

Canning Creations



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ISSUE 81

August 2026

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



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 1pm weekdays.

Contributions from members are welcome.

Committee Roundup

Dear Members,

Things continue to change rapidly at CAG. It's just one of those years!

Juls has been on annual leave for the last 3 weeks, during which she put on a lovely wedding for her daughter. Emily has been doing a great job working full time in the office, investigating running some really interesting new workshops. Keep an eye on your Friday Roundups for them being advertised over the next few weeks.

Fran Fishlock has generously joined the CAG committee for the remainder of this year. Like Merilyn, she has a wealth of experience running the CAG

office so will have some great insights.

Just to make things even busier, the City of Canning have renovated the carpark. Thank you for accommodating the disruption so graciously. The terrific result has certainly been worth it.

Merilyn and her wonderful volunteers are to be thanked for running the desk at Southlands Shopping Centre. We had a lot of interest, including from students and parents who have been associated with us in the past and are considering engaging with us again due to their fond memories of CAG.

The Australia's Biggest Morning Tea raffle was a lovely event that shows the sharing and caring that is found at CAG. Big thanks to Maggie Smith for organising it and to everyone who contributed and purchased raffle tickets.

Many thanks also to Chris Goldberg and, again, a devoted team of volunteers who managed and exhibited at the recent Riverton Library sale. Sales were very good, totalling \$7697.50. I think this year's sale was one of the loveliest I've seen there – and Chris' social media showed it off a treat.

We really want CAG to get more into social media so if you or any of your family are keen to get involved there, please let one of the committee members know.

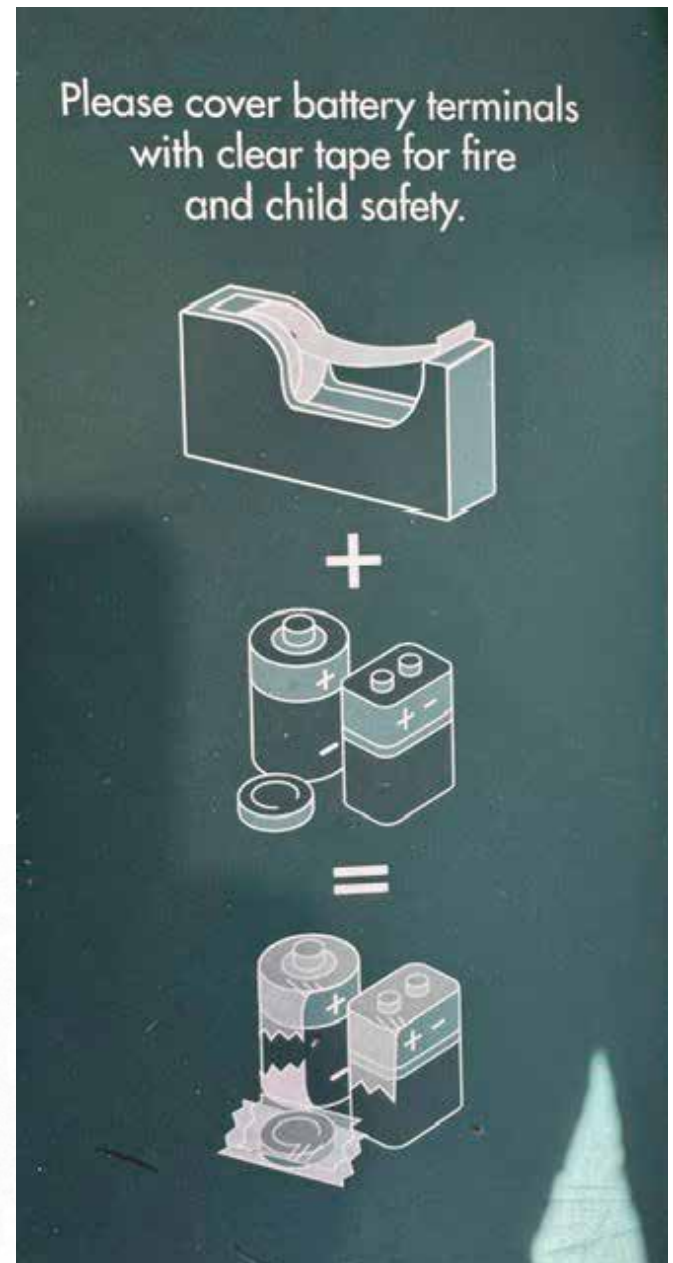
Entries are now open for this years Canning Art Award. Full information features later in newsletter. This year there are 2 \$500 prizes especially for CAG members, one for 2D and one for 3D. Let's make it a really special event for our members this year.

Regards,

Glenys and your Committee

Useful Titbits

Gosnells has had problems with rubbish trucks catching fire. Also if putting batteries including round ones in the recycling bin at Bunnings or other places this information may prevent a fire



Your 2026 Committee



Back Row

Marie Spires, Debbie Brown (Gallery/Shop Coordinator) Chris Goldberg (Newsletter Editor)
Wipa Charles, Maggie Smith

Front Row

Helen Batt (Treasurer) Glenys Lightbody (President) Jill Archibald (Vice President)
Merrilyn O'Shannessey (Secretary)





Coordinators Corner

August 2026

Hi Members,

Term 3 has started, and July went from quiet to busy, busy, busy!

It's always inspiring to see the talent, enthusiasm and friendships that flourish within our creative community. We've been delighted to welcome a couple of new members, as well as welcome back some familiar faces. We hope you all feel right at home.

Behind the scenes, it's been just as busy. While Juls has been taking a well-earned break, we've been exploring new workshop opportunities, coordinating tutors, supporting our wonderful volunteers, welcoming visitors and members, and keeping everything running smoothly. It certainly takes a team, and we'd like to thank everyone who contributes their time, skills and enthusiasm to make Canning Arts Group such a special place.

Our online community continues to grow too. Facebook and Instagram views are up, and Juls and I would like to sincerely thank everyone who has been liking, commenting on and sharing our posts. Every interaction helps us showcase the incredible work created by our members, reach more people in our local community, and encourage new artists to discover Canning Arts Group. Your support is genuinely appreciated and really does make a difference.

Be sure to keep an eye on our noticeboards, Facebook and Instagram for the latest news and upcoming events. Term 4 will be here before we know it!

Thank you for helping make Canning Arts Group such a welcoming, creative and vibrant community. We look forward to seeing you around the studios soon.

Happy Reading

Emily and Juls

HOBBY DAYS

Painters

Tuesday 12.30pm – 3.30pm

Friday 9.30am – 12 midday

Potters

Tuesday 9.30am – 3.30pm

Glassies

Thursday 9.30am – 3.30pm





2026 CAG Calendar

Thursday 1 January	News Years Day
Monday 5 January	Office Opens
Monday 26 January	Australia Day
Monday 2 February – Monday 30 March	Term 1
Monday 2 March	Labour Day
Tuesday 3rd	Annual General Meeting
Friday 3 April	Good Friday
Monday 6 April	Easter Monday
Tuesday 7 April – Friday 17 April	April Artsfun
Monday 4 May – Monday 29 June	Term 2
Monday 27 April	ANZAC Day Public Holiday
Monday 1 June	WA Day
Monday 6 July – Friday 17 July	July Artsfun
Monday 27 July – Saturday 19 September	Term 3
Monday 10 Aug- Close 28 th Aug (Entries)	Canning Art Awards
Thursday 24 th September Opening Night	Canning Art Awards
Monday 28 September	King's Birthday
Tuesday 29 September – Friday 9 October	September October Artsfun
Saturday 17 – Sunday 18 October	CAGSTOCK!
Monday 12 October – Saturday 5 December	Term 4
Monday 7 December – to be confirmed	Centre Clean
Wednesday 9 December – Sunday 20 December	Xmas Sale



2026 Canning Art Awards

Entries Now Open for the 2026 City of Canning Art Awards

Artists are invited to enter the 2026 City of Canning Art Awards for the opportunity to exhibit their work in a professionally curated exhibition, compete for cash prizes and showcase their creativity to the wider community.

With categories for both Adult and Young Artists, the Awards celebrate artistic talent across a range of mediums including painting, photography, sculpture, digital art and more.

This year, the City has increased the exhibition capacity from 200 to 250 entries, giving even more artists the opportunity to be part of one of the City's premier cultural events. Places are still limited and artists are encouraged to register early, and be sure to read the terms and conditions.

Entries close Friday 28 August 2026, or earlier if capacity is reached.

Register or find out more at canning.wa.gov.au/artawards26

2026

Canning Art Awards Entry Form



Categories

Adult (aged 18+)

- Painting on Canvas
- Painting on Paper
- Drawing
- 3D Sculpture/Textile
- Mixed Media
- Photography
- Digital Art

Young Artist (aged 12 -17)

- Painting on Canvas
- Painting on Paper
- Drawing
- 3D Sculpture/Textile
- Mixed Media
- Photography
- Digital Art

Overall Artist

- Canning Resident Award
- People's Choice Award
- Aboriginal and Torres Strait Islander Artist Award
- Canning Arts Group Member - 2D Award
- Canning Arts Group Member - 3D Award

Important Information

- Entry cost for Adults 18+ is \$37.00.
- Entry is free for Young Artists.
- Online entries close **Friday 28 August 2026, 5pm.**
- Paper entries must be submitted by **Wednesday 26 August 2026, 5pm.**
- Adult category winners receive a \$1000 cash prize, Young Artist category winners receive \$500, Overall Artists receive \$1000, and Canning Arts Group award winners receive \$500.

How to Enter and Pay



Online entries and payment - <https://canningartawards2026.eventbrite.com.au>



Complete this hard copy entry form and pay by credit card in person at the City of Canning Administration, 1317 Albany Highway, Cannington.

Delivery of Artworks and Presentation of Awards on Opening Night

Riverton Library - 67 Riley Road, Riverton

Ticket booking is essential for Opening Night for both participating artists (free), and guests (\$27.50pp).

Important Links and Contact



Book online: <https://rsvpcanningartawards26.eventbrite.com.au>



Telephone: 1300 422 664 and ask for the City Major Events Team

2026

Canning Art Awards Entry Form



Canning Art Awards and Exhibition Schedule*

ACTIVITY	DATE
Art Entry Period Open Closure 26 August 2026, 5pm for paper entry forms	Monday 10 August, 9am-Friday 28 August 2026, 5pm
Delivery Day	Saturday 19 September 2026, 12pm - 4pm only
Opening Night	Thursday 24 September 2026, 6pm - 9pm
Exhibition	Friday 25 September - Saturday 3 October 2026
Collection Day	Sunday 4 October 2026, 2pm - 5pm only

*Please note that these times specified may be subject to minor change which will be communicated to the participant via the email supplied on this form.

All Enquiries To

Major City Events Team

Email: events@canning.wa.gov.au | Telephone: 1300 422 664

The Major City Events Team will send out correspondence via email throughout the duration of the Canning Art Awards. Please ensure the contact details provided are current and checked regularly.

2026 Canning Art Awards Entry Form



All fields are required

Name of Artist : DOB :
Postal Address :
Suburb : Post Code :
Email : Contact Number :

Are you City of Canning resident? : ☐ Yes ☐ No Are you an Aboriginal or Torres Strait Islander? : ☐ Yes ☐ No

Are you a current Canning Arts Group member? : ☐ Yes ☐ No

Name of parent or guardian :
(required for Young Artists)

Email of parent or guardian : Contact Number :

Title of Entry :
(will be displayed on your artworks label)

Category (please tick) : ☐ Painting on Canvas ☐ Drawing ☐ 3D Sculpture/Textile
☐ Painting on Paper ☐ Digital Art ☐ Mixed Media ☐ Photography

Age Category (please tick) : ☐ Adult (Aged 18+) ☐ Young Artist (Aged 12 - 17)

Price (\$) : Medium :

Width (cm) : Height (cm) :

Depth (cm) : Weight (kg) :

(Total measurements must include frame)

Display Requirements

☐ Hanging ☐ Plinth

Is your piece (please tick)

☐ Single item ☐ Diptych ☐ Triptych

Payment

☐ Credit Card, cheque in person at the City of Canning.

To be compliant with GST legislation, please complete the following:

☐ Yes I am registered as an Arts Business, and my ABN number is:

Are you registered for GST: ☐ Yes ☐ No

☐ No, I do not have an ABN as my artworks is an activity without reasonable expectation of profit.

Artist Declaration

My piece does not raise copyright issues, is not culturally insensitive, obscene, upsetting, and is family friendly. My work is less than 12 months old from closing date of entries, has previously not won an award and is original. I have paid my \$37.00 entry fee (Adult entries only) and have sent a photo of my work to events@canning.wa.gov.au. I have read and understood the Terms and Conditions of entry and agree to abide by them.

Signature:

Date:

Guardian or parent signature for Young Artist entries (12 – 17 years)

Signature:

Date:

2026 Riverton Library Sale



Thank you to all our members who participated and helped with this event. Our display looked great and was a big success.



CAGSTOCK

2026
is coming October 17 and 18

For our newer members, this event dates back many years to the 70/80's, when Woodstock was not such a distant memory. It was an opportunity for members to spend the entire weekend at the centre, (yes some slept here too), there were drinks, shared food, and lots of fun and laughs. Some even made some great art. Today we continue the tradition, but perhaps on a slightly quieter note.

There is to be both a pit and raku firing, as well as activities and demonstrations for our painters and crafters. So... Potters start making your pots and sculptures now, as they must be burnished or coated in terra sig and bisque fired before hand. We will also need volunteers to help with the set up and management of the pit, kiln, glazes etc, there will be a participation and volunteer list going up on the gallery door in coming weeks.

If anyone has a skill or technique they'd like to share with members, or have ideas for things they would to see, do, try, speak to one of your committee members. There will be further information about the event over the next 2 months.



MASTERS OF ART

CERAMICS THROUGH THE AGES

Lucie Rie (1902–1995): Elegance in Clay

"The simplest forms often require the greatest mastery."

Few ceramic artists have had a greater influence on modern studio pottery than **Lucie Rie**. Her beautifully refined bowls, bottles and vases transformed the way potters thought about form, proportion and surface, proving that quiet elegance can be every bit as powerful as bold decoration.

Born in Vienna in 1902, Lucie Rie studied pottery at the Vienna School of Arts and Crafts before fleeing Austria in 1938 as Europe moved towards war. She settled in London, where she would spend the rest of her life creating ceramics that are now regarded as masterpieces of twentieth-century design.

Although she arrived in England with little more than her skills and determination, she never abandoned her belief that everyday objects could be beautiful works of art.



Beauty Through Simplicity

During the mid-twentieth century, much British studio pottery was heavily influenced by rustic traditions, with thick walls, earthy glazes and robust forms. Lucie Rie chose a very different path.

Her work was light, raceful and finely balanced. She threw remarkably thin-walled bowls and bottles with crisp rims, elegant feet and beautifully proportioned profiles. Every curve appeared effortless, yet every line was carefully considered.

She believed that simplicity was not about doing less—it was about removing everything that was unnecessary until only beauty remained.

A Lifetime of Experimentation

Lucie Rie was also an exceptional glaze chemist. Throughout her career she experimented constantly with glaze recipes, firing temperatures and decorative techniques.



Her vessels often featured soft matt or satin surfaces, delicate incised lines, manganese and cobalt brushwork, and luminous colours ranging from gentle whites and creams to rich turquoise, copper greens and warm ochres.

Unlike decoration that dominates a piece, Rie's surface treatments always enhanced the form beneath. Shape and glaze worked together in perfect harmony.



Resilience During Difficult Times

During the Second World War, there was little demand for studio pottery. To support herself, Lucie Rie produced thousands of ceramic buttons for London's fashion houses.



Far from being merely practical, these buttons displayed the same care, precision and creativity that characterised her later pottery. They also allowed her to continue refining her glazing techniques while waiting for better times.

Did You Know?

Today, many of these tiny buttons are collected in their own right and are considered miniature works of art.



As interest in studio ceramics grew after the war, her reputation flourished. Today, her work can be found in major museums and private collections

Featured Work

Rather than being remembered for one iconic piece, Lucie Rie is celebrated for her elegant porcelain and stoneware bowls, bottles and footed vessels. Together, they represent one of the most influential bodies of work in modern ceramics.

Studio Challenge

Create a simple bowl or small vessel with only one goal—to achieve the most elegant profile you can. Keep decoration to an absolute minimum. Instead, concentrate on the relationship between the foot, the wall, the rim and the overall silhouette. When you think the form is finished, ask yourself:

“If I removed one more line, would the pot become stronger—or weaker?”

What Today's Ceramic Artists Can Learn

- Simplicity is often harder to achieve than complexity.
- Every curve should have purpose.
- A beautifully finished foot and rim are just as important as the body of the vessel
- Decoration should complement the form rather than compete with it.
- Never stop experimenting with clay and glaze.



Quote of the Month

“Good pots should have life. They should invite you to pick them up, turn them over and discover something new each time you see them.”

This quotation reflects Lucie Rie's philosophy and is often attributed to her in publications about her work.

Lucie Rie's work reminds us that true refinement often lies in the smallest details.



Gallery Shop Notes



The Gallery Shop team hopes that CAG members and the public who attend our centre are continuing to enjoy the beautiful displays of work on offer at the Gallery Shop

The turnover of work in the Gallery Shop has been slightly lower than we would like recently, but this was expected as members were given the opportunity to participate in the Library Sale and many have focussed their efforts on this fantastic annual event over the past month or two.

Now that the Library Sale has ended, we would like to invite members to submit new works during two planned intake days on Friday 8th August (between 9.30am and 12pm) and Tuesday 11th August between 12.30pm and 2.30pm.

The Gallery Shop team are always looking for new CAG artists to display their works, so if you are interested but a little unsure, check out the Gallery Shop Guidelines or talk to one of the team.

We would also like to reintroduce an Artist of the Month corner into the Gallery Shop to showcase our talented creators. An Expression of Interest sheet will be on the Shop door next week. Please just add your name at this point if you are interested and more details will be forthcoming once we know if there is interest.

Thank you to everyone who comments on, makes purchases or contributes to our Gallery Shop.

Debbie Brown

Gallery Shop Coordinator.

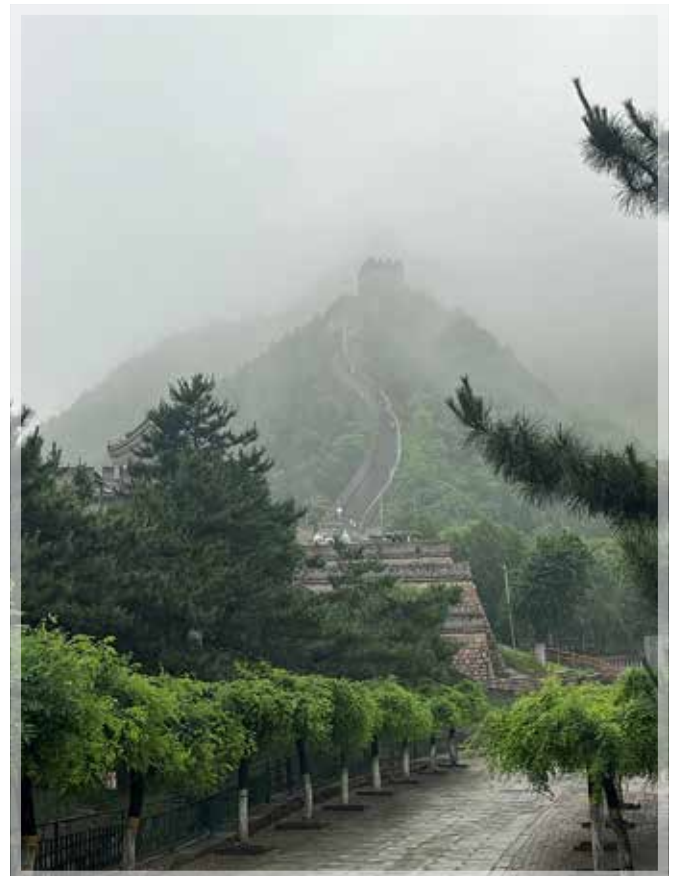
Travel Tales

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

Debbie Brown

For anyone planning to travel , I would recommend a visit to China - there is more to this huge country than Temu and mass production, as my recent trip discovered.

My husband and I went on a 'Tripadeal' 11 day China tour and although we were somewhat confined to taking part in the activities planned by the Tour company such as a visit to a Jade factory, a "knock off" market and a Chinese Medicine clinic, we were pleasantly surprised with the safety,



cleanliness, beauty and history of the country and most of the food was glorious.

There were some challenging menu items if you wished to be adventurous, but the old favourites such as 'Kung Po Chicken,' Peking Duck and prawn dumplings were fresh and delicious.

We visited Beijing, Xian, and Shanghai amongst other places, seeing Tiananmen Square and the Forbidden City , Pandas at Beijing zoo, the Terra-cotta Warriors and we climbed the Great Wall. (only a tiny part as it is over 21,000 kilometres in length!). We walked in peaceful and beautiful parks and gardens and took a peaceful boat ride down the quite waterways in Shanghai.

There is a huge population in China, 17 million in Beijing alone and this is evident from the traffic and never ending high rise apartments, But there is also a quietness and calmness and an abundance of parks, lakes and other spaces, which are well used by groups dancing and practicing Tai Chi.





Chris Goldberg

Following are a few more of the pieces that took my eye in Bunbury and Busselton galleries..

HELOISE ROBERTS & MOIRA FEARBY

Convergence: The Cartography of Memory

Conte chalk, enamel paint on plywood

Convergence explores how we chart the geography of memory onto landscape. Created through the long-standing collaboration of two artists, the work embodies how a place is assembled from collective fragments of sensory input, lived experience, and cultural meaning. Each painted and drawn tile represents a distinct mode of 'making sense.'

The artwork mirrors this cognitive cartography. It suggests our comprehension of the coast is a mosaic – a constructed totality from pieces of beauty, utility, mythology and data. The lighthouses,

once simple tools, are now central coordinates in this mental map, inseparable from the land and the lens through which we navigate the Western Australian coast.





MICHELLE SLARKE

The Drawings Plants Make –

Wadjil Bushland, Beenong

Graphite, charcoal, soil, plant and organic matter on 100% cotton watercolour paper; linen thread, oak, frames, rare earth, magnets, found rocks and branches.

Plants residing in a 20-hectare bushland near Lake Grace enabled these drawings. This place, kept and protected by my family for decades, sits amid expansive farmland, in a region where native vegetation has been reduced to around 11%.

Signature species of 'The Wadjil Bush' include acacia, grevillea, hakea, sheoak, mallee and tea tree. I placed heavy watercolour paper beneath individual plants, then gently attached and suspended graphite and charcoal from their branches, leaving them over weeks and months to make their mark.

Plant foliage moves according to its own design: draping, swaying, or remaining stiff in wind and rain, Plants reach toward or away from light and heat; some reduce themselves to survive. They lift, break and fall. In this bushland, changing winds – including the Albany Doctor – activated foliage, leaving a script from Kambarang to Bunuru/spring to summer. Weather, animals, soil, and organic matter also marked and landscaped the papers, generating compositions in and from this place – compositions my hand would not make.



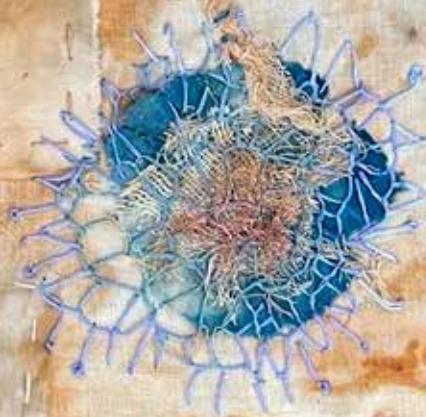
CARLY LE CERF & JEAN MICHEL MAUJEAN

Dwertup, Morning Song 2026

Oil and encustic on board

Dwertup, Morning Song is a collaborative, site-responsive installation centred on Twertup within Fitzgerald River National Park. This forms part of the Gondwana Link, an internationally recognised conservation initiative reconnecting fragmented bushland across south-west Western Australia. The work brings together a three-panel panoramic painting and an accompanying spatial sound composition, both shaped through sustained immersion in place. Over two nights on site, we recorded the dawn chorus and created plein air studies in the early morning light, later developed into a three-panel encaustic and oil painting. Built through layered wax and pigment, the surface holds a material memory of light, atmosphere, and time.

Fibre Arts



Maggie Smith

Slow stitching on rust dyed old linen. Birds are made from cyanotype printed fabric.



Attention Oil Painters

NO Mineral Turpentine or Bunnings Odourless Turpentine

(it is not odourless)

is to be brought to Canning Arts Centre

If you use turpentine as part of your painting process, Gamblin, Art Spectrum and Archival Oils make good alternatives with prices starting from \$11.50/100ml at Jacksons. If you wish to clean your brushes in turps, PLEASE take them home to do this.

CAG Committee

Whats on your Easel/Wheel/Table

Maggie Smith WIP



Lynn Owen WIP



I've always been interested in mixed media art, including fibres and textiles. Recently I read Ruth Woods' book *Finding Form with Fibre*, which I found very inspiring. So I've been experimenting with twine making from my ponytail palm. I'm slowly becoming more proficient, and hope to incorporate it into weaving, and also with other natural and recycled materials. It may or may not work but it's going to be fun!

Margaret Colyer WIP



Debbie Brown WIP



Marian Moutett WIP



Sue Clark WIP



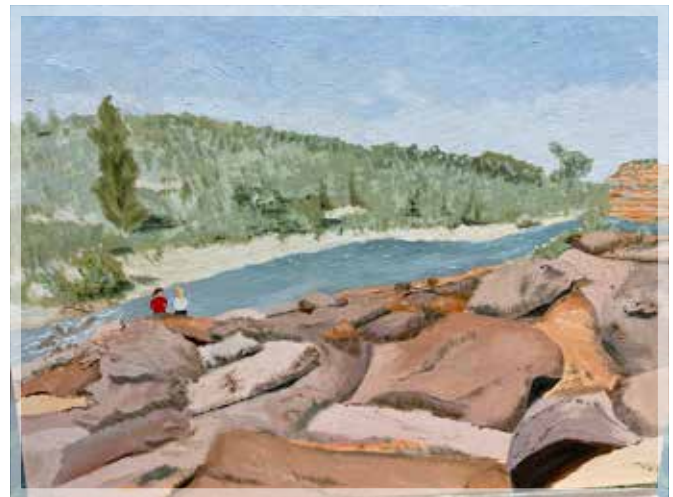
Alison Hanrahan WIP



Jeff Armstrong WIP



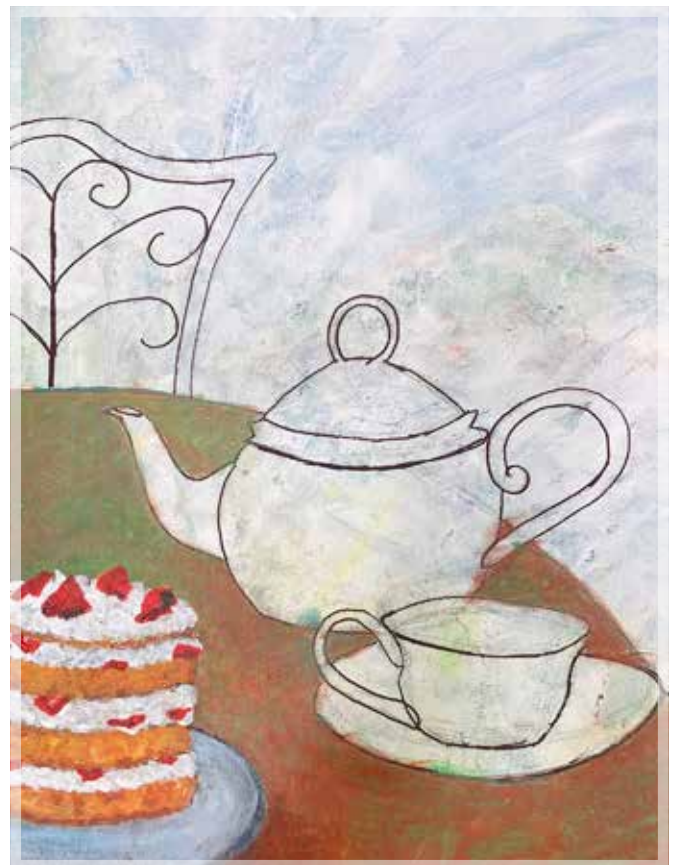
Graham Longworth WIP



Margaret Colyer WIP



Karen Ball WIP



MASTERS OF ART

PAINTING THROUGH THE AGES

Rembrandt van Rijn (1606–1669): The Master of Light and Humanity

*"It is not the brush that makes the painter,
but the eye and the heart behind it."*

Few artists have left a greater mark on the history of painting than the Dutch master Rembrandt van Rijn. More than three centuries after his death, his paintings continue to inspire artists around the world—not simply because of their technical brilliance, but because of their profound understanding of people.

Born in Leiden, the Netherlands, in 1606, Rembrandt showed artistic promise from an early age. Although he briefly attended university, he soon chose to devote his life to painting. By his early twenties he had established a successful studio, and before long he was one of Amsterdam's most sought-after portrait artists.

Unlike many painters of his time, Rembrandt wasn't interested in creating perfect faces or flattering his wealthy clients. He painted people as they truly were—complete with wrinkles, tired eyes, rough hands and thoughtful expressions. His portraits reveal character, wisdom, joy, sorrow and resilience, reminding us that beauty often lies in authenticity.



Painting with Light

If Rembrandt is remembered for one quality above all others, it is his extraordinary command of light.

His paintings are famous for their dramatic contrasts of light and shadow, a technique known as chiaroscuro. Rather than lighting every corner of the canvas, Rembrandt allowed large areas to remain in darkness. This wasn't simply for dramatic effect—it guided the viewer's eye to the heart of the story.

Faces emerge from the shadows. Hands catch the light. A single beam illuminating an expression can communicate more emotion than pages of written description.

Today, photographers, filmmakers and painters continue to study Rembrandt's lighting techniques, which remain as relevant now as they were in the

More Than Portraits

Although celebrated for his portraits, Rembrandt painted biblical scenes, historical subjects, landscapes and intimate domestic moments. Whatever the subject, he approached it with remarkable empathy and honesty.

He also produced nearly 300 etchings and thousands of drawings. These works reveal his extraordinary powers of observation and his willingness to experiment throughout his career.

Success, Loss and Perseverance

Rembrandt enjoyed enormous success during the first half of his life, but personal tragedy and financial difficulties later changed his fortunes. His beloved wife, Saskia, died young, several of their children did not survive infancy, and poor financial decisions eventually led to bankruptcy.

Yet these hardships deepened rather than diminished his art. Many critics believe his later paintings possess an emotional richness and humanity

What Today's Artists Can Learn

- Observe people honestly rather than idealising them.
- Use light to direct the viewer's attention.
- Don't be afraid of deep shadows—they create mood and mystery.
- Let emotion become part of the composition.
- Technical skill is important, but empathy is what makes a painting memorable.

unmatched by his earlier works.

Despite losing his wealth and status, Rembrandt never stopped painting.



The Night Watch (1642)

One of the world's most celebrated paintings, The Night Watch transformed the traditional group portrait. Instead of presenting its subjects in formal rows, Rembrandt filled the canvas with movement, energy and theatrical lighting, making the viewer feel as though they have stepped into the scene.

Did You Know?

Rembrandt painted, drew or etched around 80 self-portraits, creating one of history's most remarkable visual records of a person ageing over four decades.



Studio Challenge

Set up a simple still life using just one lamp or window as your light source.

Paint the arrangement using only one dominant direction of light. Allow large areas to remain in shadow and resist the temptation to paint every detail. Instead, ask yourself: Where does the light tell the story?

You may be surprised how much atmosphere can be created by what you choose not to paint.

Quote of the Month

"Choose only one master—Nature."



Recipe Corner

Yes cooking IS an art form

Roast Potato, Tomato & Asparagus Salad



Introduction

Roasting the potatoes gives the salad a wonderful crispy texture, and sun-dried tomatoes evoke memories of travels through Italy and Turkey.

Ingredients

- 1 kg new potatoes
- Vegetable oil
- 200 g asparagus tips (about 18 stalks)
- 2 large handfuls rocket leaves
- 2 tablespoons finely sliced spring onions
- 6 sun-dried tomato halves, roughly chopped
- 1 large handful basil leaves, roughly torn
- 1 (125 g) fresh mozzarella ball (optional)
- Aleppo pepper or other mild chilli flakes
- Salt

Dressing

- 2 tablespoons extra-virgin olive oil
- 1½ tablespoons lemon juice
- ½ teaspoon ground allspice
- 1 garlic clove, smashed with the side of a knife
- Salt and freshly ground black pepper

Method

Preheat the oven to 200°C (fan-forced 180°C).

On a large baking sheet, toss the potatoes with 2 tablespoons vegetable oil and ¼ teaspoon salt. Roast for about 50 minutes, until tender inside and crispy and golden on the outside. After 40 minutes, toss the asparagus in a little vegetable oil and a sprinkle of salt, then add to the potatoes for the final 10 minutes.

Meanwhile, whisk together the olive oil, lemon juice, allspice, smashed garlic, ¼ teaspoon salt and ¼ teaspoon pepper. Leave to infuse for at least 15 minutes.

When the potatoes are cooked, cool until comfortable to handle. Tear into halves or, if large, quarters. Transfer to a bowl with the rocket, spring onions and sun-dried tomatoes. Remove the garlic from the dressing and pour the dressing over the salad. Mix well. Gently fold in the basil. If using the mozzarella, tear it into chunks and nestle around the potatoes. Finish with a sprinkling of chilli flakes.

Roast Cauliflower



Ingredients (13)

- 1 tsp cumin seeds, crushed
- 1 tsp ground coriander
- 1 large head of [cauliflower](#), base trimmed, a few leaves intact
- 400g can chickpeas, rinsed, drained
- 2 tbsp tahini
- 60ml (1/4 cup) fresh lemon juice
- 60ml (1/4 cup) extra virgin olive oil
- 1 garlic clove, crushed
- 1/3 cup firmly packed fresh mint leaves, plus extra, to serve
- 1/3 cup firmly packed fresh continental parsley leaves, plus extra, to serve
- 1/3 cup firmly packed fresh coriander leaves
- 1/3 cup Coles Pistachios
- 2 tbsp pomegranate arils

Step 1

Preheat the oven to 180C/160C fan forced. Combine the crushed cumin seeds and coriander. Place cauliflower in a baking dish. Pour 375ml (1 1/2 cups) water in the base of the dish. Spray cauliflower with oil. Rub with spices. Cover dish with foil and bake for 1 hour. Remove foil and bake for a further 30-40 minutes or until golden and tender.

Step 2

Meanwhile, process the chickpeas, tahini, 2 tbs lemon juice, 1 tbs olive oil, garlic and 1-2 tbs warm water in a food processor until thick and creamy. Season. Transfer to a bowl.

Step 3

Clean processor. Add the mint, parsley, coriander and 2 tbs pistachios and process until finely chopped. Add the remaining 1 tbs lemon juice and 2 tbs olive oil. Process until mixture is smooth, adding 1-2 tbs water if necessary. Season.

Step 4

Spread hummus over a large serving plate. Top with the roasted cauliflower and drizzle with herb dressing. Sprinkle with extra herbs, pomegranate and remaining 1 tbs pistachios to serve.

Mushroom Nut Roast with Tomato Sauce

Ingredients

- 2 tablespoons olive oil
- 1 large onion, diced
- 2 cloves garlic, crushed
- 300 g mushrooms, finely chopped
- 200 g cashew nuts
- 200 g Brazil nuts
- 1 cup (125 g) grated Cheddar cheese
- 1/4 cup (25 g) grated Parmesan cheese
- 1 egg, lightly beaten
- 2 tablespoons chopped fresh chives
- 1 cup (80 g) fresh wholemeal breadcrumbs
- Tomato Sauce
- 1 1/2 tablespoons olive oil, extra
- 1 onion, finely chopped, extra
- 1 clove garlic, crushed, extra
- 400 g can chopped tomatoes
- 1 tablespoon tomato paste
- 1 teaspoon nutmeg and basil.

- Method
- Preheat oven to 180°C. Grease a 14 × 21 cm loaf tin and line with baking paper. Heat the oil in a frying pan and cook the onion, garlic and mushrooms over medium heat for 2–3 minutes until soft. Cool.
- Finely chop the nuts in a food processor without over-processing.
- Combine the nuts, mushroom mixture, cheeses, egg, chives and breadcrumbs. Press into the prepared tin and bake for 45 minutes or until firm. Stand for 5 minutes before turning out.
- For the sauce, heat the extra oil and cook the extra onion and garlic over low heat for about 5 minutes until soft. Add the chopped tomatoes, tomato paste, sugar (if using) and 1/3 cup (80 ml) water. Simmer for 3–5 minutes until thickened. Season to taste and serve with the sliced roast.

Suggestions for a vegetarian Christmas in July Dinner

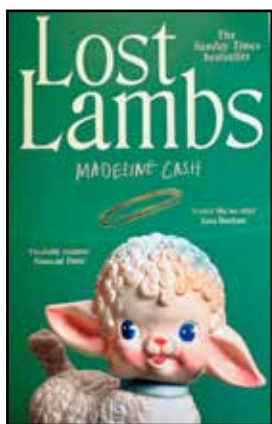
Chris Taylor

Whats on Your Bookshelf



Lost Lambs

by Madeline Cash



The Flynn family is coming undone. Catherine and Bud's open marriage has reached its breaking point as their daughters spiral in their own chaotic: Abigail, the eldest, is dating a man in his twenties nicknamed War Crime Wes; Louise, the middle child, maintains a

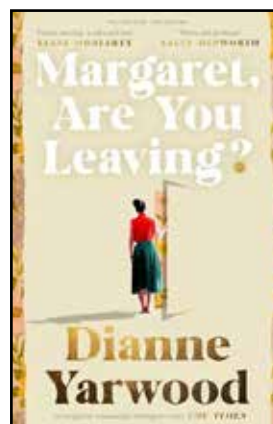
secret correspondence with an online terrorist; the brilliant youngest, Harper, is being sent to wilderness reform camp due to her insistence that someone—or something—is monitoring the town's citizens.

Casting a shadow across their lives, and their small coastal town, is Paul Alabaster, a billionaire shipping magnate. Rumors of corruption circulate, but no one dares dig too deep. No one except Harper, whose obsession with a mysterious shipping container sends the family hurtling into a criminal conspiracy—one that may just bring them closer together. (Goodreads)

This story is about an unusual family. The author weaves quite an intricate story and the family faces many challenges. A good read

Margaret Are You Leaving

by Dianne Yarwood



Sydney, 2001. Now in her forties, Maggie Reid has built a good life for herself, surrounded by good people. She has an adorable but needy dog and a new relationship. She has tried hard to leave her painful past behind her, but when her beloved brother Lucas

calls with news of their adopted mother's death, he also delivers a bombshell about Maggie's birth mother.

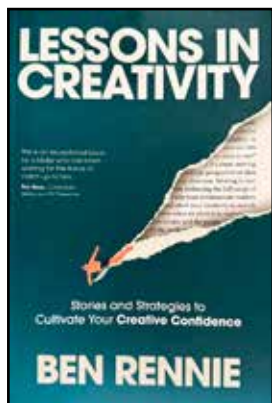
So begins an uncertain, bumpy journey to trace her mother's identity, a quest that brings fresh heartbreak but also unexpected joy. Maggie's spent her whole life leaving, but now, for the first time, will she feel like staying?

Deeply empathetic, uncommonly witty and wise, *Margaret, Are You Leaving?* celebrates the messiness of family and the beauty of life in all its heartache and wonder. (Goodreads)

A beautifully written book. It's a wonderful story about two women and their relationships with their mothers and each other. It is heartwarming in its depiction of friendship and community support. Highly recommend this one.

Lessons in Creativity

by Ben Rennie



Lessons in Creativity is a powerful exploration of what it means to be creative, offering readers a blend of personal stories, unexpected insights and inspirational takeaways. Australian designer Ben Rennie takes readers on a

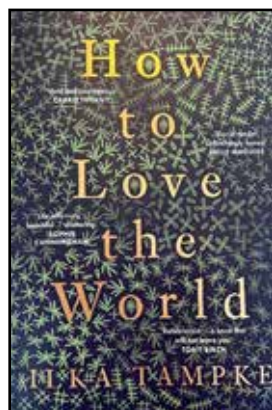
journey from working with world-leading brands, including Chanel, Luxottica and Gore-Tex, to the everyday moments that shape the imagination. In this book, you'll follow Ben as he explores the tangible, personal power of creative confidence.

If you're feeling stuck or disconnected, Lessons in Creativity will inspire you to show up, take that first step and re-engage your creative potential.

I thought this book would be about art and creativity but is more about the author's career in advertising and how he changes direction many times. It is interesting especially all the personal stories but there's not much about actually improving or using your creativity.

How to Love the World

by Ilke Tampka



Rain or shine, Nellika Werner goes for long walks every day in the bush near her home. The cool silence of the forest helps soothe what is repeatedly torn apart by family life.

One morning, she decides to take a path she's never

walked before. Deep in this remote part of the forest, Nellika is struck by a falling manna gum branch, which pins her to the ground. Shockingly

injured and unable to move, with no water or phone, her only hope is that someone will find her.

When her children are born, Nellika vows she will be the perfect mother. Motherhood is something sacred, it will remake everything that is broken in her. But as her children grow, the myth begins to crack, and she realises some breaks can never be healed.

As the window of hope for rescue gradually closes, and darkness falls on what might be her last day, Nellika makes a reckoning of herself and the place where she lies. Is this fallen branch an accident or a punishment? As death draws close, the forest asks why should you live? And in the dark heart of her memories, she discovers that there is an answer.

An amazing book. At first I felt annoyed with the main character but as the story developed, I felt empathy for her. As more of her life is revealed it's hard not to feel sympathetic. I recommend this one.

So Late in the Day

by Claire Keegan



After an uneventful Friday at the Dublin office, Cathal faces into the long weekend and takes the bus home. There, his mind agitates over a woman named Sabine with whom he could have spent his life, had he

acted differently. All evening, with only the television and a bottle of champagne for company, thoughts of this woman and others intrude – and the true significance of this particular date is revealed. (Goodreads)

This is a short story. It is well written and interesting. Claire Keegan writes quite gritty and challenging

Sue Clark

TheHouse Maids Secret

by Freida McFadden



It's hard to find an employer who doesn't ask too many questions about my past. So I thank my lucky stars that the Garricks miraculously give me a job, cleaning their stunning penthouse with views across the city and preparing fancy meals in their shiny kitchen. I can

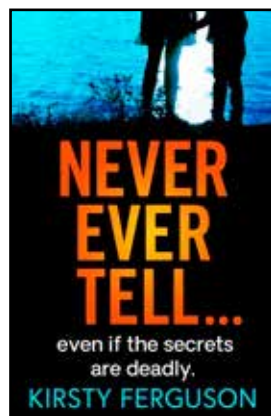
work here for a while, stay quiet until I get what I want. It's almost perfect. But I still haven't met Mrs Garrick, or seen inside the guest bedroom. I'm sure I hear her crying. I notice spots of blood around the neck of her white nightgowns when I'm doing laundry. And one day I can't help but knock on the door. When it gently swings open, what I see inside changes everything...

That's when I make a promise. After all, I've done this before. I can protect Mrs. Garrick while keeping my own secrets locked up safe. Douglas Garrick has done wrong. He is going to pay. It's simply a question of how far I'm willing to go...

(Goodreads)

Never Ever Tell

by Kirsty Ferguson



Vanessa Sawyer knows all about pain. She's felt it every day since marrying the boy who fathered her baby in high school. All he's meant are broken bones, broken heart and broken dreams. But he also brought her the love of her life. When her son Wren

was born, her baby boy was her salvation.

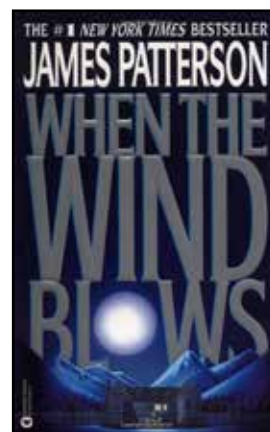
Vanessa watches Wren grow and become a young man she can be proud of. Until one night everything changes, including Wren. One night that her son refuses to speak of. Now Vanessa can't rest, not until she uncovers the secret that her son has been hiding from her.

Will she find the answers she's searching for or will her quest for the truth take her to a dark place where all hope is lost?

One evil act. One tragedy. Lives destroyed forever.

When the Wind Blows

by James Patterson



Frannie O'Neill is a caring young veterinarian living in the Colorado Rockies, trying to erase the memory of her beloved husband's mysterious murder. It is not long before another neighbor suddenly dies, and FBI agent Kit Harrison arrives at Frannie's doorstep. Kit

is hell-bent on solving the heinous case despite resounding protests from the FBI and the thrashing of his own internal demons.

Kit secretly pursues the investigation, yet witnesses keep turning up dead. Then Frannie stumbles upon an astonishing discovery in the nearby woods, and their lives are altered in ways they could never have imagined. Simply knowing the secret of Max -- the terrified 11-year-old girl with an amazing gift -- could mean death.

As more and more diabolical details are unearthed, the murderer's bloody trail ultimately leads the trio to an underground lab network, known as "the School." Here scientists conduct shockingly incomprehensible experiments involving children and genetic alteration. (Good reads)

Merilyn O'Shannessy

Resources for Artists

Don't forget our Canning Arts Library situated in the metal cupboards in the painters hall and the bookcase just outside the pottery area. These are there for your use, simply put your name in the book provided if you would like to borrow one.

NB All the links below are live, so if you are reading this on a tablet or computer, just click on them and Acrobat will ask for permission to go there.

If anyone has other links they think may be of value to our members, email me and I will include next time.

<http://www.artsource.net.au>

Established in 1986, Artsource is the peak membership body for visual artists in Western Australia. Their purpose is to engage with and support Western Australian visual artists with practical, affordable and relevant services.

<https://www.artistsnetwork.com>

Subscription based, live stream or purchase training videos, magazines, and books in all mediums

<http://www.wetcanvas.com>

The largest community for visual artists on the Internet!. It is comprised of artists of all levels, ranging from Sunday painters to artists who exhibit in some of the finest galleries in the world. Whether your interests lie in learning new techniques, experimenting with alternative or cross-over mediums, gaining critiques from fellow artists, or getting the scoop on exciting new industry products, WC has something for you, including a full online library of reference images.

<https://www.pmp-art.com>

Paint My Photo (PMP) is a social networking site dedicated to sharing photos for artistic inspiration

without fear of infringing copyright, something we all need to be aware of if we intend selling our work.

<https://www.nma.art>

Subscription based. Learn from the world's top artists in a variety of styles and approaches, with a focus on foundation. Unlimited streaming courses means you can learn anywhere, anytime, no matter how busy your schedule. With streaming plans starting at US\$35/month.

<https://brightlightfineart.com>

Subscription based. Fine Art Drawing and Painting Classes, by David Leffel, Sherrie McGraw, Jacqueline Kamin & Stacy Kamin

<http://www.fitzroystretches.com/>

Art supplies, east coast but with free shipping, and if you want to make your own canvases, this is a good place to buy stretchers.

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

Art supplies. Perth

<http://www.hukendall.com.au/>

Art Supplies. Perth

<https://www.jacksons.com.au/stores>

Art supplies. Perth

<https://thepottersmarket.com.au/>

Based in Stockdale Rd, O'Connor-
Pottery Supplies, Raw materials, clay, tools and equipment, firing services

<https://pottersonline.com.au/index.html>

The Australian Ceramic Art & Pottery resource network

<http://ceramicartsdaily.org>

Subscription based, live stream instruction videos, buy videos

<http://www.claytimes.com>

Ceramic Art Trends, Tools, and Techniques for Potters Worldwide

<http://keaneceramics.com.au>

Keane Ceramics is one of the country's largest clay producers, suppliers and online retailer of our renowned clay range, pottery equipment, raw materials, tools and the Australian official distribution agent for Amaco.

<https://www.ceramicartswa.asn.au/>

Established in 1993, the Ceramic Arts Association of WA (CAAWA) is a not for profit organisation run

by members supporting the ceramics community in Western Australia. They aim to connect and promote all aspects of hand made pottery and ceramic sculpture.

<http://www.clayworksaustralia.com/>

Sell clay, brushes, hand tools, raw materials, equipment new and used, colours, glazes, decorating items.

<http://walkerceramics.com.au/>

Manufacturers of Australian clays and glazes by Walker Ceramics, Feeneys Clay and Cesco

<https://keaneceramics.com.au/>

Keane Ceramics is one of the country's largest clay producers, suppliers and online retailer of our renown clay range, pottery equipment, raw materials, tools and the Australian official distribution agent for Amaco.

<https://www.youtube.com/index>

Too much here to list, but just enter your area of interest in the search field and you will be inundated with videos to watch, some better than others, but a wealth of information.

<https://perthartglass.com.au>

Perth Art Glass online store

<https://www.etsy.com/au/c/art-and-collectibles?ref=cat-nav-66>

Etsy -To see what other artists are selling

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

Arts Law service - Your legal rights as an artist

THE BOX MAN

Unit 6

497 Albernethy Road Welshpool

(08) 9351 8111

www.theboxman.com.au

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

They also do a run of custom made picture cartons daily, which if ordered by noon will be available for collection noon the following day.



PERTH ART GLASS

311 Stock Rd O'CONNOR WA 6163

Tel: +61-8-9314 5811

Shop Online: www.perthartglass.com.au

DISTRIBUTORS OF SPECIALTY GLASS & GLAZING PRODUCTS, ARTISTS IN GLASS

Our members receive discount on full sheets of glass and some other supplies from Perth Art Glass (but not hobby squares).



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.

A Warm Welcome to our new members

As a member of Canning Arts, you join a group of enthusiastic artists, including potters, painters, glass artists, printmakers, textile artists and more! You will also enjoy discounted classes and workshops and use of the facilities and equipment at the Centre.

Members also have the unique opportunity to enter their artwork in Members' Exhibitions in the Centre Gallery and to display and sell work in various sales that are held throughout the year at community venues.

Club Keyholders

Jill Archibald 0407 995 649 | Chris Taylor 0427 571 513 | Trish Ray 0434 556 453



Scan with your
phone camera
to link to our
Instagram page.



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RIVERTON WA 6148
Phone: 0484 554 977
Email: office@canningartswa.org.au Web:
www.canningartswa.org.au



This Newsletter
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MP, Federal Member for Tangney