



BLUE MOUNTAINS CREATIVE ARTS CENTRE Newsletter Sept/Oct 2026

WEBSITE: www.bmcac.org.au

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



Alyssa Aleksanian, Winner of the 2026 Blue Mountains Art Prize.

See interview with her on page 7.

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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EVENT SCHEDULE 2026

<i>DATE</i>	<i>EVENT</i>
Thu. 1 Oct 7.00pm	Committee Meeting Enrolments open for Term 4
Mon. 19 Oct.	Term 4 commences
Fri.-Sun. 20-22 Nov.	Members' Exhibition
For details on classes and courses please go to: https://bmcac.org.au/courses/	

EDITOR'S NOTE

Dear Members,

The 2026 Blue Mountains Art Prize Exhibition has been had and some winners and artworks are reviewed in this issue.

Ingrid Russell has written about her experiences in China when practicing porcelain painting.

From Joy Myers Creed there is a report about recent printmaking workshops.

September-October is a busy period:

It's time to prepare for our Members Exhibition to be held on the weekend from Friday, 20 to Sunday, 22 November at the Glenbrook Cinema Community Hall.

Please find the forms for registering and tagging your artworks on pages 22 & 23.

I highly recommend a visit to the 'White Rabbit' gallery in Chippendale. Its current show 'Black Myth' until 15 Nov. is quite extraordinary.

Term 4 commences on 19 October.

With best wishes,

Rudi Christen

Creations' Editor

rudich7@dodo.com

Get in touch with us !

Bruce Hunter	President	bj.hunter@live.com
Ingrid Russell	Secretary & Arts Director	bmcac.mail@gmail.com
Alison James	Vice President, Pottery & Workshop Coordinator	arty_ali@hotmail.com.au

ART DIRECTOR'S REPORT *Ingrid Russell*

Our 9th Blue Mountains Art Prize went ahead even though entries were half of the previous year. Even so, it was commented that the overall quality of entries was excellent. Opening night was well attended and our judge, Katherine Kennedy of Gallery NWC spoke at length about all the winners. The exhibition looked great and the food was abundant. Thank you to all the participants and volunteers who made the event a success. Five works sold, which was a bonus. Thank you also to our sponsors.

Enrolments for Term 4 opened on October 1, and was keenly anticipated by many who quickly enrolled. Term 4 starts October 19 and continues for 8 weeks till December 12.

Our next event coming up is the Members' Exhibition, which will be held in Glenbrook Cinema Hall, November 20, 21 & 22. Every member of BMCAC is welcome to participate. Entry is free, but there is a 20% sales fee. Art works should be delivered to the hall on Friday November 20 between 1:00 & 2:00 (preferably at 1:00). Entries should be labelled with artist name, title and price. From 2:00, potters and crafters may start setting up their tables, to be finished by 4:00. Please send Alison the number of tables you wish to have. You may also share a table, just let Alison know. There will be a roster for monitoring the exhibition which will be open from 9:00-5:00 Saturday and 9:00-4:00 Sunday. Pack up will start at 4:00 on Sunday. Please come prepared with labels, stickers (removable) and completed catalogue sheets when delivering works.

Term 3 for 2026 *Exploring Printmaking* has successfully completed another term on Monday mornings with Marnie Tomczyk continuing teaching, and the Thursday night course taken by Cheryle Yin Lo. Thursday night class booked out with a mixture of new and returning students. Marnie Tomczyk will continue to teach the Monday morning class in Term 4.

Two successful Masterclass Printmaking Workshop Series were held in August with Artist and master printmaker, Andrew Totman in monoprinting, and with Seraphina Martin in Solar Plate etching and viscosity printing in September. Both workshops booked out and were enjoyed by all those that attended, creating some beautiful high quality works.

www.sydneyprintmakers.com.au @andrewtotman and @seraphina.print



Seraphina Martin and Cheryle Yin Lo



Artwork by Anthony Ashworth,
Andrew Totman monoprinting workshop

Congratulations to all the printmakers who exhibited in the BMCAC's Blue Mountains Art Prize and for those who won prizes and sold their works. Well done!

Thank you to Annie Clarke who is a passionate printmaker in our Thursday night class who donated 8 new tempered glass sheets used for rolling up ink for lino and monoprinting to build our print studio equipment available for students and to support us in our masterclasses.

Upcoming events and workshops

Congratulations to Marnie Tomczyk on her upcoming solo exhibition at Braemar Gallery with her new exhibition, *A Tender Archaeology* from 8 October-8 November . Opening is on 10 October from 2-4 pm. All welcome. Open Thursday to Sunday 10am-4pm.

The inaugural **Earth Arts Forum and Workshop** -a community gathering, presentations and creative dialogue and hands on workshops to be held at BMCAC on 15 November from 10am-4pm in partnership with Australian Earth Laws Alliance (AELA) and co-convenors of the Art Program in the Blue Mountains, Dawn Mills and Liesje Barratt.

For more information and bookings email: dawn@earthlaws.org.au or email creativetraveller@icloud.com

[Book here](#)

Making a *Natural Xmas Wreath Decoration Workshop* with Carolyn Dance on Sunday 22 November 10am-12pm at BMCAC. Limited places!

For more information and bookings email: creativetraveller@icloud.com

Interested printmakers can follow regular posts and printmaking news on [Facebook Blue Mountains Creative Arts Centre](#) and to follow students work go to [Blue Mountains Printmaking Ink](#)

If you are a current member you can arrange print open access times for the new charge of \$10 per session. See 2026 BMCAC class timetable for the days and times available. Please contact Cheryle, Printmaking Facilitator, Mobile 0407409445 if you would like to book a time or to arrange to use the print studio and organize an induction if you have not used the Print Studio before.

PRINTMAKING NEWS

New books purchased by BMCAC for student's use.

Monoprinting -Printmaking Book -Jackie Newell and Dee Whittington

Learn how to push the boundaries of monoprinting with a range of techniques explained by two practising artists.

Alternative Lithography: A Printmakers Guide by Scarlett Rebecca

Waterless Lithography by Annie Day

<https://www.annieday.com.au/waterless-lithography-book>



At the Seraphina Martin workshop

BMCAC will be hosting the *2027 Blue Mountains Print Prize* from 9-11 April 2027 so we will be seeking interested members keen to assist in this project team. Printmakers starting to work on submissions and calling out to local sponsors would like to be part of this print prize at BMCAC which is now well established and attracting entries both locally and nationally. For more information contact Cheryle on Mobile 0407409445. Watch this space.

Follow The Printmaking Sisters for workshops and resources, www.annieday.com.au

Follow Sydney Printmakers www.sydneyprintmakers.com.au , facebook and instagram

Professional Development

For developing your creative or art business www.creativeplusbusiness.com

For arts news and competitions Arts Hub www.artshub.com.au

For artists from any artform interested in art residencies in Australia and overseas www.resartis.org

For Creative Mentoring services www.creativetraveller.com.au or

email: creativetraveller.com.au for free PDF on 10 Tips for Creativity in Everyday Life or How To Find Your Artistic Voice.

Printmaking Masterclasses with Andrew Totman and Seraphina Martin

Joy Myers Creed



Joy at the BMCAC Art Prize 2026

Andrew's workshop was a one-day event and was packed with information about monoprints in past decades and present practice. His work was a revelation to me of his extensive desire to continue his printing what I thought was countless times that he amazingly really did count. We were all impressed with his working examples and experiences. Both were breathtaking and fascinating in their complexity. Most of us seemed pleased with our first attempts at this practice and went on to fill our day and portfolios with creativity.

Seraphina's workshop was for two days and because I had been a participant in many of her past workshops I was surprised by how she had changed so wonderfully to a new and current art practice and management of facilities, tools, and equipment. She had tools and equipment for each person attending, so no-one needed to be waiting and missing out. This aspect was far more organized and catered for us than I had experienced before. I will certainly attend

any more workshops that Seraphina is giving if I'm able to because it was such a warm community experience full of information and opportunity to practice and produce examples of our printmaking journey.

I'm impressed with Cheryle Yin Lo's handling of all the aspects of organizing these two workshops as though nothing is ever any trouble for her.



Examples from Seraphina's workshop

The 2026 Blue Mountains Art Prize

Alyssa Aleksanian, winner of the prize is sharing some insight into her work.

Q: How did you feel winning the Blue Mountains Art Prize?

A: I was astonished! It took a few seconds to register my name was being called. Katherine Kennedy (the judge) was so observant regarding the symbolism in my painting 'Lineage' that I was quite stunned. That it connected with her was so heartening. It's what artists live for - to express in such a way that connects with an audience. It was a night of wonders.

Q: How long have you been painting?

A: I've been painting since I was a teenager. I had a career as a painting conservator and then a primary school teacher for the past two decades. I now devote my time to my painting.

Q: What inspired you to start?

A: I've always had a love of the arts. Music, theatre, poetry, the visual arts.

All that's left of a culture after a civilisation falls are its arts. Artists are the mirror to our society. In our age, in these times, we are needed more than ever. The world needs us to reflect what is occurring with honesty, empathy and insight.

Q: Do you have any influences?

A: My influences are romantic icons such as the Pre-Raphaelites. Leonardo da Vinci's melding of painting technique with science has always fascinated me as I too have a science background. Contemporary painters such as Andrea Kowch and MaryJane Ansell are favourites.

Q: Where do you see yourself going with your work?

A: I plan to just keep going. Painting is like breathing to me. I may 'make' paintings but, undoubtedly the process works on me. The paintings are 'making' me.

Art Prize Judge's Notes by Katherine Kennedy

Dense symbolism: scrabble-like text, doll with human gaze, ribbon through fingers.

Natural motifs: wheat-braded hair, floral hair piece, shell.

Attention to framing & fine detail keeps the viewer looking and interpreting.

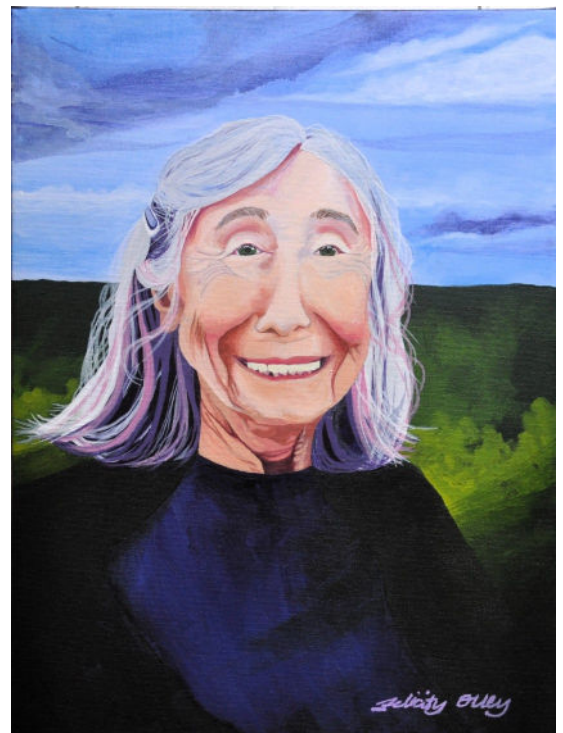


Alyssa Aleksanian, *Lineage*, oil on panel, 43x31cm



Christine Hyde, *Morning Light, Capertree Valley*,
Inks on Yupo
WINNER BARBARA DAHL PRIZE

Felicity Olley, *"Pure Joy"*,
acrylic on canvas
COMMENDED OPEN CATEGORY



Geoff Matthews, *Plateau*,
Eucalyptus resin and acrylic on board
COMMENDED OPEN CATEGORY



Angie Garlands, *On Silent Wings*,
BUILDERS ACCOLADE



Angie and Prize Judge Katherine Kennedy



Art Director Ingrid Russell with Sarah Tankard



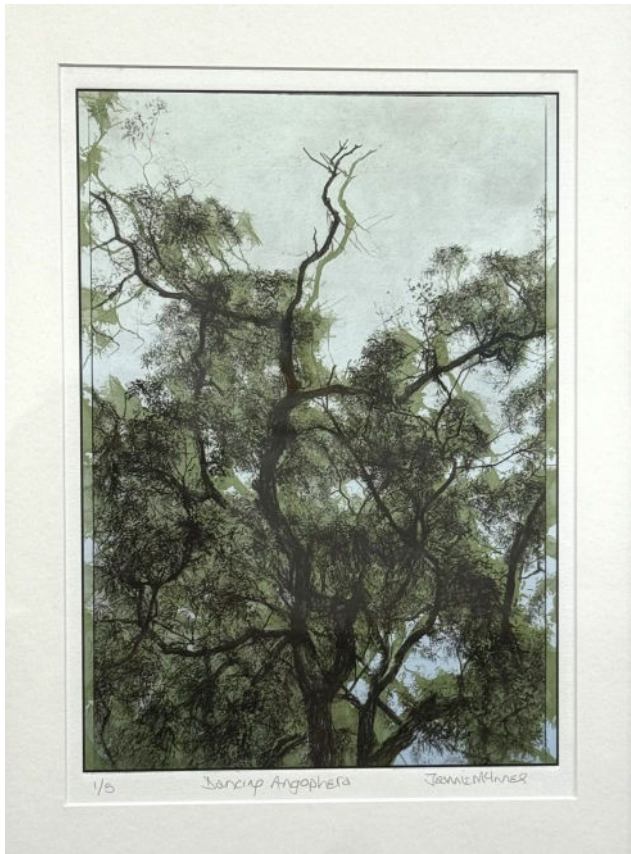
Sarah Tankard, *Hen na Sakana*,
intaglio on eco-print paper,
COMMENDED PRINTMAKING



Lucy Mathew, *Patootie*, Pencils on drafting film



Lucy Mathew,
HIGHLY COMMENDED DRAWING



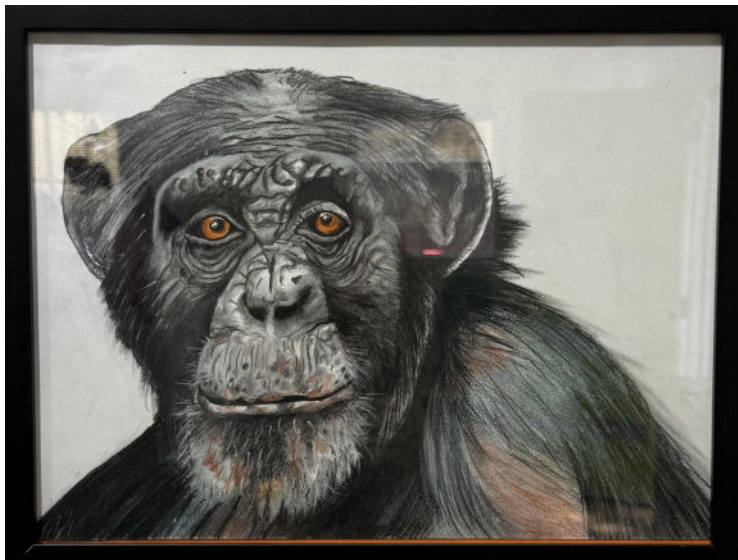
Jeannie McInnes, *Dancing Angophora*,
intaglio & giclee print
HIGHLY COMMENDED PRINTMAKING



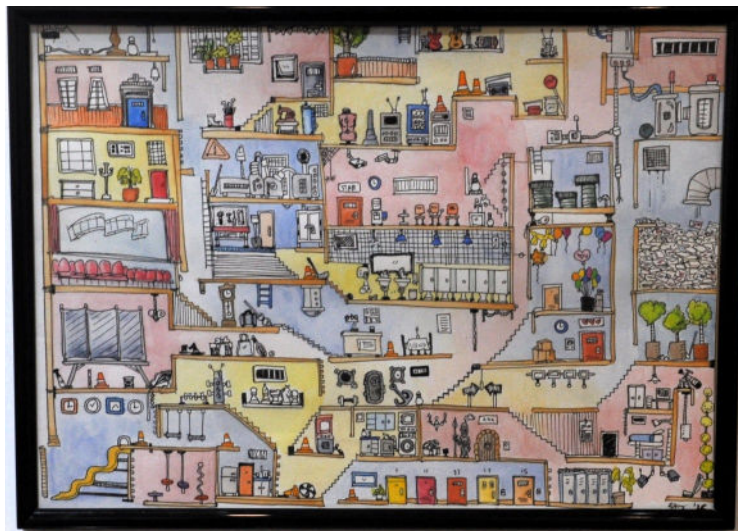
Chris Reed, *The Meridian*, ceramics
HIGHLY COMMENDED
OPEN CATEGORY



Lisa Taylor, *Reflect Upon*, soft pastel



Richard Hawkins, *Chimp*,
charcoal on paper
COMMENDED DRAWING



Laura-Jean Lyons, *Did you look properly?*
Ink and watercolour
COMMENDED WATERCOLOUR



Beatrice McGreal, *Painting*, acrylic
COMMENDED YOUTH



Jonah Laurente, *Intertwined*, acrylic on canvas
HIGHLY COMMENDED YOUTH

Porcelain painting in Jingdezhen, China. Ingrid Russell



Earlier this year I had the opportunity to travel to China with artist David Reid. David is expert in Chinese ink painting on rice paper and porcelain and has exhibited extensively. He has close connections in China, especially in Jingdezhen, and has lived there for many years.

Jingdezhen is a city of some 3 million people, four hours by bullet train south west of Shanghai, which has 26 million people. It specialises in porcelain ceramics. The street we stayed in was lined with artist studios and shops selling porcelain ceramics. There was a night market which stretched for what seemed to be at least a kilometre in two directions just around the corner from our hotel. Rows and rows of stalls all selling various ceramic wares, so much to see, so much to choose from. Bustling and busy from 4:00pm till 10:00pm daily.



First stop was the bisque ware shops. Here we could choose from cups, plates, bowls, vases and more, all slip cast and bisque fired and ready to be painted on. Then on to the pigment shop where the choice of cobalts and colours was overwhelming. Next to the studio in a cultural building which housed an exhibition of paintings and ceramic works, where we spent two days decorating our purchases with cobalts mixed into black tea. This was followed by taking our works to the



kiln where they were glazed and fired ready to be collected the following day. From there they were wrapped, and sent to be crated up for their journey by ship to Australia.

Cont. next page



We took a day trip to an historic village up a river. This river was used to bring the clay down to Jingdezhen for processing. We stopped further down the river at another village where we watched a fisherman and his wife, who was pounding clothes in the water, and looked at the five arched bridge which was reflected perfectly in the water.



China is very different. I never felt in danger, people were very friendly and helpful. Traffic was insane. Electric scooters were everywhere, on the roads, in the bike lanes and on the footpaths silently sneaking up on you. The streets were lined with parked scooters. The mostly electric cars moved in and out of lanes, and around each other with incredible dexterity with seemingly no regard to which side of the road they were using. Horns blaring constantly warning other road users to watch out. Pedestrians walked across roads without stopping and somehow managed not to get run over. With all that, traffic still seemed to flow rather smoothly. The train stations were high tech works of architecture, orderly, beautiful, and spotlessly clean. In Shanghai, a sea of tall housing blocks covered the landscape as far as one could see. Hailing a taxi was simply a matter of raising your arm from the side of the road, just like in the movies, and one came along. Your phone was your communication device, wallet, entry ticket, and most essential possession.



Would I go again? Yes! (So long as I had an English speaking driver and guide.)

Poetry Corner

From Proclus of the successor (412 – 17 April 485 CE)

Theological Magic-Teaching

Verse 210.

The Universe/God Pan (Πᾶν) is the raft of the psyche (ψυχῆς) naturally growing in unity and is always the same shape and he possesses/by a viper [pun, ἔχει] magnitude, but also the littler elder is seeing himself and is of unlike form and from other bodies prosthetically attached and being taken away.

If this immutable reality is truly by a viper (ἔχει) coming from an immovable cause, it is clear to the mind/Apollo/sun [pun, δῆλον] now because he has marked himself out as the boundary of the cause side by side to the Self as this form and this magnitude, and he is each of two that are unchangeable and not-changeable.

Yet the crescent sickle moon (μῆν) is making itself visible to the eye at another time of another sort and is the elder authority and the lesser youth.

Then and there he is bringing himself to light in a line right through other bodies sprung from the wood working materials from simple sounds of speech that are prosthetically joining themselves and taking themselves away in turn such as this or such as this and so many or so long.

ΠΡΟΚΛΟΨ ΔΙΑΔΟΧΟΨ

ΣΤΟΙΧΕΙΩΣΙΣ ΘΕΟΛΟΓΙΚΗ.

Πᾶν ψυχῆς ὄχημα συμφυῆς καὶ
σχῆμα τὸ αὐτὸ αἰεὶ καὶ μέγεθος ἔχει,
μεῖζον δὲ καὶ ἔλαττον ὁρᾶται καὶ
ἀνομοιόσχημον δ' ἄλλων σωμάτων
προσθέσεις καὶ ἀφαιρέσεις.
εἰ γὰρ ἐξ αἰτίας ἀκινήτου τὴν οὐσίαν ἔχει,
δῆλον δὴ ὅτι καὶ τὸ σχῆμα καὶ τὸ μέγεθος
αὐτῷ παρὰ τῆς αἰτίας ἀφώρισται,
καὶ ἔστιν ἀμετάβλητον καὶ ἀνεξάλλακτον ἐκάτερον.
ἀλλὰ μὲν ἄλλοτε ἄλλοιόν φαντάζεται καὶ μεῖζον
καὶ ἔλαττον.
δι' ἄλλα ἄρα σώματα ἀπὸ τῶν ὑλικῶν στοιχείων
προστιθέμενα καὶ αὐθις ἀφαιρούμενα
τοιόνδε ἢ τοιόνδε καὶ τοσόνδε ἢ τοσόνδε φαίνεται. –

Translation by Nick Collerson, June 2025



Nick Collerson, *Rebis*, 2022

WHAT'S ON ?

Workshops, Galleries, Exhibitions, Prize Entries, Coming Events

sculpture
by the sea

30
YEARS

Sculpture by the Sea, Bondi 2026 | 16 October – 2 November



In just three weeks, *Sculpture by the Sea, Bondi* returns to the spectacular coastline from Bondi to Tamarama, with 100 sculptures by artists from Australia and around the world.

As we count down to opening day, we're also celebrating the people and stories that have shaped Sculpture by the Sea over the years. From our first exhibition in Bondi in 1997 to 54 exhibitions across three countries, the story of Sculpture by the Sea has been made possible by the generosity of our supporters and the commitment of artists from around the world.

Sculpture by the Sea, Bondi would not be possible without the support of our Principal Sponsor **Aqualand**, and we thank them for their 11th year of support.

Blue Mountains Artists Network

Japan Ceramic Art Tour – 25 September to 7 October 2027

*In September 2027 I will once again be leading a 13-day small group ceramic tour to Japan. This will be my **seventh ceramic tour to Japan**, and over the years I have discovered some very special places and people that I love sharing with fellow ceramic enthusiasts.*

The tour takes us from **Tokyo to Kyoto**, visiting four important pottery centres — **Mashiko, Bizen, Shigaraki and Kyoto** — with **five days devoted to workshops and demonstrations**, as well as visits to potters' studios, galleries, museums and historic kiln sites.

Mashiko is always a particularly special part of our Japan tours. We will stay for four nights at a wonderful hot spring spa hotel, with exceptional Japanese food and its own onsen (traditional Japanese hot spring baths).

While in Mashiko we will have workshops with **Kim Yong Man** and **Ryuji Hodaka**, together with a full-day demonstration by internationally recognised potter **Ken Matsuzaki**, who trained for five years with National Living Treasure Tatsuzo Shimaoka. We will also have time to explore Mashiko's ceramic studios, museums and galleries.

From Mashiko we travel to **Bizen**, one of Japan's Six Ancient Kilns, for a two-day workshop with **Kazuya Ishida**, who trained with Living National Treasure Jun Isezaki. We will visit Kazuya's studio and home and explore the tour also combines our shared interest in ceramics with some of Japan's wonderful art, architecture, food and culture. We will visit **Naoshima Art Island**, contemporary art museums in Tokyo and the spectacular **Miho Museum**, before finishing in Kyoto with time to explore its ceramic galleries, traditional crafts and temples.

The workshops cater for different levels of ceramic experience, and **non-potting partners and friends are very welcome** to join us and enjoy the broader experience of Japan. As this is a small group tour, workshop places are **strictly limited**.

The full itinerary, tour price and booking details can be found on the Opulent Journeys website:

<https://opulentjourneys.com.au/tours/japan-pottery-tour/>

*I would greatly appreciate it if you could **forward this email to your members, include the tour in your newsletter, or share the details through your usual member communications.***

Many thanks for helping me spread the word. I hope some of your members will be able to join me for what I am sure will be another very special ceramic journey through Japan.

Warm regards,

Marian Howell

Marian Howell Ceramics

E: marian.ceramic.tours@gmail.com

About Marian Howell

Marian is a well-known Australian ceramicist, a past President of The Australian Ceramics Association and former Head of Ceramics at the National Art School and the Ceramics Design Studio, Sydney. She has been **leading specialist ceramic tours to Japan, Korea, China and France for over 10 years**, sharing her knowledge and enthusiasm for ceramics while introducing participants to the artists, techniques and traditions of each destination.

Subject: Rooted in Place: An Earth Arts Forum and Workshops

We're excited to invite you to the inaugural **Earth Arts Forum and Workshop: Rooted in Place**, a community gathering of community and kinship in creative dialogue to explore how we use art and our creativity to help us connect with land, community and our relationship with nature and the places we call home.

Morning forum: Conversation and ideas about art, place and our relationship with the Earth and sharing of perspectives, creative practice and artworks.

Afternoon workshops and Demonstrations: a hands-on workshop session where you'll explore new ideas . No experience is needed, just curiosity and a willingness to play and participate.

When: Sunday 15 November 2026

Where: Blue Mountains Creative Arts Centre, cnr of Hare and Moore St Glenbrook

Cost: \$20 per person

Blu Mountains Creative Arts Centre BMCAC members \$15.00 per person

Morning and afternoon and vegetarian lunch provided

Full program and book here [Earth Arts Forum](#)

Whether you're an experienced artist, a creative, a nature lover or simply curious, you're welcome.

Places are limited, so we'd encourage you to book early.

We'd love to see you there. Feel free to bring a friend.

Warmly,

Liesje Barratt and Dawn Mills Co-Convenors Australian Earth Laws Alliance (AELA) Art Program

& Cheryle Yin Lo , Artist and Arts Educator and Creative Mentor -Creative Traveller Enterprises

For more information: Dawn Mills email:dawn@earthlaws.org.au

PENRITH REGIONAL GALLERY

86 River Road, Emu Plains

The Gallery is open daily from 10am – 3.45pm

[Ngalawan: We Live. We Remain.](#)

LEANNE TOBIN

4 July - 1 November 2026

[The Prelude](#)

Penrith Open Studio 2026

19 September - 1 November 2026



Bonnie Exley is an early career artist, focused primarily in textiles and design. The artist draws inspiration from elements of her life which nourish and bring joy, including friendships, musical artists, popular media and family.

'Bonnie's Weaving' is Bonnie's first solo exhibition, and as the title suggests, will feature a range of hand-woven textile works, both framed and wearable. These pieces will showcase Bonnie's immense talent and unique aesthetic style – incorporating a myriad of colours and patterns to produce pieces which are intricate, vibrant and inimitable. In many pieces, Bonnie has chosen to incorporate found objects and elements of other hand-made works, resulting in artworks which surprise and delight both texturally and visually.

BLUE MOUNTAINS CULTURAL CENTRE

30 Parke Street, Katoomba 2780

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

24th Dobell Drawing Prize

26 Sep – 22 Nov

<https://bluemountainsculturalcentre.com.au/exhibition/24th-dobell-drawing-prize/>

MARNIE TOMCZYK

A TENDER ARCHAEOLOGY

8 October - 8 November

Braemar Gallery invites you to the exhibition launch
on Saturday 10 October from 2 - 4 pm

All welcome!



Free admission
Open 10am - 4pm, Thursday to Sunday
104 Macquarie Road, Springwood
braemargallery@gmail.com bluemountainstheatre.com.au



BRAEMAR HOUSE & GALLERY

104 Macquarie Road, Springwood 2777

Opening Hours: 10am – 4pm | Thursday – Sunday

Website: [Blue Mountains Theatre - Braemar Gallery](#)

Contact: Email braemargallery@gmail.com

Owen Thompson - Where Spirits Soar

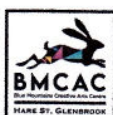
James Gordon + BLUE

Emma Donlevy - When I go under

3 SEPTEMBER - 4 OCTOBER

Thank you to our current Sponsors.





BMCAC Term 4 2026 Timetable October 19 - December 11

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. \$270	Marnie Tomczyk
	12:30-2:30	Printmaking -Open Studios Access Drop in and print. Book in with Cheryle. \$10	Cheryle Yin Lo
	1:45-3:15	HSAT9 – Art making for Home Schooled children. Explore a variety of art making skills. \$220 materials included.	Micaela Christie
	3:45-5:15	CAM4 – Young Masters – Art class using the Masters as a focus for exploration of painting, drawing and art making. For ages 8 to 12. \$220, all materials included	Micaela Christie
	4:00 - 5:30	CPM4 – Pottery for Children – Fun with clay ages 6 to 12. \$220	Linda Hernando/Cristina Iafigliona
	6:30-8:30	AAM6 – Drawing for beginners and Intermediate. Learn the finer skills of drawing. \$230	Gus Carrozza
	6:30 -9:30	Drop in and pot – experienced only – no tuition. Membership of BMCAC and Potters Group required. \$10 per session. Booking with facilitator.	Kathleen Zardo
Tues	10:00-12:30	ALPT10- Abstract Landscapes in acrylics for beginners- Learn the fundamentals of acrylic painting. \$250	Mandy Gailbraith
	10:00-1:00	Drop in and pot – experienced only – no tuition. Membership of BMCAC and Potters Group required. \$10 per session. Booking with facilitator.	Suzie Ward
	4:00 - 5:30	CPT4 – Pottery for Children – Fun with clay for ages 6 to 12. \$220	Linda Hernando/Cristina Iafigliona
	6:30 - 9:30	Mosaics Drop In - Must be members, \$10 session fee.	Kim Walker
	6:30 - 9:30	Drop in and pot – experienced only – no tuition. Membership of BMCAC and Potters Group required. \$10 per session. Ring to book.	Janet Larson
Wed	4:00-5:30	CPW4 - Pottery for Senior Primary and Junior Secondary students - Extending skills in clay work. (Ages 11 to 15) \$220	Linda Hernando/Cristina Iafigliona
	6:30 - 8:30	APW6 – Pottery for Adults – Hand building for beginners, 4 weeks of hand building \$230, (plus \$40 cash glaze and firing fee due week 3). Optional: A basic tool kit and clay \$60 cash on first session, or just clay \$32.	Ingrid Russell
	6:30 -8:30	Painting with Watercolour – beginners and intermediate. Learn the basics or extend skills in painting with watercolour \$230	Gus Carrozza
Thurs	10:00-12:30	ALCTH10- Abstract Landscapes in Collage for beginners. Unlock your creativity and play with collage in landscapes. \$250	Mandy Gailbraith
	1:30 - 3:30	APTH1 – Pottery for Adults – For continuers – Hand building. Project based course. Participants are free to create their own vision in clay with support. Firing and Materials fee \$40 cash. \$230	Ingrid Russell
	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. - \$230	Gus Carrozza
	6:30 – 9.00	APTH6 – Pottery for Adults – For continuers – Hand building. Project based course . Participants are free to create their own vision in clay with support. 6 x 2.5 hrs. Firing and materials fee \$40 cash. Clay \$32 cash. \$230	Ingrid Russell
	6:00-8:30	APMTH6 – 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. Six weeks only, no session first Thursday of month. \$230.	Cheryle Yin Lo
	7:00-8:30	Committee meeting – first Thursday per month. Members welcome.	
Fri	9:45-12:45	LDF10 - Life Drawing. Untutored sessions with model. \$230 for 8 weeks. Enrol online.	Rick Hawkins
	1:30-5:00	Drop In and Print – experienced only – No tuition. Come and use our print making facilities. Membership of BMCAC and Print Group required. \$10 per session with own materials. Available when no exhibitions or workshops are happening. Book with facilitator	Cheryle Yin Lo
	10:00 – 12:00	APF10 – Throwing on the Wheel. For beginners and intermediate. \$230. Clay \$32, Basic tool kit \$20. Glazing fee, \$40	Cristina Iafigliona
	2:00 – 3:30	HSPF9 – Pottery for Home schooled children - Students will be introduced to the art of hand building pottery. \$220	Cristina Iafigliona
	4:00 – 5:30	CPF4 – Pottery for children. A playful journey with clay (ages 6-12) \$220	Cristina Iafigliona
	6:30-8:30	APF6 – Throwing on the Wheel. For beginners and intermediate. \$230. Clay \$32, Basic tool kit \$20. Glazing fee, \$40	Cristina Iafigliona
Sat	9:00 - 12:00	Drop in and pot – experienced only – no tuition. Membership of BMCAC and Potters Group required. \$10 per session. Ring to book.	Michael Dausmann
	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. \$10 per session with own materials. Available when no exhibitions or workshops are happening. Book with facilitator	Cheryle Yin Lo
Sun	4:00-7:00	Drop in and pot – experienced only – no tuition. Membership of BMCAC and Potters Group required. \$10 per session. Ring to book.	
	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. \$10 per session with own materials. Available when no exhibitions or workshops are happening. Book with facilitator	Cheryle Yin Lo



MEMBERS' EXHIBITION CATALOGUE

NAME

PHONE

[illegible]



Members' Exhibition

Artist: _____

Title: _____

Medium: _____

Code: _____ Price: _____



Members' Exhibition

Artist: _____

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Members' Exhibition

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