



The Sculptors Society Bulletin

www.sculptorsociety.com

November - December 2006 Issn 0728 1293

Christmas Party - 7 December 6.00pm. North Sydney Leagues Club

Everyone is welcome at our end of year celebration! Please come and help us see out the old year in style, with a seated buffet dinner, costing you only \$20 per head. Of-course it costs more than twice that for our catering, but The Sculptors Society will pay the difference.

Husbands, wives, partners, and friends are all welcome. There will be no formal agenda - this is purely for fun! - and the bar in the Kamaraiyal room will be open as usual. We have catered for vegetarians as well as meat-eaters, and there will be no pork!

It is a great time to catch up with old friends, and to make new ones. But it is essential to know numbers, both for catering and seating purposes. So please book in and pay, with either Babette Gomme (phone 9486 3438) or Jenny Green (phone 0414 994 971) asap!

President's award at Australia Square exhibition. (More on page 2)



Ljubov Seidl with her piece: Long forgotten Song 1, ceramic and metal

Ljubov Seidl of Waterfall has been recognised again for her outstanding achievement in sculpture. Being awarded one of the 3 awards at the Australia Square Exhibition from The Sculptors Society has been another highlight in this distinguished artist's career.

Born in Prague, Czechoslovakia and emigrating to Sydney in 1968, Ljubov has gained world-wide recognition with her work, being displayed in Florence, the Korean Ceramics Gallery, Seoul and in numerous other national and international collections. Her talent in sculpture is displayed across many mediums - in ceramics, glass and metal.

"My work here is celebrating music and with it our connection with the earth and our natural environment", said Ljubov. "The award is wonderful. It is great because the competition was very high."

Tryphena McShane and Gino Sanguinetti also received these inaugural President's awards.

RAS 2007 Entries due early

2007 is the 10th Anniversary of the Royal Agricultural Society of NSW move to Sydney Olympic Park and the 100th Anniversary of the Grand Parade, which information, Ana suggests, may be used as ideas for your exhibits.....

Entries must be in before 20 Dec. 2006. If you don't have a form and would like to enter, please ring Ana von Alten the Arts Events Co-ordinator, or the Arts Section on 9704 1152.

The Schedule contains new information and changes so please read the Schedule carefully and follow all the directions, including the Special Arts Regulations.

They also have online entries available at www.eastershow.com.au <<http://www.eastershow.com.au>> where you will find the Schedule and directions to enter online with a credit card.

Get ready for Mosman Show - March 2007

The Mosman exhibition in 2006, our first in our yearly calendar, was a huge success, and it promises to be even bigger and better than ever in 2007. The organisation on the ground was great with the retailers' enthusiasm, and their organisers being very much on the ball, and we learned many lessons regarding display and especially visibility at night time, which will all be taken account of next time around.

There will be three large prizes, as well as a very good opportunity for exposure and sales.

\$500 will be awarded to the best sculpture priced below \$1000. Another prize of \$500 will be awarded to the best sculpture priced below \$3000. And

a special prize of \$1000 will go to the overall best sculpture in the exhibition.

The official opening and prize presentation will be held at the Mosman RSL Club at 6pm on Monday 5 March 2007. Set-up will be on 1 March until noon on Sunday 4 March 2007. Dismantling will take place from 31 March until 2 April, 07.

The Mosman Retailers Association will take 20% commission on sales, and our Society will take 5% together with a \$30 entry fee. **Entries close on 22 January 2007**, so it is time to get cracking with your ideas for this, and then there is plenty of time to produce a masterpiece between now and March 2007. Unfortunately, we are unable to name the judges at this stage.

Inaugural President's Awards by Roger McFarlane.

It is my belief that we should not only give our members the best opportunities to exhibit their work but also the opportunity to have their work critically judged.

I selected the sculpture of Trypheyne McShane 'Evolve' as the winner of the Inaugural President's Award. The work was a strong sculpture with thoughtful use of stone and steel.

goes to Ljubov Seidl for her ceramic sculpture 'Long Forgotten Song'. This sculpture showed a high level of technical skill. The sculpture has the look of an old or ancient remnant with a message



Trypheyne McShane: Evolve. Stainless steel, ammonite shell and silver.

I know that many artists do not approve of judging and prizes awarded to fellow artists. As we know the judge's selection is subjective, and a different judge would have made a different selection. However to practicing artists, the fact that you have been judged by your peers and have been found to be outstanding in some way, gives a feeling of satisfaction and an extra incentive to persevere. Failure to be selected should not be taken as implied criticism, as we all know that there can be only a few selected to be awarded. To give awards to too many devalues the award process and diminishes the value of the awards.

An advantage of receiving awards and prizes is that it gives an extra line on your CV and a prestigious line at that! It has been my experience that on application forms for commissions and proposals, one is often asked to 'List prizes and Awards'. To be able to list some successes on your CV gives the artists an extra advantage. As we all know the arts are a tough business, and we need all the help we can get.

The judging process is not only at the exhibition level. Your committee judges the works submitted for our exhibitions. Not all works submitted are accepted for exhibition. The committee tries to ensure that the exhibited sculptures are of the highest quality and reflect the diversity of materials and concepts of our members. The success of this approach is demonstrated by the numerous requests we receive to hold sculpture exhibitions throughout Sydney. Making the decision was not easy as there were many fine sculptures on display.

All the materials were used to great advantage. 'Evolve' had many points of interest which kept the eye roving over it and observing it from all directions. 'Evolve' would make a fine boardroom sculpture or centre piece in a professional's office foyer.



Gino Sanguineti: Tropic of Capricorn. Solid aluminium.

Gino Sanguineti has been awarded the Highly Commended award for his metal sculpture 'Tropic of Capricorn'. This is a beautifully elegant sculpture of simple lines and forms that are extremely evocative. Gino's use of colour to make reference to the heat and hues of the far north reinforce the title of the piece.

The other Highly Commended award

inscribed. 'Long Forgotten Song' makes you want to stop, observe, and search for the lost melody. See the image on page 1.

Our hosts in the Australia Square building were so pleased with the exhibition, they persuaded us to extend it by a week. (Editor).

More from our publicity officer

All 3 prize winners have been tickled pink by their awards, and all 3 have given interviews for their local papers.

Trypheyne is familiar to you from our last forum which is also written up in this issue of the Bulletin. But here is a little more on Gino who not only received entry to the highly recognised Blake Prize in 2006 for religious art, but who is most well known for his 15 metre BHP commissioned sculpture at the base of Mt Ousley Rd, as you come into Wollongong. Gino's work is found in major Australian and overseas collections and he is represented in public galleries such as the Wollongong City Gallery, University of Wollongong and numerous other public and private collections.

At the age of 80 he holds a Masters of Creative Arts Degree from the University of Wollongong. Gino first came to Australia in 1951 from Italy to work as a fitter and turner at Port Kembla Steel Works. "I am very humbled", said Gino "in being given this award, because there were so many other fine works in the exhibition. I find that creativity is a life long process".

Report on our October Forum - by Gary Grant

Our members heard a superb presentation from **Trypheyne McShane** and **Vlase Nikoleski** at our last Forum.

In relation to Trypheyne's commission for the Cadbury Schweppes company in Singapore, she made a number of suggestions for sculptors to consider, which helped her gain selection. She stressed paying close attention to the brief given, yet interpreting it with your own story and insight.

"I found that the head of the company found that the human element was of particular importance. They wanted to know my own story behind the sculpture and what the sculpture signified, its meaning through my eyes."

Trypheyne emphasized how important it was to pay attention to every detail when presenting a submission. "There was a massive amount of legwork. I drew a range of sketches and imagined myself in front of the final location of the sculpture. I then transposed my design using Photoshop graphics to show what it would look like in its final resting place. Legal preparations were important. There was a great deal of going backwards and forwards between the company liaison person and myself. This is where Arts Law became invaluable and I would highly recommend them to any sculptor. A further important aspect was that I researched how the work would have safe transportation from the workshop to its final mounting on its plinth in Singapore. In this area, I would strongly recommend Pack and Send, at Hornsby."

Trypheyne thanked the many specialists and craftsmen and women who made the commission become a reality.

Vlase Nikoleski's presentation was equally inspiring. Having emigrated from Macedonia, he spoke particularly about his childhood, the early death of his mother when he was a very small boy, and the effect of this on him, of dreams, and most notably about 2 very meaningful works he made, "Fig Tree with Four Seasons" and "Every Site is Sacred". Both of these works can be found on the Society's website together with Vlase's many other sculptures.

With regard to "Fig Tree with Four Seasons" Vlase recounted how, as a child he would see the hanging mist outside his home and the memory of the leaves around the base of the fig tree. With ingenious precision and sculpting skill, Vlase was able to craft the piping of steam through the trunk. It would then emanate as a fine mist from the tips of the branches. The droplets of water would then drip into small crucibles around the base of the tree. Leaves were strewn around the base of the tree and were depicted as coming from different seasons. This gave the proud upright tree a lifelong meaning. The base itself was symbolic of the territory of his homeland in Macedonia.

In "Every Site is Sacred", Vlase told of his memories of his family's brewing silos and the smell of the alcohol that came from it. It left a permanent impression on him. In this sculpture, an intricate series of pipes bring many litres of brandy spirit from a pool at the base of the sculpture to the marble top. The monumental structure and the odour of the alcohol in this abstract kinetic work recreated the many childhood memories that have stayed with Vlase.

Member with 2 casino and other earthy wins!

Committee member **David Solomon** has had great success with his ceramic sculpture recently.

He was a finalist in the national conference of ceramics, called Clay Statements 2006, in Brisbane in September. Around 50 ceramic artists took part. His work, "Casino City - playing the game" is 23cm x 25cm and has 2 plastic dice.



David was also a finalist in the Willoughby Art Prize in September '06 with "the other half" of a similarly titled and sized piece that includes dice and lace. It is pictured above.

David's work "Creation", which was featured in our March-April '06 Bulletin, was also a finalist in the Gold Coast 25th International Ceramic Exhibition on the Gold Coast in October 2006. David says of it: "it's a work that inspires me with the earth and creation, when the world was created - the inner core of it, its pulling and the tension of the forming of the earth."

New Members

We welcome the following new members to our ranks: Janet Ferguson has joined us as a full member, Nola Diamontopoulos has upgraded to full membership after her beautiful recent exhibition in Rozelle, and John Cornwell should have been welcomed as a full member, not a student member, in the last Bulletin. Please all come and introduce yourselves to us, and we hope you join in all our activities.

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New gallery in the Hawkesbury

Purple Noon Gallery, situated in the Hawkesbury, will be having an official opening on the weekend of 25th Nov 2006. I am interested in showing some sculpture (larger pieces for outdoors) and would invite any interested sculptors to contact Robyn Williams on 0409 661 662.

Send instant messages to your online friends <http://au.messenger.yahoo.com>

Sculpture by the Sea in its 10th year - A personal view by John Balint

Sculpture by the sea has over the past ten years become an amazing success story. I was fortunate to be able to attend the Sculpture by the Sea Conference at the Art Gallery on the day SBTS opened, to hear talks by David Handley, Phillip King, Ron Robertson-Swann and others.

David Handley explained how he had conceived the idea of Sculpture by the Sea from the "ancient Greek idea of the arts festival as being a responsibility in society". It has grown from a one-day event with no budget to a three-week event with a \$1,000,000 budget, and is now claimed to be the largest sculpture exhibition in the world. And what an operation it is now, as I discovered when I visited SBTS this year on the set-up day, two days before it opened. As Ron Robertson-Swann remarked in his talk, Marks Park was more like a war effort than a sculpture show, with trucks, giant mobile cranes and riggers working frenetically.

For me the highlight of the Conference was a talk by Phillip King, the renowned English Sculptor, whose beautiful work "It's a swell day for stormy petrels" is in this year's show. Phillip King has an amazing ability to create large works with a dynamic tension and a feeling of lightness. Colour is a fundamental influence in most of his sculptures, but the piece in this year's Sculpture by the Sea is a departure from his usual use of colour, which to me is just another example of his search for new ideas in his need to be creative. Phillip said that the piece shows 15 stormy petrels swimming to their doom with an aqueduct sinking behind them, the upheaval being symbolic of today's ecological problems.

Phillip explained that the first step in creating sculpture is to relate to gravity and then to release from gravity, and that for him sculpture is the "art of the invisible, it is something hidden beyond what you see". Phillip's career spans some fifty years. He studied with Anthony Caro, was an assistant to Henry Moore and was influenced by Brancusi. But his works are very much his own with major pieces indoors and outdoors around the world. Interestingly he has always searched for new ideas and forms, and has worked in a variety of materials including plastics, ceramics, slate, wood, bronze and steel. When Dutch elm disease hit the UK he utilised the cut down elm trees in his sculptures.



Phillip King putting the final touches to It's a swell day for stormy petrels. Made of foam filled reinforced plastic, it is over 5m long and 2m tall.

As to the future of sculpture by the sea, David Handley's concern is that as it gets bigger and there is more involvement with sponsors, he can still retain the idealism and not sell out to the sponsors. He would also like to have the exhibition on for longer than three weeks but stretching it further will cause major problems with local residents. Sculpture by the Sea have established a capital fund and not for profit status and are developing a mentor programme for young artists. A new exciting initiative

is a sculpture park in Sydney with temporary works for sale; we will hear more about this in the future.

For those of you like me who are regular visitors to Sculpture by the Sea, and who may find that a few of the sculptures are lesser works of art than the magnificent coastal landscape, Sculpture by the Sea is still an opportunity for inspiration and regularly introduces many Sydneysiders, to an interaction with sculpture they would otherwise never have had.



Orest Keywan's "and with a name to come", made of stainless steel, limestone, sandstone, and measuring approximately 2m tall won the major prize at this year's Sculpture by the Sea Exhibition.

Member's work goes to Canada

Sallie Portnoy's recent sculpture, "Sisters" (pictured here to the right) was made in Sydney & installed in Winnipeg, Manitoba, Canada.

The sculpture which is 11 foot high was made out of 1/2 inch marine grade stainless steel, which was ground, bent, electro polished, & torched. It has a cement base, clad in tindelstone.

The sculpture which was opened in July 2006 is located in the Jewish Foundation Garden at the Asper Jewish Community Campus.

Each of the 3 figures is dancing, and holding up 3 candles, – the 8 plus 1 candles of the Menorah lit each year in celebration of the Jewish festival of Chanukah. Sallie says it's a Menorah doing the Hora!

"I wanted to make a very readable & playful piece for this particular place. The centre houses a school which has children all the way from kindy to grade 12. As well it has a full gym, a theatre, offices, and a museum."

"My aim was to create something that celebrated Jewish culture, and that reflected the activity on the campus. The sculpture can also be interactive as it is set up so the school children can light the candles each day of Chanukah."

Congratulations Sallie on an imaginative, and inventive piece. Sallie also has work in our Australia Square exhibition, and in the Sculpture in the Vineyards Exhibition.



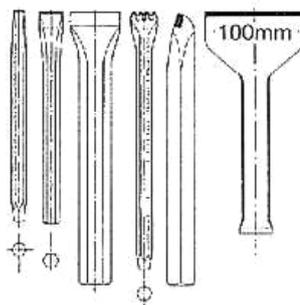
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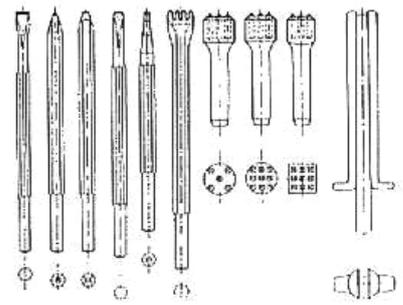
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Member's exhibition of new work at Gosford Regional Gallery

Col Henry has been a sculptor for over thirty-five years, he has a small art foundry, teaches sculpture at his studio, and is very often involved with community art programs, and students and artists who require artistic and technical help with their work.

His work has always been fundamentally figurative and he is known for carved stone and wood, cast metals, and Col-cast, a two pack resin technique that he has developed and uses regularly for his large and small works.

'**Steeling the Form**' is an exhibition of new, small and large steel and stainless steel sculptures which will be on display at the Gosford Regional Gallery between 16 December 2006 and 11 January 2007. The works will be displayed in the Foyer and the surrounding Japanese Gardens and the artist will be at the official opening from 2.00pm on the 16 December.

This work explores the relationship between figurative form and spatial interaction. He is not well known for the chosen medium, steel and stainless steel, which adds another element to his work - a degree of difficulty.

These new works verge on the abstract while exploring natural form, pushing the boundaries of metal fabrication, while drawing out the natural beauty of the materials to enhance the classic forms and the simplified, but sometimes, complicated compositions.

He plays with the interaction of contradictory compositional elements, but seems always to speak in the language of sculpture, a language that most people relate to and feel comfortable with, even without a formal understanding of that language.

Sculpture is the least understood and accepted art form in Australia. A recent art prize had a \$6,000 first prize for two dimensional works up to two metres by two metres, \$2,000 for digital photography and a mere \$1,000 prize for sculpture up to two meters in any direction. This unfortunately indicates to the public, that sculpture is really not worthwhile or important. Yet all art is worthwhile and is an incredibly important part of any social structure. Col Henry often says "he has no control over his affliction, he just has to make his art" and his philosophical statement which is part of his CV, echoes this statement:

- **It is very important to make your art, make your marks.**
- **It is important to pass on your understanding.**
- **It is emotionally rewarding to share your feelings.**
- **It is essential to leave something behind, a thought, an ideal, or even something more tactile.**

His recent sculptures represent an enormous amount of physical effort that an average person could not comprehend, "I could build a large house in the time it takes to put an exhibition together". The artistic input for an exhibition like this requires time, thought, improvisation, continually searching for a three dimensional resolve from a two dimensional sketch or drawing, or a simple idea, and many other considerations that come from many years of education, skill and artistic development.

Then on top of that, one starts a physically demanding journey to actually put 'ideas on the ground'. Don't even mention the logistic problems of moving large, heavy work out of the studio for exhibition, and then finally, hopefully, installing a work in a place that has so many other restraints like public safety, fashion and lack of respect from society.

It sounds like Col has had enough, but no, he feels privileged to have 'his affliction', and he is sure, that sculpture is one of the most important things that he does in his life, he 'makes his marks'.



Col Henry: Sentry. Steel , pewter, 3m high

"The Shed" end of year celebration

The Shed at Ingleside has had a successful year, with 3 awards under its belt, and many good works have been produced by all Shed participants in 2006. They will be holding their end of year Exhibition/Celebration with music, food and drinks on Friday, November 24th, 6-8pm, then Saturday 25th and Sunday 26th from 10am-3pm, at 6 Laurel Road East, Ingleside. They invite us all!

Our secretary, Eva Chant writes: "Christine Simpson conducts sculpture classes at the Shed and they are very popular and productive. We are gaining quite a membership for our society from their ranks. It's such a great place to tackle our creative ventures. The Shed caters to those who require tuition as well as those who just want to work independently, on their own projects, in an environment where everything is at hand."

Christine Simpson, a sculptor society member, has a solo show "All The Rivers Don't Run" opening Wednesday November 8th from 6-8pm at Factory 49, 49 Shepherd Street, Marrickville, until 18th November. The work addresses the fact that there is no Darling River running through the State of N.S.W. The Darling has been stopped at the Queensland border for the cotton industry - the results are devastating. It is work that hopes to raise awareness and debate regarding this tragedy. Again, all are welcome!



Christine Simpson with a detail of one of her pieces, currently being exhibited.

Marketing marketing marketing...

The December/January edition of LOOK will carry the first of our marketing moves for 2007 – a calendar of our 5 exhibitions. We will follow this up with a 2007 exhibition invitation to those on our mailing list in the New Year.

With each exhibition we plan to place strategic advertising in newspapers or magazines. We are also looking to get free publicity in the mainstream and local press. And of course there is the Internet - our website, arts websites and emailed invitations.

But we need you help

- Do you have any media contacts we can tap into? (maybe your cousin is the Arts editor for the Herald?)
- Can you write a piece about yourself, your work, what inspires your work; something punchy (with a local angle if possible) that we can then submit to your local newspaper when we are promoting our exhibitions? Nothing promised of-course, but recently the 3 winners of our new President's Awards of Merit at our Australia Square Exhibition were each interviewed with a view

to promotion with their local newspapers. So here's hoping!

- Have you noticed the new feature on our website, 'sign up for emails about our exhibitions'? Encourage your colleagues and friends to sign up to receive emails about our exhibitions.

Your suggestions are welcome. Contact Gary Grant gdsgrant@optusnet.com.au or Jenny Green jg.art@bigpond.net.au with your thoughts/suggestions/articles!

Sculpture in the Vineyards along the Wollombi Wine Trail

Sculpture In The Vineyards 2006 opened on 7 October with 30 artists and will continue until 7 December.

Sculpture in the Vineyards is an outdoor sculpture exhibition held across three award-winning vineyards – Millbrook Estate, Stonehurst Cedar Creek and Undercliff Winery. This year's exhibition attracted a high standard of work utilising a vast array of sculptural approaches and materials, ranging from imposing and contemporary monuments through to delicate site specific works of a temporal nature. Please visit www.sculpture-in-the-vineyards.blogspot.com to see for yourself a sample of this variety.

Four Sculptors Society members took up the opportunity to exhibit in 2006. Angela Morrell, Sallie Portnoy, Col Henry and Jesse Graham and by all accounts they were pleased with their respective outcomes. I would like to invite all Society members to consider contributing work to the October 2007 exhibition.



Angela Morrell: Yearning, bronze - 200cm

advantage. To be included on our mailing list send an email to vinesculptor@yahoo.com.au

To follow the trail, one suggested itinerary is to begin at Millbrook Estate with its breathtaking views. Turn off the freeway at Cessnock and follow the signs to Wollombi. Next, visit Stonehurst Cedar Creek where sculptures can be seen in

We will be calling for expressions of interest in Feb/ March allowing artists a long lead-time to prepare with proposals due by mid June. I would encourage you to be experimental in your use of materials while thinking about scale and using the site to its best

a setting of vineyards and poplar trees, outside their attractive stone cellar door. And on the far side of Wollombi, is Undercliff Winery with its classic vineyard setting. The trail concludes with a visit to the Wollombi Cultural Centre and the Endeavour Museum and the chance to enjoy the cafes and other attractions of this historic village.



Jesse Graham's serpent Large-ness. Steel 14m

Alternatively, please join us on November 26 for a bus tour of the exhibition, departing AGNSW with pick-ups on the North Shore. You will be guided by curator, Tara Morelos, and the trip includes morning tea, a gourmet picnic and wine tasting. Call Tara on (02) 9590 4029 or 0403 469 753 for bookings.

Year-round Life study programmes Workshop classes, Drawing for Sculpture Carving and visiting sculptor Master Classes

All welcome to our end of year student exhibition Dec 10 2006

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AUSTRALIAN BRONZE

As another year draws to a close, we wish to thank our foundry friends for your patronage and support in 2006. We hope that you have enjoyed success in your recent sculpting projects and we wish you a peaceful and happy festive season.

To kick the new year off, we are offering free silicone moulds with your December/January bronze orders. Contact Clive for a quotation.

We recently completed 2 life-size masterworks pieces for Sculptors Society sculptor Larissa Smagarinsky at Darling Park. We have one ton of the same product on offer at a record low of \$2 per kilo, so don't be late!

Over the past year we have enjoyed working with Rory Unite, assisting converting his clay fish maserpieces into bronze. Rory is having an exhibition of his bronzes at the Avalon Recreational Centre, from 5 to 11 January, 2007. Please feel welcome to join us for drinks at the opening at 6pm on 5 January.



Australian Bronze Sculpture House

32/176 South Creek Road, Dee Why, NSW 2099
Tel: 02 9981 5996 Mob: 0404 076 683 Fax: 02 9981 5906

Invitation to participate in "Sculpt for Life" Evening Exhibition

Member and consultant haematologist in her "other life", Maryann Nicholls, wrote to us to say that Concord Hospital Haematology Department is holding a fundraising evening at Concord Hospital Haematology Department on 23 February 2007 to raise money for the Haematology Clinical Trials Unit.

There will be a themed cocktail party "Sculpt for Life". They have a large, beautiful terrace outside the clinic which

will be perfect for a summer evening to exhibit a range of sculptures. Local businesses have been supportive, and they would be most grateful for any support that our members might give them both through artistic focus and through sales, though The Society itself is not involved in organisation or sales. For more information, members can contact Maryann at the clinic on phone (02) 9767 5757 or page her on (02) 9767 59000 Ext 76603 or fax her on (02) 9767 7650.

Subs. subs. subs - They're due now!

Our treasurer is very pleased with the response to our request for prompt payment of subs. Please keep it up!! And remember, send us an email so we get your email address accurately. We are sending the Bulletin out with images in colour, by email to those who indicate

that they would like this. It looks wonderful, it arrives earlier, and it is compressed so that it doesn't take up much room in your inbox. If you would like to receive it as hard copy as well we can do that, though it would save us money if you selected an email only option!

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President French Exhibition Co-ordinator

Roger McFarlane
Ph: 0418 686 280, Fax: 4962 2608
P. O. Box 549, Newcastle, NSW 2300
smarble1@bigpond.net.au

Vice President Darling Park, Australia Square & Mosman Exhibitions Co-ordinator

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

Vice President MLC Centre & Towers Exhibitions Co-ordinator

Margaret Sheridan Ph: 9405-5377 (H)
Ph: 9966-8411 (W); Fax: 9966-4377
Unit 11, 130-134 Pacific Highway,
St. Leonards, NSW 2065
margsheridan@optusnet.com.au

Secretary - Membership and web co-ordinator

Eva Chant Ph: 9481 9060
Mobile: 0418 250 456
10 Corang Rd, Westleigh, NSW 2120
sculpt1@bigpond.net.au>

Bulletin Editor

Sally Zylberberg
Ph: 9909-1799, Fax: 9908-1275
zylberberg@bigpond.com
5 Bogota Ave, Cremorne, NSW 2090

Publicity Officer

Gary Grant: 9785 4686
gdsgrant@optusnet.com.au

Exhibitions assistant

Jenny Green Ph: 0414 994971
jg.art@bigpond.net.au

Exhibitions assistant - web

Julie Byrnes Ph: 9416 2454
dbyrnes@bigpond.net.au

Bulletin invoices

Christiane Conder Ph: 9958-1971
87 Baringa Rd, Northbridge, NSW 2063
cconder@bigpond.com

Treasurer

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

Secretary - Minutes

Sandra Hoey-Stone
sstone1@bigpond.net.au

Committee without portfolio

Jolanta Janavicius Ph: 9939 2180
Ella Krug Ph: 9417 4718
Angela Morrell: 9498 6341
David Solomon Ph: 9360 2182
Henri Teris Ph: 9362 9889

www.sculptorsociety.com