



# The Sculptors Society Bulletin

www.sculptorsociety.com

March - April 2007 Issn 0728 1293

## The Mosman Sculpture Festival - March 2007



Roger McFarlane: Time Machine 60 x 65 x 20 cm. Bronze, Granite, a brass rimmed magnifying glass, a bakelite door knob, and a 78 rpm record.

Our first exhibition for the year, showcasing about 80 of our members' works in Mosman shops and businesses, was opened on 5th March by Steve Liebmann. 3 prizes, judged by Kirri Hill of Macquarie University Art Gallery and Sculpture Park, were awarded: The open prize went to Roger McFarlane for his Time Machine. The award for a sculpture of under \$3,000 went to Babette Gomme, for her Gum Leaves, and the award for a sculpture under \$1,000 went to Christine Simpson for Woman.

Roger's Time Machine (pictured above) looks back at the past. Some of the central labels are really quite ornate and beautiful in themselves. The memorabilia are attached on both sides of the record (see detail). These can be seen magnified through the central magnifying glass. By turning the Bakelite knob the record with memorabilia rotates into view.

The bronze disc has a wrist watch form cast into it along with various cogs and pointers to give a machine look to the sculpture. The cogs also are arranged to give a sunrise sunset sub text. The disc is

then mounted on a black granite sloping base which has designs etched and gold leafed on it. The angle of the base and the designs give a feeling of momentum and direction to the time machine.

Roger writes: *The thought processes behind the sculpture were an evolutionary process. I started out with the desire to use a magnifying glass and bronze in a sculpture. Glass and bronze go well together. The idea of the magnifying glass comes from my father who is now 91 and going blind. He carries a strong magnifying glass with him everywhere he goes. If you take that premise of not only being able to see better but also to see back to past memories, you have the beginnings of a sculpture. After that it was then a process of association of ideas, mulling things over until I found a combination of ideas that would create an acceptable whole. After that, it was just plain hard work until the job was completed!*

*On a practical level the disc was cast from a mould taken from an old light fitting. I cast the bronze in my studio using the*



Roger McFarlane Time Machine Detail. Attached to the record are old photos, postage stamps, WWII ration stamps and cut out labels from other 78rpm records.

*Ludo method of mould making. I etched the granite base using a sandblaster, and looked up the net to find out how to gold leaf. Only part of the design on the base is gold leafed. Part of the design was left as it was, etched by the sand blaster. This gives a nice grey contrast against the gloss black polished granite.*



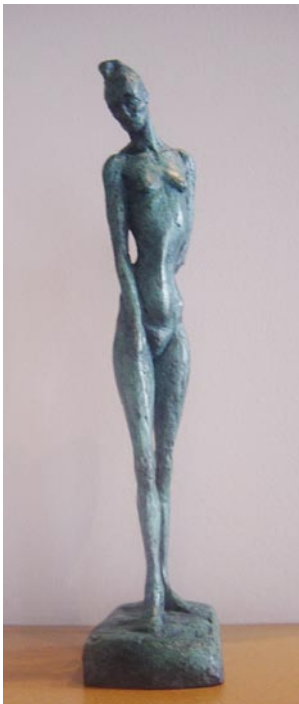
Babette Gomme: Gum Leaves Australian Red Cedar

Continued on page 2.

## Mosman Festival

Continued from page 1.

Babette writes: *The piece of Australian Red Cedar from which I carved the Gum Leaves is very old. I found it among debris on a bank of the Dyke River, up steam from where it flows into the Macleay River, in the cattle country hills below Armidale. The cedar base which supports the bush stick, from which the gum leaves hang, is much younger, and it came from the forests at the back of Milton, Ulladulla. Cedar is a wonderful wood to carve, and very rewarding with its colour and grain.*



Christine Simpson: Woman.  
Bronze. Height: 8 inches.

Christine's sculpture is a "tribute to femininity" which is often undervalued in our present day.

## PLINTHS MADE TO ORDER

### ROGER FENTON

ST. IVES, NSW • TEL: (02) 9488 8628  
FAX: (02)9440 1212  
MOB: 0417 443 414

White plinths in stock:  
1000 x 400 x 400mm - \$190  
1000 x 300 x 300mm - \$180  
900 x 300 x 300mm - \$160

Supplied with either fixed/false tops

Nest of 5 small display cubes:  
220 x 220mm > 140 x 140mm - \$140

## Report on the A.G.M. and Forum

15 March 2007. at 6.30pm.

Over 50 members attended our AGM and forum at the North Sydney Leagues Club. Food and drinks with ample time to socialise preceded the formal meeting where Roger McFarlane resigned as our President, but not from the Committee, where he will represent a new branch of sculptors from the Newcastle - Hunter Valley area. Margaret Sheridan and Christiane Conder have both also resigned from the Committee, after long years of service to the Society. All 3 were presented with boxes of wine in recognition of the wonderful work that they have done. Henry Terris also resigned from the Committee, and Gib Owen has been elected a

new member of the Committee. Jenny Green was unanimously voted in as our new President. Both Roger and Jenny addressed us, with their talks briefly printed here, and Feisal Ramadan gave us The Treasurer's Report, also printed in this issue, which shows that we are in a healthy situation financially. There has been some minor shuffling of roles amongst Committee members, as shown on the back page of the Bulletin.

Following the AGM, we were treated to 2 wonderful presentations, by Sally Aplin and Christiane Conder, both reported on here too. The meeting finished just after 9pm.

## Retiring President's Report

The past two years as President have been exciting and demanding. I have been fortunate to have the support of a dedicated management committee. I have decided to stand down as President and from the busy schedule for several reasons. The primary reason is the travelling between Newcastle and Sydney. For committee meetings this usually meant arriving home at 1.00am. I have been on the committee since 1997 and have made many trips along the F3 in that time. I also believe that a change at the top is good for The Sculptors Society, we need fresh ideas and fresh faces to maintain our momentum.

I will not be stepping away from the committee completely. I have been asked by sculptors in the Newcastle region to form a Newcastle branch of The Sculptors Society. There are many sculptors in the Hunter Valley and Newcastle area that want to be in contact with like minded people, but do not want to travel to Sydney for the experience. These sculptors understand the benefits of being members of The Sculptors Society. I will be staying on the committee and coordinating the recruiting of new members and setting up the structure of the branch. I feel sure that this will be a positive initiative for the continued growth and value adding for our members.

During my tenure as president we have value added the benefits of being involved in The Sculptors Society. Such things as our Web page and the Mosman Village Festival of Sculpture stand out.

We have increased the venues available for our members to exhibit their work. On this note I would encourage all of our members to enter into our various exhibitions. It is most important that every opportunity is taken to get your work out of the studio and into the public gaze.

I would like to offer my best wishes and heartfelt thanks to the members of the Committee who are not standing for re-election. Margaret Sheridan has been an outstanding member of the Committee serving in many rolls including President and Vice President. Margaret's contribution has been enormous. Her professional approach and ability to focus on the important issues has been a major asset to the Society. As has her grace and charm while under pressure. Margaret is also a fine sculptor, and we look forward to seeing more of her work. Christiane Conder is also stepping down. Christiane has been of great assistance in her many roles including looking after advertising in the Bulletin and her input into the Society's first website.

When you look at the list of committee members on the back page it is important to remember that although the office bearers have speciality responsibility, all the members of the Committee have input to all aspects of the decision making. It is this democratic inclusion and discussion that works so well in the operations of the society. I want to congratulate Jenny Green on being elected to the role of President. Jenny has been an extraordinarily hard working member of the committee. I am sure that Jenny will continue the way she has started.

## Our new President's Message

### Building on Strength

Being elected President of the Society is both an honour and a challenge. So much has been achieved to promote sculpture and the work of members, but there is more to do. The Society is already strong and my aim is for us to build on that.

A little about me. While I've always been passionate about art, I only started sculpting in the late 1990s. My 'day job' for 30 years was in IT strategy and consulting. In 2003, I saw the light and started a Bachelor of Fine Arts at the National Art School, which I completed in 2005. Since then I have been busy sculpting in my Brookvale studio.

Where do I see the Society going? A key objective is to get our 'brand' out there much more... to be synonymous with high quality yet affordable sculpture.

I see we can achieve that through a range of activities, including:

- **Continuing our exhibitions in prestige buildings.** Darling Park is our premier exhibition but we need to continue to foster other exhibitions. Our 2<sup>nd</sup> year in Mosman Village has been a great success. This year we are adding to our exhibition calendar with Chifley Square, as well as continuing with exhibitions in Governors Phillip and Macquarie Towers, Darling Park and Australia Square.
- **Focusing more on our advertising and promotion.** This year we are making a concerted push with advertising....in LOOK, Art

Almanac and The Sydney Morning Herald for each of our exhibitions. As before we will continue to press for free publicity in the local and national press.

- **Consolidating and expanding our Internet presence.** Our new website is great publicity for us... generating frequent visits and enquiries for our sculptors. We need to encourage more of our members to list on the site. We need to build up our email invitation list as a fast and inexpensive way to tell people about our exhibitions.

The future for the Society is exciting and I look forward to working with all of you.

Jenny Green

## Concord Hospital Sculpture Evening



Maryann Nicholls with her Penguin Colony and other member sculptors' works in the background at the fundraising event.

The Concord Hospital Haematology fund raising evening on Feb 23 was a great success with the sculptures providing a wonderful focus.

Everyone raved over the exhibited works and many bronzes and other sculptures were sold - there even was a mini stampede over the sale of "clans" from the ceramic "Penguin Colony"! They were sold in groups of 5, and more than half were sold!

In total they raised over \$45,000 with

sales of sculptures, memorabilia, donations and entry tickets.

The organisers are most grateful to the members of the Sculptors Society for their participation and support. Hopefully next year (Feb 29) will be even more successful.

Editor: Congratulations, Maryann for a wonderful result for your Department and also for the sculptors who took part!

## Sculpture by the Sea

The application & entry form for the 11th annual Sculpture by the Sea, Bondi (1 - 18 November 2007), can be downloaded from their website at [www.sculpturebythesea.com](http://www.sculpturebythesea.com). Contact [info@sculpturebythesea.com](mailto:info@sculpturebythesea.com) if you would like a hard copy of the application form posted to you. Or phone Nerina Scamps, their exhibition assistant on (02) 8399 0233. Note that submissions must be returned to them by 23 April 2007.

The curatorial panel for the exhibition is Axel Arnott, Site Curator, Sculpture by the Sea and Ron Robertson-Swann OAM.

The 5th annual Sculpture Conference will be held at the Art Gallery of New South Wales in Sydney on 1 November.

The main prize is worth \$30,000, and there are various other prizes, mentoring awards, airfares, and subsidies given.

### Klarfeld Sculpture Studio - Terrey Hills

Sulptor's assistant wanted - casual position. Must have experience with sculpting figurative work and be able to enlarge from a model.

Please email low resolution images of your work and resume to [assistant@klarfeld.com](mailto:assistant@klarfeld.com)



# Year round Sculpture

Life study Tues morning & Sat arvo  
Workshop Classes, Drawing for Sculpture

**We are hosting a winter school to blow away those winter blues**

Specialist workshops for sculptors  
Introduction to the life figure: 1 July  
Explore the Abstract: 2- 6 July  
Silicone Rubber Mould Making: July 7, 8 & 15 July

Check the website [www.tombasssculptureschool.org.au](http://www.tombasssculptureschool.org.au) Or give Ann a call on 02 9565 4851

Tom Bass Sculpture Studio School founded 1974

1a Clara Street Erskineville NSW 2043 ph (02) 9565 4851 [tbsss@tpg.com.au](mailto:tbsss@tpg.com.au)

## Art in the Park - April 2007

Expression of Interest - Sculptors sought for Art in the Park

Inner West sculptors and installation artists are invited to participate in the biannual exhibition in Maundrell Park, Petersham.

Where : Maundrell Park, Stanmore Road, Petersham

When : Sunday 29 April, 2007 from 11-4 pm

Art in the Park is managed by Marrickville Council in Maundrell Park which is home to a unique outdoor gallery space, offering local sculptors and installation artists the opportunity to showcase and promote their work. Now in its 4th year Art in the Park has grown in support from local artists and the community. The gallery is set within the park's grounds and consists of 7 plinths as follows:

4 plinths approx 900 mm x 900mm

3 plinths 600mm x 600mm

There is also space for up to 5 larger ground sculptures or works. This event is curated and selected artists will be given a payment to assist with delivery, installation and collection of art works on the day.

Interested artists are invited to submit images of art works to:

[vowens@optusnet.com.au](mailto:vowens@optusnet.com.au)

Submissions are to include a brief biography, description of art work, size of art work and contact details.

The deadline for submissions is Friday 23 March 2007. For more information please contact Vanessa Owens, mobile - 0402 236 619 or on email [vowens@optusnet.com.au](mailto:vowens@optusnet.com.au)

### exhibition diary

Entry forms submitted by **August 20**  
Postal entries may be postmarked **August 20**  
Submission of images by email or photo

**August 20**  
Selected Artists notified by phone fax or email by

**August 25**  
Deliveries to GALLERY by **September 14**  
Gala Opening 6.30 pm **September 22**

(One free entry to opening per artist)

Exhibition Closes **October 21 at 2pm**  
Collection of works by hand **Sunday October 21**  
between 2pm and 4pm and **Monday 22** between 10am and noon.

### opening hours

Wednesday to Saturday 10am to 4pm,  
Sun 1pm to 4pm.

All entry forms should be clearly addressed to:-

**THE 2007 MANNING ART PRIZE**  
**PO BOX 963 TAREE 2430**

(enquiries, phone 02 6592 5455  
[Taree.manning.gallery@gtcc.nsw.gov.au](mailto:Taree.manning.gallery@gtcc.nsw.gov.au))

All artworks to be delivered to  
**Manning Regional Art Gallery**  
**12 Macquarie Street, Taree**

### Judge: Mark Widdup

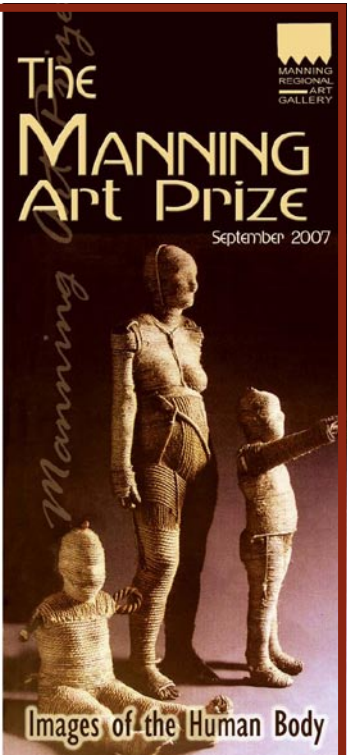
Mark has owned and managed the Cooks Hill Galleries, one of the Hunter Region's premier commercial art galleries for over 30 years. A valuer to insurance companies, assessors, business and private clients, he advises on both private and corporate collecting. Appointed Australian Commonwealth Government-Valuer for the Cultural Gifts Program.



Dr Philip and Mrs Dusty Walkers,  
Major Sponsors of the Manning Art Prize



Cover image: BOPE by Richard Byrnes, winner of the 2005 Walkers Manning Art Prize



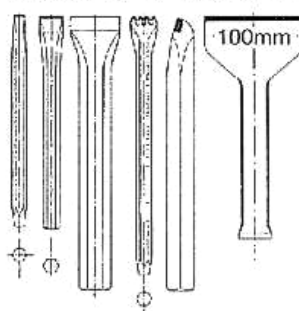
For over 30 Years Lathams have been supplying the stone industry, amateur and professional Stone Masons, Sculptors, Marble and Granite users.

Our range includes a comprehensive stock of Cuturi pneumatic hammers, hand and machine tungsten carbide chisels, nylon mallets, bitch picks, diamond core drills, diamond blades, grinding wheels and disks.

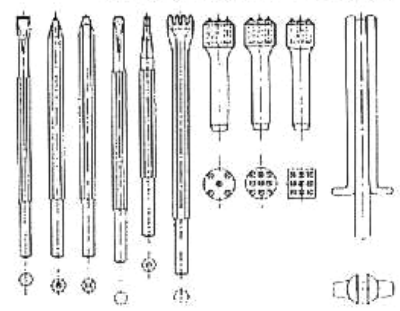
Sealers, polishers, waxes, cleaners, mastic and epoxy also in stock. Either drop into our showroom or contact us on the above numbers.

Latham Australia Pty Ltd  
14 Tennyson Rd, Gladesville, NSW 2111  
Ph: (02) 9879 7888 Fax: (02) 9879 7666  
Email: [info@latham-australia.com](mailto:info@latham-australia.com)

### HAND CHISELS — 3 to 40mm



### MACHINE TOOLS — 6 to 50mm



## Burning Man Illustrated Talk.

At our AGM and Forum in March, Sally Aplin gave us a fascinating insight into this event in America, with wonderful illustrations of the work, shown by day and at night, in this vast windy, hot and dusty desert area. The camping ground was a huge horseshoe shape, with about 200 sculptures placed in the centre and on the open side.

There were few restraints or conventions at the event, but everything brought in had to be carried out again, so a strong conservation ethic held sway. And there were 39,000 people living there for a week! Sally reported that she found great wit and insight everywhere, and with the theme: Hope and Fear - the Future, much contemplation, compassion and caring.

The works themselves were fascinating - some small, others gigantic, some personable, others awe-inspiring, or simply pleasing.

The work shown here (Mirror Man) is a strong steel structure, a little larger than life, with pieces of mirror applied to both sides, with the positive shown through the negative. A dark shadow, as well as reflected light that comes off the glass on to the dry playa, give it a fragile look.



Mirror Man. Sculpture at the 2006 Burning Man Festival in the Nevada Desert, USA.

## Illustrated talk on Public Art in Chicago



Amish Kapoor: Cloud Gate. Stainless steel. 10 metres high x 20 metres long. Weighs 110 tons.

Amish Kapoor's Cloudgate was the first of many stunning images that Christiane Conder showed in her illustrated talk at our March AGM and Forum. Called The Jelly Bean by local residents, it was inspired by liquid mercury.

One doesn't hear much about Amish Kapoor. He is not based in India and avoids the limelight. He is an artist after all, and one who prefers to speak through the art he creates. In the last 30 years since his move to London to study, he's had phenomenal success in the art world letting his sculptures do the talking.

Also presented were: The Jay Pritzker Pavillon (Music Pavillon) by Frank Gehry, The Crown Fountain by the Spanish sculptor Jaume Plensa where a huge image of ordinary people changes every few minutes, and spews water from the new mouth! And other famous works by Alexander Calder, Jean Dubuffet, Picasso, Joan Miro and others.

Christiane had photographed the works from many different angles, so that we really felt we had strolled all around them, as well as having a bird's eye view from above, and an ant's view from below; an innovative approach!

### **Redeemer Lutheran College Foundation An Invitation to enter the Redeemer Foundation Art Award 'For Excellence in Christian Art 2007'**

There is a \$10,000 prize in the Open Category open to all artists who must reflect Christian beliefs and values in their art, which can be 2 or 3 dimensional.

Sculptures must not exceed 1 metre in any direction or weigh more than 40kgs. Entries close on 30 April 2007 for an exhibition of finalists and winners from 26 May - 1 June at Lutheran College in Rosedale, Queensland.

Direct all enquiries to [bernie@apq.com.au](mailto:bernie@apq.com.au) or phone (07) 3841 2266.

### **New Member**

We welcome the following new member to our ranks: Eric Hong. We hope you become an active member of The Society.



Our member, Marijan Bekic's new commissioned work, "Lost Fishers, Port Lincoln" in South Australia.

## Marketing Update

advertise for each exhibition. Here's the plan:

Did you see the Sculptors Society advertisements for our 2007 exhibitions in December/January **LOOK** and **Art Collector**? How about our exhibition calendar cards sent to you with the last bulletin (these same cards have been sent to our mailing list of patrons)? This is just the start of our marketing campaign.... and what is next?

In December, we surveyed some of our clients to get a better view of how to publicise our exhibitions and from there we have developed our marketing plan for the year.

While we will continue in our concerted efforts to get free publicity, we will also

- A small **LOOK** advertisement for each exhibition with a full page advertisement for Darling Park
- A listing in **Art Almanac** for every exhibition.
- Advertisements in the Metro section of the **Sydney Morning Herald**.
- Possibly an advertisement in **Art Collector** for Darling Park
- Email invitations for each exhibition

Have you got any contacts or suggestions. Please get in contact with Jenny Green (jg.art@bigpond.net.au) or Gary Grant (gdsgrant@optusnet.com.au).

## Interview with Giovanni Balderri, leading Italian marble sculptor. See his work on [www.giovannib.it](http://www.giovannib.it)

Asked by Gary Grant what it was like growing up in Seravezza, Balderri said:

*Since I was 14 I had an interest in art. My first sculpture was done in the mountains where my parents lived. My grandfather used to work at cutting big blocks of marble out what's called "the caves". It was all hard, manual work. A master sculptor Tartarelli was holidaying nearby. He happened to pass by my grandfather's house and saw my first portrait bust. He asked, "Who did this work?" My grandfather said, "It's my grandson's work. He is chipping away all day and doesn't even let me sleep".*

*It is a thing of destiny. The master said, "It would give me great pleasure to teach him as it looks like he has a lot of talent". The master had no younger family of his own and he was a great encouragement. My own family really didn't want me to become a sculptor. When I said to my family I want to be a sculptor, they said to be realistic and go and find a real job. I accepted the maestro's offer and before school and after school went and worked with him. The atmosphere in the studio was such that I felt I was encouraged and respected. It may have been different if I was in another studio. It is destiny. The maestro was a character. He would mark on the entrance to the studio how tall I was as I grew older. He would write everything on the walls, such as phone numbers, addresses. I loved the smell of the marble and couldn't wait to get there.*

*Even though I never really left Tartarelli, I also learnt with another maestro, Pasquini. He taught me more about anatomy. He was trained in the Neo-Classical style. He was regarded as very high in his profession. Tartarelli referred me on to Pasquini to learn from him. Pasquini was reluctant because he really didn't want any more students. So he gave me a test. He said, "Make the head of Jesus in clay from Michelangelo's Pieta. I will see you tomorrow." When he came back, he looked and said, "Eh. Mmm. OK". I was very fortunate that the maestros allowed me to follow my own ideas. They would guide me and help me, but they gave me a great deal of freedom.*

*For me and other sculptors, we feel a great weight of responsibility to try and advance from the great work of artists from the Renaissance. You are compared to them. You are trying to advance sculpture and show your soul to the world. I feel all sculptors from cultures where there is great art share in this feeling of responsibility.*

Do you get to meet with other leading sculptors and talk about these things?

*Where I come from in Pietrasanta, it is a meeting place for sculptors from everywhere. We go to the bar. We talk about philosophy, art, culture. Pomodoro, Midori, young sculptors and ones with 50 years experience all meet here. Pietrasanta and towns around it like Carrara have been meeting places for sculptors since 1200 onwards.*

*What is important to me is to achieve a technique which is very profound. I sculpt to try and transfer my soul into the marble. To put the sufferance of the world, the love, the anger into the marble. It is a dialogue with the material. You are always striving to find your own individuality. Today, as far as I am concerned, art has gone to a more conceptual realm. I feel like man has lost contact with nature. A true artist should be able to show with one gesture what he feels about the world. I feel like I am undressing the marble to reveal my message. I love marble. It takes millions of years to make it. It is like a pure soul. It is pure white. I can't have someone else come and do my work which I know other sculptors do.*

*I feel that there is a great deal of confusion at the moment in the art world. There is too much theory. In my opinion, art wasn't liberated until the invention of the camera. The artist was able to evolve his style and ideas into a more expressive and intellectual way. But there is a risk of having too much theory and not being able to express it through your material. You, the artist, need to find your internal vision and get your message across. You need to work through the steps to reach your goal. Every sculptor is influenced by his surroundings, his life and what talent you are born with.*

*I would like to see sculptors and sculpture come back with humility. Be able to take the hard road, not the easy road. To apply themselves. To put their feelings into their work. To get more in touch with their material or form. To connect with their spiritual and intellectual side. To do their research and go into depth in all of these things. To start with humility.*

**Ed: We are hoping to hear Balderri speak to us by video-phone link at our next forum. Our well known member Robert Woodward will also do a presentation. More on all our next forum offerings in May, in the next Bulletin!**

## Terrance Plowright's new sculpture



Sculptural Water Feature by Terence Plowright

This new work of Terence Plowright's, set in Newcastle, is 6 metres high, and made from granite and stainless steel. The main sculpture has 5 huge nozzles pumping out about 500 litres of water a minute, all recycled.

2 of the 3 sets of figures are over 2 metres in height, also stainless steel.

These figures represent the community.

The main feature is called "Emergence" and represents humanity, emerging together, upward and outward, new beginnings, mutually working in concert, arising as a whole to joint challenges.

## 15th Annual Pine Rivers Art Awards

Included in this year's awards is an open section for 3D works with a first prize of \$5,000 and a second prize of \$500. It is open to all comers. There is a long list of conditions of entry, including that the work not have won a prize previously, that it have been completed in the last 12 months, that it be for sale, and that good images be accompanied by a CV.

Note: The Pine Rivers Art Advisory Panel will convene on the day of judging to consider purchasing works commended by the Judge. In accordance with Custodial Visual Art Collection Policy, they will positively view works referencing places, events and personalities of major local significance.

Close of Entries is 5pm Tuesday 10 April, with deliveries due on 18 May. Phone: (07) 3205 6011 or e-mail: gallery@pinerivers.qld.gov.au for an entry form.

The work will be shown from Saturday 26 May to Sunday 3 June 2007 between 11am and 4pm at Strathpine Community Centre, 199 Gympie Road, Strathpine (parking off Mecklem Street).

Please note: The judge or a judge's representative will conduct a walk around to discuss an evaluation of various art works entered into the awards on Saturday 27 May.

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## The Sculptors Society Financial Report 2007 for the Year ended 31st December 2006 Delivered at The Society's AGM on 15 March 2007

Our financial report was prepared by SHERLEY & SHERLEY chartered accountants. The audit opinion is that the financial report presents fairly in accordance with Australian Auditing Standards. The full report was tabled at the AGM for perusal by our members.

In summary, it can be reported that we have net assets of \$34,311, and made a net profit of \$5,202 in the financial year just passed, with an income of \$159,036 and an expenditure of \$153,834. We had sculpture sales of \$119,000, with payments to our sculptors being \$91,805.

Our treasurer, Feisal Ramadan read a more detailed report than the above summary, and made himself available to answer questions, but there weren't any.

It was moved that the financial report be accepted, and that the firm SHERLEY & SHERLEY be retained as our auditors, and both motions carried.

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## More opportunities overseas

Following on our article in the last Bulletin about overseas opportunities flowing from the website, here are 2 websites that give super information for those of our members who would like to venture into foreign climes, or simply for those who may be travelling, and would like to know what is on:

**www.aiesm.com** is a Sculpture Opportunities Newsletter. Just choose the English version rather than the Spanish and Italian options!

Another one is **info@CALLFORART.com** also written in English, Spanish and Italian.

They give information about all branches of art and design, and are truly wonderful references.

## Why You Need To Take Good Photos of Your Sculptures

It has become imperative for our members to take strong photos of their sculptures. Your best image is necessary for the following reasons:

- For the choice by the Committee of sculptures for exhibition
- For the choice of images for press releases to the many newspapers we liaise with for Society publicity
- For selection of images to go into our full-page Look advertisements (Look is the Art Gallery of NSW magazine)
- For placement of selected images on our website, showcasing our exhibitions
- For selection of images for brochures, as the Mosman Village Festival

So don't exclude yourself by sending poor images. Some we have received have included backyard clothes lines with washing, in the background!

Here are some useful tips from Rae Bolotin (who has had excellent images displayed in major art magazines) and a professional photographer we contacted, Bryan Marden:

- Use a camera which has at least 5 megapixels. This gives pretty good sharpness. Ask a friend if you don't have a digital camera.
- Use a plain background surface such as a white wall, or large sheet of white paper.
- Photographing outdoors is better to get natural light.
- Remember: Do **not** use a flash on the camera.
- Afternoon light is the best, as it gives a natural light across the surface of the sculpture.
- Remember to exclude any distracting and unnecessary objects (such as the clothes line!) and centre the sculpture in the frame.

Digital images can then be turned into great photos at any photo outlet shop, at a very low price (for exhibition selection), and they can also be sent as emailed images straight to our Exhibitions Assistant Julie Byrnes, our secretary Eva Chant, our Publicity Officer Gary Grant, or our Bulletin Editor Sally Zylberberg for appropriate inclusion where needed. The other benefit is that you have a great image of your work to show to prospective buyers and gallery managers as well as family and friends. You can also place such images onto a website you make for yourself, if you don't already have one.

Professional photographer, Bryan Marden is able to be contacted on 0410 300 500. He is a very talented photographer who has had extensive experience in photographing 3D work and is happy to offer special rates for sculptors.

## Members Make Their Own Websites

Over the latter half of 2006, a group of Society sculptors teamed up with some talented website students from Picnic Point High School. The results of all of their hard work are there on the internet for you all to see. Please have a look at their websites mentioned below and enjoy. Congratulations to all involved.

[www.wendyblacksculptor.com](http://www.wendyblacksculptor.com) <<http://www.wendyblacksculptor.com>>  
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