

CREATIONS

BLUE MOUNTAINS CREATIVE ARTS CENTRE NEWSLETTER

July 2024

WEBSITE: www.bmcac.org.au

FACEBOOK: [bmcac](#), [bmcacsaturdaypotters](#) &
Blue Mountains Printmaking Ink

INSTAGRAM: [lifedrawing_glenbrook](#)



Some Ceramics
from
Alison James'
Pottery Class
for Children



Our 'Hare Street' Centre is located on the traditional homeland of the Dharug and Gundungurra people. We recognize and pay respect to the traditional custodians of country past, present and emerging.

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EDITOR's NOTE

Term 3 starts on Monday, 29 July. All ye keen artists and potters make sure you enrol, have your pencils sharpened, canvasses primed and glazes ready to get started for the next stage of creative efforts.

Follow Bronwyn's account on visiting another pottery studio in Queensland.

Then join Ingrid discovering Japan's rich cultural heritage and tradition of woodblock printing.

And may the poem inspire you to also pore over art works, seeing as much detail and finding their visual messages.

If you have news about art projects please do let me know and get in touch :

rudich7@dodo.com

Rudi Christen

Creations' Editor

BMCAC EVENT SCHEDULE

DATE	EVENT
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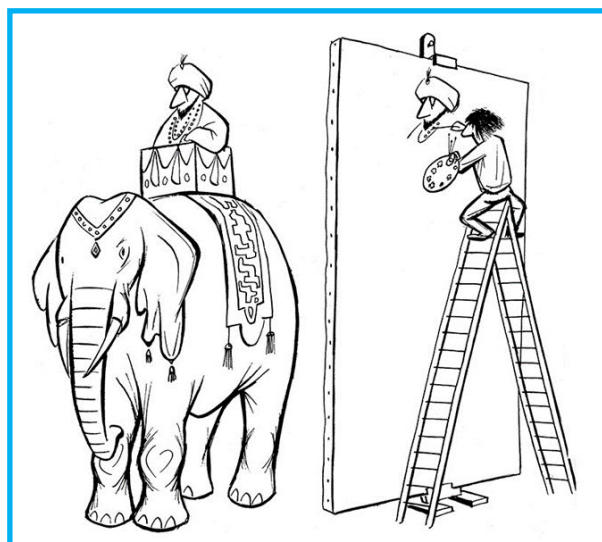
Thu. 1 Aug. 7.30pm	Committee meeting
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TERM 3	Mon. 29 July - 20 Sept.
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Sat. 5 Oct. & 6 Oct.	BMCAC Art Prize
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Fri. 25 Oct. - 27 Oct.	BMCAC Members exhibition
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Blue Mountains Print Prize in 2025



Get in touch with us !

Alison JAMES	President & Workshop Coordinator	0416 957 688	arty_ali@hotmail.com.au
Ingrid RUSSELL	Vice President & Arts Director	0423 124 473	bmcac.mail@gmail.com
Bronwyn CAMPBELL	Pottery Facilitator	0411 041 054	a.b.campbell@optusnet.com.au
Janet LANGFIELD	Secretary	0408 228 059	janetxlangfield@gmail.com

PRESIDENT'S REPORT *Alison James*

Dear Members,

Even though we are at the chilly part of the year when you just want to curl up in a cosy blanket with a warm drink, don't go getting too cosy!!!

We have our annual Blue Mountains Art Prize coming up on the 4th of October. That's just under three months to get your creations completed and entry forms in.

This is one of our main fundraisers for the Centre, with proceeds going towards the running costs of our independently run space, which means we really look forward to seeing as many entries as possible.

You'll notice something different at the Centre when you return next. The roofing on all the buildings is looking great, having been given a professional clean which has been much needed for a while now.

We will now turn our attention to the most awkward space that we've avoided renovating and are in the process of seeking quotes for the exterior western facing wall of the main room.

On behalf of the committee I would also like to thank Mayor Greenhill for a \$1,000 donation he made to the Centre. We plan to use this to offer some free community workshops in the coming months.

Also a big thank you to the Glenbrook Native Nursery for their donation of plants for our garden valued at \$100. We absolutely appreciate these continued donations of plants from the Glenbrook Native Nursery as our gardens would not look as amazing as they do without the native plants.

Not much else to report but as always if you have any ideas you'd like to see at the Centre please just let us know.

Your President

Alison James

POTTERY FACILITATOR'S REPORT *Bronwyn Campbell*

I spent some time in Queensland this month meaning I missed the last committee meeting but some exciting news came from that meeting. The committee has given us permission to look for a new kiln to replace our aging Mother Bear. Keep an eye out for further news on this front. I have been pushing for us to also get a new electricity line to the kiln room so that more than one kiln can be fired at a time. These two upgrades will give the potters a wonderful asset making it much easier for members to get their work fired more frequently.

Also, while I was away, David replaced the doorknob on the kiln room door as we were having a lot of trouble with the previous one sticking. It is much more user friendly now, so thank you David. Please remember to turn the latch on the knob on the inside before you close the door so it will lock. Don't just pull it shut like we used to. (A mistake I made - Oh dear!)

A VISIT TO THE GOLD COAST POTTERS *by Bronwyn Campbell*

Located at: 173 Ashmore Rd, Benowa Queensland, 4217.

www.goldcoastpotters.com

Phone (07) 5621 2230

While in Queensland, my daughter and I visited the Gold Coast Potters Association. Within the grounds are the main pottery studio, gas kiln shed, the Old Benowa Post Office Gallery, a sculpture studio and toilet block.

The main studio is a little larger than our purple building space. It held about 12 wheels: Venco and Shimpo set up opposite each other with a central bench running down the middle. Several quite large tables and the surrounding walls have floor to ceiling shelves. At one end you walk through to another room that held the kilns. They have 4 electric kilns: two are designated for students only and two are available for members to hire. One of the kilns was a brand-new Rhode kiln that they are very happy with. Outside there is a separate shed that holds a gas-fired kiln. It had four gas bottles connected. It appeared to be fuelled by two bottles at a time which would negate the icing problem I have with mine. The gas kiln can be hired for \$140 for the firing. The shed was locked, so didn't get a look. I forgot to ask about the electric ones.

Once you become a member (they have about 150 members, but a number are students) you need to wait for 6 months before being given a key to the studio. They don't appear to have set drop in and pot times like we do but run several classes. The 10-week classes are about \$550 dollars for members, \$570 for non members plus clay and firing fees.

The old heritage listed post office building is their gallery. It has 15 exhibitors at the moment and held some really lovely pots. Well worth a visit for visitors to the Gold Coast. It seems it is not easy to become an exhibitor in the gallery. My daughter bought the two pots below. The little birds were really lovely, stoneware decorated with oxides. The little vase is a crystal glaze. After all these years my daughter has decided she might like to do some pottery. Finally the bug has rubbed off.

Their association holds an exhibition every two years (reason given it was a lot of work to organise for so many members) but as well as the gallery they have regular market days where members can set up their own tables and look after their own work.

The calendar on the website reveals that they have several Sip and Pot nights and regular Sunday Members Demonstration mornings, both of which would be a great innovation for us to consider.

The Benowa Studio is closely affiliated with another studio at Mudgeeraba (238 Mudgeeraba Rd, Mudgeeraba.) If you join one, you are also a member of the other.

Take a look at the interestingly laid out website to see information about the classes and the types of workshops they run just to get a sense of how they run their society. I didn't get a chance to take photos as it had to be a very quick visit.



OTHER REPORTS & BUSINESS

Art Director's Report: *Ingrid Russell*

Term 3 enrolments opened July 1. Classes will start July 29.

I encourage classes to work towards entering the Art Prize at the end of term.

Hare Street Gallery

Hare St Gallery now has 13 members. The gallery is looking great, with plenty on offer.

Gardening Report: *Liz Bryden*

Plants have been donated to the centre by Glenbrook Native Nursery.

Library Report: *Gus Carrozza*

Some materials have been donated by an unknown person.

Building Report: *David Attwood*

Amos Hampton of Summit Clean Solutions carried out the badly needed cleaning of roofs and gutters.

General Business

Hare Street Gallery Signage

Alison has been in contact with Mark Greenhill regarding the signage situation for the Hare Street Gallery in the hope that we can get dispensation from the general rulings.

We are still waiting for the new street sign reading "Hare St Gallery" to be installed.

Donation

The committee would like to thank the Blue Mountains Council for their generous donation of \$1,000.

Western Wall Restoration

It was decided that the cladding and painting of the western wall will be given priority.

Art Prize 2024

Ingrid will open the entries for the Art Prize on our BMCAC website.

Alison will create a flier.

Gus has kindly offered to again contribute a watercolour encouragement award of \$50.

Jade Yurt Residency

The current resident of the jade yurt, Ben Tankard, reports he is enjoying the space.

Christmas Exhibition

A decision was made to hold a Christmas Exhibition with a door prize and other prizes for turning up.

It will be held at The Centre on Saturday, 30 November from 10:00 am-4:00pm.

MOKUHANGA in JAPAN My Three Week Residency

by Ingrid Russell

Mokuhanga is the traditional skill of woodblock carving and printing and was the method by which books were made and information was spread in early Asia. Think of western offset printing but in wood. As Mokuhanga evolved it became a way for artists to sell their work in a more artistic genre. A woodblock print was first created as a painting by the artist. Then the carvers set to work carving a block for each colour and a key block in black. Each block had to line up perfectly. Following the carvers were the printers who applied watercolour or water based ink to the blocks and printed them by rubbing the back of the paper with a baren to transfer the ink. One of the most famous woodblock prints is The Great Wave by Hokusai.

Today's Mokuhanga artists do all the work from painting or planning to carving the blocks and finally hand printing their works. Mokuhanga differs from other printmaking in that the medium used is water based pigment rather than oil based printing ink which requires a press to achieve the print, and all the transfer is done by hand with a baren. Mokuhanga's closest cousin would be lino block printing as both are carved, but there the similarity ends.

Many years ago I became interested in wood carving and took lessons at the centre with Torbin Jensen. Later I dabbled in lino block printing for a while. Recently an opportunity to go to Japan to learn at the Mokuhanga School in Karuizawa came along and I grabbed it eagerly. This was a chance to combine my carving skills with my lino experience. So at the end of April I arrived just in time for the cherry blossoms to be out in the mountain country side in Karuizawa, Nagano prefecture. It was still rather cold and there were patches of snow in the surrounding mountains. Two other ladies who came from Queensland and I prepared for a three week residency. Accommodation was a small house in town which was also the school. Our tutor, Terry MacKenna and his Japanese wife, Maia, lived in a tiny house next door. We had futons to sleep on, on Tatami mats and kero heaters. Very traditional. Paper windows and walls featured in the house. There was a carving room upstairs and printing was done in the kitchen downstairs. Terry was a patient and encouraging teacher who started me off on my Mokuhanga journey.

I completed four projects in the three weeks, each time learning something new. My wood carving skills were very handy. These are the four different projects I completed below.



The Great Wave, Hokusai
Hokusai Museum, Nagano

Outside the Karuizawa
Mokuhanga School





The five plates I had to carve and the printing sequence. The finished proof! I called it Karuizawa Spring. This was an experimental work, as usually one block is carved for each colour. However, I used magenta, cyan and yellow and worked out the sequence to overlay the colours and make purple, orange and green. The darker blue was used to add darker tones to the green and purple. In the final printing I carved more areas out to give me yellow.

Apart from carving and printing each day, we had a few excursions: the Snow Monkey Park north of Nagano, the Hokusai Museum and an art park, rides in the Shinkansen (very fast train), shopping in the old village of Karuizawa and an overnight stay in a bnb with an onsen (outdoor hot pool), glass blowing workshop, temple visits, and of course, shopping for paper, tools and brushes in Tokyo. Not to forget the food! All in all a fabulous time!



Poetry Corner

CSONTVÁRY'S FLOWERS

Jean Bleakney

(after the painting 'View of Selmecebánya' by Csontváry)

*The thin ribbon of sky, and thinner still,
blued hints of the easterly Carpathians
then down into the whole arboretum of blue-greens and greens
closing in around the valley town of Selmecebánya
sweeping back up to this, the artist's perch.
He must have been as high up as that distant baroque Calvary.
It crowns a volcanic plug: as proud of the town
as a city burgher, with its fur collar of forest,
wearing, like a chain, its stations of the cross.
Below, the solid civic buildings and church turrets,
the narrow winding streets and jumble of roofs,
then, up towards the rim, the barely glimpsed farmhouses
floating in a froth of greens and indecipherable blossom.
Then up this steep grassy bank – even the goats
seem at risk of unbalancing – to a foreground pastoral:
an orange grove and a hatted farmer with his scythe
(scything what, exactly?) at the edge of a path
beside an unbelievably leaning orange tree; at a remove
from this sky-mirroring ribbon of cornfield. Here,*

*four industrious women with billhook, rake and twine;
and (it is assumed) Csontváry who, having painted them,
looked at his palette and (one imagines) suddenly recognised
the colours of cornfield flowers and borrowed –
from the red for a skirt, and the blue for a blouse and the white
for aprons and bodices – and improvised, like a spillage,
a patch of poppies and cornflowers (or is it chicory?)
and ox-eye daisies, around the feet of the women.
They seem so content and focused, oblivious
to the dizzying slope behind them; the bowl of their town
dissolving into green; the staring Calvary; the capital E
etched on a faraway mountain. What will they make of that
when they turn for home, those flower-seeding women,
that renegade man who is dreamily scything the air?*

© From 'The Poet's Ivy' (2003) by Jean Bleakney.

Tivadar Kosztká, later known as Csontváry, was a Hungarian pharmacist who decided, aged forty, he would become 'the greatest plein-air painter in the world, greater than Raphael'. Disregarded during his lifetime, his work is now accepted as that of a visionary genius.



Csontváry (1853-1919), 'View of Selmecebánya' (1902), Csontváry Museum, Pécs, Hungary.



Fighting hunger one bowl at a time

Empty Bowls is an international project to fight hunger, personalised by artists and art organisations on a community level.

The money raised is donated to soup kitchens, food banks and other organisations fighting hunger locally.

Blue Mountains Clay Collective is holding the Inaugural **Empty Bowls** fundraising event on **Saturday 7th September at Junction 142 in Katoomba**

Funds raised will be going to **Junction 142** to support families and individuals in need. Patrons to this ticketed event will choose a beautiful hand-made bowl, have it filled with delicious homemade soup plus bread roll. There will be live music, a silent auction, and several raffles with amazing prizes ranging from dinner for 2 at a Blue Mountains restaurant to a luxury getaway in one of the Blue Mountains top hotels.

There are 2 ways that you can help us to make this inaugural event a huge success:

1) Donation of bowls for the soup

We need donations of at least 200 handmade bowls. These should hold between 350-500mls. As the event is on 7th September we need to receive pledges by 1st June and the bowls by 30th August.

We will have drop off points at several locations in the Blue Mountains and we will arrange pick-ups in June, July and August. 100% of the proceeds from the Empty Bowls Project will be donated to **Junction 142**.

2) Silent Auction Submission

We welcome you to enter a piece of your choice to be auctioned at the event in a silent auction which will be held both live and on-line. Please provide a plinth and a reserve price if required.

Items will need to be delivered on Friday 6th September between 9.30am and 4pm.

You will receive 80% of the sale price 7-14 days after the event, 20% commission being held to cover the costs of this event.

To register your interest please complete the form below and email bluemountainsclaycollective@gmail.com or call **Linda Kemp 0430 477 301** for more details



Fighting hunger one bowl at a time



Contact Details	
First Name:	Last Name:
Address:	
Mobile:	
Email:	
Empty Bowls	
Number of Bowls to donate:	
Do you require bowls to be collected:	
Address for collection:	

Could you pass this letter on to any
Potters & keen Ceramicists on your mailing lists
in the spirit of generosity to help us reach
our goal of **200 lovely handmade ceramic bowls**
to feed those with food insecurity.
All proceeds from the bowls will go directly to
Junction 142

Silent Auction
Item Description: _____
Do you require item to be collected?

Further details will be sent through regarding the Empty Bowls donations/Silent Auction once your form has been returned.

To register your interest please complete the form below and
email bluemountainclaycollective@gmail.com
or call **Linda Kemp 0430 477 301** for more details

WHAT'S ON ?

Workshops, Galleries, Exhibitions, Prize Entries, Coming Events

BRIAN REID



To Look Directly Into Being

Exhibition: 25 July – 5 August 2024

Opening Event: 27 July 5pm – 7pm

**GALLERY
NWC**
NATIONWIDECURATING.COM



Gallery NWC
188 Katoomba St, Katoomba
PH: 0402 470 231
info@nationwidedecurating.com

PENRITH REGIONAL GALLERY

86 River Road, Emu Plains

The Gallery is open daily from 10am – 3.45pm

[Penrith Youth Art Prize - Penrith Regional Gallery](#)

Until 21 July

[This Place Where They Dwell - Penrith Regional Gallery](#)

Until 4 August

[ARTEXPRESS 2024 - Penrith Regional Gallery](#)

Until 4 August

BLUE MOUNTAINS CULTURAL CENTRE

30 Parke Street, Katoomba 2780

Gallery and Shop: Monday – Friday 10am – 5pm, Saturday + Sunday – 10am – 4pm

[DOBELL DRAWING PRIZE #23 - Blue Mountains Cultural Centre](#)

Until 28 July

[Fire Within - Blue Mountains Cultural Centre](#)

Until 11 August

BRAEMAR HOUSE & GALLERY

104 Macquarie Road, Springwood 2777

BRAEMAR GALLERY RE-OPENING JULY 25 WITH VOLUNTEER EXHIBITION: “SPIRIT OF THE BLUE MOUNTAINS”

HUB UPSTAIRS GALLERY

Opened in 2023, Hub Upstairs Gallery is a new display space in Springwood, showcasing our vibrant Arts community with regularly changing exhibitions from Blue Mountains visual artists.

Information on exhibiting at Hub Upstairs Gallery is detailed under the [Opportunities page](#).

Location: Level 1, Blue Mountains Theatre and Community Hub, 106 Macquarie Street Springwood

Opening Hours: 9 am – 6 pm Monday to Friday, 10 am - 4 pm Saturday and Sunday, and when the theatre is open for events outside of these hours

Admission: Free

Contact: For enquiries about applying to exhibit, please check the Opportunities page for updates.

For general enquiries about exhibitions, please email hubreception@bmcc.nsw.gov.au or phone 4723 5050.



Blue Mountains Creative Arts Centre, Glenbrook

Class Timetable Term 3, 2024 www.bmcac.org.au

Online enrolments open July 01

Week 1 starts July 29, term goes for 8 weeks, finishing September 20, unless otherwise stated on timetable.

Please note: Children must be enrolled prior to attending lessons. Late enrolments cannot be accepted unless there is room in the class, please email enquiry to bmcac.mail@gmail.com. Children's classes are for children aged 6 to 12 years.

All adult students must be members of BMCAC. Membership is \$50 per annum. \$25 after June.

Day	Time	Code – Class	Teacher/ Facilitator
Mon	9:30 – 12:30	APMM9 – Exploring Printmaking - Come and learn different printmaking techniques. Suitable for beginners and experienced printmakers. Materials list will be sent by email to students once booking is made. Starts August 5.	Cheryle Yin Lo 0407 409 445
	12:30-3:30	Printmaking -Open Studios Access Come and join BMCAC members in the Blue Mountains Printmaking Ink group and join a passionate group interested in exploring and learning printmaking techniques together. Bring your own project. Please contact Cheryle to book in for this session Mobile 0407409445. Suitable for beginners and experienced printmakers.	Cheryle Yin Lo 0407 409 445
	4:00-5:30	CAM4 – Art for children - From Past to Present- Advancing Sketch and Drawing Skills in Art History (Ages 10-16) Learn to master classic techniques and improve observational skills to create unique art. \$200	Chloe Coard 0401 882 779
	4:00 - 5:30	CPM4 – Pottery for Children – Fun with clay ages 6 to 12. \$200	Alison James 0416 957 688
	6:30–8:30	AAM6 – Drawing for beginners and intermediate. Learn the finer skills of drawing. \$200	Gus Carrozza 0421 041 878
	6:30-9:30	Drop in and pot – experienced only – no tuition. Membership of BMCAC and Potters Group required. \$5 per session. Ring to book.	Bronwyn Campbell 0411 041 054
Tues	10:00 – 1:00	AAT10 – Exploring Painting - An introduction to oil or acrylic painting and techniques. Choose your own subject matter, style and technique of painting to paint a portrait, landscape, still life, abstract or mixed media painting or painting project. \$240 Starts August 6.	Cheryle Yin Lo 0407 409 445
	1:30 – 3:30	Drop in and print	Cheryle Yin Lo 0407 409 445
	4:00 - 5:30	CPT4 – Pottery for Children – Fun with clay for ages 6 to 12. \$200	Alison James 0416 957 688
	6:30 - 9:30	AMT6 – Mosaics - Come and learn mosaics for the first time or improve your existing skills. Adult class suitable for all levels. \$240 - plus \$45 materials fee in cash (8 x 3 hr sessions)	Andrea Ketterling 0416727030
	6:30 - 9:30	Drop in and pot – experienced only – no tuition. Membership of BMCAC and Potters Group required. \$5 per session. Ring to book.	Bronwyn Campbell 0411 041 054
Wed	9:00 – 12:00	AMW9– Mosaics - Come and learn mosaics for the first time or improve your existing skills. Adult class suitable for all levels. \$240 - plus \$45 materials fee in cash (8 x 3 hr sessions)	Andrea Ketterling 0416727030
	12:30 – 2:30	AMW12– Mosaics - Come and learn mosaics for the first time or improve your existing skills. Adult class suitable for all levels. \$200 - plus \$45 materials fee in cash (8 x 2 hr sessions)	Andrea Ketterling 0416727030
	4:00-5:30	CPW4 - Pottery for Senior Primary and Junior Secondary students - Extending skills in clay work. (Ages 11 to 14) \$200	Alison James 0416 957 688
	6:30 - 8:30	APW6 – Pottery for Adults – Hand building and wheel throwing for beginners and continuers. beginners class, 4 weeks of hand building and 4 weeks of wheel throwing. \$200, (plus \$30 cash glaze and firing fee due week 3). Optional: A basic tool kit and clay \$50 cash on first session, or just clay \$30.	Ingrid Russell and Bronwyn Campbell 0423 124 473
	6:30 - 8:30	AWW6 – Painting with Watercolour – beginners and intermediate. Learn the basics or extend skills in painting with watercolour. \$200	Gus Carrozza 0421 041 878
Thurs	1:30 - 3:30	APTH1 – Pottery for Adults – For continuers – Hand building. Project based course. This term we will extend our skills with mold making and sgraffito. Firing, mold materials, and glaze fee \$50 cash. \$200	Ingrid Russell 0423 124 473
	1:30 - 3:30	AWTH1 – Pen and Wash with Watercolours – beginners and intermediate. Learn the basics or extend skills in pen and wash with watercolours. - \$200	Gus Carrozza 0421 041 878
	4:00 - 5:00	CATH4 - Figuring it Out -Drawing People and Characters! (Ages 8-14) \$200 Character Drawing: bringing people and animals to life using manga and cartoons.	Chloe Coard 0401 882 779
	4:00 – 5:00	APTH4 – Throwing pots on the wheel – Beginners tuition. Small group throwing lessons. Get started with wheel work. 4 weeks. Clay and tools provided. \$40 deposit, \$60 per week cash.	Ingrid Russell 0423 124 473
	6:00 – 9:00	AATH6 – Exploring Printmaking - Come and learn different printmaking techniques. Suitable for beginners and experienced printmakers. Materials list will be sent by email to students once booking is made. \$200. 6 sessions. No session on first Thursday of the month. Starts August 8.	Cheryle Yin Lo 0407 409 445
	6:30 – 9:00	APTH6 – Pottery for Adults – For continuers – Hand building. Project based course. This term we will extend our skills with mold making and sgraffito. Firing, mold materials, and glaze fee \$50 cash. \$200 (6 x 2.5 hr. sessions, no session 1 st Thurs of month). \$200 Starts August 8.	Ingrid Russell 0423 124 473
	7:30 - 9:30	Committee meeting – first Thursday per month. Members welcome.	N/A
Fri	10:00 – 1:00	LDF10 - Life Drawing. Untutored sessions with model. \$200 for 8 weeks. Enrol online.	Rick Hawkins 0401 399 655
	1:30 – 3:30	Drop in and print. Ring to book.	Cheryle Yin lo 0407 409 445
	4:00-5:30	CAF4 – Little Learners - Engaging art activities for kids. (Ages 4-9) \$200 Take home a new drawing from your child every week! In this class we will introduce composition ideas and build upon drawing skills.	Chloe Coard 0401 882 779
Sat	9:00 - 12:00	Drop in and pot – experienced only – no tuition. Membership of BMCAC and Potters Group required. \$5 per session. Book with facilitator	Michael Dausmann. 0415 120 139
	9:00 – 5:00	Drop in and Print – experienced only – No tuition. Come and use our print making facilities. Membership of BMCAC and Print Group required. \$5 per session with own materials or \$15 using centre materials. Available when no exhibitions or workshops are happening. Book with facilitator	Cheryle Yin Lo 0407 409 445
Sun	9:00 - 5:00	Drop in and Print – experienced only – No tuition. Come and use our print making facilities. Membership of BMCAC and Print Group required. \$5 per session with own materials or \$15 using centre materials. Available when no exhibitions or workshops are happening. Book with facilitator	