



# THE CRAFTY ARTIST

Newsletter of the  
Ballina Arts & Crafts Centre Inc.

**MAY 2024**

## PRESIDENTS REPORT

The weather has turned, and we have had quite a bit of rain, although the days are still warm, and we can appreciate the cooler nights for snuggling into bed under a light doona.

I am sure that you are all preparing to participate in our fast-approaching exhibition which will be held on the first weekend of May 2024.

I will be very happy to contribute as organiser to the Pop-up Café. In anticipation I want to thank all the wonderful volunteers who will spend time in serving in the café, and who will bake some delicious cakes and biscuits. I hope that the café will be as successful as the previous years.

Our fundraiser this month will be the [Ballina Sleepbus](#). This service provides safe, temporary overnight accommodation for people who have been sleeping on the streets. The Sleepbus offers an immediate, first stop, and cost-effective solution for our most vulnerable people, catching them early until they can get back on their feet.

Fundraiser for



I look forward to seeing everyone's wonderful works at the coming Exhibition.

*Creative greetings to you all*  
**Françoise Sauvère**



### WHATS COMING UP?

#### Monthly meeting:

**Date:** Tuesday, 7 May 2024

**Time:** 5.00pm for 5.30pm start

**Location:** Boardroom  
Cherry Street Sports Club  
Cnr Cherry & Bentinck Streets  
Ballina



# LENNOX NEWS

## Watercolour

In the next part of the series about trying to save costs I'm going to talk about watercolour.

Although this can be very expensive, I hope the following information will help the watercolourists minimise their costs.

Before I begin, I will explain my costs in completing a full-page watercolour painting, 85 x 75centimetres as it helps to answer the question you often hear – why are the paintings so expensive?

Average costs of my paintings as follows:

- **Paper full sheet** – \$22 (if I can find it cheaply), I only use Arches. I will compromise on other materials, but not paper! I just can't get the results I'm after with other papers. I will buy in bulk when finances permit, and this can reduce cost to about \$14 per sheet.
- **Materials** – I use at least a half or full tube on each of the colours so I'm estimating \$50 plus.
- **Framing** – the big cost, let's say \$230
- **Commission** ranges from 33% to 40% in most cases.

So if I put a price of \$650, and if I'm lucky enough for it to be sold, my return will be \$88 (calculations below).

|                         |                 |
|-------------------------|-----------------|
| <b>Price of artwork</b> | <b>\$650.00</b> |
|                         |                 |
| 40% Commission          | \$390.00        |
| Paper costs             | (\$22.00)       |
| Materials               | (\$50.00)       |
| Framing                 | (\$230.00)      |
| <b>Return</b>           | <b>\$88.00</b>  |

Of course, there is no cost added in for:

- my time,
- expertise or
- delivery or
- entry fees if it is going in an exhibition.

## Can I save on paper?

As I mentioned it is one of the things that I don't compromise on, however, with good paper you can use the reverse. I wash the old painting first, restretch it and reuse.

There are other surfaces that can reduce costs:

Canvases can be coated with water colour ground and don't need to be framed, or you can use Aquabord (correct spelling). They do not give the same results as paper but have their own unique properties. (I've attached an image of a study on Aquabord). All of these surfaces need to be sealed with spray sealant.

Uses of these products reduce the need for framing, I am finding that some galleries will now accept unframed watercolours and adhere to their walls, with pins or magnets. My personal feeling is framing done correctly can enhance a watercolour.

Many people scour OP Shops for old frames, but often they don't suit a modern painting. If you do this make sure you have a frame that can be refurbished into a modern style, with a clean mat.

I have done a lot of research into online framing, and I've found that unless you use standard sizing's A4 or A3, for example, there is very little saving on costs, and so far, I've found the sites hard to use. I do use what I call gallery framing limited to plain white or cream mats, frames are either white, black, or oak ... this does help to reduce cost.



Next issue I'll talk about various watercolour paints.

Image of a study on Aquabord – made by Ampersand and can bought online or at art shops.

There are several brands of watercolour ground, Art Basics and Daniel Smith are a couple.

I've been wordy enough ... below are just a couple of exhibitions coming up:

- [Paddington Art Prize](#) – Entries close 18 Aug 2024
- [Stanthorpe Art Prize](#) – Entries close 31 May 2024
- [Doyles Art Award](#) – Entries close 24 May 2024
- [Waverley Art Prize](#) – Entries close 13 May 2024

Happy creating  
**Lesley Ryan**

## FROM THE EXHIBITIONS DESK

As I am writing this, I am on the way to Canberra to attend a very special Last Post Ceremony at the Australian War Memorial.

On the Friday, 26 April 2024, my nephew will deliver the Last Post Ceremony honouring a fallen WW2

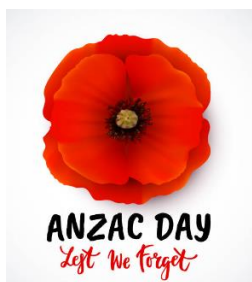
Airman. The Airman was my Uncle Lionel Timothy Watson, tragically killed in Fuka, Egypt when the plane he was on ran out of fuel and crashed not far from the airstrip.

I am sure the Ceremony will be truly moving.

As you are reading this, we will a very short time away from our May 2024 show at the Masonic Centre. I am so looking forward to seeing all the fabulous works ... October 2023 seems so long ago.

### **MAY 2024**

- **Date** for drop off and set up – Masonic Centre, Cherry Street FRIDAY, 3 MAY 2024
- **Time** for drop off – 2pm to 3pm on Friday, 3 May 2024, all craft tables to be set up and ready for opening on Saturday, 4 May 2024 at 9am
- Exhibition dates – SATURDAY, 4 and SUNDAY, 5 MAY 2024
- Collection – Sunday, 5 May 2024



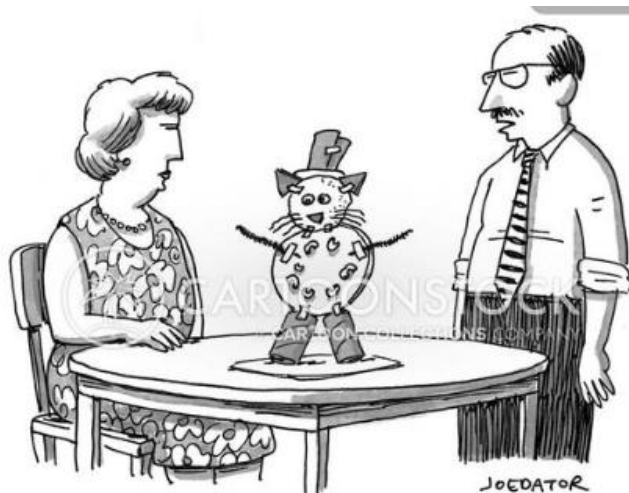
The next big event after the May 2024 show is [The 13<sup>th</sup> Annual Grace Cruice Memorial Exhibition](#) to be held at the [Northern Rivers Community Gallery](#) (NRCG).

The Entry Form and Important information for the Exhibition are at the end of this newsletter. Please note the information and adhere to the dates so Mary and I can work with the NRCG to meet their requirements.

On a more personal exhibition front, I am displaying works in the Lennox Head Community Art Boxes commencing Sunday, 19 June 2024 and running through to August 2024, it is an honour to be selected. At this time I have 3 pieces, there may be 4.

If you work will be featured in the May 2024 exhibition I look forward to seeing you on Friday, 3 May 2024, between 2pm to 3pm for drop off and setup.

Regards  
**Andrew**



*"I spent twelve years making this. Where's my award?"*

## ARTISTS PROFILE

### Kim Michelle Toft

#### **Being An Artist**

I pondered on what I would write in 200 words or less about what it is to be an artist. The definition in the dictionary is ...

*'Artist is a person who creates art (such as painting, sculpture, music or writing) using conscious skill and creative imagination.'*

I have been a practising artist for over 40 years, and it has taken me through many different phases; teacher, graphic designer, silk painter, illustrator, author, and publisher. I do all 5 when I create my environmental children's books, which is my main focus now.

I am currently working on my 12<sup>th</sup> book, ***The Glad Not Sad Book*** (to be released this year). Each illustration is hand painted on to silk and may require up to 3 weeks to complete.

I look back on my artistic journey and I feel blessed I still love creating and I am still able to make a living as an 'artist' in rural Australia. It has taken a lot of practice, patience, persistence and above all passion. Passion for the things you do in your daily life is the secret to a happy life. I can't imagine doing anything else!



Kathleen paints mainly in acrylics although uses other mediums to create and produce interesting outcomes making the work completely unique!

As a Monet fan, Kathleen loves the 'impressionist' style and has a love for water lilies. She won the 'People's Choice Award' at the Bentley Art Prize in recent years and held her very own Solo Exhibition at Lennox Art Collective in 2019.



## CREATIVE ARTISANS GALLERY NEWS

### **Featured artist(s) for February are:**

#### **1. Kathleen Harding**

Kathleen is a local artist who has lived on the Northern Rivers for much of her life. She has a love for nature and finds inspiration in her tropical garden and surrounds.



#### **2. Janet McInnes**

Janet has been making mosaics for 15 years, attracted to this form of artistic expression by the colour and texture of the medium. Having previously dabbled in patchwork and count thread cross stitch she was used to putting little pieces of colour together to create an effect. Mosaics took this to a whole new level. It is such a useful and durable art form as testified by works created many thousands of years ago by the Romans and Greeks.

Scott Harrower was her first teacher. With Scott Janet used mainly glass and porcelain tiles and learned the Roman way of working. After about 5 years Janet decided to spread her mosaic wings and go to the original source, Italy.

Martin Cheek, a UK based Mosaic Artist, led tours, and taught in Venice, Ravenna, Sicily, and England. With him she was able to learn new skills and gain inspiration from the wonderful mosaics in these places. This prompted her love affair with Italian Smalti.

Australia is not without its share of great teachers, Janet has undertaken courses with:

- Caitlin Hepworth,
- Marian Shapiro,
- Anna Minardo,
- Cetta Pilati and
- Brisbane based, Sandy Robinson.

If she wished to learn a particular mosaic technique, there was always a teacher to assist.

Also, Janet advises that attending MAANZ ([Mosaics Australia and New Zealand](#)) Symposiums is also a good way to learn, be amongst fellow mosaicists and view other's works. This year MAANZ is being held in Geelong, Janet has attended those held in Sydney, Melbourne, Hobart, and Canberra. As a member of MAANZ she has had her work in the 30 x 30 exhibitions.

The Queensland branch of MAANZ held an exhibition in Maryborough last year in where Janet exhibited 2 of her works.

*What does Janet make?*

- small works are of fruit, flowers, and birds; and
- larger works are usually landscapes.

Janet tries to tell a story, rather than express a feeling or mood.

Janet uses materials that suite the story she is telling. She likes to use found objects in amongst Smalti, Cinca (porcelain tiles), marble and broken china. It's mostly directly laid on to the substrate. Most of her work can be placed outside, depending on whether it is framed or unframed.

Janet is still passionate about the possibilities of mosaics ... her next venture is to mosaic a sculpture.



**Cheers**  
**Pauline Rutten**

## **Ballina Wave Magazine** **re 'Artist of the Month'**

Ballina Wave have kindly agreed to give a monthly space to a BACCI member, titled 'Artist of the Month.'

Details needed for article are:

- First come first served!
- 200 words about you and your work (it would also be great if you could mention BACCI)
- 2 x JPEG photos (these can be of you and your work or just your work)
- email your pictures and your Ballina Wave artist profile to Rosie ([ballinabacci@gmail.com](mailto:ballinabacci@gmail.com)), as a WORD DOCUMENT please, **not** a PDF by the 1st of the month.
- if you don't know how to do the above, a family member could help you
- also please email to Maria ([mariaheaton@hotmail.com](mailto:mariaheaton@hotmail.com)) as she will post this on BACCI's [Facebook](#) page
- email to Andrew Watson ([bacciexhibitions@gmail.com](mailto:bacciexhibitions@gmail.com)), he will update our artists profile book which is on display at our exhibitions
- to take advantage of this opportunity you need to email something to Rosie ([ballinabacci@gmail.com](mailto:ballinabacci@gmail.com)), please!

**Do you have anything to share**, (eg art info, travel adventures and/or photos)?

It would be great to feature one of your stories, and pictures, in a 2023 newsletter.

Please contact Andrew or Rosie about your story – please email your story and photos, (remember to include your name) to:

The Secretary  
BACCI  
PO Box 111  
Ballina NSW 2478  
E [ballinaartsandcraftscentre@gmail.com](mailto:ballinaartsandcraftscentre@gmail.com)

Also, any correspondence relating to BACCI exhibitions, etc, please use [bacciexhibitions@gmail.com](mailto:bacciexhibitions@gmail.com)

# The Thirteenth Annual Grace Cruice Memorial Exhibition 2024

## Terms and Conditions and Instructions

### THE THIRTEENTH ANNUAL GRACE CRUICE MEMORIAL EXHIBITION 2024 Terms and Conditions and Instructions

|   |  |
|---|--|
| <b>WHERE WHEN WHY</b>                       | Northern Rivers Community Gallery – Cherry Street Ballina<br>Wednesday 26 June to Sunday 18 August 2024<br>This exhibition is a tribute to Grace Cruice and her vision to be a showcase of the BEST WORKS created by the members of BACCI.   |
| <b>LAUNCH EVENT</b>                         | Thursday 27 <sup>th</sup> JUNE 2024 5.30PM   |
| <b>CLOSING DATE FOR ENTRIES</b>             | 5pm FRIDAY 17 <sup>th</sup> May 2024   |
| <b>ENTRY FORM SUBMISSION SUBMISSIONS TO</b> | ALL ENTRIES MUST BE COMPLETED ON PROVIDED FORM<br>Mail to PO Box 111, Ballina NSW 2478<br>EMAIL to Andrew at <a href="mailto:baccdexhibitions@gmail.com">baccdexhibitions@gmail.com</a><br>SMS a VERY CLEAR PHOTO to Andrew 0409 337984  |
| <b>HANGING WORKS</b>                        | 1 (ONE) HANGING WORK PER EXHIBITOR WITH MAXIMUM WIDTH OF 75cm (including frame). No limit on depth however please be sensible.<br>OR<br>2 (TWO) PIECES WITH MAXIMUM DIMENSIONS OF 29.7cm x 42cm. (with in 3 centimetres will be accepted – nothing over)   |
| <b>CRAFT PIECES</b>                         | 3 PIECES MAXIMUM<br>ALL CRAFT PIECES WILL BE CURATED BY THE NRCG STAFF – NO SHOP STYLE FIXTURES ARE REQUIRED TO BE DELIVERED WITH YOUR CRAFT. CRAFT PIECES SHOULD FIT ON A 40cm x 40cm PLINTH.   |
| <b>PHOTOS OF WORKS</b>                      | 5pm MONDAY 3 <sup>rd</sup> JUNE - a jpeg format of each of your entries is to be emailed to <a href="mailto:baccdexhibitions@gmail.com">baccdexhibitions@gmail.com</a> This is a jpeg formatted image of EVERY entry you are submitting.   |
| <b>DROP OFF TO GALLERY</b>                  | MONDAY 24 <sup>th</sup> JUNE 9am to 10am (no entries after 10am will be accepted. DO NOT LEAVE WORKS AT THE GALLERY at any time outside the above time as they will not be accepted.<br><br>Works should be delivered in a suitable condition for hanging. Stretched canvas and framed work should have D rings attached at the back 5cm from the top of work to point of screw fixing. Please see next page for instructions. |
| <b>COLLECTION OF UNSOLD WORKS</b>           | MONDAY 19 <sup>th</sup> AUGUST between 8am to 3pm (as Incoming exhibitors will be bringing their works in from 8am, please do not be late. All works must be collected in this time. NO exceptions.  |
| <b>COMMISSION</b>                           | NRCG takes a 40% commission on all works. Please factor this in to your pricing.   |
| <b>LABELLING</b>                            | All works should be clearly labelled, on the back, with artists name, address, phone number, title, medium and price. If not labelled the work will not be accepted and will not be exhibited.   |

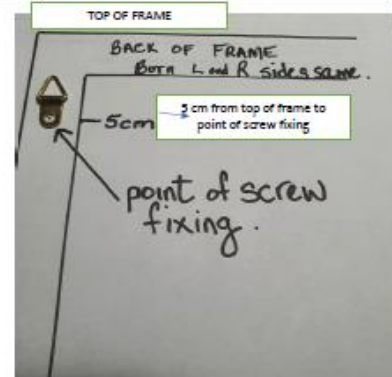
**INSURANCE** The gallery does not have exhibition insurance for artwork, all due care will be taken. The gallery or BACCI will not be responsible for any loss, damage howsoever caused.

**SPECIAL DISPLAY REQUESTS** Any special requirements for hanging works need to be submitted with clear instructions and or diagrams by email to [baccdexhibitions@gmail.com](mailto:baccdexhibitions@gmail.com) no later than 3<sup>rd</sup> June 2024.

Any queries phone Mary Richards, 0447 3936 26, or Andrew Watson 0409 3379 84. PLEASE DO NOT PHONE THE GALLERY.

**Example label for back of work**

|                              |  |
|------------------------------|--|
| Artist name and Phone Number |  |
| Artist address               |  |
| Title                        |  |
| Medium                       |  |
| Price                        |  |



**Dear Members**

Here is some VERY IMPORTANT information regarding the Grace Cruice Memorial Exhibition for 2024.

This information has been confirmed by the Northern Rivers Community Gallery via email.

**SIZE OF HANGING WORKS**

- Hanging works – official maximum width is 70cm and no limitation on height (please be sensible). Width measurement is outside dimension including frames. One (1) only piece per member if exhibiting this size.
- Hanging works – official maximum size 29.7cm x 42cm (A3) outside dimensions including frames. Members may enter two (2) pieces if exhibiting this size.
- All hanging pieces MUST have D HOOKS 5cm from the top of the frame to the screw point for hanging. NO wires are required.

**CRAFT PIECES**

- No shop style display fixtures. The gallery will display items as appropriate for an exhibition in a gallery setting. Maximum 5 pieces per member and must fit on a 40cm x 40cm plinth.

**COMMISSION**

- Commission remains at 40%.

**ENTRIES CLOSE**

- Entries are to be to Co-ordinators Andrew Watson and Mary Richards **5PM FRIDAY 17<sup>th</sup> MAY**
- Please note that as coordinators we must have Entries List to the NRCG by Monday 27<sup>th</sup> May hence the deadline for 17<sup>th</sup> May as you can appreciate there is a lot of work involved compiling lists.

**IMAGES OF ARTWORK**

- Final images of all artworks are **DUE 10 JUNE** (Images don't need to be professionally shot but good quality is best) JPEG format, size of file does not matter as NRCG can reduce the size.
- Please speak with Andrew Watson if you have questions regarding this.

**SPECIAL INSTALLATION REQUIREMENTS**

- If any members have specific installation requirements, NRCG is happy to answer any questions and it is better to do this at least two weeks before the exhibition (and not the day of installation).
- Please **DO NOT** contact the Gallery directly, all correspondence is to be submitted to Andrew and or Mary.