

# The Sculptors Society

B u l l e t i n



John Brooke's 'Wind Across the Water', winner of this year's Franco Belgiorno Netti Transfield Holdings Award Photo: the artist (c) 2010

John Brooke was awarded the Franco Belgiorno Netti Transfield Holdings prize at Darling Park this year out of 220 other works. His steel sculpture 'Wind Across The Water' is a reflection of his life on Sydney's northern beaches. Inside is an interview with John Brooke, the judges comments, the other prize winners at Darling Park and Angela Morrell's review.

**September - October 2010**

**[www.sculptorssociety.com](http://www.sculptorssociety.com)**

# Some Important Notices and Forthcoming Exhibitions

Please direct all correspondence and any news stories to me at [kjharrington@netcall.com.au](mailto:kjharrington@netcall.com.au).

Katherine Harrington, Editor

## Next Forum:

**Thurs 28 Oct 6.30 pm**  
**North Sydney League's Club**  
**12 Abbott Street, Cammeray**

Come along and hear Brett Garling talk. Brett has received numerous commissions including portrait busts of Kevin Rudd and Julia Gillard.

Also, a DVD will be playing about May Barrie, last years winner of Sculpture by the Sea - see her work and find out what motivates her to sculpt.

Join us for finger food and drinks at 6.30 presentations at 7pm

## Can you help?

We need someone with graphic design skills for our advertisements, invitations etc. Please call Jenny Green 0414 994 971 if you can assist

## Manly Arts Festival & Open Studios 3-19 September

<http://www.manlyartsfestival.com/>  
As part of the festival, a number of Manly and Northern Beaches artists will open their studios including several of our members: Sallie Portnoy, Christine Simpson, Dennis Kalous & Jenny Green. 11-12 September, 10am-5pm

See <http://www.manlyartsfestival.com/openstudios.htm> for further details

## Willoughby Artists Open Studios

See inside our members studios: Margaret Sheridan & Sandra Jones 25-26 September, 10am-4pm

See <http://www.willoughby.nsw.gov.au/> for more details

## Our Next Exhibition: A Sculpture Double October 11 – November 5

**Australia Square 264 George St, Sydney (opposite Wynyard Station)**  
**MLC Centre, Cnr Castlereagh and King St (near Martin Place Station)**

This is our last exhibition for the year featuring 50 sculptures in the foyers of Australia Square and MLC Centre, both fantastic exhibition spaces This year our exhibition is an associated event with City of Sydney's 'Art and About'

Entry forms were sent with the last Bulletin. You can also download the entry form from our website.

**Entries close 10th September.**



(Please note: Change of date for dismantling of exhibition - now Saturday 6th *not* Sunday 7th November)

The Sculptors Society

## Don't miss:

### Sculpture in the Vineyards

9th annual sculpture show along the Wollombi Valley Wine Trail in the lower Hunter Valley. Over 60 sculptures at Undercliff Winery, Stonehurst Cedar Creek, Noyce Brothers Wines, Wollombi Wines and Wollombi Village Vineyard **3 October 2010 to 2 January 2011.** [www.sculptureinthevineyards.com.au](http://www.sculptureinthevineyards.com.au)

### Sculpture at Sawmillers

Sawmillers Reserve, McMahons Point. This is the inaugural event of Sculpture at Sawmillers. The exhibition is supported by North Sydney Council and will be opened by the Governor General of Australia, Ms Quentin Bryce AC. **18-19 September** <http://sculptureatsawmillers.squarespace.com/>

### Sculpture by the Sea

14th Annual Bondi to Tamarama coastal walk. 28 October - 14 November. [www.sculpturebythesea.com](http://www.sculpturebythesea.com)

### Woollahra Small Sculpture Prize

Redleaf Council Chambers, New South Head Rd Woollahra  
23 October - 7 November  
[http://sculptureprize.woollahra.nsw.gov.au/2010\\_prize](http://sculptureprize.woollahra.nsw.gov.au/2010_prize)

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Guido Belgiorno-Nettis, Joint Managing Director of Transfield Holdings; and John Brooke with his grand-daughter, Charlotte. Photo: David Holliday

## Interview with John Brooke, winner of the The Belgiorno-Nettis Transfield Holdings Prize of \$2,000 at Darling Park this year

John Brooke trained from 1974-81 at the National Art School while working full time in the marketing side of the food industry, eventually rising to General Manager, Edgell Birds Eye Frozen Foods. Retirement enabled John to devote more time to artistic inclinations, and he has since won numerous awards including the Waverly prize for Acrylics as well as the Camden, Lismore, Billy Blue and Blacktown Prizes (twice) for painting. Turning to sculpture a few years ago he was shortlisted in 2009 in the Woollahra Small Sculpture Prize and in the 2010 Sculpture in the Vineyards Show.

John lives on the Northern Beaches of Sydney and his sculptural works are often a reference to the rolling surf. I asked John, a few questions about his work:

There is a sense of design and rhythm in your work. Do you agree with this?

Living in Avalon, it is hard not to be influenced by the surroundings. Ocean and beach are ever and tides, waves, winds and currents are all part of the rhythm of life here. Even the wheeling of the gulls and cormorants across the water has its own special pattern and the work reflects that. Sculpture is traditionally about the human figure and I know that when I lived in inner Sydney the work was different. Then it was about people and their place in society, now it is about the landscape and the way things move within it.

How do you plan your sculptures?

I don't know if this is a failing but the way I go about it is very intuitive I guess. I begin

by fabricating a number of elements out of flat bits of scrap metal with no specific design in mind. I do this by bending and folding each bit but as a discipline I refrain from cutting anything. This limits a tendency to make things too complicated. I take one element I like and put another piece under or over, or across or around it. Three or four pieces are usually the limit, otherwise it gets too complex. Sometimes this process may take several days or a week before I will make a weld.

Do you usually work in steel?

There is something wonderfully robust and enduring, yet malleable about steel. I like shiny things and when it's been treated steel is lovely and shiny like the sea. Another thing I like about steel is that you can colour it.

When did you first sculpt, and do you have a preference for three dimensional work over 2 dimensional?

I only started about 4 years ago. I think sculpture is what I like the most and I've done no brush painting in the four years since sculpture took over. The only graphic works have been a number of inkjet prints using Photoshop and Illustrator. You can see them on the website and they are great fun to do.

What do you enjoy about sculpture?

Two things. Making something that doesn't simply just hang on a wall for people to look at, but producing something that actually invades the viewer's own space is very exciting. You can ignore painting but you



This is our 15th annual exhibition at Darling Park. With 220 sculptures from 95 sculptors, the show was an eclectic mix of figurative and abstract styles.

Opening night was a great success. Some 250 people joined us to celebrate. Special thanks to David Gonski AC, Chair of Investec, Chancellor of the University of NSW and Chair of the Sydney Theatre Company for opening the show and to Nick Vickers, Co-ordinator of Alumni Relations, UNSW College of Fine Arts, for judging the exhibition and sharing his insights with us.

Without our sponsors there would be no prizes. So a big thank you to Transfield Holdings (for both 1st prize and the inaugural found objects prize), PricewaterhouseCoopers, Crawford's Casting, Australian Bronze, Tom Bass Sculpture Studio School (for both the Tom Bass Award and the People's choice prize), Latham's Australia, Barnes Products and Roger Fenton Plinths.

Finally a thank you to my fellow voluntary Committee Members who worked tirelessly to organise and run the exhibition. A week into the exhibition we sold 27 sculptures.

Jenny Green

have to deal with sculpture. The other thing I like is the people, the sculptors. They are enormously generous, especially those in the Society. They are a passionate bunch but terribly generous with their time and advice. Really nice people.

by Katherine Harrington

See more of John's work at [www.johnbrooke.com.au](http://www.johnbrooke.com.au)

# The Judges Comments: Darling Park Exhibition

Nick Vickers has had an extensive career in the arts. His roles have included Director of the Sir Hermann Black Gallery & Sculpture terrace at the University of Sydney, convenor of the Society of the Arts at Trinity Grammar School (Delmar Gallery) among other roles. Nick is currently Co-ordinator of Alumni Relation, UNSW College of Fine Arts. Nick has curated and judged the Blake Prize. These are his comments...

"Overall I was most impressed by the very high standard of work in the exhibition this year. I found the task of judging to be extremely difficult, given the diversity of styles and materials. Many works were playful and humorous while others were more complex and contemplative. My overall impression is that it is an exciting show in a fantastic location. I have some familiarity with the Sculptors' Society and am always enthralled by the thought processes that are presented on an annual basis. I am fascinated by artists that experiment and take risks with media that may be unfamiliar to their normal practice. Congratulations to everyone in it.

Whilst many of the works could easily have won prizes, in the end I had to select just a few. I was looking for a well considered concept, executed with skill; balancing depth, complexity or humour. Often, judging is, in many ways, very personal and I found that the task of selecting winning works meant that I needed to evaluate a number of diverse aesthetic and material considerations.

John Brooke's 'Wind Across the Water' (winner of the Franco Belgiorno Nettis Transfield Holdings Prize) very effectively captures the sense of wind on the sea. The work is alive with the movement of the waves and the steel swirls reminding us of a misty spray as the wind dances across the water. Also the choice of colour was good; pale blue akin to seaspray. The work conjures up memories of sailing where the lift and tilt of a boat becomes subject to the whims of currents and tides.

Sallie Portnoy's 'Metamorphic Meditation' (winner of the PricewaterhouseCoopers prize) is an elegant and superbly finished work. Daylight glances through the cast glass and the two elements speak to one another in a calm and contemplative dialogue.

Argo Ho's 'Life Code 1' (winner of Crawfords Casting prize) is a small but solid sculpture. It's cubes make reference to our DNA and if it was 40 times bigger it would command an awesome presence in a public space.

The sculptures using found objects were very innovative with sauce pans, scrubbing brushes, chairs, piano keys, car parts - just some of the materials used. Libby Bloxham's 'Instrument for Focussing Within' (winner of Transfield Holding Found Object Prize) was elegantly executed – reminiscent of an oversize gyroscope, it intrigues us, forces us to reflect on our inner self but also fulfils all of the demands of a three dimensional object.

Robin Holliday's 'Rotations' (winner of the Australian Bronze award). A kinetic work in bronze, the viewer is invited to gently touch to cause the rotation. Beautifully finished and well engineered, it's great to see an artist paying homage to the



Nick Vickers announcing the Prize Winners  
Photo: David Holliday



L to R: Larissa Smagarinsky, Eva Chant, Jeny Green and Feisal Ramadan in the background Photo: David Holliday



Robin Holliday with his son, David Holliday (who contributed photographs for this issue) Photo: courtesy of David Holliday

often overlooked aesthetic of kinetic sculpture

Roger McFarlane's work 'Nocturne' (winner Latham's Prize) very successfully addressed a serious question for many sculptures – where do you put the hole? This sleek work in black marble has perfectly placed the void – the moon.

There were many figurative works in the show that could have won this award. I felt Nina Burrige's 'Contemplation' (winner of the Sculptors Society's figurative award) managed to capture the heart and essence of contemplation inasmuch as it both addressed the subject whilst also inviting the viewer

to contemplate the work itself.

Larissa Smagarinsky's 'Moonlight Sonata' (Sculptors Society Abstract Prize) in highly polished and refined bronze the title of which unfailingly presents that Beethoven sonata to our inner ear. The voids are as important as the substance of the work. The work is rhythmic and contemplative.

Peter Lewis 'Decadence' in cast glass captures our attention. A male torso, reminiscent of the ancient Roman and Greek gods, but not upright, instead laying on its back. Pushed down? Are we looking at the end of civilization?

Irene Heckenberg's 'There's a Chair in There' (Roger Fenton plinth prize) is an enthralling work. Three monochromatic towers reminded me of the seat of learning in Bologna University – the chair perhaps referring to the academic chairs contained within."

The following two awards were judged separately:

Michael Christie from the Tom Bass Sculpture Studio School judged the Tom Bass award ...

"So many works could easily have won this award. The standard was excellent. I was looking to award the prize to a sculptor who was already well acquainted with figurative sculpture. Yet someone who might enjoy being given a new challenge as well as bringing their own experience to TBSSS. Sandra Jones's 'At Sea with Sadness' very effectively communicates its poignant mood and is a worthy winner of this inaugural prize."

The President's Award, a new award presented by our Society was judged by Jenny Green...

"Each time I walked pass Roz Stampfli's striking wire sculpture 'Odette', I admired and studied it. Odette stands regally, poised to stride out into the world. The work is very well executed and uses innovative materials. I am delighted to give it my inaugural President's award."



PricewaterhouseCoopers Prize of \$1,500 went to Sallie Portnoy for her lead crystal glass 'Metamorphic Meditation'. Photo: Jenny Green



Crawfords Casting Prize of \$1,000 went to Argo Ho for his bronze 'Life Code 1'. Photo: David Holliday



Transfield Holdings Found Objects Prize of \$1,000 went to Libby Bloxham for her 'Instrument for Focussing Within' made from found objects. Photo: Eva Chant



Lathams Australia Award of \$600 worth of stone carving tools went to Roger McFarlane for his black granite 'Nocturne'. Photo: Jenny Green



The Australian Bronze Prize of bronze casting to a cost of \$1,000 went to Robin Holliday for his bronze 'Rotations'.  
Photo: Jenny Green



The Sculptors Society- Abstract Prize of \$500 went to Larissa Smagarinsky for her bronze 'Moonlight Sonata'  
Photo: Jenny Green



Above left: The Roger Fenton Prize of a Plinth for the value of \$200 went to Irene Heckenberg for her ceramic 'There's a Chair in There'. Photo: the artist



Centre: The Sculptors Society-Figurative Prize of \$500 went to Nina Burrige for her bronze 'Contemplation' Photo: Eva Chant



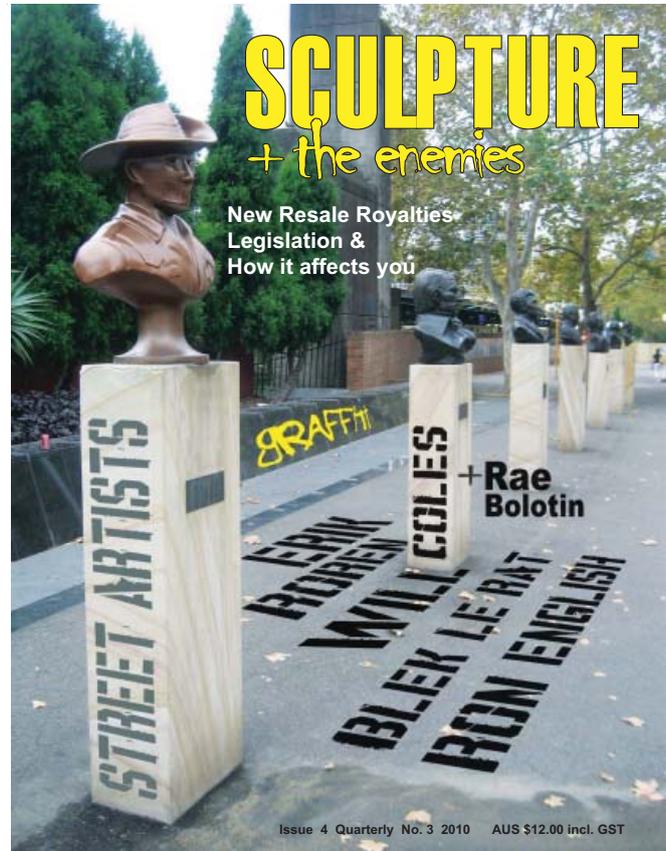
The Tom Bass Award of one terms life study worth \$720 went to Sandra Jones for her glazed stoneware 'At Sea with Sadness'. Photo: Eva Chant

Bottom Right: The Barnes Products Prize of moulding and casting supplies to \$400 went to Peter Lewis for his 'Decadence' made from cast glass. Photo: the artist





The Sculptors Society-President's Prize of \$200 went to Roz Stampfli for her steel and wire 'Odette' Photo: Eva Chant



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# Angela's Review

Kerry Cannon

'Aerial' (Ed. of 3) Bronze Photo: the artist



Cannon's bronze Sculpture contains a fun narrative with a dark side. It requires a deal of attention, as there is so much to experience within its composition. Principally, it pokes fun at aspects of a bordello. A passant tiger, reclining on a platform is in the lower part of the composition representing the baser feelings of the animal kingdom. Two rounded, burlesque figures are performing on platforms above appropriately sexualized stage props. Under the platform of the female dancer are two caged humans that are like animals behind bars. The arrangement of action is skilfully balanced and resolute.

David Solomon

'African Twins' Ceramic, metal Photo: the artist



Solomon's two striped ceramic works are arresting. The manner in which he uses lines with the subtle neutral earth colours, directs the eye around the forms. Sharp incisions in the openings of the vessels are full of interest. The sculpture is in separate parts and reminiscent of tribal Africa... this justifiably influences Solomon having spent his formative years in South Africa. By form and appearance 'African Twins' are closely associated and contain a dialogue, one with the other. The grogged clay Solomon has chosen to make this hand built ceramic sculpture serves to further enhance its texture and earthy quality.



Darrell Tickner

'Forest Aluminium', marble, red gum Photo: David Holliday

Tickner presents us with a romantic view of the forest and its environment. The time of action is set in the fullness of summer. Three trees and a small stool on which sits a forest creature, together symbolize the plant and animal life of the 'Forest'. The ingredients in his composition create a colourful harmony of shapes and form. Dark green aluminium, white Carrara marble, lime blue composite of marble dust combined with white cement and red gum are the materials he has chosen to create this delightful composition. Overall, the pictorial aspect of this work is in perfect balance with its abstract quality.



Sally Zylberberg

'Life's Journey' Mosaic of Smalti Photo: Jenny Green

The first thing that impacts on the eye when viewing 'Life's journey' is its sparkling mosaic of joyful colour. On closer inspection there is also an extensive use of symbolism. The boat's journey although perilous contains much that is positive – a rock of sturdiness and a tree of life with new growth into the light of day. A fish on top of the work represents a touch of exotica and a universal food source. Things are awry with the languid cat floating on the sea and the fish in the air, yet the portent of life's end contains its skeletal form into the darkness of night. The parting of the sea at the bow indicates movement towards the future. (This work was highly commended at the Darling Park exhibition)



Feyona van Stom

'Snowflake' Ceramic Photo: the artist

We have become accustomed to van Stom's perennial interest in the female form. Each of her sensual shapes contains a different identity. 'Snowflake' has the identity of a seductive young woman whose form, to the waist, is covered in a body hugging lace top. The effect of the lace has been created by a glazing technique, which is used in Japanese pottery. The high gloss, broken glaze crawls over the clay body and contrasts superbly with the matte finish of its remaining surface. 'Snowflake' is an image of intense stillness. (This work was highly commended at the Darling Park exhibition)

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# Members News

As part of NAIDOC week celebrations, Gary Grant had an idea for an art work to denote as a gesture to Aboriginal Australians.

So, he approached the La Perouse Local Aboriginal Land Council (LPLALC), and in consultation with their board members and the NSW Aboriginal Land Council (NSWALC) Gary created a giant 2.5 by 3.5 metre sculpture made of clear polyurethane, dotted with a myriad of holes in the shape of the Australian continent. Into these holes he inserted clear plastic vials, the lids of which were painted in the colours of the Aboriginal flag: red, yellow and black.



Gary Grant is pictured above beside his sculpture he donated for NAIDOC week

The thousands of finger sized vials contain the sand from Captain Cook's landing site on Gadigal country, now known as Botany Bay. Once completed, Aboriginals were invited to take a vial as a gift from the La Perouse community. The work is designed to symbolise the return of stolen Aboriginal land from the site of first contact and invasion. NSWALC Chairwoman Bev Manton joined the LPLALC in commending the work, and its generous gesture to all Aboriginal Australians.

Gary funded the sculpture to a figure a little more than \$3,500 and Chullora TAFE donated the labour and stainless steel necessary for the frame's construction. Ten Aboriginal trainees with the National Parks and Wildlife donated their time to collect the sand and then place a portion of it into the 8,500 vials used in the sculpture. The art work was displayed in the main office of NSWALC and will eventually be given a permanent position.



## JODY PAWLEY SCULPTURE LESSONS - GLADESVILLE

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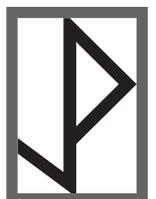


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# Calendar

Date	Event
Sun 5 Sep	Dismantle Darling Park Exhibition
Fri 10 Sep	Entries close Australia Square and MLC exhibition
Sun 10 Oct	Set up Australia Square and MLC exhibition
Thurs 28 Oct	Forum North Sydney Leagues Club - supper and bar open
<b>Sat 6 Nov</b>	Dismantle Australia Square and MLC exhibition
Thurs 2 Dec	Christmas Party at North Sydney Leagues Club

**Important:** Change of date for dismantling of Australia Square and MLC Exhibition

## New Members:

The Sculptors Society welcomes the following new members:

**Noel Hicks - Full Member,**  
**Peter Vickers - Associate Member,**  
**Lee Blattmann - Full Member,**  
**David Mackay-Harrison - Full Member,**  
**Petra Svoboda - Student Member,**  
**Yeshas Chandra Aryal - Student Member,**  
**Rudi Christen - Full Member.**

## To get in touch with Sculptor Societies in other states:

Victoria: [www.sculptorsvictoria.asn.au](http://www.sculptorsvictoria.asn.au)

Queensland: <http://www.sculptorsqld.org.au>

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Contact: the Bulletin Editor details opposite

## President

Jenny Green  
 Ph: 0414 994 971

Box 357, Seaforth, 2092  
[jenny@jennygreen.net](mailto:jenny@jennygreen.net)

## Vice President

Babette Gomme  
 Exhibitions & Mailouts  
 Ph: 9486-3438 Fax: 9450 1410  
 311 Weemala Rd, Terrey Hills, 2084

## Vice President

(Exhibitions on Web & Publicity)  
 Feyona van Stom Ph: 9953 3658  
[feyona@vanstom.com](mailto:feyona@vanstom.com)

## Honorary Treasurer

Feisal Ramadan Ph: 9945 0261  
 46 Koorringal Ave, Thornleigh, 2120

## Honorary Secretary

(Membership, Website Coordinator & Email Enquiries)  
 Eva Chant Ph: 9481 9060  
 Mobile: 0418 250 456  
 10 Corang Rd, Westleigh, 2120  
[sculpt1@bigpond.net.au](mailto:sculpt1@bigpond.net.au)

## Bulletin Editor

Katherine Harrington  
 Ph: 0412 283 718  
[kjharrington@netcall.com.au](mailto:kjharrington@netcall.com.au)  
 PO Box 381, Turrumurra, 2074

## Publicity

Members' News on Web & Forums Organiser  
 Gary Grant: 9785 4686  
[gdsgrant@optusnet.com.au](mailto:gdsgrant@optusnet.com.au)

## Liaison Officer

Sally Zylberberg  
 Ph: 9909-1799, Fax: 9908-1275  
[zylberberg@bigpond.com](mailto:zylberberg@bigpond.com)

## Minutes

Gib Owen Ph: 9411 4767

## Committee Member

Gunnell Watkins  
[excel@hewsons.com.au](mailto:excel@hewsons.com.au)

## Assistant Mailouts

Jolanta Janavicius Ph: 9939 2180

## Exhibitions Reviewer

Angela Morrell Ph: 9498 6341

[www.sculptorsociety.com](http://www.sculptorsociety.com)

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Fronsnova 'Earthform 24' (Bronze) Photo: the artist

**These sculptors were highly commended for their works**



John Woulfe '18 foot skiff' cedar, stainless steel and sandstone  
Photo: the artist



Wolfgang Gowin 'Mother' (wood, brass, marble)  
Photos: Eva Chant & Jenny Green. (Image right - close-up of top section)



Micha Nussinov 'amphibian outstation' (mixed media)  
Photo: Eva Chant