

# Canning Creations



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## ISSUE 50

March/April 2021

Canning Arts Group  
thanks the  
City of Canning for its  
continued support.



**CITY OF  
CANNING**

This bi-monthly newsletter is distributed to members of the Canning Arts Group, and a limited number of printed copies are available from the office at Canning Arts Centre between 9.30 and 2.30pm weekdays.

Contributions from  
members are welcome.

## Committee Roundup

Hello Members

As this is the first newsletter following the AGM it seems to be a good time to let everyone know what your new committee has been doing for the last couple of months.

Our main focus has been on an appropriate way to celebrate CAG's 50th Birthday and we are working on a variety of ways to do this, including an Open Day, a \$50 discount on workshops/courses for members and a special 50th Anniversary Exhibition at the Library. There will also be a presentation ceremony for life members, free souvenir bags for all members and an historic photo display. More details of all these events will be found sep-

arately in the newsletter and updates in future editions.

We have also been looking at increasing sales opportunities for those of our members who like to sell their artworks. To achieve this we have been considering external sales venues and acquiring equipment that's easier to set up and will make our displays look even more professional.

The acquisition of new equipment is on the horizon too: we are purchasing an etching press to increase the variety of print workshops we can run, and Jill has been busy with the acquisition and modification of our new gas kiln.

We are also sourcing a new extruder.

CAG is also going to be a drop off point for two prominent country art awards, the Inland Art Prize (Leonora) and the Cervantes Art Awards. We undertake this task to facilitate our members' entries, attract other artists and publicise CAG and also to help our fellow artists in country locations.

Alison has been very busy making our small gallery look fabulous and is in the process of making improvements to our jewellery and card displays in the Entry.

On a more serious note, Amber has raised some occupational health and safety concerns and as part of the improvements in this area she and Russell will be updating Safety Data Sheets and improving labelling and signage.

Lietta is researching defibrillators.

It's going to be a very busy year for CAG so if you would like to join in with the organisation of any of these matters, please let the committee know.

## **OPEN DAY**

CAG will be holding an Open Day on Sunday 3 October (not 10 October as previously advised). We will be offering members the opportunity to come along and demonstrate their skills on a roster system; there will be a space for mar-

ket stalls for members and some free activities for the general public. We're also hoping to incorporate some food stalls and music.

There will also be space for our historic display. If you have some old CAG photos that you would like to share, they would be very much appreciated, so please let us know so we can copy and return to you.

You can email the committee: CAGcommittee1@outlook.com

## **DISCOUNTED WORKSHOPS**

CAG is hoping to run some heavily discounted workshops for members in the areas of pottery, painting and "other arts". We had considered free workshops but it was proving too hard to provide something for everyone. So we are working on providing each member with a substantial discount for one course or workshop of their choice. Workshop plans aren't finalised yet so if you have any suggestions for workshops please contact the following committee members:

Painting: Chris Goldberg,  
John Guilfoyle & Chris Taylor

Pottery: Jill Archibald, Russell Bresland, Marg Nash, Chevy Smith and Amber Peck

Other arts: Irene Perry and Maggie Smith

Or you can email the committee: CAGcommittee1@outlook.com

Our aim is to make as little extra work as possible for Selena so bookings for these workshops will probably be online, using the same system Selena has been successfully using for our Artsfun bookings.

Watch your emails from CAG for updates.

## **50TH ANNIVERSARY EXHIBITION**

This is scheduled to take place in the Riverton Library in November. Approximate dates are 18-29 November.

## **EXTERNAL SALES**

We are negotiating a return to Southlands in October. This has been a very successful sales venue in the past.

We are also assessing the possibility of having a stall at Stockland Riverton in September. This would be a trial at a location right on our doorstep and a good opportunity to promote our Open Day in October.

Setting up external sales and exhibitions is hard work and very time consuming so we encourage members to share the load with the committee.

The committee has purchased additional light-weight hanging boards and some acrylic risers for displaying 3D items.



## **CANNING ART AWARDS**

The Canning Art Awards is back on again this year between 20 and 29 August. So, as well as working on your entry, save the date for some gallery sitting.

## **INLAND ART PRIZE**

Just a reminder that CAG is the Perth collection depot for the Inland Art Prize. Entries can be dropped off at CAG on Tuesday 18 May between 9.30am and 2.30pm. Unsold works will be available for collection on Wednesday 16 June during the above office hours.

## **\$50 DISCOUNT FOR MEMBERS**

The committee is happy to advise that as part of our Birthday Celebrations each CAG member will be offered a one-off discount of \$50 on a CAG course or workshop. This applies to all forthcoming workshops and Term 3 and Term 4 courses in 2021. More information will be provided later.

## **CAG Committee**

## **GALLERY NEWS**

The Gallery Exhibition Programme has something for everyone, all meant to challenge us from our comfort zone. Members are encouraged to give the themes a go, you might surprise yourself!

"Little Works" of all types is coming up soon. Maybe those who attended the recent pottery workshop could present some of their works for display also. Great for us to see new ideas!

Followed by "Western Australia"...What do you love about WA..places, events, people?

Updated programmes available in the Gallery if you haven't received one by email.

Currently cabinets with lighting / locks are being sourced for the foyer, for artists to display small items eg jewellery, delicate porcelain, intricate items etc. This will be a communal space for all members. The foyer area will be a welcome to visitors, before moving into the main gallery space. The plan is to also have a suitable card display system.

A few ideas under discussion, so these should be available soon.

## **Alison Hanrahan**

## **GAS KILN**

I have been busy purchasing a Gas Kiln and arranging to get it transported to the Art Centre .

Also getting information, prices for gas and installation of the kiln.

I have also been inquiring about a new extruder, which we have purchased, it is a much lighter extruder which will be easier to use .The old one will still be there to use with large dyes that we have.

Russell and myself are also looking into the cost of firing the kilns, as the cost of running and replacement has increased.

I would also like any members who would like to see different techniques for Pottery workshops like decorating, hand-building, etc for our 50th Celebrations, so let me know and I will see if we can arrange it.

## **Jill Archibald**



# Coordinators Corner

*Hi All,*

Wow, what a busy first quarter we have had here at CAG!

We've just wrapped up an incredibly successful 'Artsfun' school holiday program, which saw 275 children attending the centre and creating a multitude of wonderful art! Rabbits, cockatoos, pelicans, watercolour paintings and polymer clay creations, just to name a few.

Term 2 has of course also just started here at the centre and we have a total of 28 classes running throughout the term. Please always keep a look out for our class schedules, as we'd love to see you down at the centre trying your hand at something new. This term we also have a Monotype Printing workshop running, so please come along and join the wonderfully talented Bridget Seaton, who will impart all her printing knowledge.

Many thanks to Robyn Lees, ceramic artist extraordinaire, who recently ran a 'Potty Ladies' pottery workshop here at the centre. Robyn is not only a very talented artist, but also an incredibly fun and interesting teacher. Please see the photo on page xxxxx of the wonderful creations made at the workshop!

Being that 2021 is CAG's 50th Birthday year (hip hip hooray!!), our fantastic committee has also decided to put on a selection of discounted workshops for members. Please keep an eye out for forthcoming information, and also make sure your membership is up to date so that you can take part in these free events.

Hobby days are back up and running here at the centre for the term. As a reminder, Pottery Hobby Day runs on a Tuesday, and Painting Hobby Days run on Tuesday and Thursday afternoon, and Friday mornings. Please let me know if you need any further information.

Just lastly, thank you all very much for continuing to use our contact registers when visiting the centre and for being responsible for cleaning your workspaces when finished...this all helps to keep everyone safe within this new covid world of ours!

Hope to see you soon at the centre,

*Selena* 😊

# Your Committee for 2021



(Seated - left to right)

Maggie Smith (Secretary), Jill Archibald (Vice-President), John Guilfoyle (President),  
Esther Chong (Treasurer), Selena Watson (Co-ordinator)

( Standing - left to right)

Marg Nash, Chevy Smith, Alison Hanrahan, (Gallery Manager) Chris Goldberg (Newsletter Editor)  
Amber Peck, Russell Bresland (Kiln Manager) Lietta Jacobs



Irene Perry

Thanks to Margaret Drummond for her photography of the AGM

# Members Exhibitions 2021

7th May- 14th May Riverton Library	Impressions	
10th May-9th June [5 weeks] <b>Deliver art</b> Thurs 6th- <b>Setup</b> Fri 7th CAG Gallery	Little Works	A4 maximum size. Pottery glass miniatures
14th June-21st July [6 weeks] <b>Deliver art</b> Thurs 10th - <b>Setup</b> Fri 11th CAG Gallery	Western Australia	What do you love about WA? Landscape, activities, places, people
26th July-18th Aug [3 weeks] <b>Deliver art</b> Thurs 22nd - <b>Setup</b> Fri 23rd CAG Gallery	Children's Exhibition	Artworks from the school holidays
23rd Aug-13th Oct [7weeks] <b>Deliver art</b> Thurs 19th - <b>Setup</b> Fri 20th CAG Gallery	Copy a Master	Provide a photo of the original to sit alongside your masterpiece
18th Oct-24th Nov [6weeks] <b>Deliver art</b> Thurs 14th - <b>Setup</b> Fri 15th CAG Gallery	Aqua	Sea, colour blue, pottery, glass in sand and sea colours, coastal, water.
12th Sept- 19th Sep Stockland Riverton Forum	Art Sale	
<b>10th Oct - 17th Oct - Confirmed</b> Southlands Shopping Centre	Art Sale	
<b>18th Nov -26th Nov - Confirmed</b> Riverton Library	50th Anniversary Art Exhibition	
TBA Painters Hall CAG	Christmas Sale	
School holidays 2021		
School resumes 1st Feb 2021   Easter 2nd April - 18th April   Winter 3rd July -18th July		
Spring 25th Sept - 10 Oct   Christmas 17th December - 30th January		



# Canning Arts Centre

10th May - 9th June

## Little Works



Open Daily, Mon - Friday 9.30 - 2.30

Painting, Ceramics, Glass, Jewellery, Craft



CITY OF  
CANNING

150  
YEARS



# Free Community Art Workshops

**Come join our COVID-19 Freedom project!**

Try something new, have some fun and meet new people in a relaxed and informal setting.

Hosted by award winning artist - Tanya Montgomery.

Open to artist and amateur alike. Suitable for ages 16 years and over.

All materials provided.

For detailed session information and to book go to: [canninglibraries.eventbrite.com](https://canninglibraries.eventbrite.com), visit us in the library or phone 6350 7350.

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# Possible Workshop Options We Can Run Based Upon Demand

Here's a selection of possible workshops which can be organised if there's sufficient demand. Obviously it's hard to organise a successful workshop without knowing how much interest there is in it. So some feedback would be very helpful! CAGcommittee1@outlook.com

1. **Introduction to Alcohol Inks with Harmony Rose:** You may have seen some of Harmony's beautiful works in the gallery. She is offering to show us how it's done! Harmony says, "This is a very popular medium . . . and it offers enough forgiveness that anyone can experiment with it."
2. **Introduction to Glass Slumping with Irene Perry:** We have all seen Irene's dazzling work in the gallery. This is a short one day introduction, leading on to other glass workshops for those who want to explore this medium in depth. No previous glass experience needed.
3. **Learn bookbinding techniques with Bridget Seaton:** Make a small notebook or sketchbook. This course would be similar to Bridget's Sketchbook Making course but using less expensive materials.
4. **Adventures in Recycled Glass with Marilyn O'Shannessy:** We are very fortunate at CAG to have two excellent glass artists and tutors. This course with Marilyn would involve making glass pieces from recycled glass, including shattered glass from windows, wine bottles etc. No previous glass experience needed.
5. **Freeze & Fuse with Marilyn O'Shannessy:** Marilyn says: The glass is frozen, then put onto the kiln shelf, but has to be started within 2 hours of making, otherwise it thaws out. Apart from that it is a great technique, fairly easy to do and could be done by any members wishing to learn, and not limited to existing glass members. The finished pieces could be made into jewelry, by adding attachments, or to put onto vessels as decoration, the use of the pieces is endless.
6. **Fritscapes with Margaret from Perth Art Glass:** The workshop would appeal to the painters as it is a technique where glass frit is put between two pieces of glass to create a picture. You are actually drawing and colouring in with the glass to create your piece.
7. **Other glass workshops:** An Extended Glass Slumping Workshop including additional techniques; and a Glass Slumping Refresher Workshop for people who have completed an initial course but need to brush up on techniques and how to use tools and the kiln,
8. **Leon Homes Workshop -** Leon Holmes is an international award-winning Australian artist, and lecturer. We are looking at offering either a Plein Air or classroom, workshop, 1 or 2 day see page 12
9. **Introduction to Portraiture with Judy Rogers -** Judy Rogers is an award winning artist who has gained the attention of art audiences and artists alike with her disarming portraits for family and friends and depictions of overlooked and seemingly mundane domestic subjects.
10. **Kathryn Stanley Hart - Intuitive Abstract Artist and Creative Coach** Creates quirky original paintings and sculptures full of colour and joy in acrylic and mixed media on canvas. Her niche is the quirky villages and houses. As a workshop and class facilitator she believes anyone can paint and loves helping others with their creativity and bringing out their best. She facilitates regular classes and workshops in Perth. Her work can be seen here. <https://kathrynstanleyhart.com/>

## **Chris Harford - Ceramic Artist**

Chris Harford is a full-time ceramic artist, known for his refined wheel-thrown tableware and teapots, and has been a professional potter for 35 years. High-fired stoneware and porcelain functional work has always been a major focus of his practice. Currently he designs and makes contemporary tableware for a number of prestigious Canberra restaurants, dinner sets for private clients, commissions and pieces for exhibition.

### **Tableware Demonstration**

#### **1 Day Workshop**

This demonstration day is focused on showing the viewer a comprehensive range of wheel techniques used in the making of tableware. Subjects covered will include clay preparation, making, bowls, plates, jugs and lidded articles such as casseroles and teapots, pulled handles, the use of batts and chucks, trimming and finishing the work. Traditional and more contemporary styles of tableware will be covered. A discussion of designing tableware in collaboration with chefs for fine dining restaurants will be included. Unlimited participants, all levels of experience.

### **Wheel-thrown Tableware**

#### **2 or 3 Day Participatory Workshop**

This workshop is wheel based and hands-on, focusing on forms used for tableware. Subjects covered will include clay preparation, making bowls, plates, jugs and lidded articles such as casseroles and teapots, pulled handles, the use of batts and chucks, trimming and finishing the work. Traditional and more contemporary styles of tableware will be covered. A discussion of glaze surfaces and designing tableware in collaboration with chefs for fine dining restaurants will be included.

A Powerpoint presentation would begin the workshop.

Each participant will require a wheel and their own tools.

12 participants maximum, basic wheel knowledge required.

## **Teapots-**

### **3 Day Participatory Workshop**

In this workshop students will be taught the techniques to make each of the wheel-thrown components required to make a teapot and how to bring these together into a fully functional piece. A discussion on the aesthetics and function of these, the most complex of forms will be part of the course. Each participant will require a wheel and their own tools.

12 participants maximum, basic wheel knowledge required.

### **Mug Workshop -**

#### **1 Day**

Delve into the world of the production potter. Learn how to create a cup form, develop and refine a style and then repeat the form to create consistent 'matching' cups. A range of handle styles both modelled and pulled will be covered. For potters looking to expand their skills and make consistent well resolved forms.

Each participant will require a wheel and their own tools.

12 participants maximum, basic wheel knowledge required.

### **Raku Copper Matt Effects**

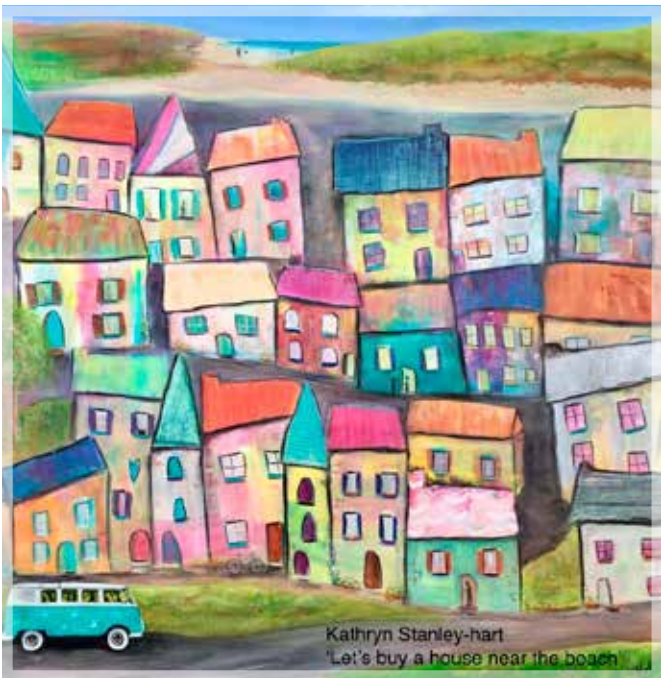
#### **2 Day Participatory Workshop -**

This workshop combines demonstration and hands-on participation to learn the techniques required to achieve the stunning colour effects available using the Raku copper matt glaze. The first part of day 1 is a demonstration of wheel-thrown forms and surface preparation for the Raku process. This is followed by an explanation of glaze preparation and use during which the students glaze their previously bisque fired pieces for the following day's firing. Day 2 is set aside for a full day of firing.

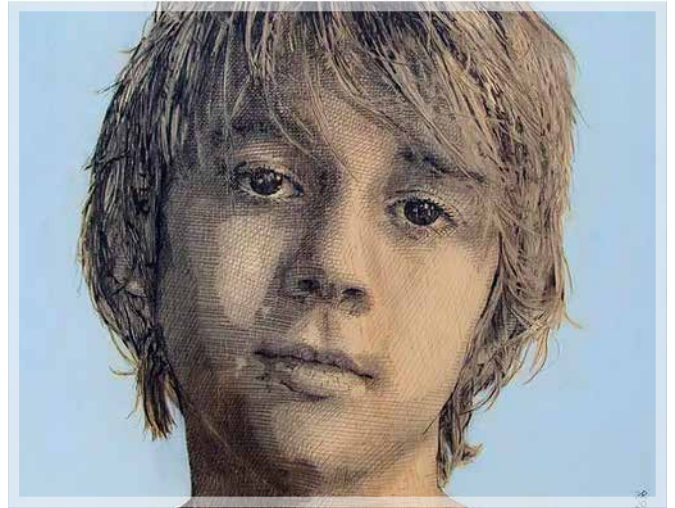
A Raku kiln is needed.

A Powerpoint presentation would begin the workshop. 12 participants maximum.

## Kathryn Stanley-Hart- Work



## Judy Rogers Work -



## Chris Harford - Work





# Expressions of Interest for a Workshop with Leon Holmes



Leon Holmes is an international award-winning Australian artist, lecturer and ambassador, who has made himself a global name as being one of the most enthusiastic and successful professionals of his trade - Plein Air Oil Painting.

## *Would you like to attend a workshop with Leon ?*

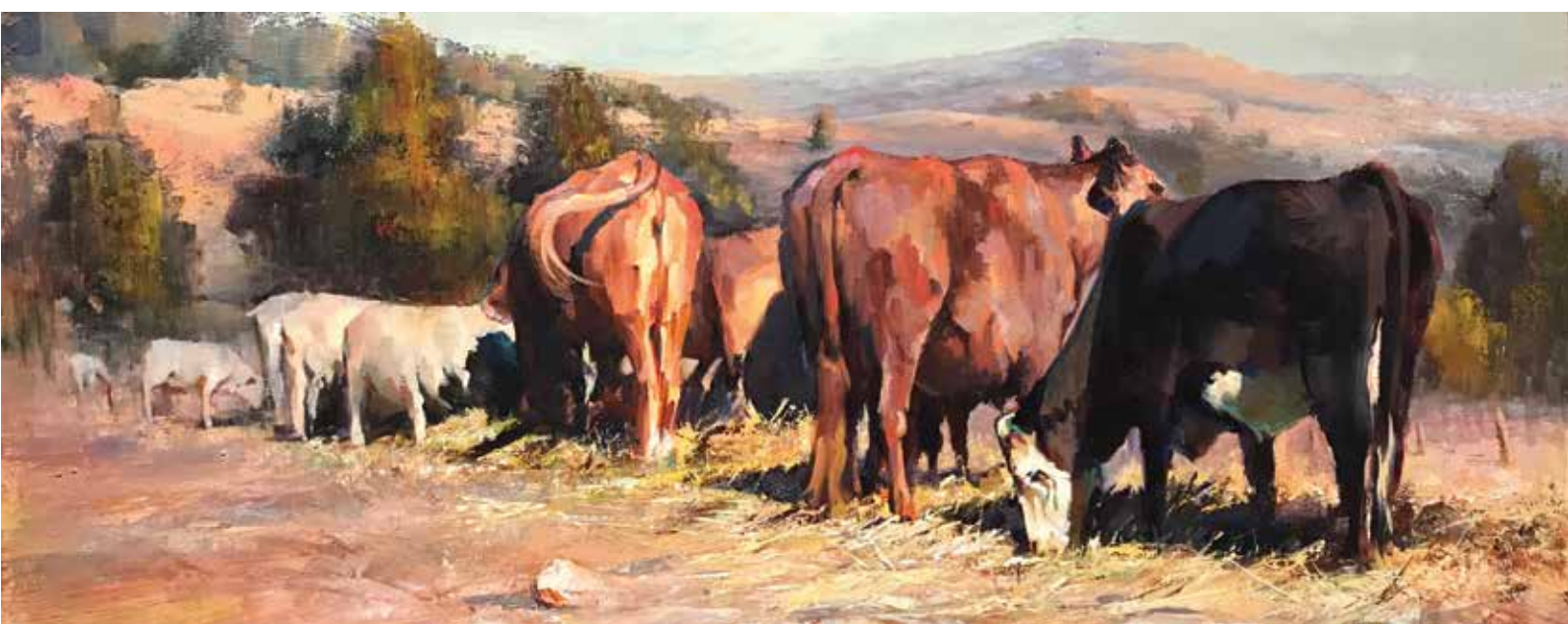
His class format is usually a talk, followed by a demonstration and then the artists paint with his assistance. He is very interactive and able to teach at all levels in one class or will divide the class up for beginner and advanced as required.

Leon will conduct the workshop either plein air or in a class room setting with a still life arrangement to work from. He can provide field easels and pochade boxes for hire for \$30 each, ( refundable if you choose to buy one of the boxes from him. )

We would be looking at running this in over one full day or two days, which ever is preferred, and either plein air or in a class room setting .

Please email **chris@posterpassion.com.au** with your preference of either

- **plein air or classroom with a still life / and one day or two days**





# Travel Tales

A place to share your travels and Public Art you have seen

## Queensland Trip

Kev and I went to Queensland in March, to spend some time with our daughter and son-in-law. We stayed in a city hotel when we first arrived in Brisbane and across the road, in the Brisbane Botanical Gardens, they had this installation. It was called *Evanescent* and was part of Curiosity Brisbane.



We stayed with our daughter and when we went out, we forgot to close our bedroom door. We came back to find Harley helping to make our bed.

We headed up to Hervey Bay to see my sisters. We went through Toowoomba, Kingaroy, Eumundi, Montville and stayed in Noosa for a night. This was taken at Noosa. Lovely beach but I think it's hard to beat a Perth beach.



We stopped at a lookout on the way to Hervey Bay. The view was spectacular.



We made our way to Hervey Bay and had dinner overlooking the harbour.



Hervey Bay is a wonderful holiday destination. I took lots of photos and I hope to produce a few paintings from them.



We went back to Brisbane and after three days of lockdown we went on some lovely walks. This was the view from Kangaroo Point.

**Sue Clark**





# Monotype Printing

## with Bridget Seaton

*All levels, beginners welcome.*



**Fridays (4 weeks)**

**21<sup>st</sup> May – 11<sup>th</sup> June**

**12:30pm – 3:00pm**

**COST: \$135 Member | \$155 Non Member** (includes materials)

Explore the endless possibilities of monotype printing both by hand and with a small press. A monotype is made without etching or cutting, ink is applied to Perspex and manipulated to create unique images. The print is 'pulled' directly from the Perspex and offers a painterly approach to printmaking. Working with professional ink we will explore several methods as well as venturing into the exciting use of stencilling and masking. Choose your own subject matter or work with inspirational landscape images provided.

All tools and inks are supplied as well as some paper to get you started. Extra paper can be purchased in class.

Bookings can be made by phone **9457 9600** or email [office@canningartswa.org.au](mailto:office@canningartswa.org.au)

The office is open **9.30am—2.30pm Monday to Friday.**

**All classes are held at CAG: 72 Riley Road (cnr High Road) RIVERTON**

Visit our website [www.canningartswa.org.au](http://www.canningartswa.org.au) for information on other classes.





# Painters Page

A place for you to share your work, workshops you might have attended, show a WIP (work in progress) or just tell us what you have been up to, any exhibitions or workshops you've attended. We can all learn from each others work and experiences. If there is anything in particular you would like to see in these pages, email me [chris@posterpassion.com.au](mailto:chris@posterpassion.com.au)

## Digital Painting Process

### Gunalini Packiakumar

I used the Tayasui Sketches Standard Version app for the Europe Piece (both the standard and professional versions of the app are available on the App Store and the standard version only is available on the Google Play Store). This app is handy in letting one create multiple layers as well as easy-touch apparatuses such as a pencil tool,

the pencil tool to trace out the template I used. One can insert the template from their photo gallery to the app canvas then create a new layer to trace around over the layer without it affecting the template layer. After, I used the watercolour and pen brush to give the piece more dimension for the landscape on another layer.



pen brush, gradient tool, watercolor brush and an eraser.

Europe1: I first began with an initial sketch using



Europe2: Then with a combination of the watercolour brush and the pen brush on top of another layer, I shaded/coloured in the building on the right. I decided to create layers for different features of the buildings like the pavement, win-



dows, walls et cetera. I created another layer to start shading/colouring the person's clothing using the pen brush and watercolour brush.



Europe3: I finished shading/colouring in the person's skin, arms and hair with the watercolour brush, pen brush as well as the flying birds on another layer I created. Finally I used the gradient tool feature which allows you to selectively choose another colour to any layer used for blending. I did that for some layers. Last of all, I completed the piece with my initials.

## Tayasui Sketches Standard App.

Sketches is the most realistic, versatile and user-friendly sketching app designed for a mobile device. This exhaustive artist's toolbox helps users create dazzling sketches, cheerful paintings and smashing illustrations on the go.

A Unique feeling: Each stroke behaves vividly and truly like a brush on paper, adapting the pressure, angle, and width to your movements. It's an effect you have to see to believe.

List of tools

- |                 |                       |
|-----------------|-----------------------|
| - Pen           | Area and Filling tool |
| - Rotring       | - Patterns            |
| - Felt Pen      | - Text                |
| - Pen Brush     | - Shapes (iPad only)  |
| - Oil Pastel    | - Eraser              |
| - Watercolor    | - Cutter              |
| - Acrylic brush | - Smudge tool         |
| - Airbrush      | - Ruler               |

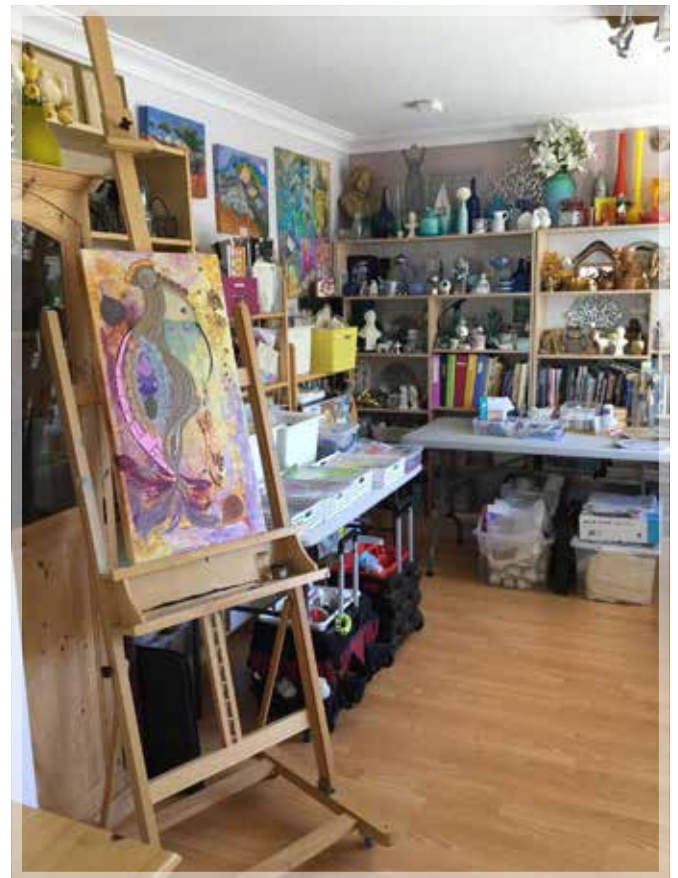
## 'My Happy Place' -

### Come Rain, Shine or Covid.

#### Margaret Colyer

It began many years ago.....

My addictive collection of quirky, beautiful and colourful ornaments, lucky finds or 'stuff' to inspire my artistic journey.



I can't resist colour and design.

Most of it comes from pre-loved sources such as markets and car boot sales. Some from artists like the Raku Cottages, among the sheep, from our talented CAG potter Marg Nash.

The current 'Fruit' mood board includes oranges and lemons from previous years techniques and the circular platter of apples and pears from my ever increasing collection of beautiful things.

The table stacked with trays of coloured papers, also collected over many years, are ready for my next painting direction of working with Collage and Mixed Media.













# Bus Trip

## *Art in the Hills*

On Thursday the 25th March, Laurence drove the bus up into the hills for our members to visit the Open Studios, the weather was perfect. We knew we were going to have a busy day trying to get to as many artists and their studios to see their work.

The first studio we arrived at was Carolyn Francis, who's interests are Sculpture, Drawing and Painting. Her inspiration for her metal sculpture pieces is studying the underwater movement which is very important in dancing and reflecting light on her work.

on large jewellery which is delicate, elegant pieces that bring joy.



We were lucky to see Carolyn do a demonstration on getting the movement and texture into the metal, beating it lightly into it's shape. We had



a lovely time looking through her studio at all the wonderful creations and admiring her work. As the time was marching on I had to drag the members away from Carolyn and get them on the bus as she was very giving with all the infor-



Carolyn also works on rusty old farming equipment, shovels and racks which she brings back to life with amazing designs. She also does drawing





mation members kept asking .Thank you Carolyn for our wonderful Studio visit.



Our next visit was to Sofia Mayers Studio who is a painter, she has a semi -abstract art business where she sells sea - themed acrylics and oils on canvas.

Sophia's new collection are paintings and prints and products with her travel through Morocco, Italy, Spain and the UK. After looking at her complimentary weavings we were off to our next studio .

The Peacock Studio which Deanne Parker runs with many of her pottery people, Liz Berry, Sarah Harvey and also Greg Crowe had his pottery on display.



William Boissevain is an extremely gifted artist who has devoted his life to capturing still life and nuance of the female form.

His figurative works are layers of rich pastels and charcoal on top of colourful oil glazes. His drawings reflect the skill of the great French masters while also embedded with spontaneity of colour, line and form.

Dee and her many potters have a wonderful variety of pottery from all of the ladies that are part of her group. Dee holds classes for potters and you can come and spend a day if you're a potter, enjoying the company, conversations and knowledge which she gives. Their work covers large decorative pieces to domestic ware and inspirational art work. When you are up at Glen Forrest drop in to White Peacock Studios for a visit.



Off we went to Mundaring Weir Hotel for lunch, we were all looking forward to a drink and a bite to eat. The service was very dissappointing





after booking and ordering our meal before we got there, orders got mixed up, and paying our accounts turned out to be very time consuming and frustrating, but I think everyone enjoyed their meal.

After boarding the bus Laurence headed to our last studio, Louise Thorpe, a painter who is a figurative artist, is fascinated by faces and figures, both of humans and animals, painting them in both realistic and more whimsical styles.



She works with oils, acrylic, charcoal and mixed media and likes to experiment to keep her work fresh.

Louise has many cards, and original art prints which are available, I had to purchase one that was so appealing with a wonderful expression on her face. Louise was a very interesting lady living in a lovely tranquil place in the hills, we had an enjoyable visit.

It was great meeting so many wonderful artists who were so to share their knowledge with us.

We headed back to the Art Centre after a enjoyable day with members socialising and enjoying



each others company.

Many thanks to Laurence who takes us on the bus and gets us up close to all the Studios that we visit .

Keep an eye out for our next trip .

**Cheers Jill**

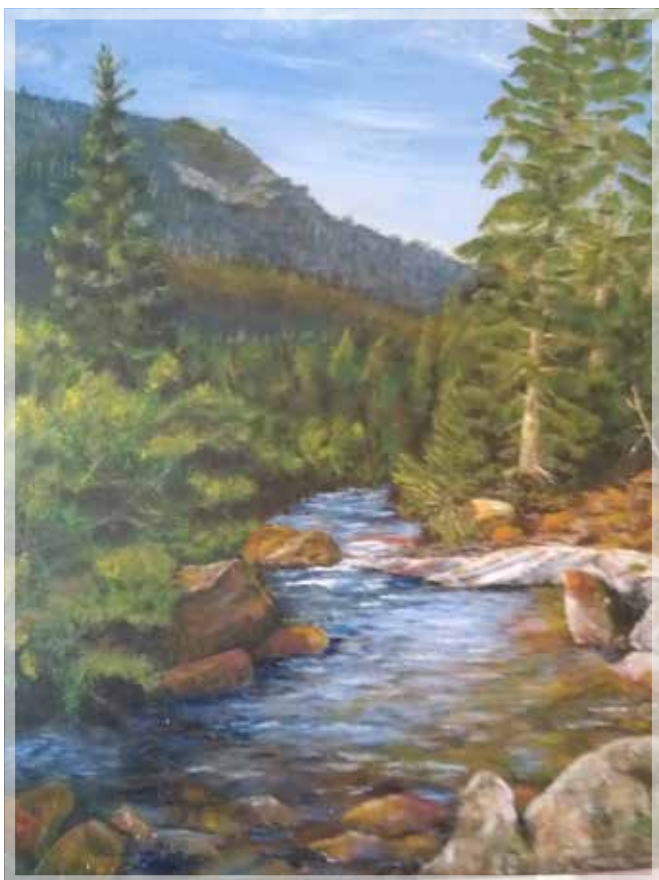


# Whats on your

# Easel/Wheel/Table

## Barbara Gurney

Bear Brook



## Margaret Colyer

A completed concertina sketchbook, with images of my Mother.



Sorting materials for my next project



## Marg Nash

I am busily producing all the extras that go with my fishing boats. All these pieces take a long time - the fish can lose their tails, the buoys get the odd crack, and the anchors can fall apart. I'm nearly there, all the pelicans and fishing boxes are loaded in the kiln, the boats are dry and the bisque firing will be happening very soon.



## Chris Goldberg

Going Places



## John Guilfoyle

WIP



## Sandra Wilson

Honey Pots

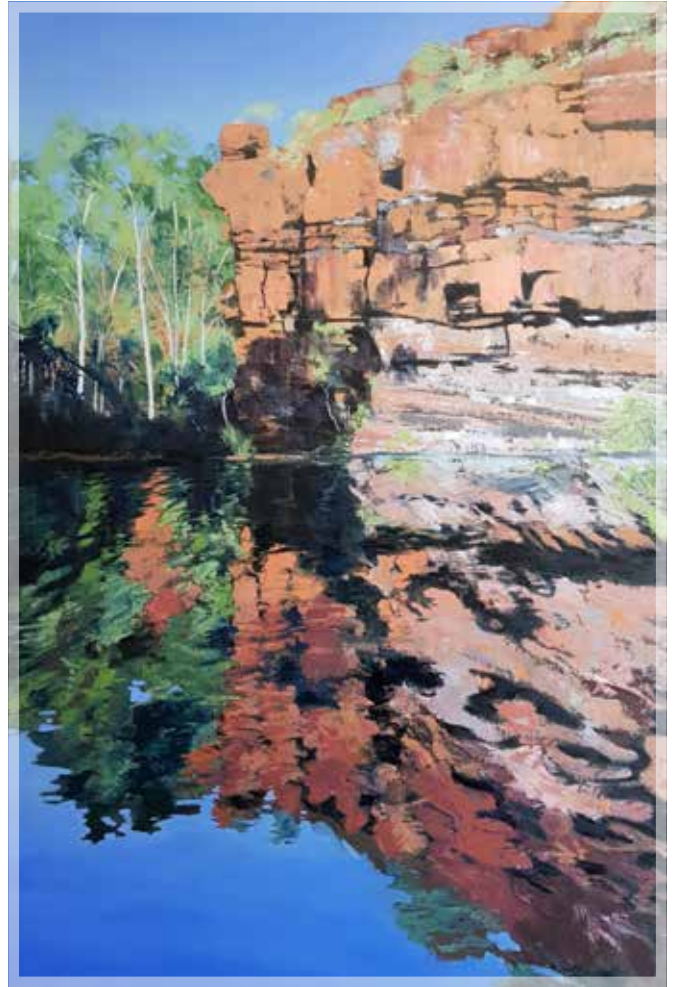


## Pam Bradley



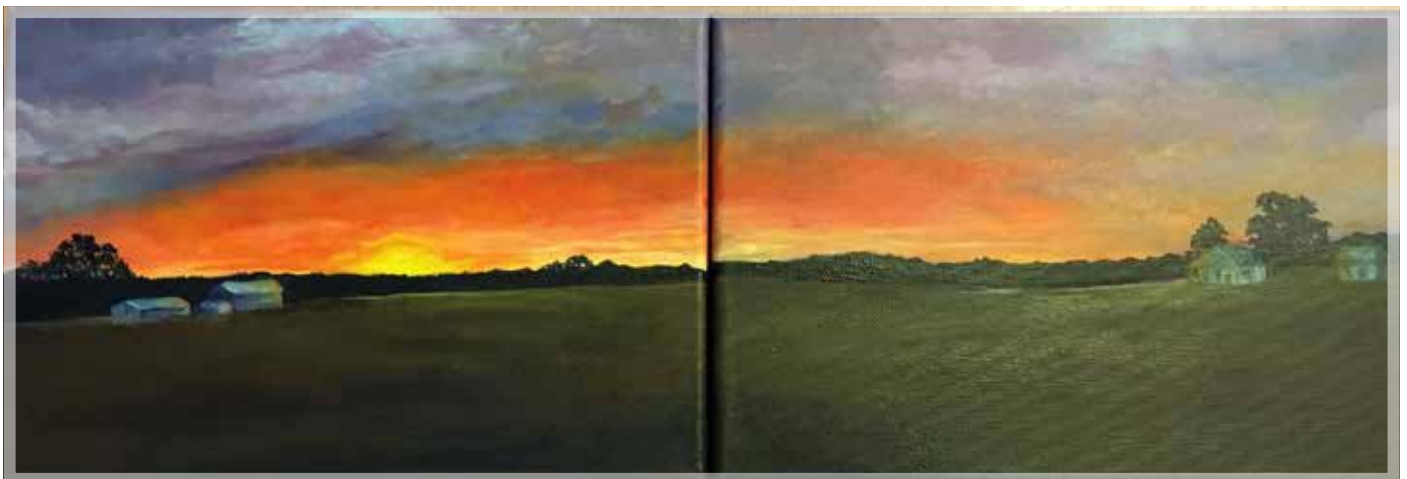
## Janette Pryor

Dales Groge WIP



## Sue Clark

I did the painting on the left and liked the sunset effect so I decided to extend it into a diptych. I'm still working on it but it's almost done.







# Potters Page

## *Notes from Our Kiln Manager*

I would like to stress that the coloured dots on the base of pots are to be at least 2mm in size, as some dots have been impossible to see.

No dot means no firing. Also try not to put the dot on glaze or underglaze as sometime the dot cannot be seen.

We are also seeing an increase in glazing work that is not cleaned underneath. In future if work is not cleaned sufficiently it will not be fired. Cleaning the shelves is very time consuming and it slowly destroys the shelves.

Thanks

Russell Bresland  
Kiln Manager

## *Hobby Day*

Tuesday 9-30 to 3pm

Well school is back and we can get back to our Art work again. We have a lot of exhibitions and sales coming up and we need to keep our Gallery well stocked.

Alison does a wonderful job of promoting and setting up all the exhibitions in our Gallery, so don't forget to produce some work for it.

New members are welcome to come and join in and have a cuppa and a delicious morning tea, it is a very social occasion, discussing pottery, world events, and lots of laughs.

Hobby potters have to remember that if they are producing lots of pots they have to hire the kiln and fire their pottery themselves.

Members can share the kiln but have to first make sure Russell doesn't need the kiln for students work, then you have to put your name in the kiln book write in what kiln you need and what firing you are doing. No one can use the kiln if they haven't learnt to load and fire it ,

I am at the Art Centre on Tuesdays if members are wanting to learn the kiln procedure also let Selena know and Russell or myself will make a time for members.

Will catch up with members on Tuesday.

Cheers Jill

## **New Gas Kiln**

Since we are in the process of acquiring a new gas kiln, I thought some information regarding the science behind both oxidation and reduction firing might be of interest to some of our members. :)

## **Oxidation and Reduction in Pottery - Made Simple!**

Oxidation occurs when there is an excess of oxygen. As the kiln heats up compounds in the glaze break off and oxygen attaches itself to the glaze and clay. This causes metals in both to oxidize. Reduction occurs when there is a deficit of oxygen. This deficit creates gases in the kiln, which leach oxygen out of the glaze and clay.

Oxidation and reduction are processes that glazes and clay go through. These processes are caused by conditions in the kiln. Therefore, potters also refer to oxidation and reduction atmospheres when firing.



## A Look at Oxidation First.

Oxidation is a chemical reaction between oxygen and metal. Glazes and clays both contain metal components, for example, copper carbonate and iron oxide.

When materials are heated in the presence of lots of oxygen, the metals in the materials often oxidize.

If a substance oxidizes, it undergoes a chemical change. This chemical change alters its appearance. Think about the Statue of Liberty. The green hue on the statue is oxidized copper. Similarly, rusted iron is the result of oxidation.

## How Does Oxidation Work in a Kiln?

The same sort of oxidizing process happens to glazes and clay in the kiln. As the kiln heats up, compounds in the glaze and clay will start to break up.

The addition of oxygen to metals and minerals changes their appearance. Oxygen will often give glazes bright colors.

One metaphor is the addition of oxygen to blood. Oxygenated blood is bright red. Although this parallel may not be chemically accurate it's a helpful way to remember the effect of oxygen on pottery.

## A Look at Reduction.

Oxidation firing creates bright clean colors. By contrast reduction firing tends to create rich organic, earthy colors. It can also give pottery a speckled appearance, as flecks of iron in the clay peep through the glaze.

In a reduction atmosphere, oxygen is actually drawn out of the glaze and clay. It is the drawing out of oxygen that contributes to the appearance of the glaze once fired.

## How Does Reduction Work In The Kiln?

Reduction firing is generally used in fuel-burning kilns. The reason for this is that the process gen-

erates gases that can damage the elements in an electric kiln. Although some potters try reduction in electric kilns, it is generally associated with gas or fuel-burning kilns.

To create a reduction atmosphere, the relative amount of oxygen in the kiln is reduced. This can be done by increasing the amount of fuel present, or restricting the amount of air going in. Because oxygen is being leached out of the pottery, the metals in the glaze and clay are reduced further. This accounts for the intense, sometimes dense look of glazes from a reduction fire.

Taking the example of copper, in an oxidizing atmosphere it turns green. Think again of the Statue of Liberty. By contrast, in a reducing atmosphere, it turns a rich red color.

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



Piece on left fired in oxidation, right reduction

# Potty Ladies Workshop with Robyn Lees



*Since graduating with a Visual Arts Degree from Edith Cowan University in 1990, Robyn Lees has worked full time as an artist, developing an extensive solo and group exhibition portfolio. Her work is represented in eminent collections and publications, and acknowledged with a number of awards. She also has extensive experience as a ceramic lecturer, art teacher and workshop presenter.*

*Her unique audacious sculptures, tea-pots, jugs, bowls and paintings are inspired by female forms and stories.*

*Robyn says, "My ladies contemplate the woman's function and attempt to reference her emotional strength, spiritual and personal vulnerability."*

## **Potty Ladies/Persons :) Workshop**

Robyn began by demonstrating the complete construction of the piece we were about to undertake.

The lady was basically comprised of two bowl shapes joined together at the bases, then decorated and given their own personalities. The bowl shapes were created in unfired ceramic press moulds provided by Robyn.

She provided a vast array of surfaces and objects to be used for creating texture in the clay.

- Lace, crochet, doilies different textured fabrics.
- An assortment of different textures lino cut from sheets of a linoleum type product called Khrommenie, this is apparently much easier to carve than the lino normally used for lino



cuts. (It is available from Holman Electronics in Osborne Park, the material is used for self healing pin boards)

- There were also a range of shells, organic materials, seedpods, stamps, any object that could be used to create an interesting mark in clay
- Found objects, like rubber floor mats, sheets of aluminum with holes.

She began by pressing texture into slabs of clay, with a rolling pin, this was then torn or cut into strips/pieces using a pastry crimper cutter, (gave the clay a wavy edge) then put the pieces into the press mould, trying not to press it in too hard, so as not to flatten the pattern. A variety of



pieces were put in like patchwork leaving some overhang at the top. The top was then folded in to give what would become the base some support. The bowl was then blow torched, to dry it a little in order to get it out of the mould and to provide strength for the next stage. We then re-



peated the process, for what would become her head and the plant holding part of the sculpture. This time we left one piece of clay smooth as this would become her face, the rest was textured, with something resembling hair or whatever each member had planned for the top half of the piece. It was again torched to harden up and removed from the mould. The two pieces were then joined at their bases with water and scoring. The join was reinforced with a coil.



Next came the face, Robyn presses two horizontal indentations into the face half way up which resembled the eye sockets. She then put an oval piece of clay in each, smoothed it out and drew a curved eye lash line, giving the appearance of



closed eyes. The nose was formed from a small triangular piece of clay, and the lips from two narrow pieces. She then put some hair on the sides, a turban type wrap around her head and horns and a leaf shape for decoration.

Next came an arm made from a cylinder, with a square hand and little fingers attached separate-



ly, or another option of a closed hand shape like a mitten. Once complete the piece had coloured stains applied and was then torched again.

Then it was our turn and all up to our own imaginations. We could add as much or little decoration as we wished, and there were many varia-



tions and they all looked so different. Robyn was encouraging and helpful to any who were having





any problems

We had a lovely lunch provided by Jill and members, and I think I can say that collectively the group had a very enjoyable inspiring day with everyone producing pretty amazing Potty ladies/ persons.

Robyn is not only an accomplished dynamic artist but also an excellent teacher and engaging presenter.

**Chris Goldberg**





# Recipe Corner

Yes cooking IS an art form

This is a place to share your favourite recipes

## Apple & Sour Cream Cake

- 1 butter cake mix
- 1 egg beaten
- 1 200gm tub sour light cream
- 1 cup coconut
- 2 tblsp melted butter
- 1 425 tin pie apple
- Cinnamon

### Method

1. Melt butter in 3 litre casserole.
2. Add cake mix, coconut, beaten egg and sour cream, mix well.
3. Add apples and gently fold into cake mixture
4. Sprinkle with cinnamon.
5. Cook with lid on casserole, vent open, on medium to low heat until touch hot, then turn down to low for approximately 25 mins.
6. Delicious hot or cold served with cream or custard.

### John Guilfoyle

*Both these recipes are designed to be cooked on top of the stove in Bessemer cookware, so you may need to experiment a little for oven baking.*

## Pizza

- 3/4C SR flour
- 3/4C Plain flour
- 1 C water
- Salt to taste
- Tomato/Pizza Paste
- 250gm Mozzarella Cheese
- Shred ham 100gms
- Salami 100 gms
- Red capsicum
- Spring onions
- Or use your preferred toppings

### Method

1. Use either a 34 cm baking dish with lid or 6 litre dutch oven.
2. Add all dry base ingredients to baking dish
3. Add half water and mix together
4. Slowly add half of water until dough is sticky
5. Spread across the base of the baking dish
6. Top with tomato/pizza base
7. Add your favourite toppings and cover with cheese
8. Place lid on with vent open
9. Cook for approximately 20-30minutes on low to medium heat.

### John Guilfoyle



## Strawberry Hazelnut Gateau

- 4 egg whites
- pinch of salt
- 1 tsp vinegar
- 1/2 tsp vanilla
- 1/4 C water
- 1 C cream
- 1<sup>1/4</sup> C castor sugar
- 90g ground hazelnuts
- 185g dark chocolate
- 1 punnet strawberries
- 1<sup>1/2</sup>C cream, extra



### Method

1. Beat egg whites with until soft peaks form, gradually add sugar; beat until sugar is dissolved and mixture is of meringue consistency. Beat in vinegar and vanilla.
2. Line base and side of 2 x 20cm springform pans with greased greaseproof paper, which has been lightly dusted with cornflour.
3. Spread meringue mixture evenly into tins.
4. Sprinkle ground hazelnuts evenly over meringue in both tins. With knife or spatula swirl hazelnut lightly through meringue. Smooth over top of meringue with back of spoon.
5. Bake in moderate oven 180°C 35 to 40 mins, or until meringue is crisp to touch; release sides of pan, cool on base of pan.
6. Chop chocolate. Combine with water in top of double saucepan, stir over simmering water until melted, cool. Remove cakes from bases.
7. Place a layer of meringue on serving plate flat side down, spread with a thin layer of chocolate. Reserve 4 strawberries, wash and hull remainder, cut in half, arrange over cream.
8. Spread underside of second layer of meringue with remaining chocolate mixture, place on top of strawberry layer, chocolate side down.

9. Whip extra cream, cover sides and top of cake and, and if desired pipe cream decoratively on top.
10. Arrange reserved halved strawberries on top of cake. Refrigerate until ready to use.
11. If desired, brush strawberries used for decoration with warmed, sieved strawberry jam to give them a pretty glaze before arranging on cake.

## Jill Archibald

### Weekender Biscuits

- 125gm butter
- 1/3C sugar
- 1 egg
- 2/3 C sultanas
- 1C SR flour
- 2 C lightly crushed cornflakes



### Method

1. Cream butter and sugar until light and fluffy. add egg, beat well.
2. Fold in sifted flour and sultanas, mix well.
3. Drop teaspoonfuls of mixture into cornflakes, roll lightly. Place on lightly greased oven trays. Allow room for spreading.
4. Bake in moderate oven 180°C 20 mins.

Makes about 30

## Jill Archibald

# Whats on Your Bookshelf



## Doors of Prague

by Barbara Gurney



While we currently can't travel – step inside a malý pohled (small view) of Prague in this fiction novel by local author Barbara Gurney (also a student at CAG)

Ah Prague ... The home of Charles Bridge, colourful buildings, and fascinating doors.

So, who goes to Prague to hide away? Gillian does. Intent on surviving her grief, in her own way, Gillian ignores the beauty and history of Prague, wallowing in her sadness.

On her daily wanderings, Gillian photographs dozens of doors: elaborate door, ugly doors, old doors, broken doors. People come from behind some of these doors and, over time, befriend her.

The adage of, one door closing, another opening, becomes significant to Gillian as new friends ease her into finding a way forward.

The sadness is balanced with love in many forms, a little humour, and a touch of romance. Most of all, *Doors of Prague* is about hope and healing, and starting over.

Publisher: [www.daisylanepublishing.com](http://www.daisylanepublishing.com)

My website: [www.barbaragurney.com](http://www.barbaragurney.com)

Contact me on: [gurneybg@bigpond.net.au](mailto:gurneybg@bigpond.net.au)

**Barbara Gurney**

## The Four Winds

by Kristen Hannah



Texas, 1934. Millions are out of work and a drought has broken the Great Plains. Farmers are fighting to keep their land and their livelihoods as the crops are failing, the water is drying up, and dust threatens to bury them all. One of the darkest periods of the Great

Depression, the Dust Bowl era, has arrived with a vengeance.

In this uncertain and dangerous time, Elsa Martielli—like so many of her neighbors—must make an agonizing choice: fight for the land she loves or go west, to California, in search of a better life. *The Four Winds* is an indelible portrait of America and the American Dream, as seen through the eyes of one indomitable woman whose courage and sacrifice will come to define a generation. (Goodreads)

**Lietta Jacobs**

## Where The Crawdads Sing

by Delia Owens

For years, rumors of the “Marsh Girl” haunted Barkley Cove, a quiet fishing village. Kya Clark is barefoot and wild; unfit for polite society. So in late 1969, when the popular Chase Andrews is



found dead, locals immediately suspect her.

But Kya is not what they say. A born naturalist with just one day of school, she takes life's lessons from the land, learning the real ways of the world from the dishonest signals of fireflies. But while she has the skills to live in solitude forever, the time comes when she yearns to be touched and loved. Drawn to two young men from town, who are each intrigued by her wild beauty, Kya opens herself to a new and startling world—until the unthinkable happens.

In *Where the Crawdads Sing*, Owens juxtaposes an exquisite ode to the natural world against a profound coming of age story and haunting mystery. Thought-provoking, wise, and deeply moving, Owens's debut novel reminds us that we are forever shaped by the child within us, while also subject to the beautiful and violent secrets that nature keeps. ( Good Reads)

*When we came back to Perth, we had to isolate for two weeks so I got a lot of reading done. This book was beautifully written and had quite an unexpected ending.*

**Sue Clark**

## The Last Kingdom Series

by Bernard Cornwell



This is the story of the making of England in the 9th and 10th centuries, the years in which King Alfred the Great, his son and grandson defeated the Danish Vikings who had invaded and occupied three of England's four kingdoms.

The story is seen through the eyes of Uhtred, a dispossessed nobleman, who is captured as a child by the Danes and then raised by them so that, by the time the

Northmen begin their assault on Wessex (Alfred's kingdom and the last territory in English hands) Uhtred almost thinks of himself as a Dane. He certainly has no love for Alfred, whom he considers a pious weakling and no match for Viking savagery, yet when Alfred unexpectedly defeats the Danes and the Danes themselves turn on Uhtred, he is finally forced to choose sides. By now he is a young man, in love, trained to fight and ready to take his place in the dreaded shield wall. Above all, though, he wishes to recover his father's land, the enchanting fort of Bebbanburg by the wild northern sea.

This thrilling adventure—based on existing records of Bernard Cornwell's ancestors—depicts a time when law and order were ripped violently apart by a pagan assault on Christian England, an assault that came very close to destroying England. (Goodreads)

There are 13 books in the series,

- 1 The Last Kingdom
- 2 The Pale Horseman
- 3 Lords of the North
- 4 Sword Song
- 5 The Burning Land
- 6 Death of Kings
- 7 The Pagan Lord
- 8 The Empty Throne
- 9 Warriors of the Storm
- 10 The Flame Bearer
- 11 War of the Wolf
- 12 Sword of Kings
- 13 War Lord

**Janette Pryor**

## Shuggie Bain

by Douglas Stuart



It is 1981. Glasgow is dying and good families must grift to survive. Agnes Bain has always expected more from life. She dreams of greater things: a house with its own front door and a life bought and paid for outright (like her perfect, but false, teeth). But Agnes is abandoned by her philandering husband, and soon she and her three children find themselves trapped in a decimated mining town. As she descends deeper into drink, the children try their best to save her, yet one by one they must abandon her to save themselves. It is her son Shuggie who holds out hope the longest.

Shuggie is different. Fastidious and fussy, he shares his mother's sense of snobbish propriety. The miners' children pick on him and adults condemn him as no' right. But Shuggie believes that if he tries his hardest, he can be normal like the other boys and help his mother escape this hopeless place.

Douglas Stuart's *Shuggie Bain* lays bare the ruthlessness of poverty, the limits of love, and the hollowness of pride. A counterpart to the privileged Thatcher-era London of Alan Hollinghurst's *The Line of Beauty*, it also recalls the work of Édouard Louis, Frank McCourt, and Hanya Yanagihara, it is a blistering debut by a brilliant novelist with a powerful and important story to tell.

( Amazon)

*This book won the Booker Prize. It's quite a grim story but explores family relationships and addiction.*

## Sue Clark

## The Yellow Bird Sings

by Jennifer Rosner



Rosner's exquisite, heart-rending debut novel is proof that there's always going to be room for another story about World War II....This is an absolutely beautiful and necessary novel, full of heartbreak but also hope, about the bond between mother and daughter, and the sacrifices made for love." —The New York Times

In Poland, as World War II rages, a mother hides with her young daughter, a musical prodigy whose slightest sound may cost them their lives.

As Nazi soldiers round up the Jews in their town, Róza and her 5-year-old daughter, Shira, flee, seeking shelter in a neighbor's barn. Hidden in the hayloft day and night, Shira struggles to stay still and quiet, as music pulses through her and the farmyard outside beckons. To soothe her daughter and pass the time, Róza tells her a story about a girl in an enchanted garden:

The girl is forbidden from making a sound, so the yellow bird sings. He sings whatever the girl composes in her head: high-pitched trills of piccolo; low-throated growls of contrabassoon. Music helps the flowers bloom.

In this make-believe world, Róza can shield Shira from the horrors that surround them. But the day comes when their haven is no longer safe, and Róza must make an impossible choice: whether to keep Shira by her side or give her the chance to survive apart.

Inspired by the true stories of Jewish children hidden during World War II, Jennifer Rosner's debut is a breathtaking novel about the unbreakable bond between a mother and a daughter. Beautiful and riveting, ( Good Reads)

*This was another moving read. It's one of those stories that reminds us how disruptive war is and how the effects are felt long after the gunfire stops.*

## Sue Clark



## ***THE BOX MAN***

8 Karratha St, Welshpool

(08) 9351 8111

[www.theboxman.com.au](http://www.theboxman.com.au)

Thought I'd include this information for members as art packing boxes were being discussed recently and I have used this company before. Their boxes are excellent and affordable.

They stock a range of generic sized "Heavy Duty" Art Boxes suitable for shipping locally and abroad.

To compliment their standard range they do a run of custom made picture cartons daily, which if ordered by noon will be available for collection noon the following day.

They know your art is precious and make their cartons to meet the rigors of shipping.

Chris Goldberg



### **Standard Sizes**

Very Sm	480 x 380 x 70	\$5
SM	650 x 550 x 70	\$6.50
M	800 x 550 x 70	\$9
L	1050 x 800 x 70	\$11
XL	1300 x 1000 x 90	\$16

A graphic advertisement for Master Picture Framers Gallery. The background is black with a large, stylized red and white geometric shape on the left side, resembling a stylized 'M' or a series of parallel lines. The text is in white, bold, sans-serif font. The main title 'MASTER PICTURE FRAMERS GALLERY' is at the top. Below it, 'BLAIR BUCKINGHAM' is written in a larger font, followed by 'PROPRIETOR' in a smaller font. The address 'UNIT 1/1397 ALBANY HIGHWAY CANNINGTON 6107' is listed, followed by the phone and fax numbers 'PH: 9350 5121 FAX: 9350 5101', and the email address 'bmb@masterframers.com.au' at the bottom.

**MASTER PICTURE FRAMERS  
GALLERY**

**BLAIR BUCKINGHAM**  
PROPRIETOR

UNIT 1/1397 ALBANY HIGHWAY  
CANNINGTON 6107

PH: 9350 5121 FAX: 9350 5101

[bmb@masterframers.com.au](mailto:bmb@masterframers.com.au)

Many of our CAG artists use Master Picture Framers, Blair does an great job and is able to advise on suitable framing options for your precious work. Convenient location opposite Carousel Shopping Centre.

# Canning *Creations* Classifieds

A place for members to buy, sell or gift freely :)

## Free to a good home

### Milk Kefir Grains

A fermented beverage made from kefir grains and milk, kefir resembles liquid yogurt. It is a natural probiotic that promotes the health of the gut microbiome. Kefir also tastes tangy like yogurt but has a thinner beverage-like consistency.



As a probiotic source, kefir is much more powerful than yogurt. The grains of kefir include at least 30 different strains of yeast and bacteria. This means that it offers not just a good quantity of probiotics but also multiple diverse strains as well as yeast. Most other fermented dairy products are created with very few probiotic strains and do not have any yeast. The result is that organic kefir delivers over 40 billion probiotic organisms in just half a cup, while probiotic yogurts give about one billion in a serving.

I can give you a PDF book with all the information necessary to make milk kefir.

Chris Goldberg

0468368174

chris@posterpassion.com.au

## For Sale

### Giffin Grip Sliders

For those potters with a Giffin Grip, I have a set



of the new green sliders. These are suitable for those items that are not round. I have sold my Giffin Grip as I am not throwing on the wheel as much. These have never been used, and are still in the parcel they came in.

They cost me \$80.00, I only want \$60.00. they are just sitting on my desk gathering dust.

Margaret Frew

0490728016



Editors Note

**This is our 50th issue in our 50th Year, something of a milestone.!**

Thanks to the members who regularly participate with newsletter content, makes my job a little easier.

Chris Goldberg

## *A Warm Welcome to our new members*

### **Full Membership**

Nadrah Zafirah  
Gunalini Packiakumar  
Mishelle Taylor  
Peter Mack  
Jake Manger  
Sureka Rajendran  
Nicholas Lowe  
Anika Puchalski  
Crystal Weston

### **Probationary Membership**

Suzanne Allen  
Anna Pryczek,  
Angela Hughes



Scan with your  
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