

The Sculptors Society

Bulletin

Ten of our members had their work chosen for the recent Sculpture in the Vineyards exhibition.

Sculpture in the Vineyards now in its 6th year

Wolfgang Gowin,
'Young Dragon Bride'
steel 154x89x538 cm
Photo: John Harrison

This Issue:

Hal Holman commissioned by
Canberra after being spotted on
our web site Page 6

Kay Aliband shares what she
learned in a class at the Tom Bass
Sculpture Studio School Page 7

Next Issue:

the Mosman Exhibition
and the winners

March - April 2009

ISSN 0728 1293

sculptorsociety.com

Some Important Notices and Forthcoming Exhibitions...

GIG Gallery

Gallery Hire Space

Now accepting submissions for 2009

Adjacent to Glass Artist's Gallery, GIG Gallery is currently accepting proposals for 2009. 70A Glebe Point Road, Glebe, Sydney.

\$1,100 + GST per week. For further information visit www.giggallery.com or contact Maureen Cahill on (02) 9660 2785.

AGM and Forum

Thurs 19 March 6.30 pm
North Sydney Leagues Club 12
Abbott St, Cameray

Drinks & finger food...**6.30**

The Annual General Meeting (AGM)...**7pm**

Then: Ella Krug will talk and present a slide show on the American glass artist, Dale Chihuly and the famous Hirshhorn Museum Sculpture garden

Finally: Charlie Philip from Metaglaze, patina specialists from Tarren Point will provide a short talk on his metal/coating patination and provide some examples.

Hornsby Council's Recycled Art Competition

Works must be constructed from pre-used man made materials.

Up to \$1,000 will be awarded to the winners, in each category of: 3D/Sculpture Art, Functional Art, Wearable Art, and Mixed Media (wall mounted).

Up to \$500 will be awarded in the junior art category up to 18 years.

Entries close: Friday 20 March 2009

For an entry form or for more information contact either: Hornsby Art Gallery on 9476 8869 Wed - Sun 10 - 4pm,

or Kerry Euers, Waste Mgt Hornsby Shire Council on 9847 4817.

If you have not paid for your membership it has expired.

Membership was due last December. Please send your cheque to our treasurer, Feisal Ramadan. Postal details are on the back of this Bulletin.

You must be a financial member to receive the Bulletin and to be able to exhibit.

Our first show for 2009: The Mosman Village Festival of Sculpture Monday 9 March to Friday 3rd April.

A sneak preview of some of the work displayed in the Mosman exhibition located in shops along Military Road and adjoining streets.



Belinda Villiani, 'White Horse', rattan, Shop:20, National Australia Bank



Peter Lewis, 'Wild Hunter', bronze, Shop:4, Facetti Jewellery

Opening: Thursday 12 March, 6-8pm

Venue: Toyota Mosman show room, 501 Military Rd, Mosman.

Festival opened by the Mayor of Mosman, Mr Dom Lopez

On show at Toyota will be a 2.2 metre tall, 1.3 tonne sculpture by Terrance Plowright.

Exhibitors and friends are welcome. There will be a charge of \$5 per person payable on the night. (RSVP to Feyona on 0408 226 827 or by email at: feyona@vanstom.com so we know the numbers.

For more information go to www.mosmanvillage.org.au or see calendar on back page

Join us on a visit to Roger McFarlane's studio to see behind the scenes.

When: Saturday 28th March

Roger has mapped out a terrific programme for a visit to Newcastle and his studio.



A glimpse of Roger's Studio

We will start at the Queens Wharf Brewery for a pub lunch on Newcastle Harbour at 12 noon; then stroll to the Margel Hinder fountain and the Lyndon Dadswell sculpture in the library before a guided visit to the Regional Gallery. From there we will drive to Roger's studio (a 15 minute trip) to see how and where he works.

Roger is happy to have up to 30 people. We will need to know the numbers so that Roger can make a booking for lunch and advise the Regional Gallery.

Please RSVP asap to Jenny on 0414 994 971 or by email jenny@jennygreen.net.

Australia's National Farm Sculpture Award 2009

is part of 'Spirit of the Land Festival, Lockhart which runs from 9-12 Oct '09.

Sculptures must be constructed from recycled or new farm material and/or natural elements of the land.

First Prize of \$10,000, secondary prizes of \$5,000.

There are also corporate acquisition sponsors and an auction of exhibits.

For more information contact Marie van Steyn, mvs1@bigpond.com or go to: www.spiritofthelandlockhart.com.au

For advertising, news or if you would like your Bulletin emailed to you

Please contact either: Katherine Harrington Editor, or Eva Chant, Secretary.

See back of this Bulletin page 8 for contact details.

In August last year, I was asked to take over the job of editing our Bulletin beginning with the September issue. The job had been made easy for me due to all the hard work Sally had put into the Bulletin over the past ten years. Due to health reasons she had to step down as editor. Befittingly, she would like to share words of thanks and wisdom she has gained over the past months...

Katherine Harrington, Editor

It seems apt that on the cusp of the 2009 AGM, I write a few odd words of farewell as your editor of the Society's Bulletin.

During these last 10 years of my editorship, sculpture has changed from bridesmaid to bride of the arts, with just about the whole community becoming part of the audience. I venture that a small part of this development is due to the excellent publication that our Bulletin has become in that time. We have a growing membership, and an extensive readership, and my overwhelming feeling is of gratitude to all of you, our readers and contributors, who have made this happen. Without your support and your fabulous articles, we couldn't have done it. So thank you, one and all!!

Many of you know that I was diagnosed with breast cancer in August of last year,

and began a long period of treatment. It is going well! The committee urged me to take my time in deciding on an exit from my role as Editor. I've given myself permission to resign "properly", though I am staying on the committee with "a floating brief" for the time being. At the hospital, I was given a new set of ten commandments, which I thought worth sharing with you all. They are:

1. Thou shalt not be perfect or even try to be. Realistic expectations only.
2. Thou shalt not try to be all things to all people. Save some time for yourself.
3. Thou shalt leave things undone sometimes.
4. Thou shalt not spread yourself too thin.
5. Thou shalt learn to say "no". It can be said gently and with respect.
6. Thou shalt make time for yourself and

your support network. Supported people live longer and have happier lives.

7. Thou shalt switch off and do nothing. Yes, nothing! - regularly.
8. Thou shalt be boring, untidy, inelegant and unattractive at times - it's okay.
9. Thou shalt not feel guilty.
10. Thou shalt not be thine own worst enemy. Be gentle, kind and loving to yourself.

So, this is my new creed, and I hand it on to you as something we should all observe, at least from time to time! Wishing you a happy sculpting year, and one of continuing support for The Sculptors Society, and its Bulletin.

Sally Zylberberg



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Sculpture in the Vineyards...

Tara Morelos, curator has once again put on an impressive exhibition held at the 5 wineries in Wollombi: the Millbrook Estate, Stonehurst Cedar Creek, Undercliff Winery, Wollombi Wines and Wollombi Village Vineyard. There were 10 members represented this year: Wolfgang Gowin, Sally Aplin, Col Henry, Julie Brown, Janet Coyne, Jan Shaw, Jesse Graham, Paul Dimmer, Don Barnett and Vlase Nicoleski. Reported here is one work from each artist.



Col Henry, 'Lifesavers', colcast and pure glass, galvanised steel.
Photo: John Harrison

Col Henry

Col Henry has been a practicing artist for 40 years, and a sculpture teacher for the past 20. His work has been in numerous exhibitions including the University of Western Sydney Acquisitive Sculptures Award and Exhibition 2008, for which he received the People's Choice Award; he has received a number of public commissions including his latest from Wollongong Council for a large stainless steel sculpture to be located in the CBD. 'Lifesavers' is part of Col Henry's 'Gosamer Series' of three dimensional, life sized figures which are made from "Col Cast and Pure Glass" which is glass string held together with his own formulation of resin. The sculptures are held up with galvanised steel rods.

Julie Brown

Julie was originally a corporate executive who retired early to live in the Hunter Valley. She has been sculpting for just over ten years, and had been a student of Col Henry. She likes to work mostly in polyester resin and bronze, and most of her work is figurative. 'Wildwood' is made from pieces of collected iron bark which are about 100 years old. Julie's aim was to create a sculpture which was light and free, and could be seen either as angelic or as a birdlike creature. The torso has been constructed with a pipe hidden by the iron bark, and the lacy wings are made of bird wire and metal rods which have been welded to this hidden pipe.



Julie Brown, 'Wildwood', wood and metal, 200x400cm
Photo: John Harrison

Janet Coyne

Janet Coyne left the corporate world to become a sculptor. Her training was initially at the Tom Bass Sculpture School where she became a voluntary part time teacher up until 2005, after which she established her own school in her home in the lower Blue Mountains. Janet's work has been included in numerous exhibitions including an exhibition at the Global Gallery in Paddington and the University of Western Sydney Acquisitive Sculptures Award and Exhibition 2008. According to Janet, her work 'Sentinel' suggests the growth of a piece of coral twisting and spreading as it grows; also suggesting strength and fragility.



Janet Coyne
'Sentinel',
render, steel
210x100x70cm
Photo courtesy of
the artist

Sally Aplin (photo back page)

Sally trained as a sculptor in Bristol, England and has a Masters degree in Fine Art from Cardiff. She likes to work in a wide variety of materials: concrete, wax, textiles, plaster and plastic, etc. Sally has exhibited in Europe, USA and Australia. 'Swinging Sacks' are made of coloured cast concrete and weigh about 3 kg each. This is one of many materials she has used since her student days in the 1980's. 'Swinging Sacks' hung from a pergola adjacent to the Cellar Door at Wollombi Wines Vineyard. Incorporating steel shackles and wires, the suspended bags reminded Sally of cargo being loaded.

Wofgang Gowin (photo front page)

Wofgang Gowin, artist, poet and Professor in radiology and osteology has had numerous exhibitions of his work both here and overseas. His work is held in museums in the US. His choice of a dragon for his sculpture came from the idea of war. The sculpture was made from parts of vehicles from WWII, and the word 'fire' which features prominently in wartime vernacular, has for him the association of a fire breathing dragon. The dragon's rusty colour was chosen because females are often less colourful in the animal kingdom; the figure's slim yet shapely form indicates youth, and the snow chain represents the bride's veil.



Jan Shaw, 'The Conversation', carrara marble, black granite 58x32x60cm Photo: Eva Chant



Don Barnett, 'Repose', hebel, 70x40x40cm Photo: John Harrison



Paul Dimmer 'Antipodean Venus' recycled steel 60x190x60 cm. Photo: John Harrison

Jan Shaw



Jesse Graham, 'Ned Kelley: Self Portrait', recycled steel 220x150x250 cm. Photo: the artist

Jan originally trained with Mitzi McColl at the Sculpture Centre, The Rocks, Sydney, the original headquarters of our Sculpture Society and later taught at the Centre for 3 years. She has been a member of our Society since 1974. Jan has completed many major commissions, some of these included Kibble Park and the Bicentennial Sculpture Park at Gallery 460, Gosford; and for a private patron in Western Australia for whom included two quarry sand stone carvings, one a 12 tonne and the other a 3 tonne work in 1989. Jan also has 7 sculptures dotted around Macquarie University. When Jan sculpts she carves into rock with no preconceived ideas and is led by the stone itself.

Don Barnett

Don is a retired architect who took up sculpture in his 60's, initially attending classes through WEA (Workers Education Association) with Willi Haas at the Tracks Studio Islington. He originally began sculpting small pieces in soapstone and timber and is now creating larger works in plaster, acrylic polymer and hebel block. He has exhibited his work through various societies and at the Hunter Botanic Gardens. 'Repose' was created by first modelling the image in clay, then transposing it to hebel block. Mr Barnett aimed to instill a sense of movement in his work.

Paul Dimmer

Paul Dimmer is a self taught artist who likes to work with metal, he also works with other mediums including wood and clay. He has had numerous exhibitions. 'Antipodean Venus' was inspired by the Paleolithic figure, the 'Venus de Willendorf'. His aim was to create his ideal figure of a young woman with long legs but with exaggerated hips and breasts like those of the Venus. The figure lies in a sensual pose with exaggerated fertility areas. The figure's head is in the shape of a 1/4 moon. The moon is contained in many ancient stories involving fertility rights. The intension was also to give her anonymity.

Jesse Graham

Jesse was born into a family of artists: art teachers, sculptors and printmakers. He originally qualified as a chef but quit his job at Parliament House to be a sculptor. He has had numerous exhibitions of his work including a solo at the Carriage Works in Sydney. His sculpture, 'Ned Kelley-Self Portrait' with Ned welding himself was inspired originally from a Ned Kelley helmet he had welded. The connection to himself in the title is to suggest his personal preference for creating and welding sculptures.

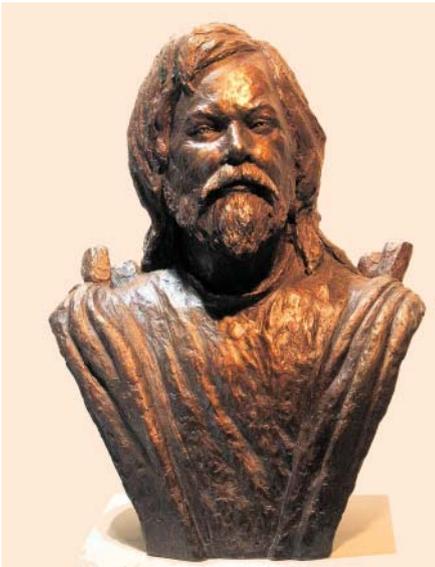


Vlase Nicoleski, 'Family Tree', bronze, marble, wine bottles and water with pumping system, 180x62 diam. Photo: John Harrison

Vlase Nicoleski

Vlase Nikoleski is Emeritus Professor of Fine Art at Newcastle University. He has received numerous awards and commissions. His work is represented in several national and private collections. Vlase was brought up with strong family ties and surrounded by vineyards. From the top of this sculpture, water cascades in a spiral from cast bronze cups onto a traditional wicker basket bronze form, where the water ripples downwards to the top of a marble barrel encasing a hidden water tank and pumping system. This substantial work balances on eight wine bottles. The viewer perceives the water as flowing wine. The bottles represent the fragility of the foundation of the family. The tightly twined texture of the bronze wicker basket represents wholeness while breaking sections of the basketry interrupt the water flow and hint of family troubles.

Our Member's News...



Alex Kolozsy's bust of Paul Delprat, bronze

Alex Kolozsy's life sized bust of Paul Delprat was unveiled on Sunday 30th of November by Hendrik Kolenberg, Senior Curator of Prints, Drawings and Water colours at the Art Gallery of NSW. The unveiling took place during the Julian Ashton Art School's Teachers and Students Annual Exhibition held at the Sydney Motor Mechanics' School of Arts. Paul Ashton Delprat is the grandson of Julian Ashton, the Australian artist and founder of the Julian Ashton Art School. Delprat is an accomplished artist; his art is held in the National Gallery Canberra as well as other public and private collections. He has been Principal of the The Julian Ashton Art School since 1988.



The late, General John Stuart Baker, before bronze

Hal Holman was chosen to sculpt a bust of the late, retired Chief of the Defence Force, General John Stuart Baker, AC, DSM. General John Baker joined the army in 1954 and retired from the Defence Force in 1998.

An agent employed by Canberra to find a sculptor, looked at our web site as part of her search; this is where she saw Hal Holman's work. His bust will be situated in the foyer of the main building of the new army services building in Canberra. The sculpture was worked on at his home in Thornleigh. Hal has previously sculpted all seven prime ministers for the New Guinean Government.



'Welcoming Madonna', Bronze

Helen Leete's 'Welcoming Madonna' was unveiled on 30 November last year at Corpus Christi Church, St Ives in a ceremony which included the celebration of the Parish's Golden Jubilee.

The life sized sculpture of the Blessed Virgin Mary shortly after the Annunciation, in a welcoming pose with outstretched arms is situated in the garden next to the Church.

Workshop available for rent in Elanora Heights

Set in a peaceful setting of open land with trees and horses .

The workshop can be rented for 1 day, a weekend, a week or longer at an agreed cost from \$40 per day.

There is a shed, benches, compressor and air tools (**available for hire**), power and water.

This is a stonemason's workshop, and artisans can bring their own stone or purchase stone here. A three phase electric kiln is also available for those who wish to work in clay.

For further information please contact either Damien on 0425212852 or Dennis on 0418458738.

AUSTRALIAN BRONZE

Dear Sculptors,

Australian Bronze is in its ninth year. Assisting artists with their sculptural creations seems to make time fly by! We have enjoyed working on your pieces that are now housed throughout Australia as well as overseas. Thank you for all your enthusiasm and support over this time.

We hope to move to our new premises at Imperial Gardens in Terrey Hills later this year. It is a great venue for our new sculpture gallery, teaching studios, artist in residence studios and a small sculpting supplies shop.

We already have a small gallery up and running there and will be starting classes on "sculpting and casting techniques for the artist" including studio sessions exploring (and exploiting?) the talents of established local artists.

In March we are offering a free silicone mould with your bronze or stainless order.

Clive Calder

For further information please contact Clive on 0404076683

Kay Alliband shares what she learned at the Tom Bass Sculpture Studio School: how to create a sculpture and a one piece waste mould...

At the 2007 Darling Park Exhibition I received 'The Peoples Choice Award'. This entitled me to an invaluable ten week course at the Tom Bass Sculpture School in Erskineville with Bernice as my teacher.

The course began with sketching a nude model in various positions. Sketches help the student understand the various parts of the body and how they work together to form the whole. After a pose was decided on we moved to working with clay.

The clay in the studio has been in use since Tom dug it out of the earth at Minto when he started to make sculpture in the late 40's; he brought it to the studio when it was established in 1974. Small amounts are added to his clay bin as a top up, this clay is never fired! It is only used to model the form from which a mould is made. Because the sculpture was not going to be fired there was no need to worry about entrapped air, secure joints, etc.

With the model in position we were asked to sculpt using basic forms (parts), cylinders, spheres, but not join them together until all the parts were in the correct position. We viewed the model from afar and up close, from N, S, E and West and directly above, then down on our knees for the position of knees, elbows, and the height of hips and breasts in comparison to one another. After two weeks we joined the parts together. These forms responded to gravity, pressure and stretching. I discovered one thigh was longer than the other, and she had no chin! Gradually my figure changed from an awkward figure to one that looked completely relaxed, draped over a collection of boxes, towels and cushions. Eventually we moved onto plaster. I learnt that casting plaster is different to pottery plaster. Once pottery plaster is mixed it goes off very quickly. Casting plaster has a much longer setting time.

A coat of plaster with red iron oxide added to turn it pink was dabbed on with a brush all over. This was our 'your getting close to form warning coat' to aid in the later stage of chipping off the mould. This was followed with three other coats. When the plaster was set, the clay was pulled out from underneath and I kept my fingers crossed that I had dabbed plaster into all the nooks and crannies, and made the mould an even thickness. This type of mould is referred to as a one piece waste mould.

The next stage involved sticking metal rods (which would later be used to reinforce vulnerable areas of the figure) into the one hole at the bottom of the waste mould from where the clay was pulled out. This was to determine what size the rods should be. The rods were then removed. The inside of the mould was then brushed with a mix of liquid detergent and paraffin oil, a good release agent for damp moulds (shellac and lard are best for dry plaster moulds). Then liquid plaster was poured into the mould to coat the inside. When dry, the rods were then cut to size, wrapped in sisal that had been dipped in plaster, bent so that they would fit into vulnerable areas such as arms and legs, then inserted into the hole. I had two rods, one to reinforce an arm and another a leg. Next, more liquid plaster was added to hold the rods in place. Finally wads of sisal lightly coated with plaster were packed into the centre of the mould until it formed a strong body within the mould.

Once the plaster was hardened, the next exciting step was to chip off the waste mould with a chisel and mallet. It had taken me 9.5 lessons and with one fell swoop I could decapitate her. With a demonstration of how to chip away the mould with 'big bangs' rather than little carving chips, I got stuck into it. The pink plaster worked like a charm and she only got one or two chisel chinks which were easily repaired.

When the sculpture was dry she was coloured. There were two coats of colour. The first coat was made from a mixture of shellac, methylated spirits and pigments. These were brushed and dabbed on. The second colour was made from wax, turps and pigments, applied lightly all over then worked with cloths and a dry pigment and talc mix to reproduce the original colour I had chosen – this is called alchemy. I have plans to take my little "Godess" a bit further and perhaps have her grace a plinth in the Darling Park exhibition.

Kay Alliband

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TOUR: Ray Hughes Gallery and Stockroom Tour

7 March 2 - 3.30 pm

Phone 02 9565 4851 or EMAIL tbsss@tpg.com.au

1a Clara Street, Erskineville NSW 2043
www.tombasssculptureschool.org.au



Sally Aplin, 'Swinging Sacks', concrete, oxide & synthetic fibre 23x15x12cm
 Photo: courtesy of the artist

The Sculptors Society Calendar for 2009

Set up Mosman exhibition	Thurs 5 - Sat 7 March
Judging Mosman Exhibition	Sun 8 March
Opening function for Mosman exhibition	Thurs 12 March
AGM and Forum at North Sydney Leagues Club (supper provided and bar open)	Thurs 19 March
Dismantle Mosman Exhibition	Sat 4 - Mon 6 April
RAS Art Preview Night	Tues 7 April
Royal Easter Show opens	Thurs 9 April
Entries close Towers exhibition	Friday 3 April
Entries close for Look Magazine	Friday 1 May
Set up of Towers exhibition	Sunday 3 May
Dismantle Towers exhibition	Sun 24 May
Forum North Sydney Leagues Club (supper provided and bar open)	Thurs 11 June
Entries close Darling Park exhibition	Friday 3 July
Set up of Darling Park exhibition	Sun 2 August
Opening Party Darling Park exhibition	Tuesday 4 Aug
Dismantle Darling Park exhibition	Sun 6 Sept
Entries close Australia Square & MLC Centre exhibitions	Friday 11 Sept
Set up of Australia Square & MLC exhibitions	Sun 11 Oct
Dismantle Australia Square & MLC exhibitions	Sun 1 Nov
Forum North Sydney Leagues Club (supper provided and bar open)	Thursday 29th Oct
Christmas Party at Pin and Joanna's house	Friday 4 Dec

The Sculptors Society Bulletins provide information, and topical news and views considered to be of interest to our readers. Nothing written here is intended as a substitute for professional advice, and no liability arising from our publications is accepted. Articles and reviews submitted may be edited at the discretion of the editor, and no correspondence in this regard will be entered into.

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