

PYRE

November 2022

The newsletter for all things clay in WA

CAAWA Vision Statement:

To make Western Australia a vibrant global centre for the ceramic arts.

CAAWA Mission Statement:

To develop a community that nurtures understanding, practice and passion for the ceramic arts.



From the President

Time seems to have contracted since the last PYRE in September. So much has happened in the world of Western Australian ceramics that is both exciting and interesting. The second half of September and all of October have been rather relentless in terms of activities and events. The CAAWA AGM occurred on the 18th of September and was well attended. Thank you to the South of Perth Potter's Club for allowing us to use their new Karlung purpose built premises. It was a beautiful day and the new facility a joy to visit.

The Association now has a new committee with three new faces. Welcome to Lynne Carlin, Cat Connor and Emma Vinkovic who are joining or rejoining the continuing members. The formalities of the AGM, efficiently overseen by our secretary Felicity Bodycoat were over quickly. Attendees were able to enjoy a fascinating talk, slideshow and video by Andrea Vinkovic concerning the development and conceptual direction of her work. Andrea also described the journey she undertook when developing, producing and installing a major work at a ceramics exhibition as part of the Venice Biennale. It really opened my eyes as to the depth of her practice. The presentation was excellently delivered and extremely interesting. Andrea's vision, commitment and diligence were a wonder to behold.

At the AGM, I delivered a presentation related to my recent visit to Indonesia to the Jakarta Art fair and to Bandung that seemed to go over well. Jenny Wood and Matt Russell then spoke of their experience visiting Alice Springs for the Australian Ceramics Triennale. They spoke about their excitement at visiting an event focused on ceramics and the positives and negatives related to the experience as we head towards holding our own Triennale in 2025. Thank you Jenny and Matt for the erudite, comprehensive and entertaining presentation.

It was a joy to be at Karlup in a purpose built ceramic facility perched above the river sharing food and wine and good conversation with a group of committed ceramicists on a sunny day. It summed up what is great about being a member of our Association. It seemed that the months of September and October were a time when too much ceramics was never enough!

Directly after the AGM was the CAAWA annual selective exhibition held at Central Gallery in Aberdeen Northbridge. The speech I delivered and our esteemed judge Warrick Palmateer's comments about his selections are elsewhere in this issue but suffice to say it was such a positive experience to see such a strong response to our call for entries from our members. The show was satisfyingly diverse and the level of skill, aesthetics and conceptual depth was exhilarating! There were over three hundred attendees at the opening and a great buzz in the air! Special thanks to the Exhibition Committee members including Jenny Wood, Matt Russell, Liz Berry Andrea Vinkovic, Judy Nastov and Janet Hummerston and others involved for doing such a professional job of orchestrating such a complex event.

Two weeks later we had another great success with the opening of CAAWA's inaugural student ceramic exhibition in the Shopfront gallery. This too was a buzz, well-attended and joyous event. Student participants brought along their extended families and friends. The venue was packed and full of excitement as children proudly showed their pieces to their friends and family. It was encouraging to observe a number of teachers, school administration staff and even a principal in attendance despite it being in the middle of the school holidays. The quality of the work, the obvious love of working in the ceramic medium and the pride evident in having one's work displayed in an exhibition made the experience for everyone who was there a very special one. Special thanks must go to Andrea Vinkovic who had the vision to hold this event.

Since then, many in the CAAWA community have been working intensely making and firing in preparation for a number of selling events in and around the city and in regional areas. To name a few that CAAWA members have been involved with were the Margaret River Open Studios, Perth Studio Potters Spring Exhibition, 'Glorious Mud' at

South of the River Pottery Club's Karlup Studio, the Mundaring Hills Open Studios and the recent nationwide TACA Open Studios. One of the things I find so fulfilling about being involved in such events is the joy of meeting so many diverse and interesting people. During the Mundaring Hills Open Studios, our studio was alive with chatter and laughter and discussions about form and function, glaze surfaces, firing schedules and kiln building. It was so much more than simply selling work but more a celebration of the depth of lived experience associated with the production and appreciation of the ceramic medium. A number of CAAWA members were also involved in 'Beneath the Surface' that was curated by my collaborator and partner Jenny Kerr at Lost Eden Gallery in Dwellingup. This involved 18 ceramic artists established and emerging in a delightful gallery in a delightful town. It was great to be part of an all ceramics show of such diversity and quality.

It seems to me that the depth and profundity of being involved with the ceramic community continues to grow. May such connections continue to flourish. I hope to meet and speak with many of you at the CAAWA Christmas event that is kindly being hosted by Jeanne Armstrong on the 2nd December, and have more ceramic discussions.

Hope to see you there.

Warm Regards, Bernard

AGM

Minutes of the AGM >>[LINK](#)

CAAWA welcomes new committee members:



Lynne Carlin

My background is fashion and costume making, and I am mostly retired now. My ceramics work has mainly been in sculpture. I teach 2 childrens classes all day on Saturdays. There is a big age range of children I teach, and the classes are always full!

Emma Vinkovic



Emma grew up literally eating clay, learning pretty much all she knows from hanging around her mum's studio. She studied visual arts at CIT (now North Metropolitan TAFE), and is a qualified education assistant. Emma runs her own business under the label of ERVCeramics, making marbled slip-cast tableware, as well as working on architecturally inspired sculptural pieces. You can find out more at www.ervceramics.com.

Cat Conner



Regional Events

Seed Pods in Clay with Kay Manolis

Where: Commonage Pottery at Happs Wine 575
Commonage Rd, Quindalup

When: 19 November 2:00 pm to 4:00 pm

11 December 11:00 am to 1:00 pm

7 January 11:00am 1:00 pm

Cost: \$145

Signup: <https://happs.com.au/pages/commonage-pottery-and-gallery>

A promotional poster for the event 'Seed Pods in Clay' with Kay Manolis. The poster features a central image of various pottery pieces, including a green lotus flower, a brown pinecone, and several seed pods. The text on the poster includes the event title, the presenter's name, the dates and times for three sessions (19 Nov 2022 2pm-4pm, 11 Dec & 7 Jan 11am-1pm), the location (Commonage Pottery Gallery at Happs Wines Venue), and the price (\$145 all inclusive). There is a 'REGISTER' button and logos for Commonage Pottery & Gallery and Happs Wines & Vineyard.

SEED
PODS
IN CLAY
with KAY MANOLAS

all inclusive
\$145

19 Nov 2022 2pm- 4pm
11 Dec & 7 Jan 11am - 1 pm

commonage pottery gallery
at HAPPS WINES VENUE

REGISTER

COMMONAGE
POTTERY & GALLERY

HAPPS
WINE & VINEYARD

www.commonagepotteryandgallery.com.au

Beginners Pottery Wheel with Gary Hambleton

Where: Commonage Pottery at Happs Wine 575 Commonage Rd, Quindalup

When: 26 November, 3 December, 10 December 11:00 pm to 12:30 pm

Cost: \$125

Signup: <https://happs.com.au/pages/commonage-pottery-and-gallery>



**BEGINNERS
POTTERY
WHEEL**
with GARY HAMBLETON

26th Nov , 3rd & 10 th Dec
2022 11am - 12:30 pm
commonage pottery gallery
at HAPPS WINES VENUE

\$125

REGISTER

COMMONAGE
POTTERY & GALLERY

HAPPS
WINE

www.commonagepotteryandgallery.com.au

Art In The Garden

Where: Stirling Street, Bunbury

When: 27 November, 9:00 to 2:00pm

Cost: FREE

Details:

<https://stirlingstreetarts.com.au/events/act-belong-commit-art-in-the-garden-2022/>



Upcoming Events

An Evening with the Collection: Glazed Bodies

Where: Fremantle Arts Centre, 1 Finnerty Street, Fremantle

When: Thursday Nov 24, 6:30pm to 8:30pm, Gates Open at 6:00pm

Cost: FREE

In order to share the rich and diverse array of artworks held by the City, we're inviting you to join us for **An Evening with the Collection - a quarterly night of conversation hosted by André Lipscombe, the Collection's Curator.**

Glazed Bodies

Ceramics and pottery in particular, was the mainstay of the FAC Learning and Artist in Residence (AIR) programs after 1975. This focus was in response to the groundswell of international and local interest in the crafts, prompting investment of resources into the ceramics studio, growing the number of pottery exhibitions conducted each year and increasing the participation of craftspeople in the FAC AIR and Learning programs.

Glazed Bodies tracks the growth of the ceramics Learning and Artist in Residence program through the lens of the City of Fremantle Art Collection.

Hosted by Curator André Lipscombe with special guests – to be announced soon.

Register

To help us prepare for this event, **please register your attendance.**

<https://www.fac.org.au/whats-on/post/an-evening-with-the-collection-glazed-bodies/>

CAAWA Christmas Party

Where: 49 Dumfries Rd, Floreat

When: 6:00 pm onwards

Cost: FREE

Join us to celebrate the year and the growing community of potters in WA.

- Partners welcome!
- Plan to bring a dish, details will be mailed to you once you register.
- BYO Drinks.
- Gift exchange - bring one wrapped hand-made item to gift.

Please RSVP for the Christmas Party here secretary@ceramicartswa.asn.au



Just Announced: Cat Connor will be performing her amazing Fire Show at the Christmas Party! You will not want to miss this.

Claymake Studio Summer Market

Where: 65 Ferguson St, Maylands

When: 10:00 am - 2:00 pm

Cost: FREE



Previous Events

CAAWA Members Selective Exhibition

Exhibition at North Metro TAFE

- There were 60 artists with 111 ceramic pieces entered.
- Approximately 300 people attended the opening with an average of 40 people per day attending during the week.
- 16 artworks were sold.
- Matt has produced a 3D scan of the exhibition that will be uploaded to the website.
- The live stream of the opening event was successful, has been uploaded to the website.
- The Student Exhibition held in the shop front gallery close by has also been a successful event.

Opening speech from CAAWA President Bernard Kerr

Welcome to Central Gallery to the Ceramic Arts Association Annual Selective Exhibition. Our Association acknowledges the passing of Queen Elizabeth on this official day of Mourning. Our Association also respectfully acknowledges the traditional owners and custodians of the land on which we operate, the Whadjuk people, as well as other First Australians connected with this land.

We pay our respect to Elders past, present and emerging. Having paid respect to the Queen and to Indigenous Australians, I'd also like to pay respect to the exhibition committee especially Matt Russell, Jenny Wood, Liz Berry and Andrea Vinkovic for their fantastic and tireless efforts. One of the Objectives of the association is to promote among practitioners and non-practitioners the production and appreciation of ceramics and to represent their interests. Hopefully this exhibition achieves this and especially and importantly the appreciation aspect.

This is an opportunity to appreciate the diversity of practice in WA. Western Australia is such a large place and it is very pleasing to see so much representation from Regional centres in this show. In another innovative initiative, this exhibition will run in parallel to a Student Ceramic Exhibition, open for all students in primary and secondary schools in Western Australia. That show will be in the Shop front gallery in Beaufort Street. It opens at 6 PM on Wednesday 5th of October.

Another objective is to promote and facilitate the marketing of work of those practising in ceramics in Western Australia. Whilst this is a selling show, it is not necessarily the financial aspects that are important although some have said that being a potter is perhaps a 21st century form of subsistence living, but there is also wealth in terms of cultural capital. These are the riches that result in both the process of making and the sharing of ideas and socialising with others. It is also of paramount importance for a life well lived.

Potters are often the best collectors of other potter's work because they have a trained eye. Owners of quality works are rewarded by subtlety, nuance and beauty every day. It can be a gift to oneself that keeps on giving. If you see something that you like, don't hold back! Buy it! You deserve it! It often comes down to WAYS of SEEING: What we have before us are objects and things, but more than that; they are expressions of human creativity, of individuality and personal and cultural being. They may be seen as mere objects but they may

also be seen as vitrified poetry. They also need to be seen in context. In the context of where and how they were made, of who made them and how they learnt to use the medium and in the context of this actual exhibition here and now and how the curators chose to exhibit them. All these factors give meaning to the works. Each maker uses Elements and Principles of Art and Design to communicate through the language of the medium. As a language, handmade ceramics may express lyricism, poetry and eloquence. Clay and ceramic is a plastic medium and so almost infinitely malleable but is often frustrating, demanding and, at times, downright cruel and heart-breaking in its demanding process. It is a 'trial by fire', and yet in this alchemical process, it provides rewards in terms of knowledge of the self and as expressions of our own unique individuality. It is a mirroring process between us as unique individuals and the inimitable objects that we produce. It is a complex way of expressing the complexity and wonder of lived

Experience thus the DIVERSITY of this show is to be celebrated, as it is a manifestation of us as unique and special.

Last year I attended the IOTA conference at Curtin University and observed academics theorising Craft as it is practised in the 21st century. The discussions often involved flowcharts and diagrams and the great push in academic institutions towards the digital world of 3D printing and computer-aided design. I believe that this is a questionable direction. It was as if humanity can be codified and standardised into simple systems and that making can become divorced from the relationship between hand, eye and brain and the expression of the individual. It is the subtle emotional and expressive qualities in these works that give them their power and express precious human qualities. The mark of the maker's hand in concert with their personality that imbues them with meaning not the object in itself.

One of the most important things I have realised over the past few years is that making Craft is a political act. It is a way of saying: 'this is me' in a world of confused information, anxiety and uncertainty. It is a way of celebrating being alive, special and unique. A quote from Leonard Cohen: ' I didn't know how to feel, so I learnt how to touch.'

With that thought, I turn to a person with an extremely heightened sense of touch and a highly attuned sensitivity to form and surface and the ceramic arts in general: our guest judge Warrick Palmateer. Warrick: TAFE graduate, Master potter, Collaborator and Educator. Thanks for the seriousness and diligence of

the judging process that I gathered took over 3 hours. Can you tell us a little about how you went about it?

The awards at the CAAWA Annual Selective Show are

- Special mentions:
- Highly Commended
- Emerging Artist award
- Judges Prize: Runner up
- Kusnik Award for Excellence

Comments from Warrick Palmateer

o Thank you to the Ceramic Arts Association for inviting me to judge this year's annual selective exhibition

o Thank you to Dee Parker for assisting me during the judging process and taking excellent notes for my reference as I moved through the works yesterday afternoon

o It really is a great honour to be asked to judge any art work, let alone works by ceramic artists from Western Australia and works created by artists and potters who have inspired me during my years of working with clay

o With such diversity of forms, aesthetics and approach to the wonderful material called clay and ceramic it becomes a difficult task to select prizes for individual works, however I believe everyone exhibiting here tonight is a winner

o To be able to work with clay, to have such a wonderful space to showcase your work and to be a member of CAAWA, the organisation instrumental in putting this exhibition together, really does make everyone involved here tonight a winner

o I commend all those who have entered work and look forward to meeting you once the awards have been announced

Special Mention 1

Ash Glazed Vessel 1 and Ash Glazed Vessel 2

Robbie Kerr

Made by an emerging artist

Forms are very nicely thrown with a beautiful visual lift coming from the base through to a balanced swelling curve that is extenuated by the narrower diameter opening Expressive and organic carving that seems to follow an intuitive journey The ash glaze works well to highlight the textural surface

Special Mention 2

Lumos Series 1,2,3

Felicity Bodycoat

- * *Beautifully created using what appears to be a black and white marbled porcelain slip*
- * *Attention to detail with a smooth delicate rim and base*
- * *The detail in proportion and scale creates a harmonious group that sits together like a family giving a sense that each of the works is communicating with the others*

Special Mention 3

Cuckoo

Janelle Peterson

- * *An engaging well-made whimsical and figurative work*
- * *The work is playful and expressive with a sense of humour*
- * *I love the black cockatoo growing out of the head of hair and the adornment of the small cuckoos that have been attached using what appears to be canthal wire through the firing process*

Special Mention 4

Omelette In Waiting

Stephen Langford

- * *This piece really caught my eye, probably because I have a 3-year-old son who I am reading nursery rhymes and stories to most evenings*
- * *It is a very well-made piece that incorporates mixed media to create a humorous and quirky sculpture that is just fun*
- * *It is engaging and a bit bizarre but certainly a work that draws your attention and puts a smile on your face*

Special Mention 5

Rites Of Spring

Bernard Kerr

- * *A well thrown vessel form with a bold and expressive surface treatment*
- * *I really like the layering of glazing techniques that draws the viewer around the work*
- * *This has been cleverly executed by the bold black brushed line that encircles the form and provides areas and spaces where the artist has been able to use finer brush work and resist techniques to great effect*

Special Mention 6

Triakis

Andrea Vinkovic

** This work has an incredible surface technique that speaks to me as I am a person who is fascinated by the sea and exploring the textures and surfaces that are found on the ocean reefs, beaches and the flotsam and jetsam that can be found after a storm*

** The form is beautiful, reminiscent of a sea anemone or a weathered and worn fishing float*

** A work that engages the viewer and makes them want to touch the surface and feel the soft textural glaze with its tiny globular, crawling beads*

Highly Commended 1

Elemental Entity

Lee Woodcock

** This work displays great technical skill in both the making and firing techniques*

** The form flows together creating a work that is of life size proportion and scale*

** The use of vertically brushed slips and shino glaze combining with the unpredictable ash glaze that has run horizontally, and appears to be embracing the piece, has been masterfully orchestrated*

** I really like the marks created by the wadding used as a functional technique to lay the work horizontally in the kiln and also the way in which they combine to create movement through the pyro-plasticity of high firing resulting in an organic gestural feature on the surface of the piece*

Highly Commended 2

Teapot With Stand 2

Alison Brown

** An engaging and well-made piece that has been cleverly constructed in three parts*

** Each component has been constructed so that once the teapot has been assembled it creates an overall cohesive form reminiscent of a vessel from the bronze age*

** The textural finish is beautiful and almost appears as if the vessel has been worked in a similar technique to beating bronze, resulting in a soft hammer like texture implied on the surface*

** The glaze colour also highlights the metallic look and has been expertly applied and is soft to the touch*

** The overall effect is a teapot that is both whimsical and expertly crafted and communicates to me that this work has been made by an artist at the top of their game*

Highly Commended 3

Misty Ranges 5

Sandra Black

* This work has been created using slip-cast porcelain and rendered with abstracted pale grey hills or mountains that have been created using what appears to be a soft marbling technique and then overlaid with printed ceramic transfers of black silhouetted trees

* The trees appear to be blowing in the wind with magpies wheeling in the background

* Once again, this work has been expertly constructed by an artist at the top of their game

* The form, being a finely crafted oval vessel with vertical sides and a thin rim, is a perfect canvas to showcase the imagery that moves around the vessel and invites the viewer on a journey through the black and grey landscape

Emerging Artist Award

Waste Not Want Not

Lyn Nixon

* I really like the concept behind this work that cleverly uses disposable, everyday items as models, and that have been cast to create permanent porcelain pieces

* The work is well resolved and beautifully made with an eye for detail in the refinement of the cast surfaces, rims and underside of each individual piece

* A clever use of illumination that communicates the translucency of porcelain has been used to great effect with the mounting of LED lighting underneath three of the vessels

* The tumble stacking of the individual pieces enhances the overall concept of the vulnerability of fine porcelain ceramics contrasting with the disposability of plastic and non-reusable items that has become a serious environmental issue

Judges Choice Award

Ammonite (Born Of The Sea)

Judith Paisley

* This work, with its abstracted sea inspired form and shell-like surface, really stood out to me well before I read the title Ammonite (Born of The Sea)

* The crackle/crazed surface with its ribbed banding also adds a sense of ageing and weathering to this organic, ocean inspired work

* The work has been glazed completely with no visual sign of glaze being removed for the firing process where it may stick to a kiln shelf, demonstrating an expert knowledge of the technique of what appears to be a Raku type of firing technique

* A beautiful overall arc form that has been mounted in a well-crafted sympathetic metal stand that adds to the visual power of the sculpture

- * I could imagine viewing this on show in the Western Australian Boola Bardip Museum as a rare and unique fossil, found somewhere on the WA coastline*
- * This work really spoke to me and I like it very much*

Mike Kusnick Award

Boat Form 1

Ian Dowling

- * At first glance this piece appeared to be a humble and unassuming work but it drew me in and asked me to touch it and pick it up*
- * At closer inspection Boat Form 1 reveals a sophisticated and beautifully crafted work that demonstrates a masterful and gutsy approach to form and texture as well as function, glaze formulation and application*
- * The form takes on a boat like quality with an uplifting bow and stern held by an elliptical thrown and altered foot*
- * Gestural marks by both tools and fingers are rendered to create movement and expression both inside and outside of this vessel*
- * The crazed blue/white glaze inside the vessel is thick and unctuous and has been applied over what appears to be tooled carving in a spontaneous and gestural approach*
- * The outside glaze surface is warm and rich with reduction fired iron bleeds from the clay body penetrating through the glaze surface in a random, organic nature adding to the movement embodying the extreme oval, elliptical form*
- * The handles on each end elongate the vessel further adding to the visual ellipse and upward curve of the arc boat form*
- * Each handle seems to fit effortlessly into your hand when you pick up the vessel and speaks of plastic clay moulded by the potter before being attached and worked into the form*
- * Overall, this is a work that spoke to me on many levels and is deserving of the 2022 Ceramic Arts Association of Western Australia Mike Kusnick Award*

Jason Lim at WA Museum: Boola Bardip

We were honoured to see Jason Lims clay performance at Boola Bardip and spend some time with him during the event. Several CAAWA Members met him at the Museum and took him for drinks afterwards.



M.U.D (Make, Understand, Demonstrate)

Maiolica with Cate Cosi

Cate Cosi presented Maiolica at Karlup ceramics studio. We learned about the history of Maiolica, and the differences between Majolica, and other decorative techniques that swept Europe post Renaissance. Kate showed us her palette of colours from Italy, and how to use them. The audience was thoroughly engaged and appreciative of Cates' extensive knowledge on the subject. The social break time featured delicious platters of cheese, fruit and crackers which gave occasion to meet and talk to fellow potters.



This was the last M.U.D session for the year.

Contact us if you have an idea for a talk, demonstration or workshop for next year!

secretary@ceramicartswa.asn.au

Offers

New \$45,000 Award for innovation in Australian craft and design



Australian Design Centre is delighted to announce a major new national award –**MAKE AWARD: Biennial Prize for Innovation in Australian Craft and Design.**

This is the richest craft/design award in Australia. The winner of the MAKE AWARD will receive \$35,000, with a second award of \$10,000 for the runner up.

The inaugural MAKE AWARD will open for entries in February 2023 and close in May 2023. The MAKE AWARD will be free to enter.

This biennial award is open to creative practitioners (craftspeople and designers) working across all related disciplines including ceramics, glass, furniture/woodwork, metalwork, textiles and fibre, and jewellery.

Entries are encouraged from designers/makers with a high level of skill either working with materials that are new to their practice or working in new and innovative ways. Makers are invited to 'push the envelope' by challenging and altering our perceptions of making and design.

To be eligible work must be created within 12-18 months of the closing date for entries (May 2023); has not previously been exhibited; and demonstrates an extension of the designer/maker's work beyond their usual practice.

The finalists, selected by an eminent jury, will be exhibited at Australian Design Centre in October 2023 with a limited tour to follow.

The major award is a non-acquisitive cash prize of \$35,000 and a second place of \$10,000.

Full details of the terms and conditions for entry will be announced in February 2023 when entries open. The judges will also be announced in February 2023.

'Lisa Cahill, Australian Design Centre's CEO and Artistic Director, said: 'The MAKE AWARD presents an exceptional opportunity to acknowledge the richness and diversity of creative talent in craft and design practice in Australia.

'Inspired by award programs such as the Burke Prize offered by the Museum of Arts and Design in New York and the LOEWE FOUNDATION Craft Prize, we decided it was time for Australia to have our own national award for innovation in making.'

The Award is supported by a generous donor who wants to raise the profile of Australian craft and design.

'We look forward to sharing more details in February when the MAKE AWARD opens for entries', said Lisa Cahill.

To read more about the MAKE AWARD and the eligibility to enter:

australiandesigncentre.com/make-award

To register for email alerts: makeaward.au

Stirling Street Arts Centre is currently calling for expressions of interest for artist residencies in 2023.



Expressions of Interest Open

Artist in Residence

2023

Stirling Street Arts has been home to traditional crafts since the 1970's, housing groups practising ceramics, weaving, spinning, machine knitting, felting and much more.

An opportunity exists for an artist to collaborate with SSAC's membership groups while undertaking a studio residency at the Centre.

EOI's are now open and we would appreciate you sharing the call out with your networks.

<https://stirlingstreetarts.com.au/2023-artist-in-residence-eoi/>

Business for sale

<https://www.rubysroses.com.au/>



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TO DISCUSS FURTHER DETAILS.

Pyre focuses on articles and commentary in search of dialogue to raise the profile of ceramics in Western Australia.