

THE FRONT ROOM

Anchor: *VAS*
— *a reimagined vessel*

3 December, 2022 – 30 January, 2023

We acknowledge the traditional owners and sovereign custodians of the land on which we work, learn and create, the Wurundjeri people of the Kulin nation. We extend our respect to their Ancestors and all First Peoples and Elders past, present, and future.

We are committed to honouring Australian Aboriginal and Torres Strait Islander peoples' unique cultural and spiritual relationships to the land, waters and seas and their rich contribution to society.

VAS

— a reimagined vessel

Karen McCartney

Architecture and Design
Author & Editor

“The alchemy of ceramic is always playing its hand by constantly refusing to be biddable and invariably surprising us,” says Creative Director of Anchor, Bruce Rowe. And yet through the rigorous research and development (R&D) programme that Anchor has undertaken for over five years, there are exhaustive efforts to test, document and apply the results of these experiments.

The team mantra of, ‘I wonder what would happen if...’ is the genesis of every hypothesis as the work itself generates many intersecting avenues of enquiry. With a goal of uncovering new knowledge about form, clay and glazes it is key that the research strikes out into uncharted territory. “There is no point if you can already Google it,” says Rowe.

With the VAS collection (the Latin origin of vas is close to the English ‘vase’, but it also forms part of words such as vascular which pertain to flowing through a vessel) is comprised of a limited series of 48 pieces and is the direct result of practice-based research and applied design thinking from material to form and surface finishes to create a wholly reimagined vessel made from ‘studio process resources.’

A driving ‘what if’ was the examination of the clay waste that is reclaimed within day-to-day making operations. “Clay is a finite resource, but because it is ubiquitous people forget the geological timeline that it takes for clay to form”, says Rowe. The otherwise unusable offcuts have been repurposed into a new material.

The making of VAS utilises processes of clay body making, extrusion, post-extrusion finishing, surface

application, engobe development, and object curation. In practical terms the development of VAS demanded new equipment, processes, techniques, and materials. It is not research for its own sake but an investment that will further Anchor’s making capabilities to scale designs and by understanding variables in outcomes, streamline production, and create, in time, a searchable archive for both them and others.

Each VAS piece is formed in three sections – a base, a connector, and a top; illustrating how small, extruded parts contribute to the formation of a larger whole. Rowe, an architect, explains that it is a nod to how a building is both designed and made through combining component parts by slotting, stacking and mechanical fixing.

Every aspect from the visual, to the tactile, to the aural is considered in the making process. Acknowledging that the sound of ceramic-on-ceramic, as base and top come together can be coarse, a period of trial and error (with rubber, metal, and other materials) ensued to create an appropriate connecting element. Eventually they settled on machined oak off-cuts stained to align with the engobes and fluxed surface of the clay bodies.

Rowe takes the concept and stretches its meaning to more universal themes. “Literally, VAS is a vessel in that it holds many things – water, ideas, care, our practice, design thinking, material research; it is a container to both test and hold a multitude of exploratory research streams.”

And this is what sets this collection apart from conventional product design which is more linear in its journey to meet a specific need. Here the outcome is not predetermined nor is it the only logical conclusion as Rowe points out. “Looking at VAS post making, it could seem as though the object and its form are the only possible expression of the material research undertaken. The reality is however, that VAS is just one of an infinite number of possible responses to the material, the research, the vessel typology, and the design process.”

Visually, there is a pleasing degree of puzzlement. As the modular form is not overly familiar it sets up a series of questions. Is it a vessel, a sculpture or even a vase of sorts? Can I dismantle and deconstruct it for display? Can I mix base and top across the tones of Banksia, Wattle, and Iron Ore (as Jacqueline Foti-Lowe would like to do) or shall I simply put a gumnut branch in it?

Which leaves the end result in ambiguous territory. While it is loaded with the intent of its process, and indeed every aspect is utterly resolved, the fact that it could equally be any number of things, arranged in a number of ways, moves it away from ‘object as hero’ to ‘object as outcome’. This is an interesting space to occupy in terms of the intersection of art, design, making and conceptual thinking.

What if it were not beautiful? Rowe admits that ‘absolutely aesthetic decisions have been made,’ and points to the softened corners and deep returns of the form, the nine-degree shift from the perpendicular in plan to encourage viewing of the dimensional form and the way light falls across the object to blur the already shadowy surface patterning. The surfaces of each piece in the collection were informed by the experience of the landscape of south-eastern Australian and viewed through this lens they reverberate with a sensibility to place.

These are extraordinary pieces reflecting the collective input of the team at Anchor in ways that are powerful and rare. They feel charged with the thoughtful intelligence applied at every stage of their creation and as such are timeless, worthy and collectible.

Is it wrong to want all 48?



Anchor

Reimagining the vessel



We have chosen to design and make a vessel. VAS is new material expressed as a reimagined vessel.

The vessel occupies a timeless position in the (very) long tradition of making objects from, and with, the earth. Among the first objects made by human beings using technology as old as we are. The vessel is an artefact that designer Ettore Sottsass described as, 'older than all the poems ever written, older than goats and cats, older than houses, older than metals.' This long and human association (to the body) makes the ceramic vessel an object innately understood by us all.

The vessel also has a very limited set of requirements to qualify to be a vessel – fundamentally, it just needs to hold some thing. This broad definition enabled us to work with the typology in several ways.

Literally, VAS is a vessel in that it holds many things – water, ideas, care, our practice, design thinking, material research; a container to both test and hold a multitude of exploratory research streams. But during our development of it, we could also hold the

vessel typology metaphorically and use it as a vehicle through which to mix and combine the seemingly disparate threads of our practice-based research – without needing to know exactly what it would look like or what the outcome would be. We knew that the vessel would be strong enough to hold our collective ideas and importantly, it would allow the research to shape the outcome and the design to inform the research. If this process sounds linear, or even cyclical, it's not. Networks or rhizomes are more apt analogies, with each point or node informing the others in a constantly evolving way.

To give some structure to the networked and evolutionary nature of this process, we designed VAS to be the vessel through which we could test four streams of ceramic enquiry – repurposing material as structure, the making of large, extruded forms, repurposing material as surface and methods of joining forms. Through Anchor's research and design processes, we explored in detail these four areas and their relationship to each other. VAS provided a framework for our studio conversations and supported the transition of research-based, new knowledge generation into the application of that new knowledge through a process of design.

VAS is also a container of the activity of our practice. Collectively, our education blurs us across discipline areas such as art, design, architecture, art education, and craft; an interstitial threshold we generatively occupy.

Whilst a primary typology, a vessel can take many forms. In thinking about the form of VAS, we gave ourselves considerable leeway and through the design process, the studio was encouraged to re-imagine the vessel typology. This thinking was grounded on the premise that a literal and metaphorical container could embody the qualities of both these typological bookends and find formal expression in the less defined space in between.

Anchor's design process asks questions about how light falls across an object and how that object in turn casts shadows. In essence, we're interested in how

one experiences an object and what qualities an object would need to possess to elicit this. Although VAS was conceived as a container to hold and test our material research, it was not exempt from this kind of experiential questioning through our design process.

The form of VAS evolved in response to these phenomenological questions and to those posed by the research. Many times, the design process threw up questions that were yet unanswered by the research. On other occasions, the research led the design direction into similarly unfamiliar territory. We wanted the form to embody the research, and we also wanted to create something that would hold a human connection. We asked the vessel's form to express the richness of colour and the shadow-like qualities of the surface. It needed to be large to do this, but not so large that it overwhelmed.

Our extrusion research helped to answer questions about scale and structure, research into methods of connecting forms together helped to inform the timber joining component. The softened corners and deep returns of the form soften the way light falls across the object and blur the already shadowy surface patterning. When seen from above the nine-degree shift from the perpendicular reveals the dimensional form rather than a flattened 'front', 'side' or 'back'.

Looking at VAS post making, it could seem as though the object and its form are the only possible expression of the material research undertaken and the design process we have employed. The reality is however, that VAS is just one of an infinite number of possible responses to the material, the research, the vessel typology, and the design process.

Each of us at Anchor are represented in VAS in our own way, and in our combined ways too, and each of us has bought something to the process and the outcome. VAS holds much more than its literal, physical volume suggests – it is a container for the sum of its diverse parts, seen and unseen, that are far greater in combination than in isolation.



Anchor

The process of making



One of the creative goals of Anchor beyond the design of objects, is to also build an archive of artefacts of practice-based research. This requires deep observation of the world and a commitment to process. An archive of logged practical experiments and real interventions that show new knowledge has been established. Further highlighting that the work of creating and making is not in direct contrast to the work of material research; one does inform the other.

Anchor's research program is practice-based and focused on the development of new knowledge through the exploration of what it means to create; clay bodies and surface finishes made from repurposed resources pulled from the studio's making processes that would otherwise be considered waste are core to this enquiry. The studio investigates the processes and materials around ceramics and their application through material, surface, structure, and form.

VAS is the artefact of research, through which over two years of exploration into the possibility of creating new work from the reclaimed offcuts of the studio's making processes, have been explored. The making of each VAS utilises processes of clay body making, extrusion, post-extrusion finishing, engobe development, surface application, glazing, and object curation. New pieces of equipment, processes, techniques, and materials were designed, fabricated, and utilised in the making of VAS. The new knowledge emerging from this period of practice-based research will also now evolve and

become a resource, benefiting Anchor's ongoing design and making practice. VAS is the evidence of the potentiality of this research.

Grounded in material research, the surfaces of each VAS were informed by experienced qualities of the south-eastern Australian natural landscape. Viewed through this lens, VAS reflects a sensibility to place. Light, shadow, colour, and texture are resolved through the development of individual surface finishing processes. Each of the 48 vessels in the series is distinctive in finish, made through an inventive and kinetic glaze application technique. The surface of each VAS developed through a process of observations and drawing. The kinetic masking technique was a development of research into the stencilling and mark making on to the surface of clay. The resulting finishes palette includes rich monochromes and combinations of engobes and flux washes in Wattle, Banksia, and Iron Ore.



In the resolution of the design, the Anchor studio worked with Andrew Lowe and the Lowe Furniture team. The timber connecting piece of VAS, made from oak offcuts, has been CNC cut, hand finished and stained to cushion and connect the top and base.

Bruce continues, "Time, place, and space are core to our creative goals. We understand the world better by engaging with place, material, object, space, and felt experience. The VAS collection is evidence to how radical and unexpected the results of a gradual process of experimental practice-based research can be. We applied design thinking throughout the entire process from material to form then surface finishes to create a wholly reimagined vessel made from studio process resources."

Claire Hatch, Director provides further context, "After years of object-based practice, we wanted to fully engage our focus as a team on unearthing the latent resources available to the Anchor studio from our making processes. We set about reclaiming, rediscovering, and repurposing different studio clay offcuts. Making new materia was our first step. This led to a new engobes and the realisation of the VAS forms."

Anchor's approach is generative, cooperative, and focused on developing individual strengths and skills. Maximum time is given to products and projects. Claire continues, "We have come to realise that the whole experience of Anchor is designed. That permeates through the vision, our culture, the experiments, the products we make, the creative projects we generate, and the methods and models by which we go about them. Anchor's culture reflects the focused energy of the team, we either learn or lift. We always turn up to try again."





Bruce Rowe is an Australian artist, designer, and architect. A dynamic creative practitioner, Rowe established interdisciplinary practice, Anchor in 2012 to experiment with the materiality of clay and apply design thinking to conventional studio processes. As Anchor's Creative Director, he leads the practice on object design and self-initiated creative projects. Rowe has designed architectural hardware, lighting, furniture, surfaces, and vessels.

Rowe's artistic practice, encompassing painting, drawing and sculpture, is deeply rooted in process and practice-based enquiry. His artwork explores light, form and structure combined with an exacting exploration of material, process, and spirit of place. Through form, shadow, reflection and colour, Rowe has consistently explored the phenomenon of light. Experiences of this phenomenon are a primary concern of his practice.

He has participated in group exhibitions and had two solo exhibitions of paintings, Light Studies I and Light Studies II. Rowe has had three solo exhibitions of sculptures; Structures 2015-2016, Structures II and Ascend. Recent Works 2019, shown in LA in 2019, was his fourth solo exhibition of sculpture. Bruce has a BArch (Hons1), along with several graduate awards his work has been recognised in digital and print publications.

Rowe's experience includes generating creative solutions and guiding them through the design process. Recent work leading research into the sustainable development and use of recycled and reimagined material in clay bodies has received Government research and development support.

Bruce Rowe
Creative Director

Claire Hatch's expertise spans community cultural development, arts and cultural management, creative practices, teaching, and practice-based research. She has extensive experience in creative, executive, advisory, and management roles within the arts and cultural sector creating policy, capital, program, and project-based initiatives.

Hatch has held key senior management positions with the Department of Culture and the Arts in Western Australia, and with the Department of Premier and Cabinet, Arts Victoria, and worked with NFP organisations leading arts and cultural programs. Prior to incorporating Anchor she established arts consultancy Cultural Value/Public Matter.

As Director, she leads the practice on making connections, structuring core studio functions, and creating clarity of purpose for the interdisciplinary team. Hatch applies her experience to implementing creative strategies and managing and enabling environments that foster independent creative practices in changing situations.

She has several academic degrees including a BA Design (H1), Master of Arts (Distinction) and postgraduate awards in arts management and arts education. She received a Department of Premier and Cabinet Achievement Award (VIC) for her work on the Southbank Redevelopment project/ Hamer Hall redevelopment. During her time as an industry researcher and sessional academic with RMIT, School of Art, Master of Art Program, Hatch devised the Art in Public Space, Professional Practice postgraduate program. She has received graduate awards and the Vice Chancellors Award for Academic Excellence, RMIT, Melbourne Global Grant UOM and the Dean's Honours Award, UOM.

Cultural leadership initiatives include being a Director of the Board of Next Wave 2008-2011 'No Risk Too Great' festival, a Myer Foundation, Cranlana Program alumni, Urban Interior and Common Ground network member, RMIT.

Claire Hatch
Director

ANCHOR

VAS project team:

Bruce Rowe, Creative Director
 Claire Hatch, Director
 Angus Gardner, Making Lead
 Amelia Black, R&D Lead
 Kendall Manz, Studio Assistant

Andrew Lowe, Lowe Furniture
 Piers Brown, Plan Build

Image attributions:

Lisa Cohen Photography, VAS images
 Peter Ryle, Anchor Portraits

Anchor VAS collection:

48 modular vessels made in series
 (for public release)
 Studio process body, stained
 oak, engobe, flux wash,
 stoneware glaze

8 Artist Proofs (not for sale)

Year of design: 2021
Making: 2022

VAS surface finishes:

Wattle
 Banksia
 Iron Ore

www.anchorceramics.com
[@anchorceramics](https://www.instagram.com/anchorceramics)



VAS
— a reimagined
vessel

Presented by Jacqueline Foti-Lowe, Director, The Front Room.

The Anchor VAS collection will be The Front Room's opening exhibition from Saturday 3 December, 2022.

Exhibition Structure

Three finishes.
Four sizes.
Series of unique objects.
Never repeated.

Each composition is fixed in its pairing of size and colour but are interchangeable when acquired in multiples.

VAS Artist Proofs

AP No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
AP/01	190H x 155W x 130D	Banksia	100	Banksia	Wattle	80
AP/02	230H x 155W x 130D	Wattle	100	Wattle	Wattle	120
AP/03	310H x 155W x 130D	Iron Ore	180	Iron Ore	Iron Ore	120
AP/04	310H x 155W x 130D	Banksia	180	Banksia	Banksia	120



AP/01



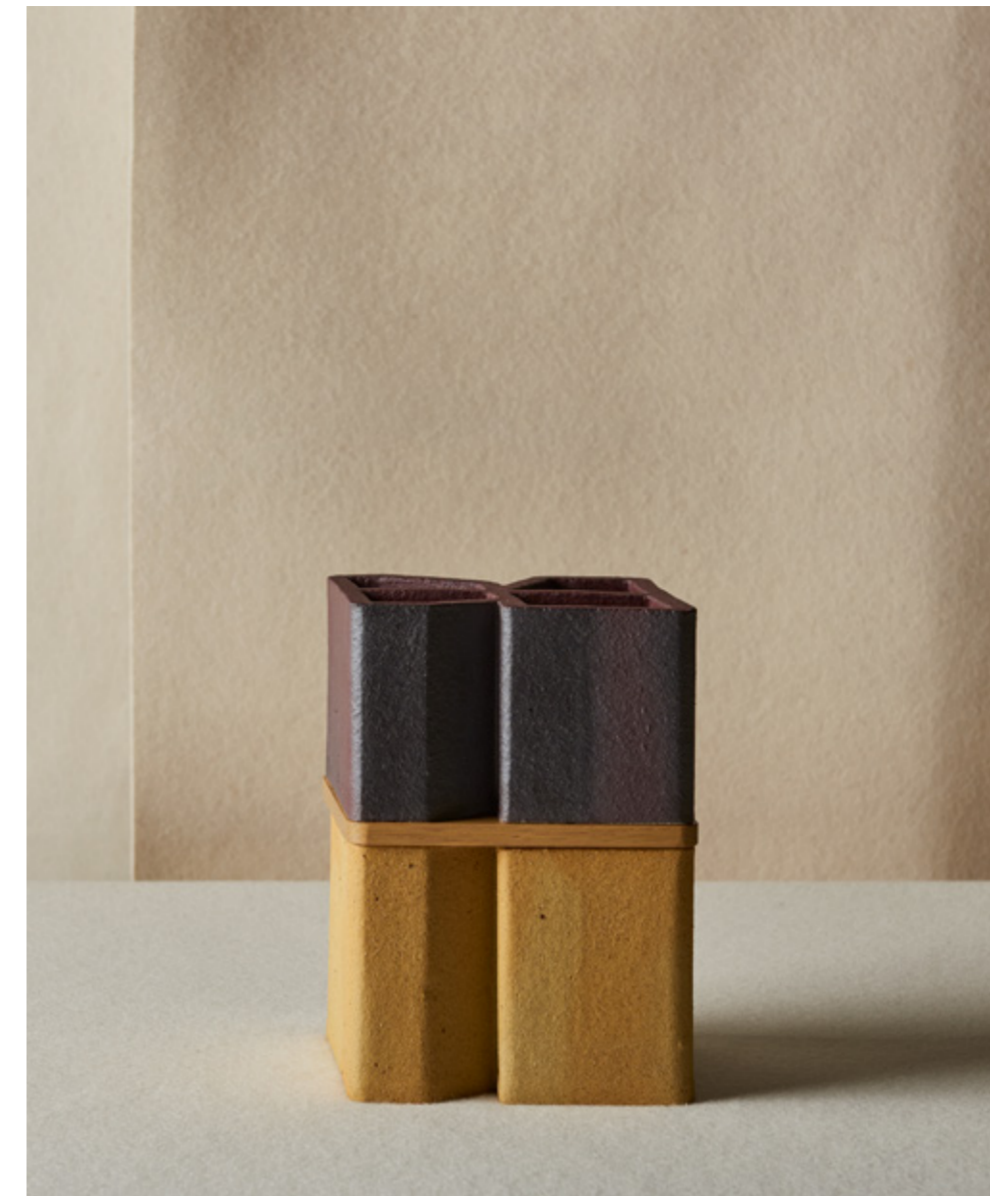
AP/02



AP/03



AP/04



AP/05



AP/06



AP/07



AP/08

AP No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
AP/05	230H x 155W x 130D	Iron Ore	100	Wattle	Wattle	120
AP/06	270H x 155W x 130D	Iron Ore	180	Wattle	Wattle	80
AP/07	230H x 155W x 130D	Wattle	100	Wattle	Banksia	120
AP/08	310H x 155W x 130D	Banksia	180	Banksia	Banksia	120

VAS WORKS

1/48 to 48/48

Series No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
V1/48	310H x 155W x 130D	Iron Ore	180	Iron Ore	Iron Ore	120
V2/48	270H x 155W x 130D	Banksia	180	Banksia	Banksia	80
V3/48	230H x 155W x 130D	Wattle	100	Banksia	Banksia	120
V4/48	190H x 155W x 130D	Banksia	100	Banksia	Iron Ore	80
V5/48	270H x 155W x 130D	Iron Ore	180	Iron Ore	Banksia	80
V6/48	230H x 155W x 130D	Wattle	100	Wattle	Wattle	120
V7/48	270H x 155W x 130D	Iron Ore	180	Iron Ore	Iron Ore	80
V8/48	270H x 155W x 130D	Banksia	180	Banksia	Banksia	80
V9/48	270H x 155W x 130D	Wattle	180	Wattle	Wattle	80
V10/48	230H x 155W x 130D	Banksia	100	Banksia	Banksia	120
V11/48	270H x 155W x 130D	Banksia	180	Wattle	Wattle	80
V12/48	190H x 155W x 130D	Wattle	100	Wattle	Banksia	80
V13/48	190H x 155W x 130D	Iron Ore	100	Iron Ore	Wattle	80
V14/48	190H x 155W x 130D	Wattle	100	Banksia	Banksia	80
V15/48	310H x 155W x 130D	Banksia	180	Banksia	Banksia	120
V16/48	190H x 155W x 130D	Banksia	100	Banksia	Banksia	80
V17/48	310H x 155W x 130D	Wattle	180	Wattle	Iron Ore	120
V18/48	270H x 155W x 130D	Iron Ore	180	Iron Ore	Iron Ore	80
V19/48	190H x 155W x 130D	Wattle	100	Wattle	Iron Ore	80
V20/48	310H x 155W x 130D	Wattle	180	Wattle	Wattle	120
V21/48	230H x 155W x 130D	Wattle	100	Wattle	Wattle	80
V22/48	270H x 155W x 130D	Banksia	180	Banksia	Iron Ore	80
V23/48	230H x 155W x 130D	Iron Ore	100	Iron Ore	Iron Ore	120
V24/48	310H x 155W x 130D	Wattle	180	Wattle	Wattle	120
V25/48	310H x 155W x 130D	Wattle	180	Wattle	Wattle	120
V26/48	190H x 155W x 130D	Iron Ore	100	Iron Ore	Iron Ore	80
V27/48	310H x 155W x 130D	Wattle	180	Wattle	Wattle	120
V28/48	230H x 155W x 130D	Iron Ore	100	Iron Ore	Iron Ore	120
V29/48	310H x 155W x 130D	Banksia	180	Wattle	Wattle	120
V30/48	190H x 155W x 130D	Banksia	100	Banksia	Banksia	80
V31/48	310H x 155W x 130D	Banksia	180	Banksia	Banksia	120
V32/48	230H x 155W x 130D	Iron Ore	100	Iron Ore	Iron Ore	120
V33/48	190H x 155W x 130D	Iron Ore	100	Iron Ore	Iron Ore	80
V34/48	230H x 155W x 130D	Banksia	100	Banksia	Banksia	120
V35/48	270H x 155W x 130D	Wattle	180	Wattle	Wattle	80
V36/48	270H x 155W x 130D	Banksia	180	Banksia	Banksia	80
V37/48	230H x 155W x 130D	Wattle	100	Wattle	Wattle	120
V38/48	310H x 155W x 130D	Wattle	180	Iron Ore	Iron Ore	120
V39/48	270H x 155W x 130D	Wattle	180	Iron Ore	Iron Ore	80
V40/48	230H x 155W x 130D	Banksia	100	Banksia	Wattle	120
V41/48	270H x 155W x 130D	Wattle	180	Wattle	Iron Ore	80
V42/48	310H x 155W x 130D	Iron Ore	180	Iron Ore	Iron Ore	120
V43/48	310H x 155W x 130D	Iron Ore	180	Iron Ore	Iron Ore	120
V44/48	190H x 155W x 130D	Wattle	100	Wattle	Wattle	80
V45/48	230H x 155W x 130D	Iron Ore	100	Iron Ore	Banksia	120
V46/48	310H x 155W x 130D	Banksia	180	Banksia	Banksia	120
V47/48	190H x 155W x 130D	Wattle	100	Iron Ore	Iron Ore	80
V48/48	270H x 155W x 130D	Wattle	180	Wattle	Wattle	80





V1/48



V2/48



V5/48



V6/48



V3/48



V4/48



V7/48



V8/48

Series No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
V1/48	310H x 155W x 130D	Iron Ore	180	Iron Ore	Iron Ore	120
V2/48	270H x 155W x 130D	Banksia	180	Banksia	Banksia	80
V3/48	230H x 155W x 130D	Wattle	100	Banksia	Banksia	120
V4/48	190H x 155W x 130D	Banksia	100	Banksia	Iron Ore	80

Series No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
V5/48	270H x 155W x 130D	Iron Ore	180	Iron Ore	Banksia	80
V6/48	230H x 155W x 130D	Wattle	100	Wattle	Wattle	120
V7/48	270H x 155W x 130D	Iron Ore	180	Iron Ore	Iron Ore	80
V8/48	270H x 155W x 130D	Banksia	180	Banksia	Banksia	80



V9/48



V10/48



V13/48



V14/48



V11/48



V12/48



V15/48



V16/48

Series No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
V9/48	270H x 155W x 130D	Wattle	180	Wattle	Wattle	80
V10/48	230H x 155W x 130D	Banksia	100	Banksia	Banksia	120
V11/48	270H x 155W x 130D	Banksia	180	Wattle	Wattle	80
V12/48	190H x 155W x 130D	Wattle	100	Wattle	Banksia	80

Series No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
V13/48	190H x 155W x 130D	Iron Ore	100	Iron Ore	Wattle	80
V14/48	190H x 155W x 130D	Wattle	100	Banksia	Banksia	80
V15/48	310H x 155W x 130D	Banksia	180	Banksia	Banksia	120
V16/48	190H x 155W x 130D	Banksia	100	Banksia	Banksia	80



V17/48



V18/48



V21/48



V22/48



V19/48



V20/48



V23/48



V24/48

Series No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
V17/48	310H x 155W x 130D	Wattle	180	Wattle	Iron Ore	120
V18/48	270H x 155W x 130D	Iron Ore	180	Iron Ore	Iron Ore	80
V19/48	190H x 155W x 130D	Wattle	100	Wattle	Iron Ore	80
V20/48	310H x 155W x 130D	Wattle	180	Wattle	Wattle	120

Series No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
V21/48	230H x 155W x 130D	Wattle	100	Wattle	Wattle	80
V22/48	270H x 155W x 130D	Banksia	180	Banksia	Iron Ore	80
V23/48	230H x 155W x 130D	Iron Ore	100	Iron Ore	Iron Ore	120
V24/48	310H x 155W x 130D	Wattle	180	Wattle	Wattle	120



V25/48



V26/48



V29/48



V30/48



V27/48



V28/48



V31/48



V32/48

Series No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
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V26/48	190H x 155W x 130D	Iron Ore	100	Iron Ore	Iron Ore	80
V27/48	310H x 155W x 130D	Wattle	180	Wattle	Wattle	120
V28/48	230H x 155W x 130D	Iron Ore	100	Iron Ore	Iron Ore	120

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V30/48	190H x 155W x 130D	Banksia	100	Banksia	Banksia	80
V31/48	310H x 155W x 130D	Banksia	180	Banksia	Banksia	120
V32/48	230H x 155W x 130D	Iron Ore	100	Iron Ore	Iron Ore	120



V33/48



V34/48



V37/48



V38/48



V35/48



V36/48



V39/48



V40/48

Series No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
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V34/48	230H x 155W x 130D	Banksia	100	Banksia	Banksia	120
V35/48	270H x 155W x 130D	Wattle	180	Wattle	Wattle	80
V36/48	270H x 155W x 130D	Banksia	180	Banksia	Banksia	80

Series No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
V37/48	230H x 155W x 130D	Wattle	100	Wattle	Wattle	120
V38/48	310H x 155W x 130D	Wattle	180	Iron Ore	Iron Ore	120
V39/48	270H x 155W x 130D	Wattle	180	Iron Ore	Iron Ore	80
V40/48	230H x 155W x 130D	Banksia	100	Banksia	Wattle	120



V41/48



V42/48



V45/48



V46/48



V43/48



V44/48



V47/48



V48/48

Series No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
V41/48	270H x 155W x 130D	Wattle	180	Wattle	Iron Ore	80
V42/48	310H x 155W x 130D	Iron Ore	180	Iron Ore	Iron Ore	120
V43/48	310H x 155W x 130D	Iron Ore	180	Iron Ore	Iron Ore	120
V44/48	190H x 155W x 130D	Wattle	100	Wattle	Wattle	80

Series No	Object size (mm)	VAS top colour (glaze)	VAS top size (mm)	VAS connector colour (stain)	VAS base colour (glaze)	VAS base size (mm)
V45/48	230H x 155W x 130D	Iron Ore	100	Iron Ore	Banksia	120
V46/48	310H x 155W x 130D	Banksia	180	Banksia	Banksia	120
V47/48	190H x 155W x 130D	Wattle	100	Iron Ore	Iron Ore	80
V48/48	270H x 155W x 130D	Wattle	180	Wattle	Wattle	80



Anchor

Anchor is an interdisciplinary creative practice working across surface, structure, and form. With clay as a core source material the studio team work to make connections between art, design, architecture, and craft. One of the creative goals of Anchor as an independent creative studio, beyond the design of objects, is to build an archive of practice-based research.

Located in Melbourne, Australia and founded and led by directors Bruce Rowe and Claire Hatch. Rowe established interdisciplinary practice, Anchor in 2012 to experiment with the materiality of clay and apply design thinking to ceramic studio processes. The practice evolved purposefully and organically incorporating in 2016 with the R&D program operating a year later.

Anchor's collection of refined handmade products purposefully shows the tactile essence of the clay bodies and glazes, developed and utilised in the studio. These methods combine conventional ceramic techniques, digital technologies, and unconventional contemporary tools and approaches inspired by architecture and building techniques. The considered surfaces and forms evidence the integration of the enquiry, design, and making process.

Product ranges are designed by Rowe and collectively made (using a variety of creative techniques and processes). The studio itself is a place where artists, writers, ceramicists, photographers, artisans, architects, and designers collaborate to stretch, and test their thinking around materiality, place, and process.

Anchor's in-house research and development (R&D) program, operating since 2017, exists to explore open-ended questions and the enquiry traces methods, techniques and processes that result in new knowledge and a wide range of artefacts and objects. Working collaboratively, the team discover and uncover knowledge about ways of making, clay, and glaze as a resource and future applications for use.

Whether through the R&D program or the team's background in design thinking and making practices, the creative work stays focused on one thing — exploring the material possibilities of ceramics and its potential applications.

The Front Room

In Western architecture, the formal living room is generally located at the front of the house and commonly referred to as 'the front room'. Traditionally, it is a space for receiving guests, relaxing and entertaining, while also a place to display significant artworks and other treasures that have been acquired or inherited over time. The Front Room is a place where you might find things that will make their way to your own collection of most treasured possessions.

Founded in 2022 by Jacqueline Foti-Lowe, The Front Room sees original and thoughtful art, objects, products and ideas represented within its gallery, creative studio and design store.

Underpinned by Jaci's unique creative attitude; an ease with uncertainty and comfort with the in-between, her approach brings together disparate people from far-reaching corners through a love of beautiful design and a willingness to explore interesting questions, in favour of established answers. Built on a foundation of observation and discovery, The Front Room exists to facilitate a deeper connection to visual artists, designers and artisans, both local and international.

Jaci's professional experience and knowledge, alongside her unfaltering energy and determination, will ensure the gallery continues to be a stimulating hub of activity for art and design excellence for years to come. Without much care for what should be, The Front Room is a place where collaboration, craftsmanship and creativity will thrive, unhindered by boundaries between art, design and product.

CATALOGUE

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THE FRONT ROOM

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