

Hands on

RICK WOOD : A COMMITMENT TO CLAY



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Hands on : Rick Wood, a commitment to clay
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An Artspace Mackay exhibition.
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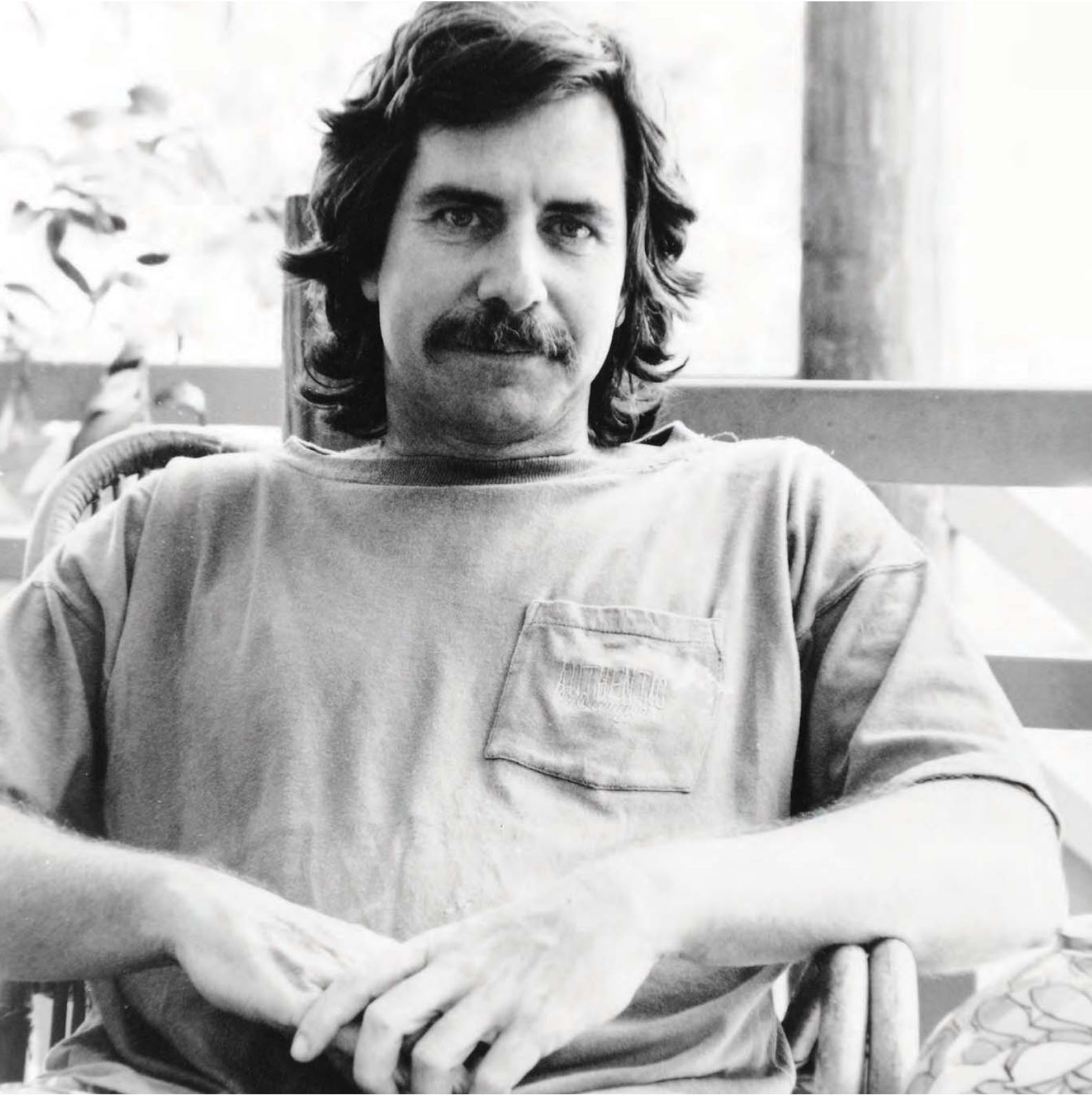
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Cover images left to right:
Large salt-fired platter c.1985,
12.0 x 59.0 cm
stoneware, wheel-thrown by Takashi Oyama, with wood-ash deposit, salt glazed
Gift of The Pioneer Potters, 2005.
Mackay Regional Council Collection, Artspace Mackay.

Grecian jar c.1985, 23.0 x 15.0 cm
stoneware, wheel-thrown with handles, salt glazed over slips containing cobalt and iron oxide
Private collection, Sarina.

Small lidded bowl 2004,
8.0 x 12.0 cm
stoneware, wheel-thrown, crazed feldspar glaze, ink staining
Private collection, Mackay.





Hands on

RICK WOOD : A COMMITMENT TO CLAY



Small lidded bowl c.2005,
6.5 x 8.0 cm
porcelain, wheel-thrown, fish-scale
crackle glaze with copper pink blush
to exterior, blue glazed interior
Collection of Leonie Wood, Mackay

Contents

Foreword	08
Rick Wood: Hands on, a commitment to clay	14
Curriculum vitae	27
List of works	32
Glossary of terms	38



Foreword

This exhibition presents the first major retrospective of the work of celebrated Mackay potter, Rick Wood. A quiet achiever, Rick was integral to the development of ceramics in north Queensland for more than two decades. He had a thirst for knowledge and experimentation that saw him become a renowned salt-firer and a master of the ancient Chinese glazing technique known as 'fish-scale crackle glaze'. Rick obtained his Graduate Diploma in Visual Arts through Monash University in 1993, and he was instrumental in founding the Pioneer Potters group, which was well respected for its serious and dedicated approach to the advancement of ceramics in Central Queensland.

Never content to 'rest on his laurels', Rick's constant experimentation is highlighted in this exhibition, which charts his development from apprentice to master potter over almost thirty years. A major milestone in his evolution, both as a man and as an artist, was when he met the love of his life, Leonie Snedden, herself an artist. Theirs was a meeting of minds and hearts that had a profound impact on both of them. Together they created EarthSea Pottery, which soon became a fixture of Mackay's art scene.

Rick's untimely death in 2007 was a great shock to the local community, and to the community of potters throughout Queensland and Australia who knew him, worked with him and admired him. This exhibition, drawn from a number of private and public collections, highlights his mastery of glazing and firing techniques, his experiments with form, and his use of decorative motifs as thematic threads woven through his body of work.

I would like to thank all those who have loaned works to the exhibition, and those who have provided advice and assistance, particularly Glenn R. Cooke, Kevin Grealy and Bettina MacAulay. I would also like to express my appreciation of, and admiration for, my colleagues at Artspace Mackay, an incredible group of dedicated and talented professionals. Most of all, I would like to acknowledge the continued support, wisdom and strength of Leonie Wood, without whom this exhibition would not have been possible.

Anna Thurgood
Exhibitions Curator, Artspace Mackay

Honey jar with lid 1991,
13.0 x 9.5 cm
stoneware, wheel-thrown, seashell
impressions with Mishima decoration,
light salt glaze
Private collection, Mackay





Grecian jar c.1985,
23.0 x 15.0 cm
stoneware, wheel-thrown with
handles, salt glazed over slips
containing cobalt and iron oxide
Private collection, Sarina

Flittermice platter 2005,
32.5 x 33.0 x 4.5 cm
stoneware, drape-moulded
recessed platter, hand-painted
underglaze decoration, crackle
glaze over
Private collection, Mackay

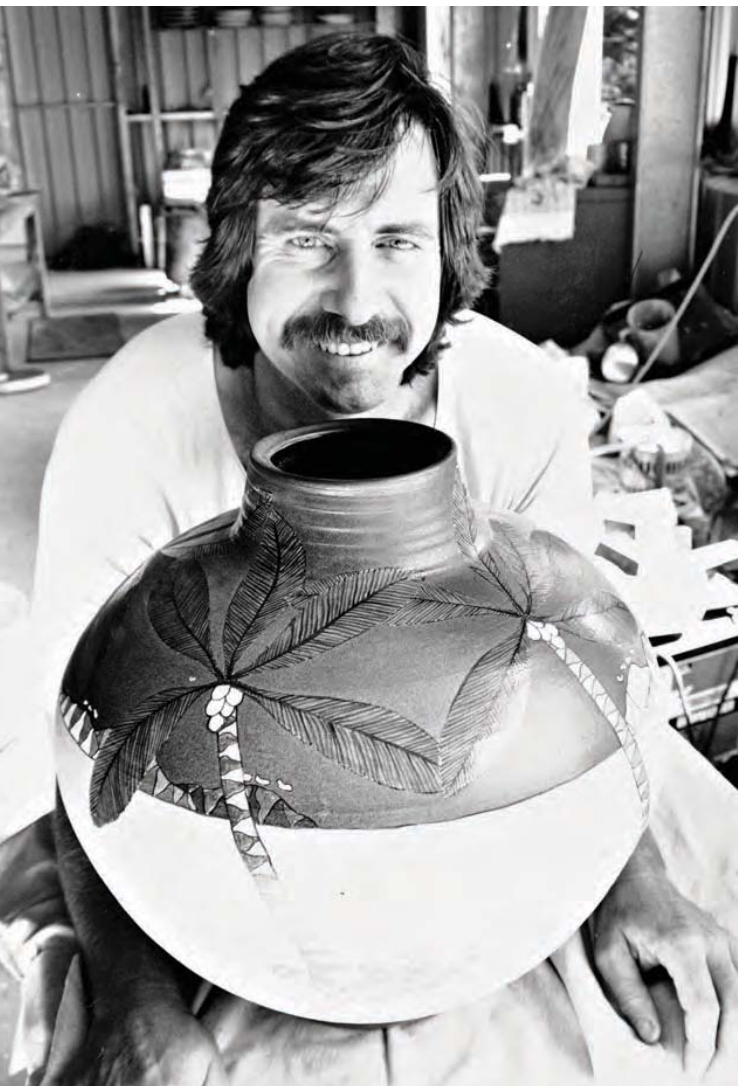


Soup bowl 1984,
6.0 x 13.0 cm
stoneware, wheel-thrown,
magnesia 'cream' matte glaze with
iron oxide brushwork decoration
Private collection, Mackay

Dinner plate 1984,
1.5 x 16.5 cm
stoneware, wheel-thrown,
magnesia 'cream' matte glaze with
iron oxide brushwork decoration
Private collection, Mackay



Bowl with lugs 1998,
7.5 x 16.0 cm
stoneware, wheel-thrown with
vestigial lugs and coarse river
gravel inclusions, cobalt blue and
brown glaze, salt glazed
Collection of Glenn R. Cooke,
Brisbane



Rick Wood at his Blacks Beach Pottery, late 1980s



Jar (Regions Torridae series)
c.1988, 15.0 x 14.5 cm
stoneware, wheel-thrown, hand-
painted underglaze decoration,
clear glaze over
Private collection, Mackay

Hands on: Rick Wood, a commitment to clay

The late Rick Wood, one of Australia's best-known potters, was a man of great energy and commitment to his craft. He had an inquiring mind and a welcoming nature, and was generous in sharing his knowledge.

Richard Martin ('Rick') Wood, the elder of two sons of Ronald Wood and Irene May Martin, was born in Sydney on 15 November 1949. He attended Sydney Grammar School, leaving in 1965 to work at Pyrmont in the family book and stationery business started by his grandfather, Samuel Wood.¹

In 1969, Rick Wood and a group of friends set out to travel around Australia. Their car broke down in Mackay where, while the vehicle was repaired, they spent an enforced stay before resuming their journey. This unexpected sojourn in Mackay resonated with Rick Wood, who moved to the north Queensland coastal city in 1972.

Initially Rick worked as a crane driver at Racecourse Mill for Mackay Sugar Co-operative Association, and in 1973 he enrolled in hobby classes in pottery at the Mackay Education Centre. It was a life-changing decision: he continued crane driving, but over the next five years focused on developing his potting skills. Wood attended Flying Arts School workshops and any others available. His Flying Arts tutors Rex Coleman and Kevin Grealy were important influences, as were

Janet Mansfield (1977) and Doug Lawrie (1978) at the McGregor Summer School Workshops in Toowoomba.

Rick Wood began winning prizes and recognition and in 1978 he was awarded a master craftsman/trainee grant from the Crafts Board of the Australia Council. The grant enabled him to become a full-time potter and to work in 1979 and 1980 with Arthur and Carol Rosser at their pottery at Eungella. Following this master craftsman traineeship with the Rossers, a Crafts Board workshop development grant in 1980 enabled Rick to establish his Blacks Beach Pottery in 1981.

The early 1980s were years of critical development. At Blacks Beach, Rick Wood built processing equipment and developed a local stoneware body from clay he dug from Peachey's farm, not far from where he lived, and from the old brick quarry at Kuttatubul.² He carried out his own firing and built a succession of kilns—wood, gas and salt—although the influence of his early tutors fostered his continuing penchant for wood firing. He found firing 'the most exciting part of the process'. At Blacks Beach in the mid-1980s he was also able to engage a trainee, Brian Lloyd, for two years.

'It took me about two years to perfect processing the clay', Rick told the Rockhampton Bulletin in 1988 during a two month spell as potter-in-

residence at Rockhampton's Walter Reid Cultural Centre. During the residency he also held wheel work classes. Rick conducted workshops throughout Central, Western and Northern Queensland for Queensland Arts Council's Armlink program, Mackay College of TAFE, and for individual clubs and organisations.

From 1980 Rick Wood participated in many group exhibitions at widely dispersed locations including Brisbane, Townsville, the ACT (Cuppacumbalong), Rockhampton, Port Douglas, Mt Isa, Sanctuary Cove, Mackay, Longreach, Gold Coast, Melbourne, Charters Towers, Childers, Launceston, and Perth.

Wood's first solo exhibition was in Mackay at the Victoria Summer House Gallery, in 1982. Between 1982 and 1994 he held 10 solo exhibitions in Mackay, Rockhampton, Brisbane, Townsville, Longreach, Emu Park and Gladstone, and subsequently many joint exhibitions with Leonie Snedden. Rick first met Leonie, his future partner, in 1973 when they were both enrolled in Education Centre hobby classes. Their paths diverged for many years, but in 1990 they purchased a property in Ocean Avenue at Slade Point to re-establish Rick's pottery. Initially known as Rick Wood Pottery it evolved to become EarthSea Pottery where they held several exhibitions, especially during Mackay's annual Arts Festival.

In the mid-1980s, he experimented with creating decorative elements using underglazes fired at stoneware temperatures. The Terra techniques

and Regions Torridae series of works, first exhibited in 1987, arose from this experimentation. Riotous colour with stylised elements of the Mackay environment distinguish these works. Queensland Art Gallery has a 1991 Regions Torridae pot, 43.0 x 39.0 cm, which shows the view from the Blacks Beach studio of the coastal islands, Keswick, St Bees and Scawfell. The teadust and tenmoku glazed works were high reduction fired, while the intensely decorated works used a very slight reduction.³

Rick Wood's work appeared frequently in Pottery in Australia, Craft Australia, Craft Arts, and Ceramics: Art and Perception. His free standing work is in many public collections. The first acquisitions were made by Gladstone Art Gallery and Museum in 1982 and are included in Hands on: Rick Wood, a commitment to clay:

Blossom jar c.1982, 24.0 x 26.0 cm
stoneware, wheel-thrown, 'teadust' glaze with 'Hakeme' white slip and iron oxide brush work decoration

Blossom jar c.1982, 26.0 x 28.0 cm
stoneware, wheel-thrown, incised decoration with ash dribble to shoulder, salt glazed.

Other public collections holding examples of Rick's work include: Queensland Art Gallery, Gold Coast City Art Gallery, Canberra College of Art, Rockhampton Art Gallery, North Queensland Potters Association (Townsville), CQUniversity, Artspace Mackay, Fusions (Brisbane), Perc Tucker Regional Gallery (Townsville), Mackay

Milk canister 1985, 18.5 x 11.0 cm
stoneware, wheel-thrown lidded
canister with decorative lugs,
magnesia 'cream' matte glaze
Private collection, Mackay





Bottle 1983, 14.5 x 9.0 cm
stoneware, wheel-thrown with lug
handles, ash and salt glaze
Private collection, Mackay

Conservatorium of Music, Stanthorpe Art Gallery,
and Mackay Regional Botanic Gardens.

In 1993, Rick Wood completed a Graduate
Diploma in Visual Arts from Monash University,
Gippsland Campus. Apart from occasional cam-
pus visits, Rick communicated his work and prog-
ress by video. In 2001 he completed a Certificate
in Science at Townsville's James Cook University.

In the early 1990s, Rick responded to Leonie's
request for 'walls' of clay as a 'canvas' for her
line drawings. He acquired a slab roller and
began using Feeney's white stoneware body. The
process culminated in Rick's and Leonie's first
solo exhibition together, *By-Association*, at Helen
Broadhurst's Gallery in Victoria Street in 1993. In
2001, they held a joint exhibition of 47 pieces at
Mackay's Conservatorium of Music; the title, *In the
Arms of Morpheus*, referred to the God of Sleep.
'The hand-built pots take a form that identifies
with the music of silence, appropriate to the Music
Education Foyer' which housed their exhibition.⁴

From 2000, Rick and Leonie undertook several
major public art commissions, including at Mack-
ay Entertainment Centre and North Mackay City
Library. In 2003-04 Rick and Leonie embarked on
a major project, the Art Built-In Commission for
four new Court Rooms at the Mackay Courthouse
Redevelopment. Involving Courts 1, 2, 3 and 4,
this project was executed over 12 months and
completed in March 2004, with concept, design,
creation and installation undertaken by the artists.
Handmade stoneware glazed and decorated tiles
form a frieze around three sides of each Court.
There are three themes and each has a specific
focus on the Mackay region. A stained glaze is
used in the Botanical Series creating an aged



Bowl 2001, 14.0 x 29.0 cm
stoneware, wheel-thrown, blue and
blue-grey fish-scale crackle glaze
with strong red copper blush to
the exterior
Private collection, Mackay



Eucalyptus vessel c.1993,
13.0 x 20.0 cm
stoneware, wheel-thrown, pierced
and incised decoration, salt glazed
Private collection, Mackay

Poinciana bowl 1995,
11.3 x 20.5 cm
stoneware, wheel-thrown, pierced
and incised decoration, salt glazed
Collection of Leonie Wood,
Mackay

patina. Each hand made tile is 30 cm high x 60 cm wide, with some smaller tiles to fit the space. There are 37 to 39 tiles in each Court, making a total of about 150.

In Court 1 the Pioneer River Series Frieze Panels depict the course of the Pioneer River flowing through sweeping bands of vegetation. From its source in the Ranges, the River's watercourse passes through dense forest, typified by native cabbage palms, then meanders through the alluvial Pioneer Valley cane fields, before making its way to the ocean.

Botanical Series Frieze Panels in Courts 2 and 4 feature mangroves, pandanus, frangipani and umbrella trees, paying homage to the botanical diversity of Mackay and its environs. An Islander slab hut, a traditional Queenslander, and Mackay Town Hall also appear.

The Tropical Series Frieze Panel in Court 3 reflects Mackay's abounding lush tropical vegetation interspersed with glimpses of lorikeets and Mackay's floral emblem, the red hibiscus.⁵

Rick's technical skills

Originally known for his outstanding salt glaze technique, Rick Wood also developed a signature 'fish scale' glaze. This was inspired by the fish scale glazes used by Chinese potters from 1107–1127 CE at Ju Chou, Honan Province. The clay form is thrown, fired and then layers of glaze applied. When fired, the thickness of the glaze causes crazing, and minute differences in tension from variations in the glaze create the dis-

tinctive fish scale effect. In 1996 Rick described the ancient process:

'The Ju wares' particular characteristics are application of the glaze, in that up to six coats of glaze are layered on to bisque fired pots, so it's the variation in the thickness of the glaze, long, slow reduction firings to stoneware temps and particular clay body compositions that all assist in the resulting 'fish scale' effect. ...Some shards found at the ancient kiln sites show the thickness of the glaze being far thicker than the supporting clay body.'

Rick continued that he had tested more than 40 individual glaze blends, and about eight different compositions of clay, to try to achieve the 'perfect' result— adding 'I haven't finished yet'.⁶

The artist used strong, simple forms for his fish scale glazed works, and this exhibition features several such pieces, including large lidded vessels, a bowl from Perc Tucker Regional Gallery, a large work from the Stanthorpe Regional Art Gallery, some small lidded jars, and a two handled dish. The simple forms have an elegance and serenity which showcase the glaze.

The formal shapes of many of Rick's pots are complemented by an engaging use of motif including cats, rabbits, and the 'Bait fish' series. Rick used the bait fish motif diversely; there are pots with clouds of small fish; others with just one or two, and a multitude of combinations in between. His use of the bait fish motif conveys an energy that was typical of the person. In the present exhibition, bait fish are on lidded boxes from 1993, 1995 and 1999; on Bait fish vessel



Large bowl c.1997, 8.0 x 48.0 cm
stoneware, wheel-thrown, high
shrinkage glaze over 'teadust'
glaze, hand-painted landscape
decoration
City of Townsville Art Collection



Milk jug c.1986, 25.8 x 17.0 cm
stoneware, wheel-thrown,
magnesia 'cream' matte glaze with
iron oxide brushwork decoration
Private collection, Sarina



Bowl 1995, 6.8 x 20.0 cm
stoneware, wheel-thrown, blue-
grey fish-scale crackle glaze
City of Townsville Art Collection



(2000), and Bait fish bowl (2004), which has a pierced and incised rim design.

An expert in salt glazing, Rick Wood held solo exhibitions and participated in many group exhibitions. It has been said that 'salt glazing is a passion, a pleasure, and sometimes painful; it is not for the faint-hearted or the uncommitted!'⁷ His big, salt glazed pots are beautifully thrown pieces, both rhythmic and gutsy. The light from the [gallery's] stained glass windows shows the sheen of copper in a huge crock or picks out the cobalt mixed with salt glazes in many large and smaller pieces. ... Bottles with their bases casually thumb-printed into shape...several decorative pieces where a different clay has been used to inlay floral designs...[and] porcelain pieces.⁸

Rick Wood's work was wide ranging, from domestic ware, including teapots and tea sets, water sets, bowls, a wide range of lidded boxes, bowls in varying sizes, blossom pots, chunky boxes, bottles and carved bowls, large vessels and vases, plates and platters, to large decorative pieces, masks, torso figures, to public art works. These latter works were joint creations with his partner Leonie, and often focused on the tropical environment. Together they also created many works, with Rick making the pot and Leonie decorating it in her distinctive free style. Their joint works include 'whimsical assemblages', lidded boxes and hand bags or carry bags. Some are playful interpretations of the decorated figure.

Upon Rick Wood's sudden and untimely death on 21 July, 2007, from melanoma, there were many tributes from fellow potters. Fusions / Australian Network of Clay + Glass Artists published two of

these in an e-bulletin. An old friend, Len Cook of Paluma (Far North Queensland), wrote:

‘When I heard of his passing I went into my garden, I picked some Camellias and placed them in one of Rick’s vases, made myself a cup of tea with a Rick Wood teapot and remembered all the good times we had when we were at either Monash Uni or on numerous trips to ceramic conferences. He was a good friend and an excellent potter and will be sadly missed by the potters of North Queensland.’⁹

Johanna DeMaine, who with Janet Mansfield, Carol and Arthur Rosser, and Rick Wood, held a joint exhibition, *Salt*, at The Potters’ Gallery, Brisbane, in May-June 1992, recalled:

‘I first met Rick Wood at the 1991 Potters Conference in Brisbane and was happy to finally meet the person behind the fantastic salt fired crocks, those huge lidded spheres which had the lovely blue, green and yellow orange peel texture so coveted by other salt firers. ... Here was a seemingly quiet person whose work just screamed look at me!

‘I next met Rick at Gippsland where he was also a student pursuing a Graduate Diploma in Visual Arts with Owen Rye. Here, with Rowley Drysdale and Len Cook we explored the more ephemeral regions of our work. I got to know Rick in those two years as a caring, sensitive, hardworking bushie from Mackay. Rick was one of the most straight forward and honest people I have ever met. What you saw is what you got. We kept in touch over the years and I came to look forward to

his dry wit. I will sadly miss one of the most committed and talented potters that I have ever met.’¹⁰

Bettina MacAulay

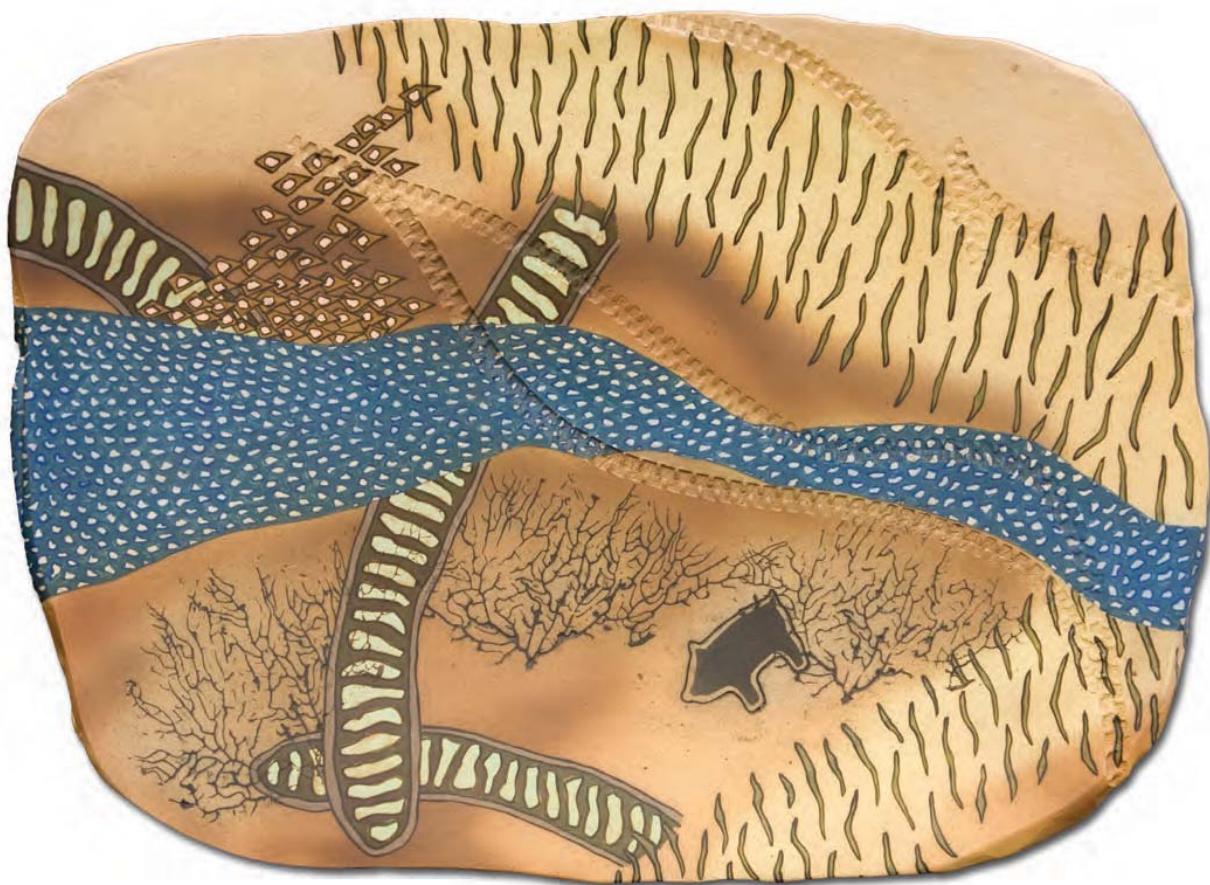
The author wishes to thank all who shared their memories of Rick Wood with her, and extends especial thanks to Leonie Wood for information on Rick’s life and work.

Endnotes

1. Samuel Wood was born in London in 1876 and moved to Sydney in 1905. He began his business at Angel Place in Sydney.
2. Bettina MacAulay, conversation with Brian Lloyd, 18 June 2009.
3. Information from Brian Lloyd, 18 June 2009.
4. Raye Williams, *Daily Mercury*, Mackay, 25 August 2001, p 41.
5. Taken from the artists’ descriptions of subject matter on the Court House plaques.
6. Rick Wood, 1996, *Fish Scale Crackle Glaze*, single manuscript sheet, courtesy Leonie Wood.
7. *Salt*: Rick Wood, Johanna DeMaine, Janet Mansfield, Carol & Arthur Rosser, Potters Gallery Catalogue, Brisbane, 29 May–28 June 1992.
8. Phyllis Woolcock, *The Courier-Mail*, 10 July 1985.
9. Vale, quoted with permission from Len Cook and Fusions.
10. Vale Rick Wood, quoted with permission from Johanna DeMaine and Fusions.

I like the nightlife (detail) 2006,
30.5 x 30.0 x 7.0 cm
stoneware, slab built, with hand-
painted underglaze decoration,
under blue glaze
Private collection, Sarina





Opposite, from front to back
Teapot 1991, 15.0 x 23.5 cm
stoneware, wheel-thrown,
magnesia 'cream' matte glaze with
iron oxide brushwork
Private collection, Sarina

Teapot 1995, 14.0 x 24.5 cm
stoneware, wheel-thrown,
magnesia 'cream' matte glaze with
iron oxide brushwork
Private collection, Mackay

Teapot 1994, 23.0 x 19.0 cm
stoneware, wheel-thrown,
magnesia 'cream' matte glaze
Private collection, Mackay

Feral pig 1988,
38.5 x 50.5 cm (irreg.)
stoneware, slab built, inlaid slip
decoration, coloured underglaze
and sprayed decoration
Purchased 1988. Gold Coast
Ceramic Art Award. Collection,
Gold Coast City Art Gallery

Rick Wood - Curriculum Vitae

Born: Sydney, NSW 1949

Died: Mackay, QLD 1997

Exhibition History

Solo Exhibitions:

- 1995: Eclectic Clay
Gallery 10, Townsville QLD
- 1994: Salt Show
The Potters' Place Gallery, Gladstone QLD
- 1993: Emu Park Pottery Gallery, Emu Park QLD
- 1991: Forbes Gallery, Mackay QLD
- 1989: Longreach Art Gallery, Longreach QLD
- 1988: North Queensland Potters Association,
Townsville QLD
- 1987: Regions Torridae
Queensland Potters Association Gallery,
Brisbane QLD
- Terra Techniques
Plumridge Gallery, Brisbane QLD
- 1985: Salt and Celadon
Queensland Potters Association Gallery,
Brisbane QLD
- 1984: Biroo Gallery, Rockhampton QLD
- 1982: Victoria Summer House Gallery, Mackay QLD

Group Exhibitions:

- 2006: Tropical Abstractions
Arthouse Gallery, Mackay QLD
- Pacific Edge: Contemporary Art from
Coastal Queensland
Artspace Mackay QLD
- Destination
Arthouse Gallery, Mackay QLD
- Children, Chairs and Charms
Framed Gallery, Darwin NT
- 2005: Bag and Baggage
EarthSea Pottery Gallery, Mackay QLD
- 2003: The Shape of Things
Artspace Mackay, QLD
- A Private Place
Queensland Conservatorium of Music,
Mackay QLD
- 2001: In the Arms of Morpheus
Queensland Conservatorium of Music,
Mackay QLD
- 2000: The Nude
Bargara Beach Gallery, Bargara QLD
- 1999: Tall Stories
Childers Art Gallery, Childers QLD
- Veiled References
EarthSea Pottery Gallery, Mackay QLD

	Jungle Tea Party Mowbray Gallery, Port Douglas QLD		Hunters and Collectors St Patrick's College, Mackay QLD
	Taking Tea Old Bakery on 8th Gallery, Perth WA	1994:	Cakes and Candles Queensland Potters Association Gallery, Brisbane QLD
	Australian Ceramics 99 Artisan Gallery, Launceston TAS	1993:	Full Frontal Mitchell Gallery, Rockhampton QLD
1998:	Woodfire Aesthetic Distelfink Gallery, Melbourne VIC		Cat Watching Gallery Baguette, Brisbane QLD
	30th Birthday Exhibition Queensland Potters Association Gallery, Brisbane QLD		By-Association Central Gallery, Mackay QLD
1997:	Sense of Place Mt Carmel College, Charters Towers QLD		Teapot Show Distelfink Gallery, Melbourne QLD
	Listening at Doors Mackay Arts Festival, Mackay QLD		Studied Surfaces Queensland Potters Association Gallery, Brisbane QLD
	Townsville Ceramics Acquisition Awards		Fertile Ground Mackay City Library, Mackay QLD
1996:	Design: Japanese Style Contemporary Art and Design Gallery, Brisbane QLD	1992:	Salt Show Queensland Potters Association Gallery, Brisbane QLD
	Inaugural Art Exhibition Mt Carmel College, Charters Towers QLD		New Season Ceramics McWhirter's Art Space, Brisbane QLD
1995:	Eclectic Clay Gallery 10, Townsville QLD	1991:	Save the Bush Longreach Art Gallery, Longreach QLD
	Festival Fragments Mackay Arts Festival, Mackay QLD		Decorated Clay Queensland Art Gallery, Brisbane QLD
	Cat Show Upstairs Gallery, Mackay QLD		Salt and Fuming Red Hill Gallery, Brisbane QLD
	Export Expo Central Queensland University, Rockhampton QLD		

- Central Queensland Potters
Red Hill Gallery, Brisbane QLD
- The Vessel
Gold Coast City Art Gallery, Gold Coast QLD
- The Teapot Show
Distelfink Gallery, Melbourne VIC
- 1990: Pigment and Fire
Forbes Gallery, Mackay QLD
- Images of the West
Stockman's Hall of Fame, Longreach QLD
- 1989: Woodfire Australia
Queensland Potters Association Gallery,
Brisbane QLD
- Queensland Craft Guilds Exhibition
Crafts Council, Brisbane QLD
- ArtLife
Hyatt Regency, Sanctuary Cove QLD
- Best of Mackay
Mackay Civic Centre QLD
- 1988: 9 North Queensland Potters
Potters Gallery, Mt Isa QLD
- Australian Ceramics
Queensland Potters Association Gallery,
Brisbane QLD
- 1987: Sensational Salt
Queensland Potters Association Gallery,
Brisbane QLD
- Far North Queensland Gift Expo
Sheraton Mirage, Port Douglas QLD

- 1986: Queensland Gift Exhibition
Queensland Potters Association Gallery,
Brisbane QLD
- North of Capricorn
North Queensland Potters Association,
Townsville QLD
- Salt Show
Cuppacumbalong Craft Centre,
Canberra ACT
- 9 Mackay Potters
Spirals Gallery, Rockhampton QLD
- 1985: Queensland Potters Exhibition
Queensland Potters Association Gallery,
Brisbane QLD
- 1980: Exhibition 80
Australian Flying Arts School, Brisbane QLD

Acquisitions

- 1998: Stanthorpe Regional Art Gallery, Queensland
- 1995: Queensland Art Gallery
- 1993: Rockhampton Art Gallery, Queensland
University of Central Queensland,
Mackay QLD
- 1991: Queensland Art Gallery
- 1988: Gold Coast City Art Gallery, Queensland

Rockhampton City Council Collection,
Queensland
- 1986: Canberra College of Art, A.C.T.

1983: North Queensland Potters Association,
Townsville, Queensland

1982: Gladstone Regional Art Gallery, Queensland

Publications

Craft Australia, "North Queensland Potters"
1979, vol. 4

Pottery in Australia, 1982, May/June

Pottery in Australia, 1983, May/June

Pottery in Australia, 1986, February

Pottery in Australia, 1986, May

Craft Australia, 1986, vol. 3

Craft Arts, "The Queensland Gift" 1986, Oct./Dec.

Pottery in Australia, 1987, December

Ceramics: Art and Perception, 1991, vol. 5

Pottery in Australia, 1991, vol. 30, no. 3

Pottery in Australia, 1992, vol. 31, no. 2

Pottery in Australia, 1992, vol. 31, no. 3

Ceramics: Art and Perception, 1992, vol. 8

Ceramics: Art and Perception, 1993, vol. 11

Pottery in Australia, 1994, vol. 33, no. 4

Pottery in Australia, "Function by Design, Design by
Fire" 1996, vol. 35, no. 1

Pottery in Australia, 2000, vol. 39, no. 3

Pottery in Australia, 2001, vol. 40, no. 3

Pottery in Australia, "In the Arms of Morpheus" 2001,
vol. 40, no. 4



Freeform slab platter (Bait fish series) 1999, 24.0 x 20.0 x 3.8 cm
stoneware, slab rolled, coarse
river gravel inclusions in clay
body, hand-painted underglaze
decoration to lid, salt glazed
Collection of Leonie Wood, Mackay

Page 31
Lidded trinket box 1983,
8.0 x 9.0 cm
stoneware, wheel-thrown, incised
decoration to handle, ash and
salt glaze
Private collection, Mackay



List of works

Bowl c.1980, 14.0 x 20.8 cm
stoneware, wheel-thrown, with 'chatted' decoration to the exterior, lightly salt glazed interior
Private collection, Mackay

Milk jug 1981, 18.0 x 13.5 cm
stoneware, wheel-thrown, teadust glaze
Private collection, Mackay

Blossom jar c.1982, 24.0 x 26.0 cm
stoneware, wheel-thrown, teadust glaze with Hakeme white slip and iron oxide brush work decoration
Gladstone Regional Art Gallery Collection

Blossom jar c.1982, 26.0 x 28.0 cm
stoneware, wheel-thrown, incised decoration with ash dribble to shoulder, salt glazed
Gladstone Regional Art Gallery Collection (Page 37)

Lidded jar 1983, 22.5 x 23.0 cm
stoneware, wheel-thrown, incised decoration, ash glazed
Collection of Leonie Wood, Mackay

Covered jar 1983, 38.5 x 27.0 cm
stoneware, wheel-thrown with vestigial handles and incised decoration, running ash glaze, salt glazed
Collection of Glenn R. Cooke, Brisbane

Covered jar 1983, 32.5 x 25.0 cm
stoneware, wheel-thrown with lugs, running ash glaze, incised spiral decoration salt glazed
Private collection, Sarina

Lidded trinket box 1983, 9.0 x 9.5 cm
locally sourced terracotta, wheel-thrown, Chun-type glaze to interior
Private collection, Mackay

Bottle 1983, 14.5 x 9.0 cm
stoneware, wheel-thrown with lug handles, ash and salt glaze
Private collection, Mackay (Page 17)

Lidded trinket box 1983, 8.0 x 9.0 cm
stoneware, wheel-thrown, incised decoration to handle, ash and salt glaze
Private collection, Mackay (Page 31)

Soup bowl 1984, 6.0 x 13.0 cm
stoneware, wheel-thrown, magnesia 'cream' matte glaze with iron oxide brushwork decoration
Private collection, Mackay (Page 11)

Dinner plate 1984, 16.5 x 1.5 cm
stoneware, wheel-thrown, magnesia 'cream' matte glaze with iron oxide brushwork decoration
Private collection, Mackay (Page 11)

Experimental platter 1985, 23.5 x 28.0 x 4.7 cm
stoneware, slab built, hand-painted underglaze decoration
Collection of Leonie Wood, Mackay

Experimental platter 1985, 25.5 x 24.5 x 4.1 cm
stoneware, slab built, hand-painted underglaze decoration

Large salt-fired platter c.1985, 12.0 x 59.0 cm
stoneware, wheel-thrown by Takashi Oyama, with wood-ash deposit, salt glazed
Gift of The Pioneer Potters, 2005. Mackay Regional Council Collection, Artspace Mackay (Front cover)

Milk jug c.1985, 28.0 x 17.0 cm
stoneware, wheel-thrown, magnesia 'cream' matte glaze with iron oxide brush decoration
Private collection, Mackay

Milk canister 1985, 18.5 x 11.0 cm
stoneware, wheel-thrown lidded canister with decorative lugs, magnesia 'cream' matte glaze
Private collection, Mackay (Page 16)

Grecian jar c.1985, 23.0 x 15.0 cm
stoneware, wheel-thrown with handles, salt glazed over slips containing cobalt and iron oxide
Private collection, Sarina (Front cover & page 9)

Bowl 1985, 6.5 x 23.0 cm
locally sourced terracotta, wheel-thrown, Chun-type glaze under cobalt glaze
Private collection, Mackay

Jug 1985, 21.0 x 16.5 cm
locally sourced terracotta, wheel-thrown, Chun-type glaze to interior, incised decoration to exterior
Private collection, Mackay

Grecian urn 1985, 30.5 x 20.5 cm
stoneware, wheel-thrown with handles, salt glazed over slips containing cobalt and iron oxide
Private collection, Mackay

Jar and lidded bowl 1986, 23.0 x 22.0 cm (jar), 7.3 x 9.3 cm (bowl)
stoneware, wheel-thrown, incised with fluted decoration at the neck and floral motifs to the body, Celadon glaze
Collection of Leonie Wood, Mackay

Platter (work in progress, Regions Torridae series) 1986, 24.0 x 28.0 x 4.3cm
stoneware, slab built, with hand-painted coloured underglaze decoration
Collection of Leonie Wood, Mackay

Small saucer 1986, 14.0 x 2.0 cm
stoneware, wheel-thrown, hand-painted underglaze decoration, clear glaze over
Collection of Leonie Wood, Mackay

Tiger resting 1986, 2.6 x 17.5 cm
stoneware, wheel-thrown, hand-painted underglaze decoration, clear glaze over
Collection of Leonie Wood, Mackay

Milk jug c.1986, 25.8 x 17.0 cm
stoneware, wheel-thrown, magnesia 'cream' matte glaze with iron oxide brushwork decoration
Private collection, Sarina (Page 21)

Dinner plate c.1987, 25.0 x 26.0 cm
stoneware, wheel-thrown, free-form coloured slip decoration applied at raw stage, clear glaze over
Private collection, Mackay

Floor vase 1987, 49.0 x 45.0 cm
stoneware, wheel-thrown, dribbled cobalt blue decoration, salt glazed
Collection of Leonie Wood, Mackay

Two canisters 1987,
a: 18.2 x 15.0 cm; b: 19.3 x 15.5 cm
stoneware, wheel-thrown with incised spiral and two pellets beneath neck, ash and salt glazed
Collection of Glenn R. Cooke, Brisbane

Covered jar 1987, 19.7 x 18.5 cm
stoneware, wheel-thrown, running green ash glaze, salt glazed
Collection of Leonie Wood, Mackay

Lidded bowl 1988, 13.0 x 16.0 cm
stoneware, wheel-thrown, the lid with brushed wax resist design and blue slip decoration
Private collection, Mackay

Jar (Regions Torridae series) c.1988, 15.0 x 14.5 cm
stoneware, wheel-thrown, hand-painted underglaze decoration, clear glaze over
Private collection, Mackay (Page 13)

Small Sphere (Regions Torridae series) c.1988, 16.5 x 16.0 cm
stoneware, wheel-thrown, hand-painted underglaze decoration, clear glaze over
Private collection, Mackay

Ewer (Regions Torridae series), 1988, 27.0 x 16.0 cm
stoneware, wheel-thrown with 'rolled' handle, hand-painted underglaze decoration
Private collection, Mackay

Feral pig 1988, 38.5 x 50.5 cm (irreg.)
stoneware, slab built, inlaid slip decoration, coloured underglaze and sprayed decoration
Purchased 1988. Gold Coast Ceramic Art Award.
Collection, Gold Coast City Art Gallery (Page 26)

Casserole 1989, 17.5 x 23.5 cm (with lid)
stoneware, wheel-thrown, magnesia 'cream' matte glaze with iron oxide brushwork decoration
Private collection, Mackay

Slab built vessel 1989, 21.0 x 6.5 x 7.0 cm
stoneware, hump-moulded, Tenmoku glaze with 'boney-pie' motif
Collection of Leonie Wood, Mackay

Bowl c.1989, 29.5 x 6.0 cm
stoneware, wheel-thrown, white slip 'boney-pie' motif
Private collection, Mackay

Bread crock c.1989, 33.0 x 28.0 cm
stoneware, wheel-thrown with handles, magnesia 'cream' matte oatmeal glaze
Private collection, Mackay

Lidded canister 1989, 16.5 x 16.0 cm (with lid)
stoneware, wheel-thrown, running ash glaze, salt glazed
Collection of Leonie Wood, Mackay

Teapot 1990, 14.5 x 16.0 cm
stoneware, wheel-thrown, incised fluted decoration, Celadon glaze
Collection of Leonie Wood, Mackay

Teapot c.1990, 19.5 x 26.0 cm
stoneware, wheel-thrown, brushed waxed resist decoration, clear glaze over
Private collection, Mackay

Teapot c.1990, 14.5 x 21.5 cm
stoneware, wheel-thrown, teadust glaze
Private collection, Mackay

Teapot c.1990, 15.0 x 21.0 cm
stoneware, wheel-thrown, teadust glaze
Private collection, Mackay

Six bisque fired plates (Bloody rabbits, Feral cat, Feral cat and scrub, Feral pig, Pig on the plains, Pig in rainforest) 1991, 3.0 x 29.0 cm
terracotta, wheel-thrown, inlaid slip decoration
Collection of Leonie Wood, Mackay

Honey jar with lid 1991, 13.0 x 9.5 cm
stoneware, wheel-thrown, seashell impressions with Mishima decoration, light salt glaze
Private collection, Mackay (Page 7)

Dip platter c.1991, 9.0 x 30.0 cm
stoneware, wheel-thrown, brushed wax resist decoration under blue glaze
Private collection, Mackay

Teapot 1991, 15.0 x 23.5 cm
stoneware, wheel-thrown, magnesia 'cream' matte glaze with iron oxide brushwork
Private collection, Sarina (Page 25)

Eucalyptus vessel c.1993, 13.0 x 20.0 cm
stoneware, wheel-thrown, pierced and incised decoration, salt glazed
Private collection, Mackay (Page 19)

Lidded box (Bait fish series) 1993, 11.5 x 15.0 x 7.5 cm
stoneware, slab built, coarse river gravel inclusions in clay body, underglaze decoration to lid, salt glazed
Private collection, Mackay

Bowl 1993, 16.5 x 26.0 cm
stoneware, wheel-thrown, Mishima flower decoration with cobalt blue underglaze to the exterior, salt glazed
Collection of Leonie Wood, Mackay

Platter (Blackbirds series) 1993, 25.0 x 21.5 x 3.5cm
stoneware, slab built, coarse river gravel inclusions to clay body, underglaze decoration to lid, salt glazed
Private collection, Mackay

Blackbird vessel 1993, 16.0 x 10.0 cm
stoneware, wheel-thrown, pierced and incised decoration to upper half of vessel, salt glazed
Private collection, Mackay

<p>Bowl 1994, 7.0 x 11.5 cm stoneware, wheel-thrown, pierced and incised design, salt glaze over sprayed underglaze Collection, Gladstone Regional Art Gallery</p>	<p>Two-lidded compartment box 1996, 14.0 x 20.0 x 10.8 cm (with lids) stoneware, slab built with coarse river gravel inclusions, ash glaze, salt glazed Private collection, Mackay</p>	<p>Covered jar 1998, 30.0 x 30.0 cm stoneware, wheel-thrown with vestigial lugs, light blue fish-scale crackle glaze Collection, Stanthorpe Regional Art Gallery</p>
<p>Storage jar 1994, 13.5 x 14.0 cm stoneware, wheel-thrown, cobalt blue underglaze to the exterior, salt glazed Collection of Leonie Wood, Mackay</p>	<p>Vase (Conversation piece) 1996, 47.5 x 21.0 cm white stoneware, wheel-thrown, hand-painted under- glaze decoration, with clear glaze over Private collection, Mackay</p>	<p>Platter c.1998, 32.0 x 5.4cm stoneware, wheel-thrown, brushed wax resist decora- tion, Tenmoku glaze under slip Private collection, Mackay</p>
<p>Teapot 1994, 23.0 x 19.0 cm stoneware, wheel-thrown, magnesia 'cream' matte glaze Private collection, Mackay (Page 25)</p>	<p>Wall tiles (Conversation piece) 1996, 2 x large tiles: 28.0 x 25.0 cm each, 2 x small tiles: 9.5 x 7.2 cm each stoneware, hand-built tiles, hand-painted underglaze decoration, clear glaze over, mounted Private collection, Mackay</p>	<p>Bowl with lugs 1998, 7.5 x 16.0 cm stoneware, wheel-thrown with vestigial lugs and coarse river gravel inclusions, cobalt blue and brown glaze, salt glazed Collection of Glenn R. Cooke, Brisbane (Page 12)</p>
<p>Teapot 1994, 19.0 x 24.0 cm stoneware, wheel-thrown, hand-painted decoration with blue and green glaze Collection of Leonie Wood, Mackay</p>	<p>Three vases 1997, 14.0 x 8.5 cm (each) stoneware, wheel-thrown with vestigial lugs, blue-grey fish-scale crackle glaze Collection of Leonie Wood, Mackay</p>	<p>Miniature tea pot 1998, 15.0 x 13.0 x 8.0 cm stoneware, wheel-thrown with coarse river gravel inclusions, sprayed apricot and brown underglaze, salt glazed Collection of Glenn R. Cooke, Brisbane</p>
<p>Poinciana bowl 1995, 11.3 x 20.5 cm stoneware, wheel-thrown, pierced and incised decoration, salt glazed Collection of Leonie Wood, Mackay (Page 19)</p>	<p>Large bowl c.1997, 8.0 x 48.0 cm stoneware, wheel-thrown, high shrinkage glaze over teadust glaze, hand-painted landscape decoration City of Townsville Art Collection (Page 21)</p>	<p>Storage jar 1999, 19.0 x 19.5 cm stoneware, wheel-thrown, crazed feldspar glaze with pink copper blush, ink staining Collection, North Queensland Potters' Association Inc</p>
<p>Lidded box (Bait fish series) 1995, 4.7 x 7.0 x 10.0 cm stoneware, slab built, coarse river gravel inclusions in clay body, hand-painted underglaze decoration to lid, salt glazed Collection of Leonie Wood, Mackay</p>	<p>Freeform slab platter (Bait fish series) 1997, 35.0 x 24.0 x 5.5 cm (irreg.) stoneware, slab rolled, coarse river gravel inclusions in clay body, hand-painted underglaze decoration, salt glazed Private collection, Mackay</p>	<p>Freeform slab platter (Bait fish series) 1999, 24.0 x 20.0 x 3.8 cm stoneware, slab rolled, coarse river gravel inclusions in clay body, hand-painted underglaze decoration to lid, salt glazed Collection of Leonie Wood, Mackay (Page 30)</p>
<p>Bowl 1995, 6.8 x 20.0 cm stoneware, wheel-thrown, blue-grey fish-scale crackle glaze City of Townsville Art Collection (Page 22)</p>	<p>Teapot 1997, 20.5 x 27.5 cm stoneware, wheel-thrown, hand-painted decoration with blue underglaze and latex resist Private collection, Mackay</p>	<p>Lidded box (Bait fish series) 1999, 8.0 x 13.5 x 10.5 cm stoneware, slab built with lug handles, coarse river gravel inclusions in clay body, hand-painted under- glaze decoration, salt glazed Private collection, Mackay</p>
<p>Teapot 1995, 14.0 x 24.5 cm stoneware, wheel-thrown, magnesia 'cream' matte glaze with iron oxide brushwork Private collection, Mackay (Page 25)</p>	<p>Bowl c.1997, 11.5 x 31.0 cm stoneware, wheel-thrown, Tenmoku glaze over brushed wax resist decoration, with brushed oxide under clear glaze Private collection, Mackay</p>	
<p>Jar c.1996, 11.5 x 17.5 cm locally sourced terracotta, wheel-thrown, pit fired Collection of Leonie Wood, Mackay</p>		

Lidded jar c.1999, 21.0 x 20.0 cm
stoneware, wheel-thrown with vestigial lugs, light blue fish-scale crackle glaze
Donated by The Pioneer Potters, 2005. Mackay Regional Council Collection, Artspace Mackay

Platter with handles 1999, 28.0 x 28.0 cm
stoneware, wheel-thrown with incised handles, brushed wax resist decoration
Private collection, Mackay

Blossom jar 1999, 24.0 x 24.0 cm
stoneware, wheel-thrown, sprayed cobalt glaze shaded to copper red
Private collection, Mackay

Lidded compartment box 1999, 12.0 x 16.5 x 12.0 cm
stoneware, slab built, sprayed underglaze decoration, salt glazed
Collection of Leonie Wood, Mackay (Page 41)

Teapot 1999, 14.0 x 22.0 cm
stoneware, wheel-thrown, Tenmoku glaze
Private collection, Mackay

Bait fish vessel c.2000, 31.0 x 28.0 cm
stoneware, wheel-thrown, pierced and incised design, ash and salt glaze
Private collection, Mackay

Vase c.2000, 28.0 x 22.5 cm
stoneware, wheel-thrown with incised handles, anagama fired, ash glaze residue
Collection of Leonie Wood, Mackay

Lidded sphere 2000, 30.5 x 28.0 cm
stoneware, wheel-thrown, sprayed underglaze colour, salt glazed
Private collection, Mackay

Jar 2000, 21.7 x 23.5 cm
stoneware, wheel-thrown, cobalt blue underglaze to shoulder and neck, iron/manganese slip to lower half, salt glazed
Collection of Leonie Wood, Mackay

Lidded trinket/compartment box 2000, 12.0 x 16.5 x 8.0 cm (with lid)
stoneware, slab built with coarse river gravel inclusions, sprayed underglaze decoration, salt glazed
Collection of Leonie Wood, Mackay

Teapot 2000, 8.0 x 16.0 cm
stoneware, wheel-thrown with coarse river gravel inclusions, salt glazed
Private collection, Mackay

Of fish and other things 2000, 40.5 x 44.5 cm (each)
stoneware, hand-built tiles, hand-painted underglaze decoration, mounted
Collection of Leonie Wood, Mackay

Bowl 2001, 9.5 x 32.0 cm
stoneware, wheel-thrown, Chun-type glaze over Tenmoku glaze
Private collection, Mackay

Bowl 2001, 14.0 x 29.0 cm
stoneware, wheel-thrown, blue and blue-grey fish-scale crackle glaze with strong red copper blush to the exterior
Private collection, Mackay (Page 18)

In the arms of Morpheus 2001, 25.0 x 30.0 x 6.0 cm
stoneware, drape moulded, hand-painted decoration incorporating sgraffito technique
Private collection, Mackay

Artless 2001, 45.0 x 33.5 cm
stoneware, wheel-thrown, hand-painted underglaze decoration with crackle glazed sprayed over
Private collection, Mackay

Large bowl 2003, 10.0 x 30.3 cm
stoneware, wheel-thrown, high iron content glaze slow-cooled to achieve green pyroxine crystals, with hand-painted landscape decoration
Collection of Leonie Wood, Mackay

Landscape platter 2003, 29.5 x 5.0 cm
stoneware, wheel-thrown, Tenmoku glaze and green pyroxine crystals achieved by slow cooling, hand-painted landscape decoration
Collection of Leonie Wood, Mackay

Covered jar c.2003, 30.0 x 27.0 cm
stoneware, wheel-thrown with vestigial lugs, light blue fish-scale crackle glaze
Private collection, Mackay

Large platter c.2003, 70.0 x 43.5 cm
stoneware, wheel-thrown, light blue fish-scale crackle glaze
Private collection, Mackay

Bowl with handles 2003, 8.3 x 28.5 cm
stoneware, wheel-thrown with incised decoration to rolled handles, interior with cobalt fish-scale crackle glaze
Private collection, Mackay

Small lidded bowl 2004, 8.0 x 12.0 cm
stoneware, wheel-thrown, crazed feldspar glaze, ink staining
Private collection, Mackay (Front cover)

Bait fish bowl 2004, 19.5 x 32.2 cm
stoneware, wheel-thrown, pierced and incised design to rim, ash and salt glaze
Collection of Leonie Wood, Mackay

Vase 2004, 28.5 x 25.5 cm
stoneware, wheel-thrown with decorative lugs, fish-scale crackle glaze with pink copper blush
Collection of Leonie Wood, Mackay

Vase 2004, 30.0 x 21.0 cm
stoneware, wheel-thrown with vestigial lugs, Celadon-style fish-scale crackle glaze
Private collection, Mackay

Bowl 2004, 18.0 x 27.0 cm
earthenware, wheel-thrown, pit fired with copper
Private collection, Mackay

Large Bowl ('Bait fish' series) c.2004, 10.5 x 37.5 cm
stoneware, wheel-thrown, pierced and incised design,
salt glaze over sprayed underglaze
Private collection, Emerald

Small lidded bowl c.2005, 6.5 x 8.0 cm
porcelain, wheel-thrown, fish-scale crackle glaze with
copper pink blush to exterior, blue glazed interior
Collection of Leonie Wood, Mackay (Page 5)

Jar 2005, 38.5 x 33.0 cm
stoneware, wheel-thrown, oxide-rubbed incised deco-
ration, ash glaze to shoulder over sprayed glaze
Private collection, Mackay

Lidded bowl 2005, 7.5 x 10.0 cm
stoneware, wheel-thrown, light blue fish-scale
crackle glaze
Collection of Leonie Wood, Mackay

Platter 2005, 23.5 x 4.5 cm
stoneware, wheel-thrown, brushed wax resist decora-
tion, with green iron-wash and rich iron glaze
around rim
Private collection, Mackay

Bowl 2005, 4.5 x 22.3 cm
stoneware, wheel-thrown, Tenmoku glaze over brushed
wax resist decoration, clear glaze
Collection of Leonie Wood, Mackay

Floor vase 2005, 49.0 x 36.0 cm
stoneware, wheel-thrown, ash dribble glaze to shoulder
Private collection, Mackay

Teapot 2005, 16.0 x 22.5 cm
stoneware, wheel-thrown, hand-painted decoration
with coloured underglazes
Private collection, Mackay

Flittermice platter 2005, 32.5 x 33.0 x 4.5 cm
stoneware, drape-moulded recessed platter, hand-
painted underglaze decoration, crackle glaze over
Private collection, Mackay (Page 10)

Square vase (Night life series) 2005,
30.5 x 13.0 x 13.0 cm
stoneware, slab built, with hand-painted underglaze
decoration, under blue glaze
Private collection, Mackay

In her hands 2005, 23.0 x 22.5 x 4.0 cm
stoneware, drape-moulded, sprayed underglaze with
slip trailed decoration over, clear glaze
Private collection, Mackay

Bali bag 2005, 21.5 x 17.5 x 5.5 cm (excluding handle)
stoneware, slab built, hand-painted underglaze
decoration with bamboo handle
Private collection, Mackay

Body of work 2005, 49.0 x 33.5 x 15.0 cm (irreg.)
stoneware, moulded form (from an original sculpture),
hand-painted underglaze decoration with clear
glaze over
Private collection, Mackay

Bowl 2006, 4.0 x 21.0 cm
stoneware, wheel-thrown, brushed wax resist decora-
tion, with 'blue on blue' glaze
Private collection, Mackay

Pacific edge to fossil beds 2006,
200.0 x 30.0 x 30.0 cm (variable)
earthenware, slab and hand built raku clays, fired to
stoneware temperatures
Mackay Regional Council Collection, Mackay Regional
Botanic Gardens

Flurry of flittermice 2006, 44.5 x 36.0 cm
stoneware, wheel thrown, hand-painted underglaze
decoration with crackle glaze sprayed over
Gladstone Regional Art Gallery Collection

Lidded compartment box 2006, 8.0 x 7.7 x 13.0 cm
stoneware, slab built, hand-painted underglaze deco-
ration to lid, clear glaze over
Collection of Leonie Wood, Mackay

Land of milk and honey 2006, 60.0 x 38.2 cm
stoneware, wheel-thrown, sprayed underglaze with
hand-painted underglaze decoration, clear glaze over
Private collection, Mackay

I like the nightlife 2006, 30.5 x 30.0 x 7.0 cm
stoneware, slab built, with hand-painted underglaze
decoration, under blue glaze
Private collection, Sarina (Page 23)

Fruit full 2006, 6.0 x 32.0 cm
stoneware, wheel-thrown, hand-painted underglaze
decoration, clear glaze over
Private collection, Mackay

Exotic invaders 2006, 13.0 x 46.0 cm
stoneware, freeform slab on wheel-thrown foot, hand-
painted and sprayed underglaze decoration, clear
glaze over
Collection of Leonie Wood, Mackay

The lotus eaters 2007, 52.0 x 42.0 cm (including lid)
stoneware, wheel-thrown, hand-painted underglaze
decoration, clear glaze over
Collection of Leonie Wood, Mackay



Blossom jar c.1982,
26.0 x 28.0 cm
Stoneware, wheel-thrown, incised
decoration with ash dribble to
shoulder, salt glazed
Gladstone Regional Art Gallery
Collection

Glossary of terms

Ash glaze: Ash glazes are types of high temperature glazes for stoneware pottery that include the ashes of trees, shrubs, plants or grasses within the glaze recipe. Plant ashes are a complex mixture that reflect the composition of the living plant. High in calcium and also incorporating other alkaline material, ash behaves as a flux, encouraging the glass-forming oxide silica to melt at a temperature within the scope of a pottery kiln. Ash glazes often have a characteristic mottled or streaky texture, depending on the amount of ash incorporated.

Bisque: Bisque, also called biscuit, is a fired piece of unglazed ceramic ware. A bisque firing is usually at least 1000°C. The firing of the raw clay item (or greenware) that results in the bisque article causes permanent chemical and physical changes to occur, resulting in a much harder and more resilient article which is still porous and able to absorb glaze.

'Boney-pie' motif: The 'boney-pie' motif, originally used by British bakers to distinguish fish pies, migrated to Japan from Britain through the agency of renowned ceramicist Bernard Leach.

Chattering: Chattering is a decorative technique where a flexible metal tool is allowed to 'jump' across the surface of a 'leather hard' pot, whilst it is spinning on the wheel, making regular incisions on the surface. Japanese potters call this tool a 'jumping' kanna, or 'tobikanna' and the turning tools are collectively known as 'kezuri no dogu'. The tools, which potters originally made from the soft, strap iron used to bind boxes (from the late 19th century on) are called 'kanna', or literally 'planes'. Depending on the speed of the turning pot and the way the tool is held, a regular pattern can evolve.

Celadon glaze: Celadon glaze refers to a family of transparent, crackle glazes, which are generally used on porcelain or stoneware clay bodies. Celadon glazes can be produced in a variety of colors, including white, grey, blue and yellow, depending on the thickness of the applied glaze and the type of clay to which it is applied. However, the most famous shades range in colour from a very pale green crackle to deep intense green, often intended to mimic the green shades of jade. The colour is produced by iron oxide in the glaze recipe or clay body.

Chun glaze: 'Chun' is the name of a classic Chinese glaze that first came to prominence during the Song dynasty (around 1000 A.D.). It is renowned throughout the world for its flamboyant appearance as a bright blue glaze. However, this unusual glaze is not technically blue at all (unlike Celadon, which is a blue or green glass and glaze). The colour in Chun is due to reflected light caused by the glaze structure being opalescent. The minute bubbles and phase separation of the glass as it cools gives an opal effect resulting in a vivid blue appearance. The glaze itself when examined through transmitted light is actually yellow.

Clay: Clay refers to groups of minerals that exhibit plasticity when mixed with water. Most clays consist primarily of the chemicals alumina and silica. Different chemical combinations are made by potters through the use of additives, such as feldspar, grog, quartz and flint. The combination of clays mixed with other materials are known as clay bodies. Darker clays often contain iron and other metal oxide impurities, whereas the clay used for porcelain and white stoneware clay bodies contain very few impurities.

Earthenware: Earthenware is a common ceramic material and is used extensively for both tableware and decorative objects. Earthenware is less strong and more porous than stoneware. Due to its higher porosity, earthenware must usually be glazed in order to become watertight. It is fired at temperatures around 1100°C.

Fish-scale crackle glaze: In Rick's own words, "[this] crackle glaze applied to my work...is a continued investigation into the reproduction of an old Chinese glaze called 'fish scale'. Originally produced over a very short period, from 1107 – 1127 A.D. at Ju Chou in the Honan Province of China. The Ju wares' particular characteristics are application of the glaze, in that up to six coats of glaze are layered onto bisque fired pots. It is the variation in the thickness of the glaze, long slow reduction firings to stoneware temperatures and particular clay body compositions that all assist in the resulting 'fish scale' effect."

Hakeme: Hakeme, or brushed marks, is a decorative technique resulting from the brushed application of glaze mixture. Hakeme traditionally uses a large coarse brush made from long pine needles, or stalks of rice tied in a bundle about one inch in diameter. Pressure on the brush during application creates a highly-textured, multilineal mark that often forms the background to further painting with regular brushes and pigment.

Mishima: Mishima decoration is a Japanese technique, where the pot is incised and inlaid with a contrasting slip. First, the leather-hard clay is incised with the desired pattern. Contrasting slip is then applied to and forced into the incised design. After the slip has stiffened, the entire area is scraped flush to the original surface level. This reveals the original clay body and the slip which remains embedded in the incised design. Mishima can be a very elegant decorative technique that is noted for its ability to achieve hard lines.

Pit fired: Pit firing is the oldest known method of firing clay. Unfired pots are nestled together in a pit dug in the ground and are then covered with flammable materials such as wood shavings, leaves, metal oxides, salts, sawdust and dried manure. The top of the pit may be protected with moist clay, shards, larger pieces of wood or metal baffles. The filled pit is then set on fire and carefully tended until most of the inner fuel has been consumed. The final pit temperature is generally low to moderate, approaching 1100°C. This is in the range of temperatures used by many ancient potters or those used at the lower end for earthenware. After cooling, pots are removed and cleaned to reveal dramatic patterns and colors left by ash and salt deposits.

Raku: Western raku is typically made from a stoneware clay body and the pieces are bisque fired at 900°C, and glaze fired (the final firing) between 800-1000°C. In the traditional Japanese firing process, the fired piece is removed from the hot kiln and put directly into water or allowed to cool in the open air. Western raku pieces are typically removed from the hot kiln and placed in masses of combustible material (eg. straw, sawdust,

or newspaper) to provide a reducing atmosphere for the glaze and to stain the exposed body surface with carbon. This process is known for its unpredictability, particularly when reduction is forced, and pieces may crack or even explode due to thermal shock.

Sgraffito: Sgraffito decoration is produced by applying to an unfired ceramic body two successive layers of contrasting slip, and then in either case scratching or incising so as to produce an outline drawing.

Salt glaze: Salt glazed pottery is created by adding common salt (sodium chloride) into the chamber of a hot kiln. Salt fumes have a dramatic effect on clay under heat, acting as a flux and reacting with the silica in the clay body, forming a glassy coating of sodium silicate, with the surface generally adopting an 'orange-peel' texture. Salt reacts at temperatures from about 904°C (the melting point of common salt) when a surface blush of colour is formed on clays and clay slips, to over 1287 °C, which is the traditional temperature of high fired salt ware. The glaze may be colourless or may be coloured various shades of brown (from iron oxide), blue (from cobalt oxide), or purple (from manganese oxide).

Stoneware: Stoneware means, in essence, 'man-made stone'. Although dense, impermeable and hard enough to resist scratching by a steel point, it is more opaque than porcelain. It may be vitreous or semi-vitreous. It is usually grey or brownish in appearance and is normally glazed. It is fired at temperatures at or above 1200°C.

Teadust glaze: Teadust describes the decorative surfaces of glazes where a matte, very fine speckle covers what appears to be a more shiny glaze underneath. As with many of these overall textural effects, the origin is Chinese. The term is sometimes limited to effects produced in the original manner using a matte enamel which is 'dusted' on to the glaze, and the original colour varied from a mustard yellow to a sage green. The description also fits many effects resulting from overloading glazes with metal oxides, especially when such glazes are over other glazes or vitrifying slips.

Tenmoku glaze: Tenmoku is a dark glaze with a surface appearance reminiscent of 'oil spotting'. It is comprised of feldspar, limestone, and iron oxide. The more quickly a piece is cooled, the blacker the glaze will be. Tenmokus are known for their variability. During heating and cooling, several factors influence the formation of iron crystals within the glaze. A long firing process and a claybody which is also heavily coloured with iron increase the opportunity for iron from the clay to be drawn into the glaze. While the glaze is molten, iron can migrate within the glaze to form surface crystals, as in the "oil spot" glaze, or remain in solution deeper within the glaze for a rich glossy colour.

Wax resist: Wax resist is a waxy substance used to prevent slips or glazes from adhering onto the clay body or a prior coating of slip, etc. A resist is especially helpful in keeping glaze from adhering to a pot's foot, and in the case of a lidded jar, from keeping the areas the lid and the jar meet free from glaze, but it is also used as a decorative method.



Lidded compartment box 1999,
12.0 x 16.5 x 12.0 cm
stoneware, slab built, sprayed
underglaze decoration, salt glazed
Collection of Leonie Wood,
Mackay

Rich
H. 500