.



Dan Elborne, *Conduit (sample collection)*, 2021 - 2022. Photo: Grace Yu.

Dan Elborne (NSW)

Dan Elborne's *Conduit* project, which he began developing in early 2020, is handmade from a custom material, which suspends crushed reclaim from demolished homes in stoneware clay. The project, sold in unique groupings, is an ongoing fundraising exercise that sees 90% of the artist's total income from this project going toward non-profit organisations that support victim survivors of domestic abuse and family violence. Dan's work is designed, produced and exhibited to invite viewers into a gentle space of interpretation, contemplation and actionable reflection.



Think

Materials, reuse and narrative

What kinds of materials are re-used in the works by Tania Rollond, Yul Scarf and Dan Elborne?
How do the materials that they use relate to the narrative intention of their work?



Explore

Sustainability and ceramics practice

Explore the issues of *The JAC* available [online](https://www.yumpu.com/user/australianceramics) (<https://www.yumpu.com/user/australianceramics>) and read some of the articles around sustainability and ways that sustainability informs ceramics practice. Write a brief overview of your findings and share with the class. 📖



Extend

Creating sustainability conversation starters

Make an artwork that engages with the issue of sustainability using only re-used materials.

- Try to use materials that help tell the story of the work.
- Give your work a title that helps explain the story and includes a list of the materials used.
- Share your work with the class as a way of starting conversations about sustainable making practices. This exercise can also become the basis for a class exhibition making activity and the works can be photographed for inclusion in the magazine. 📖

Part Two

Magazine Making

Themes: Research, Publishing, Creativity, Community

Reflecting on the history of *The JAC* as a print publication that brings together community, Part Two of this Education Kit looks back to the very first issue of *The JAC*, printed 60 years ago on folded A4 paper; and just as the first issue featured 26 pages, Part One and Two of the Education Kit feature over 26 activities that can be brought together and printed as a class magazine, or simply drawn upon as individual activities by educators.

You can explore online issues of *The JAC* from 1962 – 2014 (<https://www.yumpu.com/user/australianceramics>) online for inspiration.



“...just as making pottery is as much about technique as it is about creativity, publishing a magazine is also a technical exercise.”

– Damon Moon, ceramicist and *JAC* contributor

Before you start making a magazine, it might be useful to explore the work of Zines.

Zines are essentially a handmade, self-published magazine; they can be about and made from anything and everything. Zines are low tech and easy to make with basic stationery items available at home and in the classroom. The original copy is put together by hand and then photocopied and folded or stapled together to create the final object.

For more information visit: <https://zinewiki.com/wiki/Zine>

Making a magazine

Think about how you would like it to look. Your magazine could be one or a combination of the following (or something completely different!)

- a lo-tech combination of hand-written articles, collaged images and drawings that you photocopy and staple together
- designed and created digitally, using a self-publishing program such as Illustrator or InDesign, printed and assembled.

Write a manifesto for your magazine

What is your magazine about?

“The Journal of Australian Ceramics is, at its heart, a tool for sharing knowledge. It encompasses the Australian ceramics community in its entirety, from students and community groups to artists who are internationally renowned.

The Journal of Australian Ceramics aims to ... inspire, educate, address current issues, expose readers to new points of view and help readers to feel connected to the broader ceramics community” (<https://australianceramics.com/journal#>).

Listen to the conversation with Editor Vicki Grima and members of the ceramics community on the ADC website to enhance your understanding of the significance of the magazine for its readers. Watch the *SIXTY* slideshow [here](https://australiandesigncentre.com/sixty/) (<https://australiandesigncentre.com/sixty/>).

The Journal of Australian Ceramics covers ceramics in all its forms, from mass production to limited studio work and one off, conceptual exhibition pieces, to ephemeral work and sculpture as well as multi-media and digital approaches to the medium. It also provides opportunities to learn about technique, clay and the science of glazing and an ongoing focus on sustainability.

Work together as a class or in groups to develop a manifesto for your magazine. Make notes and write a brief introduction describing what your magazine is about. This could be included at the start of your magazine, so readers know what to expect.

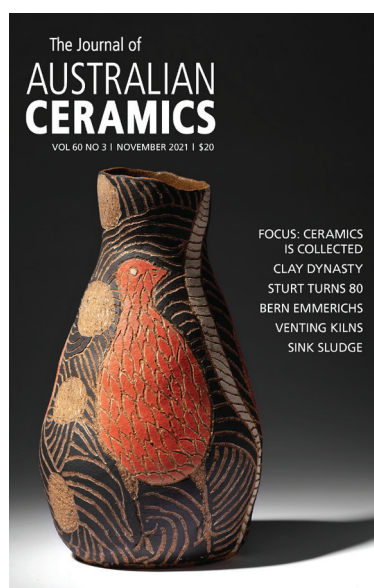
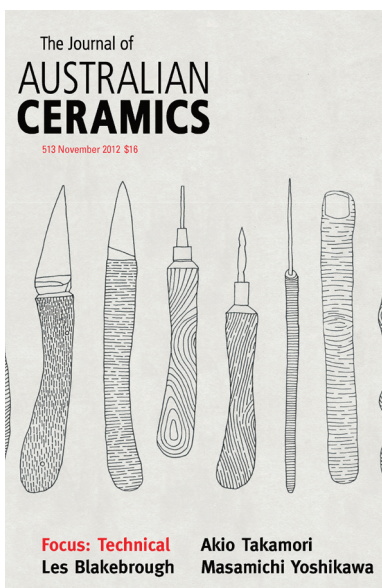
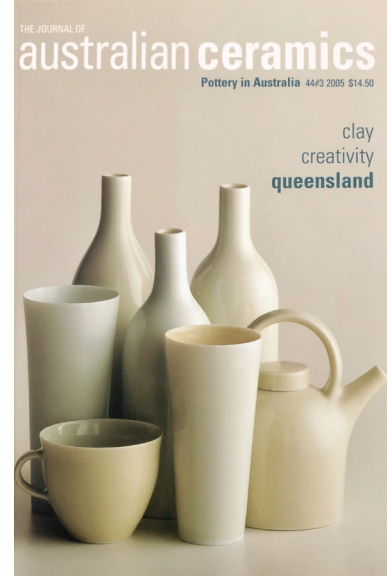
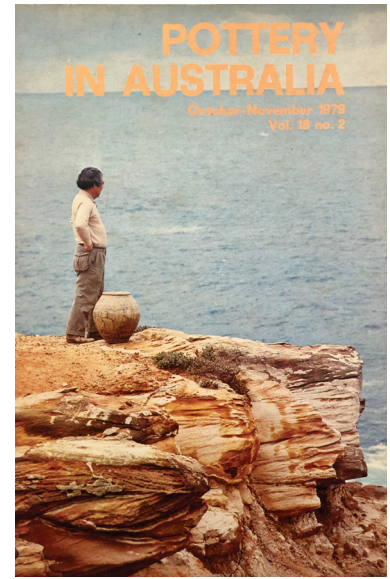
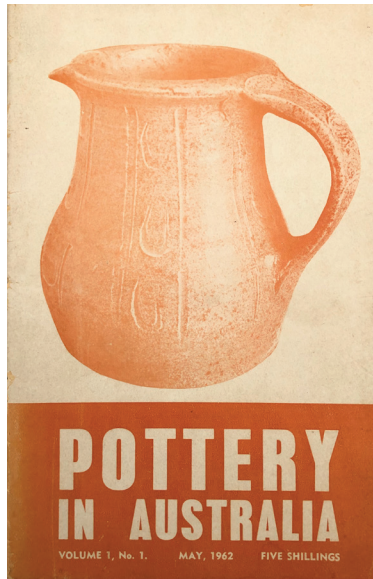
Design a cover for your magazine

Think about what makes a great cover. Brainstorm this with your class or a small group. Things to consider include design, layout, message, font, text placement, image choice.

Using an image of one of the works in the exhibition, design a cover for your own magazine. Your cover should have a masthead (or title) and brief descriptions of key articles or features in the magazine and a great image! Try using [Google Fonts](https://fonts.google.com/) (<https://fonts.google.com/>) to create the text for your cover.

This could be a cover for a ceramics magazine, like *The Journal of Australian Ceramics*, or one reflecting your own personal interest (if you are working as a class to create a magazine, make sure that you all have the same topic).







Here are some examples of previous covers from *The Journal of Australian Ceramics* (formerly *Pottery in Australia*) over the past 60 years – notice how the style has changed over time and how key information about each issue is communicated on the cover.



What is inside a magazine?

What kinds of things will you include in your magazine? Write a list and design a contents page reflecting your findings.

Here is the contents page from the 60th edition of *The Journal of Australian Ceramics*.

CONTENTS					
					
6	16	66	90	106	120
UPFRONT	FOCUS: FUNCTION & ART	PEOPLE & PLACES	ART & OBJECTS	MATERIALS & PROCESS	COMMUNITY & CONVERSATION
<p>6 Editorial</p> <p>7 Vale Janet Kovesi Watt</p> <p>8 In The Spotlight</p> <p>12 Shards</p> <p>14 60 Year Reflections</p>	<p>18 Revolution – Australian Ceramics in a Time of Social Change by Damon Moon</p> <p>26 The Vessel – Still Evolving?</p> <p>44 Taking a Design Approach by Penny Craswell</p> <p>51 Words and (Ceramic) Things by Patsy Hely</p> <p>59 View from the Inside by Sandy Lockwood</p>	<p>68 James T Sandison and his Victoria Pottery by Paul Memmott</p> <p>76 The Kitson Mural by Emma Neale and Penny Byrne</p> <p>84 Australian Ceramics Open Studios</p> <p>86 Apmere Mparntwe The 2022 Australian Ceramics Triennale</p>	<p>92 Victoria's New Centre for Culture by Mary O'Brien</p> <p>97 The Tenth Asia Pacific Triennial of Contemporary Art by Abigail Bernal</p> <p>101 Potters Marks</p> <p>PROMOTION</p> <p>102 Australian Oxytrol Systems</p>	<p>108 Fast '+' Teapots by Christopher Plumridge</p> <p>110 Practising the Positive Studio Surplus by Cinda Manins</p> <p>112 Sham Contracting in the Ceramics Sector by Madeleine Thornton-Smith</p> <p>114 Hot Gossip #1 by Dr Antony Gross</p> <p>117 Australian Ceramics Writers' Research Project</p> <p>WEDGE</p> <p>118 On Copying by Glenn Barkley</p>	<p>122 Sarit Cohen, ACT</p> <p>124 Ceara Metlikovec, NSW</p> <p>126 Sophia Golovanevskaya NT/WA</p> <p>128 Lyn Bates, QLD</p> <p>130 Shane Connery, SA</p> <p>132 Travis Bell, TAS</p> <p>134 Cassie Hansen, VIC</p> <p>136 Cheryl Smith, WA</p>
<p>Front cover: <i>Porcelain Bear, Polar</i>, detail Back cover: <i>Porcelain Bear, Polar</i>, console in gold, 2021, handmade porcelain slipcast tile units, metallic gold glaze, cone 10, h.90cm, w.210cm, d.40cm Photos: Haydn Cattach</p>					
4 THE JOURNAL OF AUSTRALIAN CERAMICS APRIL 2022			5		

For inspiration, you can browse through and read an archived collection of issues of *The Journal of Australian Ceramics* online: australianceramics.com/journal

*If you are working as a group on creating a magazine, you might want to revisit and add to your contents page at the end or use it as a planning tool when developing the ideas for the magazine.

Resources

Ceramic Web Resources

The best place to discover more about Australian ceramics is via **The Australian Ceramics Association** website <https://australianceramics.com/>

Via this page you can access a wide range of resources including:

- Community resources – links to galleries & shops, artists, classes, suppliers and services, open studio events, associations and groups <https://www.australianceramicscommunity.com/>
- Online Masterclasses <https://australianceramics.com/masterclasses>
- Free digital copies of *The Journal of Australian Ceramics* back issues: <https://www.yumpu.com/user/australianceramics>
- Shop for books on ceramics: <https://australianceramics.com/shop>

Individual Artists

<https://australiandesigncentre.com/sixty/>

Glenn Barkley

<https://australiandesigncentre.com/sixty/glenn-barkley/>

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https://en.wikipedia.org/wiki/Glenn_Barkley

<https://www.sullivanstrumpf.com/artists/glenn-barkley/bio>

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Glenn Barkley's exhibition "The world's great age begins anew" December 2020 interview with Richard Morecroft <https://www.youtube.com/watch?v=j0aYOq-4p7s>

Alison Milyika Carroll

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<https://australiacouncil.gov.au/news/biographies/alison-milyika-carroll-2020-red-ochre-award-for-lifetime-achievement/>

Kirsten Coelho

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Wendy Walker. Kirsten Coelho. Adelaide: Wakefield Press, 2020

Greg Daly

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<http://www.gregdaly.com.au/>
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Pippin Drysdale

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Pippin Drysdale on *Sunday Arts* <https://www.youtube.com/watch?v=50zzOVKrFPc>
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Dan Elborne

<https://australiandesigncentre.com/sixty/dan-elborne/>
<https://danelborne.studio/>
<https://onespacegallery.com.au/dan-elborne/>
<https://www.australianceramicscommunity.com/listing/dan-elborne/>

Penny Evans

<https://australiandesigncentre.com/sixty/penny-evans/>
<https://pennyevansart.com/>
The Journal of Australian Ceramics, Feature Article and Front Cover, April 2018
The Journal of Australian Ceramics, Vol 56 No 1, April 2017
Ceramicist Penny Evans – Art saved my life <https://www.facebook.com/watch/?v=1549301388424417>

Honor Freeman

<https://australiandesigncentre.com/sixty/honor-freeman/>
<https://australiandesigncentre.com/obsessed/honor-freeman/>
<https://australiandesigncentre.com/object-digital/design-isolate/honor-freeman/>
<https://www.honorfreeman.com/>
<https://www.agsa.sa.gov.au/join-give/membership/contemporarycollectorsbenefits/five-minutes-artist-honor-freeman/>
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Susan Frost

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Shannon Garson

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<https://www.shannongarsonporcelain.com.au/>
Shannon Garson – Ceramic Artist <https://vimeo.com/258360924>
<https://thedesignfiles.net/2019/10/studiovisit-shannon-garson-ceramics/>

<https://ceramicartsnetwork.org/ceramics-monthly/ceramics-monthly-article/Working-Potter-Shannon-Garson>

Patsy Hely

<https://australiandesigncentre.com/sixty/patsy-hely/>

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Jeffery Mincham AM

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Damon Moon

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David Ray

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Owen Rye

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Jane Sawyer

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Yul Scarf

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- *Living Treasures Masters of Australia Craft* – Les Blakeborough, Sydney, Australian Design Centre, 2006
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- Taylor, Louisa, *The Ceramics Bible – The Complete Guide to Materials and Techniques*, Chronicle Books, 201

Glossary

Amphora: a tall ancient Greek or Roman style jar or jug with two handles and a narrow neck.

Baroque: refers to a style of European architecture, music, and art of the 17th and 18th centuries that is characterized by ornate detail. *SEE Neo-Baroque below.

Bernard Leach tradition: see Leach tradition of studio pottery

Bisque or bisqueware: Bisque refers to clay that has been fired once in the kiln. Bisque ware is the term for pots that have been fired for the first time. It is hard but porous. Bisque can be painted with ceramic glazes or underglazes and then fired again, after which it is water safe.

Blind Contour Drawing: a drawing exercise, where an artist draws the contour or outline of a subject without looking at the paper, whilst keeping the pen or pencil in constant contact with the paper or drawing surface.

Chinoiserie: a decorative style in Western art, furniture, and architecture, especially in the 18th century, characterized by the use of Chinese motifs and techniques.

Classicism: in its purest form, classicism is an aesthetic attitude dependent on principles based in the culture, art and literature of ancient Greece and Rome, with the emphasis on form, simplicity, proportion, clarity of structure, perfection, restrained emotion, as well as explicit appeal to the intellect.

Clay: fine-grained particles that are relatively weak and porous. Part of the firing process includes heating the clay until the particles partially melt and flow together; creating a strong, single mass. Through firing the pores are reduced in size, causing the material to shrink slightly. The fired clay is very hard and strong, although usually somewhat brittle.

Collage: describes both the technique and the

resulting work of art in which pieces of paper, photographs, fabric and other materials are arranged and stuck down onto a supporting surface

Colour Symbolism: in art and anthropology colour, symbolism refers to the use of colour as a symbol in various cultures. There is great diversity in the use of colours and their associations between cultures and even within the same culture in different time periods. The same colour may have very different associations within the same culture at any time.

Decal: a design prepared on special paper for durable transfer on to another surface such as glass or porcelain.

Decoration: surface decoration on ceramics can consist of a number of different techniques, including the application of glazes and underglazes, but also through applying slip, or by carving, piercing or pressing the clay.

Dharug: originally a Western Sydney people, whose lands were bounded by the Kuringgai to the northeast around Broken Bay, the Darkinjung, to the north, the Wiradjuri to the west on the eastern fringe of the Blue Mountains the Gandangara, to the southwest in the Southern Highlands, the Eora to the east and the Tharawal (or Dharawal) to the southeast in the Illawarra region.

Earthenware:

Low-fire earthenware: terracotta, earthenware and raku (fired to 900-1000 degrees Celsius) Mid-fire earthenware: Earthenware and stoneware (fired to 1100-1200 degrees Celsius)

High-fire earthenware: stoneware and porcelain (fired to 1220-1300 degrees Celsius).

Figurative ceramics: representations of forms from life, including animals and the human figure.

Frit: the mixture of silica and fluxes which is fused at high temperature to make glass.

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Fritware: also known as stone-paste, fritware is a type of pottery in which frit is added to clay to reduce its fusion temperature. The mixture may include quartz or other siliceous material. An organic compound such as gum or glue may be added for binding. The resulting mixture can be fired at a lower temperature than clay alone. A glaze is then applied on the surface to harden the object.

Functional ceramics: ceramics made for use rather than for decoration.

Gamilaraay/Gomerioi: are an Aboriginal Australian people whose lands extend from New South Wales to southern Queensland. They form one of the four largest Indigenous nations in Australia.

Glaze: a coating that has been matured to the glassy state on a formed ceramic article, or the material or mixture from which the coating is made. Consists of a Flux, Silica and Colorant/Oxide.

Hand-building: making pottery by hand forming (as opposed to throwing on a wheel). Hand-building techniques include: pinch pots, coiling, rolling, squashing, slab building.

Industrial transferware: transferware is the term we use for pottery that has a pattern applied to it using a transfer. Industrial transferware is a style of decorated china created to sell to the emerging middle class of the Industrial Revolution in England. First produced in the late 1700s, the style has remained popular since the early 1800s. Before the transferware technique was developed, porcelain china was hand painted and very expensive. The new technique made decorative dishware affordable for the middle and working classes.

Juukan Gorge: a sacred site of the Puutu Kunti Kurrama and Pinikura people in Western Australia, blown up by Rio Tinto in 2020 to extract iron ore.

Kiln: insulated chambers or ovens required for the firing of clay at high temperatures. Kilns can be as

simple as a metal drum filled with wood chips to large expensive electric or gas kilns with timers and temperature gauges.

Kungkarangkalpa (Seven Sisters): the Tjukurpa (Creation Law) of the Seven Sisters. It has great significance to the Pitjantjatjara and Yankunytjatjara people.

The story concerns a group of women being pursued by a cunning man called Nyiru who attempts to lure them into marriage with him. He disguises himself in countless ways to trick the sisters and is sometimes also invisible depictions of the story. In their escape the sisters travelled through a vast amount of Australia. They stopped to camp, build shelters and hunt for food, thus forming many features of the landscape and embedding the knowledge of survival in it. Eventually they fled into the sky where they became the constellation known as the Pleiades or Seven Sisters. Nyiru still follows them ceaselessly across the night sky as one of the bright stars in the constellation of Orion.

Leach tradition of studio pottery: Bernard Howell Leach CH CBE (1887 –1979), was a British studio potter and art teacher. He is regarded as the ‘Father of British studio pottery’ and had a formative influence on the development of Australian ceramics.

Leather hard: a stage during the drying of an object in which the clay is still visibly damp, but has dried enough to be able to be handled without deformation.

Majolica: a kind of earthenware made in imitation of Italian maiolica, especially in England during the 19th century. Majolica is tin-glazed pottery decorated in colours on a white background.

Manifesto: a written statement or plan declaring publicly the intentions, motives, views, philosophy of its issuer (in this instance the plan or guidelines for the student magazine).

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Masthead: the nameplate or masthead of a newspaper or magazine is its designed title as it appears on the front page or cover. It is part of the publication's branding, with a specific font and, usually, colour. It may include other details besides the name, such as ornamentation, a subtitle, or motto.

Minimalism: in design and architecture minimalism sees the subject reduced to its necessary elements. Minimalist art is often concerned with geometric form. Minimalism started as an art movement in visual art, music, architecture and design that pushed against abstraction and modernism after World War II in Western Art.

Neo-baroque: the Baroque Revival, also known as Neo-Baroque, was an architectural style of the late 19th Century. The term is used to describe architecture and architectural sculptures which display important aspects of Baroque style of the 17th Century, but are not of the original Baroque period. Similarly, contemporary neo-baroque forms combine aesthetic elements in ways that parallel seventeenth-century baroque forms, but use new technology to express the concerns of the late twentieth and early twenty-first century.

Ornithology: the scientific study of birds.

Anangu Pitjantjatjara Yankunytjatjara: Anangu Pitjantjatjara Yankunytjatjara, also known as APY, APY Lands or the Lands, is a large, sparsely-populated local government area for Aboriginal people, located in the remote north west of South Australia. Some of the anangu of the Western Desert cultural bloc, in particular Pitjantjatjara, Yankunytjatjara and Ngaanyatjarra peoples, inhabit the Lands.

Porcelain: a type of clay that contains kaolin or china clay and must be fired to a high temperature (1300-1450 degrees Celsius) giving a hard, white, translucent finish. First developed in China it is traditionally the most difficult clay to work with.

Potter's wheel: A potter's wheel has a circular turning surface on which the clay is placed and shaped by the centrifugal force of the spinning clay against the hands. Work made on a wheel is referred to as 'wheel thrown'.

Quotidian: referring to the everyday.

Reduction firing: firing in a kiln with a low oxygen environment. Copper red/blue glazes can only be made by reduction firing.

Sgraffito: a form of decoration made by scratching through a surface to reveal a lower layer of a contrasting colour, in ceramics the drawing removes layer/s of slip before firing.

Shamanistic: a religious practice that involves a practitioner (shaman) interacting with what they believe to be a spirit world through altered states of consciousness, such as trance. The goal of this is usually to direct spirits or spiritual energies into the physical world for the purpose of healing, divination, or to aid human beings in some other way.

Silica: a hard, unreactive, colourless compound which occurs as the mineral quartz and as a principal constituent of sandstone and other rocks. Clay is a mineral substance that contains small crystals of silica.

Slip: a suspension of clay, clay body or glaze in water.

Still Life: a work of art that depicts inanimate (non-living) subject matter and typically contains representations of common objects that are either natural or man-made.

Stoneware: a relatively highly fired vitreous or semi-vitreous ceramic material.

Studio Ceramics / Studio Pottery: ceramics produced by individual makers usually trained in art school rather than learning as artisan potters in a family business. Studio pottery is a practice dating

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from the early 20th century and makers normally sign their work.

Tureen: a broad, deep shaped dish with fixed handles and a low domed cover with a knob or handle from which foods like soup or stews are served. Over the centuries, tureens have appeared in many different forms, some round, rectangular, or made into fanciful shapes such as animals. Tureens may be ceramic—either the glazed earthenware called faience or porcelain—or silver, and customarily they stand on an undertray or platter.

Urn: a tall, rounded vase with a stem and base, especially one used for storing the ashes of a cremated person.

Vitreous: a physical appearance that is glassy, polished or shiny looking.

Willow Pattern: a distinctive and elaborate chinoiserie pattern used on ceramic domestic ware. It became popular at the end of the 18th century in England when, in its standard form, it was developed by English ceramic artists combining and adapting motifs inspired by fashionable hand-painted blue-and-white wares imported from China. Its creation occurred at a time when mass-production of decorative tableware, at Stoke-on-Trent and elsewhere, was already making use of engraved and printed glaze transfers, rather than hand-painting, for the application of ornament to standardized vessels.

Wood Firing: an old practice that involves burning wood to heat the kiln chamber. Because of the simplicity of the materials required, many potters construct their own wood firing kiln. Wood firing takes a lot of time and effort, it can take up to three days to fire the clay.

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