

# The Canberra Potter

The Newsletter of Canberra Potters' Society Inc.

**INSIDE: Winter School Report EASS 2015 Vale Peter Rushforth  
Greg Daly Reviewed Juz Kitson Master Class...and more**

Peter Rushforth, makers mark on Blossom Jar. Image: Judith Pearce

## Market Place a stunning success

by Maryke Henderson

The finale to Stepping Up was the Market Place held on a bitterly cold winters Sunday. It took place in Gandel Hall at the National Gallery of Australia. With local news broadcasts warning foul weather and advising to only venture outdoors if you must the stall holders weren't confident that we would attract the desired crowds.



To our delight and amazement when the giant gold painted doors were thrown open an eager crowd of perhaps 200 streamed in. The traffic rarely slowed and many stall holders sold well above their expectations.

Our members were well represented with Kelly Austin, Cristina Baratiniskas Goodman, Agnieszka Berger, Linda Davey, Paul Dumetz, Richilde Flavell, Cathy Franzi, Chris Harford, Maryke Henderson, Tenna Langdon Jacqueline Lewis, Suzanne Oakman and Fran Romano among the 24 stall holders. Many stall holders coming from interstate too.

The turn out delighted our event partner, National Gallery of Australia, and the organisers were very thankful they Stepped Up! Maybe an annual ceramic arts market is in the (winter) wind.

### Open Day

This year our open Day will be held on Sunday 01 November. The first organising committee meeting generated some great ideas to make this event a busy day of ceramic and associated happenings. Our next meeting will be on Monday 03 August at 6pm and we welcome input from our members and friends.

### Members Exhibition

The Members Exhibition will be on 15 October to 08 November. Categories and call for entries will go out in September. Watch for details in the next newsletter. It will coincide with our Open Day so time to make a start on that masterpiece.

### Brian Privett

Brian, well known to many of us and a great friend of CPS recently suffered pulmonary embolism. While in hospital further tests revealed a small cancer on his lung. Our best wishes go to Brian and Paul during this time and trust that the ensuing course of treatment will have the best possible outcome.

**CanberraPotters'Society**  
**WatsonArtsCentre**

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General Enquiries 02 6241 1670 Classes 02 6241 7800 [www.canberrapotters.com.au](http://www.canberrapotters.com.au)



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## From the Director

Welcome to the latest issue of The Canberra Potter, an issue tinged with sadness as we mark the passing of Peter Rushforth. Thank you to Ian Hodgson and Steve Harrison for sourcing and preparing the obituary herein. A remarkable life.

We have held over our intended Triennale wrap up for the next issue. By all accounts it was a huge success and fantastic exposure for ceramic arts regionally, nationally and internationally.

Among my busy but pleasurable duties during the conference was meeting and greeting our national and international delegates. It allowed me the opportunity to promote our organisation and its wealth of activities. The insights gained from conference visitors will be invaluable as we seek to deliver the best possible services to our members and students.

Funding was a common theme when discussing the running of our respective arts organisations and talking with facility managers and educators it emphasised how fortunate we are to have the strong and on-going support of the ACT Government. However, we can't expect this support to be endless particularly in this competitive economic climate. With this in mind and an upcoming Board Planning day I will be actively exploring the development of future sponsorship opportunities.

Finally thank you for all the positive feedback on content and layout of our monthly newsletter. One thing we are working towards is building on the number of individual contributors. So if you have an item you'd like included or would like to submit a review of something you've seen or participated in please contact our editor—we'd love your input.

**Richard Thomas**  
Director



## Workshop Manager

Maintenance is an on-going and endless task around our facility and while we make every attempt to keep it up some things sneak up. Last week the large hood in the kiln room partially collapsed due to corrosion of the strapping which holds it up. No damage to any other equipment occurred and the hood has now been repaired using corrosion resistant fixings. Anyone hiring a kiln please ensure the fan is going to help exhaust the fumes during your firing.

A gentle reminder regarding firing of the kilns, please do not change the firing programs on any of the kilns. All kilns fire differently and these have been tweaked to fire to the correct temperature for our class firings. If you don't want to use a pre-set program use **Program 8**. This can be set to your special requirements. For private firings cones should be used and the firer needs to be present at the end of the firing. The automatic start timer can be set so that you can be present at the end of your firing. If you are not sure how to use these functions ask me.

Our regular kiln maintenance schedule has seen a thermocouple replaced in kiln 1. Just in time for the influx of new term work.

For those wanting to learn gas kiln firing procedures I invite you to sign up for my Special Short course running at the end of August.

Unfortunately Keanes Ironstone clay is scarce and I'm told there's none available until the end of August.

Many thanks to those of you who helped with the workshop clean up. It makes a big difference. Special thanks to Suzanne Fox for organising the tool cupboard and the new bench top.

Don't forget the Cone 6 Information evening on **Friday 7 August** at 6pm. See you there.

**Chris Harford**  
Workshop Manager

## Board & administration

### Board

Brad Thomas **Chair**  
Graham Durant **Treasurer**  
Cynthia Anderson  
Jessica Coates  
Greg Daly  
Stefanie Pidcock  
Kathryn Wells

### President (Members' representative)

Velda Hunter

### Administration

**Director** Richard Thomas  
**Workshop Manager** Chris Harford  
**Program Manager** Sara Hogwood  
**Education Program Manager**  
Fran Romano  
**Education Office Assistant**  
Bhavana Moylan

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Contributions are welcome. Please email copy and images to the editor: Kathryn Wells  
[editor@canberrapotters.com.au](mailto:editor@canberrapotters.com.au)

Next Newsletter Deadline  
28 August 2015

### Contact us

Canberra Potters' Society Inc  
Watson Arts Centre  
Aspinall St, Watson ACT

**02 6241 1670** general enquiries

**02 6241 7800** classes

PO Box 7021  
Watson ACT 2602

### Gallery/Shop hours

Thursday–Sunday  
10–4 pm

ABN 65 491 135 689



## From the President

Greetings all.

What an interesting month we have just had here in Canberra as partners in hosting and organising Stepping Up: The Australian Ceramics Triennale. It was an excellent experience to attend the Janet De Boos Master Class at the Ceramics Workshop at ANU. The three days fired my imagination and stretched my throwing skills. I hope that you caught at least some of the many and varied events that were either part of the conference or that ran concurrent to it. A most remarkable session at the conference that I saw was Teri Frame's clay performance. Teri wore a mask and sat before a mirror. She used coils of clay and potter's tools to transform the mask into several amazing raptor birds. It was very different to anything I've seen, and was enthralling. Congratulations to all involved.

Our very own Surround/s exhibition has been a success and many of the visitors have praised the show and the high standard of the works. Opening night was fantastic; pizzas made by Maryke and her team, and Ingrid's mulled wine were much enjoyed by the huge crowd. It was quite a cold night so once again, the fires were lit and the atmosphere was fun and friendly.

I hope everyone is potting happily and productively with a view to exhibiting in both the Member's Exhibition and the Christmas Fair, which are just around the corner.

Yours in mud,

**Velda Hunter**  
President

[velda@tpg.com.au](mailto:velda@tpg.com.au)

# Winter School with Ben Carter

by Jo Townsend

In three full and busy days Ben gave us all insights into building our own decorative motifs and patterns based in ideas that have personal meaning and relevance. Influences in Ben's work include the flower of his home state, the dogwood, and the stained glass of his father's church. He is also very influenced by the landscape around him. In his work he uses numerous layers of decoration to achieve the overall effect he is after.

We all enjoyed exploring many ways of using slip – dipping, carving, painting, and even marbling and mocha work. All together a very valuable experience which has helped me to think about my work differently.



Images: Jo Townsend

# EASS Exhibition

by Sara Hogwood

**Watson Arts Centre Gallery**  
30 July to 20 August

**Sue Hewat's** series of works depict an abstracted expression of the tideline where the interaction between form, line, light and texture create a metaphorical sense of place. Initially wanting to make sea shells, her work has emerged from this simple idea to a more lyrical representation of the intertidal zone with a focus on the transient lines formed by the ebb and flow of the tide and the shells left behind on the shore.

The ceramic organisms of **Isabelle Mackay-Sim** lie somewhere between plant and animal and aim to elicit a mixed reaction of discomfort and fascination. Studying the anatomy of plants, she uses their queer reproductive structures as a metaphor for atypical sexuality and gender fluidity. The presentation of the works is key to their meaning: they are presented on black glass, reflecting undersides that would otherwise remain hidden. Enshrined fruit is offered up on a velvet cushion, an opulent tribute to the grotesque and aptly-named amorphophallus titanium.

The main focus of **Mark Saunders'** work is colour and an exploration of the possibilities of the marbling process that he has been developing. He allows himself to be guided by personal emotional responses to different colour combinations and the memories that they evoke. Everything that Mark sees around him feeds into his practice, giving ideas for his palette. Product packaging, the urban landscape, the natural world and images from the history of art and design are a few of the strongest influences on his recent work.

**Agnieszka Berger** likens her pottery career to an adventure, one that started in Poland in the mid 90's. Raised in Poland, she knows a very different culture and language to the Western tradition but clay gives her the opportunity for introspection that takes her into a world of touch and tranquillity. The Ceramics Department at the ANU became a place where she could revise and develop her ideas, learn more about surface decoration and immerse in the world of glaze science, leading to the work that presented in this exhibition.

# Vale—Peter Rushforth *by Ian Hodgson and Steve Harrison*

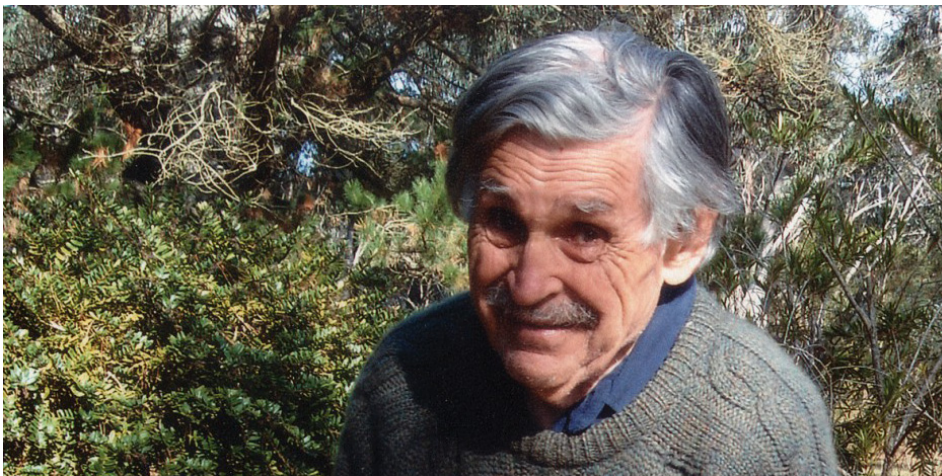


Image: Courtesy Bungendore Woodworks

## **Vale Peter Rushforth, 4 December 1920 – 22 July 2015**

From the moment of the announcement of Peter Rushforth's death, tributes started to pour in on Facebook. Here are just a few, which to me sum up the huge debt of gratitude we all owe him...

*Peter's contribution to Australian pottery has been extraordinary, inspiring thousands of clay workers for almost 60 years.*

### **John Dermer**

*He was a teacher and mentor to thousands of Australian ceramics students and led the post-war revival of the studio ceramics movement in this country.*

### **Peter Wilson**

*I always looked to Peter as not just a mentor but a kind of father figure.*

### **Bruce McWhinney**

*A wonderful man.*

### **Victor Greenaway**

*A great Australian craftsperson has passed away.*

### **World Crafts Council— Australia**

*An icon of Australian ceramics, respected and admired across the country.*

### **Ceramic Arts Qld**

*NAS Fellow, former Head of Ceramics and early guiding light of the ceramics movement in Australia.*

### **National Art School**

*Sad loss of a great pioneer potter and teacher.*

### **Neville French**

*This man's work inspired me to be a potter.*

### **Juliet Widdows**

*Such an inspiration to generations of potters.*

### **John Tomlin**

*An icon passes. I owed him a lot for the inspiration he gave me as a student at ESTC all those years ago.*

### **Bobbie Barwick**

*Oh no! What an absolute gentleman that man was. Inspired SO many. He remembered all his students. Feeling sad about this. I can still smell the clay room at ESTC.*

### **Ken Ford**

*A lovely man and a damn fine potter.*

### **Kurt Brereton**

The following has been reproduced in part from an email I received from Steve Harrison shortly after Peter died, and I thank him for permission to use it here. I think Steve's unique and personal anecdotes sum up the man many of us knew as a good friend and many more wish they had (I regret I am one of the latter)...

Peter Rushforth has died, and with his death an era comes to a close. Peter was the last surviving founder of The Potters Society of Australia...

Peter more or less single-handedly brought into existence the full-time, Vocational Ceramics course in Sydney at the old East Sydney Tech (now known as the National Art School) by [sheer] force of will and persistent, determined, tenacity. He was later joined by Bernd Sahm and Mollie Douglas as the core staff.

Peter Rushforth was a true gentleman in both senses of the word. He was greatly admired for his ceramic skills and his teaching abilities, as well as his support for young artists. He had great sensitivity and empathy when dealing

with students. He was well known for his cheeky, impish sense of humour. I remember one day he 'liberated' a bicycle from outside the Ceramics Dept. and rode it around the throwing room, between the wedging benches and the wheels, calling out instructions to the students as he passed by. "Don't let that form get too wide or you'll lose it" and "don't open that lump of clay up yet, it isn't fully centred"...Even though he became quite famous, he never lost his genuinely humble disregard for all the accolades that came his way. In his later life, he would say, "why don't they give these awards to a younger person, who is raising a family and paying a mortgage, someone who really needs it?"

One of the great enigmas that surrounded Peter was the fact that he had been a prisoner of war in Changi and on the Burma/Thailand railway. Yet when he returned to Australia, after the war, he embraced the Japanese ceramic aesthetic and later toured there on study trips. He became very close friends of Shiga Shigeo and Tatsuo Shimaoka and others. Everyone knew that he had been in the war, but he never spoke about it publicly. He just wouldn't discuss it.

What isn't fully known is that although he was very badly treated on the Burma Railway, as were all the prisoners, there were other, small, but significant moments, that touched him



Image: Courtesy National Gallery of Australia

and that, perhaps guided his life forever after. Gestures that he never forgot. At one time on the construction of the rail line. He was so very emaciated and ill, such that he felt he couldn't work any more. He collapsed, lay down and waited for the beating that was certain to come – or worse. A Japanese guard came up to him and as he waited for the 'thump' and 'bang' the guard bent down and offered him some of the medicine that he had in his own shirt pocket. He gave Peter some of the tablets and then the whole packet and said, "so sorry, so sorry!" This was clearly a very deep and touching moment for him, and one that he never forgot.

I was one very lucky recipient of Peter's generosity. I was invited to be his workshop assistant one day a week when he lived and worked at

Church Point. Later, when I had written the first draft of my Laid Back Wood Firing book, and showed it to Peter for comment. He asked "So what are you going to do with it"? I said that I thought that I'd like to get it printed as a booklet. But it was a bit beyond me financially, as I didn't have the \$500 that it would cost back in 1976. When I returned after lunch, there was \$500 sitting waiting for me. He told me to pay him back some time, when I could. I sold the first 500 copies @ \$2 each, in a little over two weeks [and] was able to repay the loan and get a second printing done. This was a very deep and touching moment for me, and one that I have never forgotten!

We'll all miss him. His dry, cheeky, often naughty, wry, sense of humour. His self-effacing humility, his simpatico, his nurturing, caring humanity."



Image: Courtesy Christina Wilcox

Peter was elected as a member of the International Academy of Ceramics with Honour just before the Australian Ceramics Triennale, held in Canberra in July. This was announced at the conference by IAC President Jacques Kaufmann.

## Friday Night Supper Club

It seems only fitting that our new members initiative called 'Friday Night Supper Club' will be dedicated to the memory of Peter Rushforth. We have organised a screening of *Playing With Clay: the Life and Art of Peter Rushforth* a documentary by Christina Wilcox. A lovingly crafted profile it features the dramatic backdrop of the Blue Mountains landscape as inspirational to his work, it draws together themes such as childhood loss, the devastation of war and internment in Changi, forgiveness and the embracing of Japanese culture in pursuit of refining his own stunningly individual aesthetic. Culminating in a celebration of his pots and the food of culinary luminary Tetsuya Wakuda, this documentary is a soulful portrait of one of our foremost artists who inspires with his humility and dedication. We'd like to thank Christina for her permission to screen her film during this event. If you miss the screening and would like a copy more information on Christina and Yowie Films can be found at: [www.christinawilcox.com.au](http://www.christinawilcox.com.au)

## Shop member profile

### Judy McDonald

I've worked as a studio potter since 1990. I work in a range of clays and fire from 1060 to 1280 in oxidation. I make functional domestic ware which is inspired by simple elegant forms that are made for everyday enjoyment. I use a variety of primary coloured glazes that complement the simplicity of my forms with occasional stamping decoration.

I also produce a range of terracotta kitchenware and garden detail pottery including potato cooking pots, mushroom storage and garlic storage and cooking pots. I have fun making quirky chooks, mushrooms and roses. I have an extruder and a slab roller and will make just about anything in terracotta.

I've a contract to make urns for cremated animals and that keeps me very busy.

I'm at my happiest in my studio with my hands covered in clay and listening to the radio—666 of course!

*Potters Place is open Thursday to Sunday 10am-4pm*



Images: Ian Hodgson

# Greg Daly–Luminous Landscapes

Review by Kathryn Wells

**Greg Daly – *Luminous Landscapes***  
Nancy Sever Gallery, Kingston, ACT,  
4-26 July 2015

Greg Daly's clay works capture mesmerising moments throughout the day and seasons of life on a property in Cowra. His obsession with firing metal oxides on already glazed works creates a dazzling shimmer of light. This light reflects sunrise, mists, morning clouds, the scorched landscape, daytime wildflowers and the descent of evening.



*Summer Sun*, 2015 Lustre Glazed Pivot Bowl  
18 cm H x 26 cm D

His simple organic forms in vessels and bowls reflect the organic shape of dilly bags and ancient pottery forms. Plates and platters are more uniform. However, in *Luminous Landscapes* a new form is offered; vessels sit on an axis, as pivot bowls, to allow the viewer to see the exterior and interior at one glance. This has the effect of arousing a feeling of emergence as one discovers the light on the land. In *Morning Mist*, the inside glazes are quite dark with only a drizzle of blue inside, set against a gold sheen outside. From a distance it is like the orb of a perfect golden sun but the dark interior is more mysterious and disturbing. The very dark inside of the ovate shape catches a glimpse of the



*Moving Clouds*, 2015 Lustre Glazed Pivot Bow  
18 cm H x 22.5 cm D

morning mist emerging from the dark galaxy of night.

A series of vessels that reflect the *Morning sunburst* have a dark cobalt blue intense exterior contrasting with pleasing golden yellows, orange ochre insides, sharing with us *On Daybreak* before peacefully settling in to the morning in *A hazy summer landscape of the Cowra countryside*. Yet the day develops with the interior of the large vessel flashing iridescent pink and greens on the inside.

Larger more embracing vessels, *Evening stormscape*, *Golden Cloudburst* and *Summer Storm* convey the richness of evening and summer storms, presenting the vast skyscapes of central western NSW. The oxides on the glazed surfaces render up tumultuous clouds, red dust, heat, pollen from native grasses and wildflowers spent and blown to the wind, the traces of the elements like the signature of the wind gods. *Clouds*, *Scorched land* and *Light* are perched precariously as we are, on the scorched land, enveloped in light, mesmerised by fleeting clouds under the intensity of biting light of inland sun. The dark interiors hint only at the possibility of green inside—life, possibly.

In contrast, *Daytime wildflowers*, *Early summer* and *Summer's Day* with absorbing ovate, pivot and deep bowl shapes offer us life at its most abundant at the peak of a cycle, holding the fragility of growth and spent energy, a glimpse into infinity.

*Descending Evening* is a large platter

reminiscent of a post seismic explosion with earth scattered everywhere with gold tears, precious musings and a blue interior, reminding us of the day past. It contrasts with *Evening stormscape* showing us a purple Milky Way on the exterior and golden amoebic sprouting plants emerging on the inside against a golden light. The works greatly benefit from



*Summer's Day*, 2015 Lustre Glazed Pivot Bowl  
12 cm H x 20 cm D

being shown in groups and series on long planks and tables, grouped to emphasis the ethereal changing moments of the day and night. The new Nancy Sever Gallery is well placed to showcase this large body of 67 works. Art, artifice and alchemy are combined—endlessly. One wonders whether this could be taken a step further to resolve the exploration of light by designing ceramic lights, especially with dark milky exteriors and light emanating and lit from the interior with clouds, dust and pollen swirling, daybreak and day, lighting us endlessly. One can only imagine.



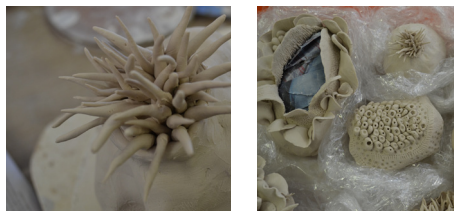
*Evening Cloudburst*, 2015 Lustre Glazed Pivot Bowl  
31 cm Dia x 11 cm Depth

# Juz Kitson Masterclass

by Richard Thomas

This was an eagerly anticipated Master Class having booked out well in advance and a precursor to the Triennale event. From my discussions with the participants most seemed to be stepping well out of their comfort zones to explore new techniques and approaches to the art form. Ably guided by Juz, who it turns out is a natural educator, these busy focused students created some truly amazing biomorphic clay creatures. The participants came from far and wide, representatives from Queensland, Central Coast, Sydney, Melbourne, Regional Victoria and even Tasmania! Needless to say all left extremely impressed by our facility and the quality of Master Class we offer.

Thanks must go to Juz for sharing her secrets and skills and to the tireless CPS staff who organised the class particularly Ashley Bauman who was a superb workshop assistant.



Master Class participants show off their clay creations. Images: Juz Kitson & Richard Thomas

## The short on Shorts and hot dates for Soft Slabs

Each term CPS offer a variety of short courses in addition to our regular term classes. This term you can explore working with **Soft Slabs** on Mondays 31 August, 7 & 14 September with Velda Hunter. Learn the mysteries of the gas kiln in **Cooking With Gas** with Chris Harford or join an intensive **Advanced Throwing** course with Cathy Franzi. We are truly spoilt by the skills and

experience our teaching group has to offer our students and its through your continued interest that we are able to keep offering such a diverse range of class experiences. If you have any ideas for new courses please contact us and we'll try and accommodate your suggestions. Visit our website for full class details. *Fran Romano*

## Diary dates

### July

#### EASS 2015 Exhibition

30 July—16 August

The annual EASS exhibition award presented by Canberra Potters' Society to selected 2015 ANU Ceramics graduates.

#### Term 3 Classes Commence

25 July—25 September

Special Shorts still enrolling.

#### Friday Supper Club

31 July 6pm

Screening *Playing With Clay* a Peter Rushforth documentary. Members Event

### August

#### Cone 6 Information Evening

07 August 6pm

An information session for members and students hosted by Velda Hunter and Maryke Henderson who will show and tell about the new cone 6 glazes.

#### CPS Board Meeting

10 August 7pm

**Watson Arts Centre** is a Key Arts Organisation supported by the ACT government and run by Canberra Potters' Society. We offer:

**Classes** for children and adults across all levels of ceramic practice. Workshops, Summer Schools and Kids' Holiday classes are available too.

**Studios** where tenancy applications are always welcome from emerging and established ceramic artists.

**Artist-in-Residence** program including studio and residence facilities to national and international visiting artists.

**Gallery** hosting a ceramic focused exhibition program.

**Shop** with a range of pottery and ceramics to suit all tastes and budgets.

The gallery and shop are open Thursday to Sunday 10am–4pm and most public holidays.

For further information on all programs, events and available facilities please visit [canberrapotters.com.au](http://canberrapotters.com.au)

## Exhibitions

### EASS 2015

**Agnieszka Berger, Sue Hewat,  
Isabelle Mackay-Sim, Mark Saunders**  
Watson Arts Centre Gallery

**30 July-20 August  
Thurs to Sun 10am-4pm**

EASS 2015 features the work of four emerging ceramic artists who graduated from the Australian National University School of Art last year. The exhibition is a wonderful opportunity to see how their work may have developed since graduation, whether their artistic focus has been extended, refined or solidified, or whether they have branched out with new inspiration.



Isabelle Mackay-Sim *Viola* 2014

**Mixed Earth Part 1—A ceramic  
installation by Stephanie Hunt**  
Belconnen Community Centre,  
Swanson Court, Belconnen  
Until 07 August

**Open 9am-4:30pm Monday to Friday**  
The exhibition is in two sections; the first is a mixed installation combining

fired ceramic and unfired sealed clay that is displayed in the gallery, the second is a collection of ceramic artworks displayed outside the gallery in the showcase.

**Australian Woodfire: Curator's choice**  
Strathnairn Arts Woolshed Gallery  
Until 02 August

**Open 10am-4pm Thursday to Sunday**  
Curated by Peter Haynes an invitational exhibition, co-inciding with Stepping Up, 2014 Ceramics Triennale

**Fred Olsen: A Profile**  
Strathnairn Arts Gallery 1  
Until 02 August

**Open 10am-4pm Thursday to Sunday**  
An exhibition, co-inciding with Stepping Up, 2014 Ceramics Triennale

**Altered by Fire: Ceramics by Catherine  
Drinan + Glass by Sui Jackson**  
Strathnairn Arts Gallery 1

**06-30 August  
Opening 4pm 08 August  
Open 10am-4pm Thursday to Sunday**

## Opportunities

**Firing a Woodfired train kiln  
Workshop with Coll Minogue and  
Robert Sanderson**  
13-16 Aug & 22 Aug

Strathnairn Arts' Artists in residence Coll Minogue and Robert Sanderson will present a five day workshop covering the firing of a modified bourry-box train kiln in mid August. This workshop will provide a thorough introduction to woodfire best practice from two of the world's leading woodfire specialists.

Cost: \$500 excluding materials.

For further information visit:  
[info@strathnairn.com.au](mailto:info@strathnairn.com.au)

**Spring Fever 2015**  
Sunshine Coast, Queensland  
09-12 October 2015

A great line-up of tutors: Bruce Walford NZ, Coll Minogue IRE, Ted

Secombe VIC, Robert Sanderson IRE, Nanna Bayer TAS, Cher Shackleton WA, Wendy Hodgson QLD and more.  
[www.suncoastclayworkers.org.au/](http://www.suncoastclayworkers.org.au/)

### Belconnen Commons, BAC

Artist workshop Thursday 26 to Monday 30 November led by Australian artists and curators, Lynda Roberts and Paul Gazzola. Applications Due 5pm, Monday 31 August 2015 Notification Mid/Late September 2015

For details visit: [www.ccinclusion.com/belconnen-commons](http://www.ccinclusion.com/belconnen-commons)

### Trudie Alfred Bequest Ceramic Scholarships 2016

Applications are open to all students (currently enrolled), from second year onwards, of a ceramics certificate, diploma or degree course (or an arts course with a major in ceramics for 5 awards, each worth up to \$4000.

For more information: [www.australianceramics.com/2015/07/28/like-a-4000-scholarship-for-your-ceramic-study-in-2016/](http://www.australianceramics.com/2015/07/28/like-a-4000-scholarship-for-your-ceramic-study-in-2016/)

### The Food Co-op Shop and Cafe Spring Market Days

Call for stall holders. For more information: Contact Kathi Hehn, on 0421214026 or the Food Co-op by phone or email.

### Sturt Open Studio Event 15-16th August, 10-4pm

Simon Bowley Anagama firing, Clayworks stall, Bowl+Soup sale, short archives tour, gallery, shop & coffee shop. Further information: [www.sturt.nsw.edu.au](http://www.sturt.nsw.edu.au)

### Honkytonks Night Market

Call for stall holders 19th of August from 5pm no charge or commission taken for having a stall. Further information: [Clare.thewall@drinkhonkytonks.com.au](mailto:Clare.thewall@drinkhonkytonks.com.au) or Kylie at [marteting@drinkhonkytonks.com.au](mailto:marteting@drinkhonkytonks.com.au)

**Sponsorship Opportunities**—Canberra Potters Society is actively seeking ways to enhance existing sponsor relationships and to engage with new sponsors. If you would like to discuss how you might partner with CPS please contact **Richard Thomas** on 02 6241 1670 or [director@canberrapotters.com.au](mailto:director@canberrapotters.com.au)

In 2014 the Members' Exhibition was supported by

