

The Canberra Potter

The Newsletter of Canberra Potters' Society Inc.

INSIDE: Open Day Recap Libby Hobbs Jackie Lallemand Bev Hogg Members' Exhibition Review...and more

Zoe Slee, *Embowered* (detail). Image: Kathryn Wells

Members' Exhibition and sales

By Kathryn Wells

The CPS Members Exhibition is a great opportunity to showcase members' works in front of a wide audience: curators, critics, collectors, other gallery owners and artists, players in the art world, as well as family and friends. Artists get to show off their work to its best potential, under lights, on plinths and presented by someone else. The freedom of the studio is forsaken for the presentation requirements of the gallery and sometimes, the need to sell work. The work is arranged and presented, offering an experience for visitors to explore different practices, themes and structures.

This year's members' show reveals an expansion in the depth of the works and greatly reflects on the depth of members' expertise. This is due to both the expansion of members who work professionally as ceramic artists, as well as the ongoing enhanced learning environment of students taking classes at the CPS. Judging by visiting artist-

in-residence Corinne Beardsley offered an opportunity to see the works in a different light, to see her perception of talent, taste and interest in the work. (See list of winners opposite).

Not all ceramic artists can depend solely on exhibitions and galleries for the sale of their work. As well as the Potters' Place shop, CPS members rely variously on studio sales, festivals, markets and other shops to sell their wares in a supportive structured environment.

Read about ceramicist Bev Hogg, who has run her annual studio sale for the last 17 years, as well as exhibiting, creating public art and teaching to enable her to live as an artist. Two of her former students: Libby Hobbs and Jackie Lallemand, are interviewed about their current exhibitions, Libby at the POD, and Jackie at Artisans in the Gardens, Sydney, as well as their practice and, selling their wares.

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Members' Exhibition Winners

Zoe Slee, *Embowered*
Doug Alexander Award
Canberra Potters' Society

Monika Leone, *Vase*
Jane Crick Memorial Award for
Handbuilding

Hsin-Yr (Julia) Yang, *Trajectory*
Craft Act Award

Kelly Austin, *Difference in Continuity*
Keane Ceramics Tertiary Student
Award

Chris Harford, *Black Teapot*
Clayworks Award for Wheel-
Throwing

Cathy Franzi, *Banksia*
Walker Ceramics Brian Privett Award
for Surface Decoration

Steve Roper, *Breakfast, Come & Have
A Drink, Honey and Portrait of The
Artist As A Cartoon Character*
The Australian Ceramics Association
Merit Award I

Suzanne Oakman, *Dancing Coral*
The Australian Ceramics Association
Merit Award II

Jo Victoria, *Dystopian Nests*
The Australian Ceramics Association
Tertiary Student Merit Award



From the Director

Welcome to the (late) November issue of *The Canberra Potter*. We simply had to hold this issue over so we could report on our wonderful Open Day. Favourites *Raku firing* and *Soup for a Bowl* were joined by new events such as *Ikebana* and *Plating Up* food demonstrations both intrinsically linked to the ceramic form. Well over 300 visitors passed through the centre having-a-go, watching (standing room only) demonstrations and enjoying coffee and refreshments provided by Cherry Ripe and wood-fired pizza and bowls of gazpacho from our hardworking volunteers. Jazz from the Tilt Trio filled the spring air. Great to see our suppliers here again too—Paul from Walkers and Max from Clayworks were on the go all day selling and answering questions. Thank you to the many volunteers, members and staff who work so hard to make these events so successful. The planning for next year has already begun!

There's never a dull moment at CPS; our AIR Corrine Beardsley will host her Master Class on Sundays 15, 22 Nov. If you haven't signed up there's still time. I'm continually amazed at how the sharing of knowledge and ideas informs the members practice regardless of personal style or work. I'm often told how useful these interactions with our AIR's are, it's a two way street as CPS leaves its indelible mark on our visiting artists. Gerry Wedd visited us to provide an interesting artist talk a truly unique artist, illustrator, designer and ceramist. There's always something happening at CPS.

artsACT has a new Director, Adam Stankevicius and I had the pleasure of showing Adam our facility during a visit last week. I look forward to working with Adam and his team to continue to make WAC a vibrant ceramic arts venue.

Richard Thomas
Director



Board Member Profile

Jessica Coates is a lawyer, copyright specialist and community manager. Her major focus throughout her career has been making copyright easier for the layperson, focusing on what you can do within copyright law, rather than what you can't. She currently works as the Executive Officer of the Australian Digital Alliance, where she acts as a copyright advocate and adviser for Australia's libraries, schools, tech sector and other copyright users.

Jessica came to this role directly from a decade working with the international open licensing community, Creative Commons, first as the Project Manager of Creative Commons Australia and later as their Global Network Manager in the Creative Commons head office in San Francisco. Prior to working for Creative Commons Jessica worked as a copyright and broadcasting policy adviser for the Australian government and Australia's commercial television broadcasters, as well as an academic, lecturer and educator.

As an independent on the Board, Jessica is remaining wilfully blind on all things ceramic. However, she is frequently to be found making puppets, costumes and other things of foam, plastic and material for anyone who needs them around Canberra.

Board & administration

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The Canberra Potter is published monthly February–December.

Contributions are welcome. Please email copy and images to the editor: Kathryn Wells
editor@canberrapotters.com.au

Next Newsletter Deadline
28 November 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

What a fantastic Open Day we had! It was great to see so many families and new faces. We were so lucky the storms held off. Being prepared for the worst did mean that the undercover areas were quite crowded at times, but that didn't seem to deter people for waiting to have a go, or to look over shoulders at the many demonstrations.

Thanks to everyone who made Open Day 2015 a destination for an afternoon out, thus making it such a huge success, and to those who plugged our event to their friends and loved ones. For those who helped out – we couldn't have done it without your contribution. No matter how large or small, it helped. Thanks a million! The new time and month certainly seemed to work in our favour and we have Richard, our Director, to thank for his insight, and the experience he brings to us.

Have you seen our Facebook page? It's working very well, and we seem to be getting more and more people who 'Like' us, which means they are keeping up with what is happening on a daily basis. Do have a look and give us a like, and when you see our postings please like each one so that the article goes to all of your connections too.

Doing my routine shift in the Potters' Place shop this week I happily caught up with quite a few potters who are making work to sell over the coming weeks. I hope that you're all busily making work for the coming gift giving season, and for our annual Christmas Market. Hand-made items are wonderful in today's mechanised world, and everyone with a finger in the mud is capable of creating something unique for loved ones.

Keep creating!

Velda Hunter
President
velda@tpg.com.au

Open Day

Canberra Potters' Society
Sunday 1 November 2015 1–5pm

The Open Day was very successful. There were activities for young and old, new and experienced, knowledge seekers to happy pizza eaters. Hundreds of people turned up over the course of the afternoon to see the demonstrations and take part in hands-on activities: teapot making; Ikebana, brushwork demonstration, Iron Potter Challenge, raku firing, plating-up, have-a-throw, hand-building, and surface decoration.

Visitors watched fascinated as the raku kiln pieces, secured with tongs, were plunged into cold water. Young parents and very young children taught each other a thing or two on throwing together on the wheels, guided by Garry Palecek. School children flocked to Paul Dumetz's demonstration of dragon making. Resident potters opened their studios and talked to those interested.

Buying a bowl or plate offered great opportunities for not only securing a hand-made piece of tableware but also for trying out the delicious pizza and gazpacho. The rain held off and visitors enjoyed live jazz music with Tilt. Market and trade stalls complemented the day for makers who could purchase a range of clays, glazes and other materials. The shop did a great trade. Well done!



Father and son on the wheel



Young potter under Gary Palecek's guidance



Ian Hodgson firing up one of the raku kilns



Pizza chefs: Stef, Maryke, and Brad

Libby Hobbs — haptic works

Libby Hobbs and Dimity Kidston
Medley Works, POD, 'The Hamlet',
Braddon
5 – 15 November 2015

Interview by Kathryn Wells

Libby Hobbs was introduced to ceramics at Frensham school, Mittagong through Sue Blakebrough when Les Blakebrough was Head of Ceramics at Sturt. Her artistic journey continued in Bowral with Joyce Allen, then in Canberra, with Trish Bridges and Alissa Crossing and ceramics with Bev Hogg at the ANU Open Art classes. Her hand-built ceramics work is described as painterly, as well as haptic, tactile and sensuous and is closely related to her needlework. Her work offers a glimpse into other worlds of the imagination, and subconscious.

Can you describe the influence of your learning environment?

I attended the ANU Open Art in Canberra with Bev Hogg and then continued going to Sturt Mittagong with a variety of teachers including Paul Davis, and now with Simon Bowley. I have been going once a week to Sturt to use the ceramic



Libby Hobbs, *Mouse*

facilities since 2004. This gives me the freedom to work unhindered without specific classes and gives me access to quality slips, clay, kilns, and glazes. Luckily, I am fortunate enough to have a studio on our property in a converted dairy.

How have you developed your intuitive imaginary figures, like the women with the cat on her head, a rabbit, the man on the cat and a dressed poppy bear with a fish?

My subjects are very intuitive. I call them 'my friends' who are constantly inspired by my happy family and animals, creating a naive style influenced by involvement in textiles, ceramics, painting and mosaics. This can be seen in the ceramics where you can see the tapestry stitches as part of the decorative finish.

Can you describe the materials and process that your work with?

I am not loyal to any one medium or material, although I like BRT and sculpturally course clay that has a bit of grit that is manipulated efficiently. Today, I work with dry-glaze, as well as under-glazes, and only occasionally, over-glazes.

I work quickly and unconsciously on the ceramic figures that represent a canvas for sgraffito, occasionally mosaics and sometimes varnishing and waxing as well as direct painting.

How do you see your creative process in the works reflected in a gallery environment?

I try to capture spontaneity with each piece. When I see them finished, I

remember the creative process, the early stages from inception to the final colours and I enjoy having them around me. I have exhibited at many galleries from Moree to Berrima and Bowral, and now the POD in Canberra.



Libby Hobbs, *Poppy Bear*

While I feel exposed with my works on display in a gallery setting; this allows me to see my work in a wider context, as it is removed from the familiarity of the studio. I meet people who react to my work, confirming or questioning. This can be daunting but also illuminating. I have always been on a spontaneous artistic journey - by osmosis, I seem to absorb colour from my love of textiles and ceramics.



Libby Hobbs, *Little Black Cat*



Libby Hobbs at her show at POD

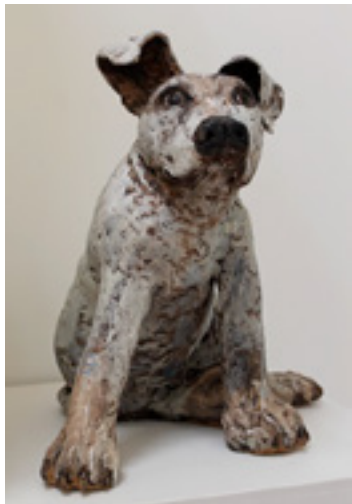
Jackie Lallemand

Artisans in the Gardens, Royal Botanic Gardens, Sydney

10 – 18 November 2015

Interview by Kathryn Wells

Jackie Lallemand started art classes for two days a week at a private art school in Cascade Lane, Paddington, Sydney in the 1970s before spending two years with sculptor Tom Bass at his school in Howard St from 1974-75. Jackie continued production work for 2 days a week, and then, after moving to Canberra in 1980, she took numerous pottery classes by Bev Hogg from 1999-2000. Over the years she has been influenced by Greg Daly and Alan Watt, Head of Ceramics who opened her eyes to many overseas potters working in sculptural forms. More recently, she has done classes with Ben Carter and Michael Keighery. Living on a 40-acre farm at Royalla, south of Canberra, Jackie had a large studio overlooking the valley for 30 years. Today, she has a very small studio at the Canberra Potters but greatly enjoys her daily engagement with the pottery community. Jackie is known for her large dinosaur footed ceramic chickens and dog sculptures, large and small.



Jackie Lallemand, *Blue Heeler*

Your ceramic chickens and dogs are so full of life. What is your inspiration?

After moving to Royalla in 1980 I became influenced by the light of the Monaro plains, as well as what I saw on walks around our property. This included all our domesticated ducks, geese, chicks, guinea fowl as well as the wild birds and native grasslands. Like many other people, I love to relate to dogs. They live in the moment, lying in the sun, the head hanging outside the car with their ears flapping. They

have simple honest emotions and this allows people to relate to them easily as an art form, as there are not many explanations needed. Chickens, on the other hand, whilst they are domesticated, are quite primitive. I became fascinated by chooks, sketching and painting them, before making them in clay. They have been very popular.



Jackie-Lallemand, *Chickens*, Artisans in the Gardens, Royal Botanic Gardens

Can you explain how you have developed your techniques and processes?

It is all about hand-building in clay; I do not use armature or props. I just start at the bottom and work up, balancing the piece as it goes up. I keep the rim moist but let things dry a bit, and then wrap it in plastic when it is finished to even out the drying process. My preferred clays are BRT and Raku Gold, with a lot of iron and with discolour, as they both allow you to work quickly. At Royalla, I became interested in drier surfaces and not using glazes, although I experimented with coloured engobes. Sometimes I work with burnt umber and china clay which I paint on and then sponge off, accentuating the markings on the clay. I studied Marea Gazzard and Jan Brown's surfaces. I feel that my pieces have a personality which comes alive under my hands, emerging from the clay. I fire only once, occasionally, I re-fire.

How have your recent exhibitions developed your ideas about form in relation to your ceramics?

I became fascinated with the Blue Heelers and Kelpie dogs, the quintessential Australian dogs, at home in the city, bush or desert, they transcend all borders. Australians try so hard to relate to the outback when they are in the city and yet, the dogs adapt.

The idea of putting dogs in open boxes, on one hand, was formed after seeing carved creatures and gargoyles on a wall, sitting on stone blocks at an old monastery near Toulouse, France, and so I put 13 dogs sitting on rusty plinths looking up. On the other hand, I thought of using open-boxes, in which to suspend the dogs to show movement, to display their athleticism in jumping, catching and running. This was impossible to present using a stable large form. So I did small ones, showing them mid-air, in wonderful moments of flight, suspended inside the cubic-frames.

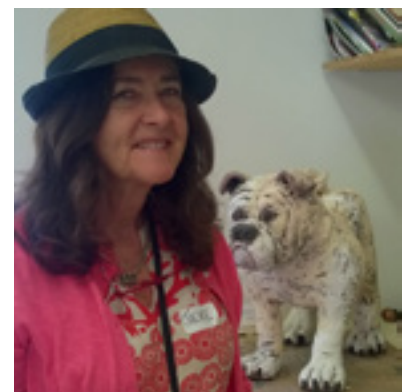
I showed these at Ivy Hill Gallery and then, with the chickens at FORM. It is not only chickens, but wild bush birds that fascinate me: Wrens, Diamond Firetails, Yellow-rumped Thornbills, Rufous Whistlers, Gang-gang and Wood Cockatoos, and the more common Magpies and Lorikeets. I worked developing these forms and sales have gone well

How do you manage production, distribution and sales?

Sales usually grow by word-of-mouth after an exhibition. Quite a few orders have come out of the Artisans in the Gardens show. Also I still sell at Ivy Hill Gallery, Wapengo, Milk Factory in Bowral and previously at the Pialligo Plant Farm Christmas market. Most of the time, I prefer not to be working for exhibition as I enjoy hand-making things for production, as they still have a life of their own. If I can sell more through local garden centres and broaden my market, that would be great as they are difficult to transport.

What is next on the horizon?

I am enjoying being in my studio working towards orders but without a specific deadline. I enjoy teaching through the potters society and privately. I particularly like teaching my sculptural techniques and methods.



Jackie Lallemand in her CPS Studio

Bev Hogg

Studio Sale, Hackett, ACT
18 October

Interview by Kathryn Wells

Bev Hogg completed her BA in Visual Art at the Canberra School of Arts in 1989 majoring in ceramics with a minor in printmaking. Bev has become well-known for her figurative ceramic sculptures of people and animals, and more recently focusing on the local wild fauna: kangaroos and native birds, seen in solo and group exhibitions. After a residency in Barcelona in 1996, Bev became enamored of the role of public art and since then has contributed to the public art landscape in Canberra especially at the Yarralumla, Griffith, Dickson and Coombs shops, as well as in Harrison, Bruce and North Watson. For over twenty years, Bev has lectured and taught workshops across the Canberra region and for 17 years, has held a popular annual studio sale of her works.

A large body of your work is related to the landscape, especially animals. Can you share some of the inspiration for this work and what started your interest in ceramics?

I have a strong desire to be outside in the natural world. I feel that being part of the sky, land and animals is connected with the essence of who I am. In particular I am attracted to the dry inland country, its large skies and its inherent space as this was where I grew up, in the country, in the south-west of Western Australia. In the 1970s, I embarked on a journey to leave my home environment, to see the world, taking 18 months to



Bev Hogg, *Dawn Warble*, 2014

cross Asia and Europe, before arriving in London. What informed me most on this journey was visiting a Turkish pottery, and having a go on the wheel. That sparked my interest in clay as a material as well as the Islamic tessellated tiles and architecture. When I returned to Australia, I travelled from National Park to National Park from WA until I arrived in Canberra. I felt immediately at home with the eucalypts in the main street, the vast plains surrounding the city and the expansive horizon. The mountains were a bonus. This led me to Art School.

How did you get involved with the local arts community and a public art program?

At Art School, I discovered a burgeoning art community albeit with only a few contemporary art spaces: Bitumen Gallery, an old milk depot in the Manuka carpark, as well as Beaver and Chapman Galleries. This was then followed by the Contemporary Art Space at Gorman House, Kingston studios and then Helen Maxwell's AGOG gallery. ACT self-government in 1988 was the impetus for the establishment of Arts ACT which began a public art program in 1995. There was a shortage of studio spaces but I was lucky and rented a space at Pialligo Hay Shed surrounded by horses. In 1990 I had my first solo exhibition, *Sacraments of Suburbia* held at the Craft Council gallery, now the Canberra Potters' Society. In it I explored women's issues through seven large pieces featuring women, dogs and magpies. While my children were young, I scaled my work down to fit in the time constraints. In 1996 the Australia Council awarded me their studio in Barcelona. I spent a year studying how art enlivened public spaces and, upon return, I found that my 'fired up' ideas were welcomed by the ACT government shopping centre refurbishments.

Can you explain the processes you have explored in creating public art?

Jon Stanhope developed the idea of public art in Canberra in a cohesive way in turning spaces into places. This involved community taking ownership of their own ideas, working with individual artists and designers, in order to change the city, to slow people down, to interrupt them, to encourage them to engage. One of my key collaborators is Liz Paterson.



Bev Hogg, *Woolly Jumpers*, 2014

Together we transitioned from using ceramic, which is too fragile for public places to developing a high impact concrete formula hand model over a steel armature. With a succession of Landscape Architects, we have challenged ourselves increasing scale, complexity form and surface. Each art work is specific to its site and attempts to augment the meaning of that place.

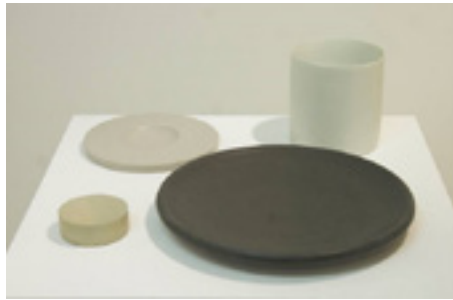
Your teaching has been an ongoing thread in your career, amongst others. How do you merge teaching, studio sales, public art with your exhibitions?

It is such a juggle to survive in the arts. Sometimes a public art commission will take three years from beginning to end, but this might include one year before you actually sign the contract. There is an element of volunteering in this. An important part is trust and being free with your ideas. This spills over into teaching, when I am running workshops or doing an artist-in-residence program where I learn much from my students. To tide me over, there is a small but dependable income from holding a studio sale. This offers me a chance to reach new audiences as well as showing art outside a gallery context. It has inspired me to make garden art, which is a different sort of clay-making as it needs to be robust. All this feeds back into my exhibition work and gives me new ideas, directions and techniques. It was Ian Jones who turned me on to the worth of studio sales and helped me realise that it was possible to make a living from art, and that my life and art could merge.



Bev Hogg

Members' Exhibition *from page 1*



Clockwise from top left: Avi Amesbury opening the exhibition; Kelly Austin, *Difference as Continuity*; Shirley Dunn, *Growth*; Velda Hunter, Monika Leone, Corinne Beardsley; Bridget Anderson, *I Have Children – DV*; Carol Kenchington, *White Coral*

Stories of abundance – Nepal

Abundant Water is a Canberra based not-for-profit organization. We train potters in Laos to make their own ceramic drinking water filters and business people to market and sell these filters so that remote communities develop their own sustainable clean water businesses. We began in 2009 and have assisted thousands of remote and rural

villagers across dozens of villages throughout Laos. After the earthquake in Nepal we received requests from Nepali Womens' organisations to provide ceramic filter training to women potters to help them and their communities recover. We are working with these organisations to deliver a 4-week training program bringing our Lao potters to train the Nepali women in Bhaktapur near Kathmandu. We will be launching a crowd-funding campaign in November to finance the project.

It is intended that the program achieve a sustainable outcome over two years but for now, it is most important that the crowdfunding campaign succeed so that we can kickstart the project with the 4-week workshop.

You can help by contributing to the crowd funding campaign.

Go to www.abundantwater.org.



Diary dates

November

Mood Swings

Tin Shed Art Group

Watson Arts Centre Gallery

12–22 November

Thu to Sun 10am–4pm

Opening Wed 11 November 6.00pm

Masterclass with Corinne Beardsley

Run over two days

15 November 9:30am–4pm

22 November 9:30am–4pm

Marsden Art Group

Watson Arts Centre Gallery

26 November–6 December

Thu–Sun 10am–4pm

Opening Thursday 26 November

6pm

Meet-the-artists afternoon tea

Sunday 6 December 1–3pm

CPS Members' Christmas Party

Saturday 12 December 6pm

For a full range of images from the Members' Exhibition opening see the CPS Facebook page:

www.facebook.com/Canberra-Potters-Society

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

Exhibitions

Dimity Kidston and Libby Hobbs
Medley Works
 Ceramics, Paintings and Weaving
 POD, The Hamlet, Braddon
 5–15 November
 Opening 6 November 6 pm
 See Libby Hobbs interview p 4

Julie Shepherd
At the end of the Rainbow
 Sturt Gallery
 27 September–15 November 2015
 Exploring an evolution of colour and lustre in exquisite fine porcelain

Cathy Franzi
Wonder & Loss
 Narek Galleries
 Until 15 November 2015
www.narekgalleries.com/

Melinda Brouwer in group show:
Landscapes of Decay Random 9
 Belconnen Arts Centre Gallery
 Until 15 November
 Curated by Liz Taggart–Speers
www.belconnenartscentre.com.au

Avi Amesbury
Elements of Place – a solo exhibition
 Form Studio and Gallery
 12–22 November 2015
 Opening 12 November 6pm
 Amesbury presents a new collection of work informed by research and experimentation over two years.



Avi Amesbury, *After the Fires*

Petra Murphy
The Bowls & The Beautiful
 Raglan Gallery, Cooma
 7-28 November
 Ceramics by Murphy and works on paper by Brigitte Mackay.

Paul Dumetz and Maryke Henderson
Coexistence
 Belconnen Arts Centre Arts Lounge
 20 November–13 December
 Floor Talk Sat 5 December 2 pm
 Opening Sat 5 December 3 pm
 This exhibition is the culmination of a twelve month mentorship between the artists. While each artist's work is distinctive and different, part of the exhibition will include collaborative works, both functional and sculptural.
www.belconnenartscentre.com.au

Opportunities

Slip-cast porcelain product
 Designer Sam Tomkins has a design for a small hand-held ceramic object, ideally to be made in porcelain, slip-cast, and glazed. Production pieces 20-100 of the same
Sample Deadline: 19 November
Interested? Contact
jenniferredmunds@gmail.com

2016 Sculpture at Scenic World
Open call for submissions
Deadline 5pm 23 November 2015
www.scenicworld.com.au/experiences/sculpture/2016-open-call-for-submissions/

Canberra Environment Centre Eco Elves Night Market, Canberra
Fri 4 December 5–9pm
Applications close 30 October
www.ecoaction.com.au

CPS, Christmas Fair, Watson ACT 10–23 December, 2015
 Expressions of interest are now being sought for our Christmas Fair. For more information, email admin@canberrapotter.com.au or phone 6241 1670

2016 Biennial North Queensland Ceramic Awards
 Applications close 5 February 2016
 Selected works will be on display 11 March to 1 May 2016
 Email pinnacles@townsville.qld.gov.au
 Entry forms are available in the library



Royal Canberra Show Craft Expo 26–28 February 2016
 Entries invited Pottery Section
 Entries close 17 December 2015
 Send completed forms to:
 RNCAS Craft Section
 PO Box 124 Mitchell ACT 2911
Sub-sections for all skill levels. Special challenges include retro, teapot, firing and jewellery.
 Cash prizes
 Support your Society and enter now.
www.canberrashow.org.au/craft
ACT Craft Expo Pottery Section
CPS Volunteers and stewards needed

- Demonstrate hand building or wheel throwing
- Set up before and after
- Help on the stall
- Sell their work at the Show.

Steward Forms to be in by end of October. Please contact
 Judy McDonald 0414 342 916
 Email: judymcdonald1@gmail.com

Foundation Atasim, Macas, Ecuador Pottery teacher volunteers 1–2 months
 Atasim is seeking 20 women volunteers to teach pottery techniques, especially the foot potter's wheel. Infrastructure includes good roads leading to other cities, hospitals and an airport as well as being fairly safe. Accommodation is comfortable and located 10 minutes' drive north of Macas. Food will be provided. A commitment of one to two months is sought although more time can be requested. See www.youtube.com/watch?v=nOsYiOgbsPU&feature=youtu.be
www.fundacionatasim.org
www.turismomoronasantiago.com

In 2015 the Members' Exhibition was supported by



The family of the late Jane Crick

