



## PRESIDENT'S REPORT

Judy Hamilton

On behalf of the BVAC family, I would like to extend deepest condolences to our Treasurer, Peter, on the passing of his mother. It is a very sad time for Peter and his family. Although not an artist, Peter has been a stalwart of BVAC since he answered our call to take on the Presidency about 6 years ago.



With so many people missing from our September meeting (including me), it is probably timely to remember that all our groups are run by volunteers, and we constantly need a new supply. Through my involvement with three groups who are members of BVAC, I get the chance to hear about what is happening in even more groups. So many groups have an insecure future because their members are reluctant to step up and help run the group for a couple of years. Rest assured; you will get a lot more out of your volunteering experience than you have to put in.

Thank goodness Brisbane has such a plethora of art and craft groups. There is quite literally something for every interest. But how did all this come about? Once upon a time, there was the Royal Queensland Art Society or possibly the wonderful Country Women's Association (CWA). I remember my Mum and my aunts going along to the CWA craft afternoons and learning how to make shopping bags out of colourful plastic tubing.

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It wasn't really the shopping bags that brought them together, but the company of others who were involved in the same activity. Thankfully, people began to want more diversity in how they could express themselves creatively and specialised art and craft groups began to form. Even today, with a new medium like Powertex to replace plastic tubing, groups like Down the Rabbit Hole are bringing like-minded people together.

Pastels, watercolour, printmaking, ceramics, woodcraft, and sculpture were regarded as secondary art forms in the early RQAS where oil painting was king. Craft was not even considered. By beginning to create specialised groups in the 1960s, our predecessors allowed many art forms to flourish. Specialised groups brought together people with similar interests and problems. By working together, these new groups of specialised practitioners experimented and developed their creativity and their art form.

I'm going to mix a couple of metaphors here and say that if everybody is an "Indian" and nobody is a "Chief", we will continue to try to "reinvent the wheel". Take a chance on being a Chief and see how well you can make the wheel run. You don't have to run a group as it has always been run. What is important is that you have a go at running it, or even filling one of the many important positions that ensure that the group runs smoothly. You won't mess it up, but you might give your group a chance to survive so that others may enjoy the opportunities it brings in the future.

Judy



an example of mid-fire glaze  
on display at the CAQ  
Annual Members Exhibition

*Cover image:  
The opening of the CAQ Annual Members  
Exhibition at BIA*

## Art Therapy

by Judy Hamilton

In this Covid ravaged world we currently live in, it is hard to ignore the constant reporting of the massive upsurge in the mental unhealth of our country.

People react in different ways to the enforced lack of contact with their peers. While some people may blithely seem to just get on with whatever is thrown at them as a result of the pandemic, others may feel stress, confusion and anger exacerbating or causing anxiety, depression, and even substance abuse. But Covid is not the only force at work on our mental health: the onset of a serious illness may disturb our equilibrium; our service men and women and all other first responders have to deal with horrific situations through their work; and a lack of meaningful work are also factors.

As we look through human history, we find that art has been used as a means of communication, self-expression, group interaction, diagnosis, and conflict resolution throughout history. For thousands of years, cultures and religions around the world have incorporated the use of carved idols and charms, as well as sacred paintings and symbols, in the healing process. This changed with the Age of Enlightenment in the 18th Century, as philosophers and teachers believed in shedding the light of science and reason on the world in order to question traditional ideas and ways of doing things. The scientific revolution, which was based on empirical observation and measurement, rather than spirituality, gave the impression that the universe behaved according to universal and unchanging laws. To a large extent, art did not recover its individual emotional importance until the early 20th century.

*I paint objects as I feel  
them not as I see them.*

(Picasso)

Art therapy allows people to express feelings on any subject through creative work rather than with speech, and it is believed to be particularly helpful for those who feel out of touch with their emotions or feelings. Children, if left to themselves, can communicate stories important to them in pictures long before they have the words to tell you. Individuals experiencing difficulty discussing or remembering painful experiences may also find art therapy especially beneficial.

The establishment of art therapy as a unique and publicly accepted therapeutic approach took place as recently as the mid-20th century. The term “art therapy” was coined in 1942 by British artist Adrian Hill, who discovered the healthful benefits of painting and drawing while recovering from tuberculosis. I was also interested to find that following World War II, the Australian Government offered returned soldiers the opportunity to train as artists at top art schools as part of the Commonwealth Reconstruction Training Scheme. Artists as different as Jon Molvig and John Rigby received their formal art training through that scheme.

Art Therapy can enable people to express those thoughts, emotions, and experiences that may be difficult for them to speak about. It primarily aims to help individuals who are experiencing emotional and psychological challenges achieve greater feelings of personal well-being and improved levels of functionality. Visual Art activities have been shown to be effective in revealing unconscious baggage that we carry with us. It can provide a cathartic release and promote verbal expression of the problem.

When I was studying to be an art teacher, I learned that not everyone saw or felt the world the way I did. If I were to paint a storm, it would be an observer’s visual

## art therapy...

representation of that storm like that provided by Constable in *Rainstorm Over the Sea*. Those with haptic vision on the other hand, would paint the storm from the point of view of being in the middle of that storm as Turner does with his haptic portrayal of *Snowstorm: Steamboat of the Harbour Mouth*.

This article is dedicated to my friend Susan Margaret, a wonderful sculptor, who has worked as an art therapist and has recently triumphed in her battle with cancer.

*Judy Hamilton*



John Constable  
*Rainstorm over the Sea, 1824*



JMW Turner  
*Snowstorm: Steamboat of the Harbour Mouth, 1842*

## EXHIBITION: Printed 2021 *"Altered States"*



*Glasshouse* – Cheryl Mortimer

**The First Bribie Printmakers** present their 2021 Print exhibition reflecting the current pandemic situation and showing the changes that happen to an image through the printing process.

As usual, the Group has been exploring many printing techniques.

The exhibition runs until the 2 October.  
The Arts Centre is open Tuesday to Sunday (closed Mondays) from 9am.

*Please see the poster further on for more details or contact the Venue Manager, Julie Thomson on 07 3408 9288 for further information.*

## Notes from BVAC Meeting September 9th, 2021

**Attendees:** Anna-Margot Collins (QEG), Peter Rayson, Wendy Goode (SA), Natalie Parish (DRH), Marilyn George (QBG), Shirley McCormick (QLC), Julie Brims (WSQ)

**Apologies:** Sandra Evans (APAT), Joanna Faber (PQ), Lyn Pearson (ATASDA), Judy Hamilton (WSC), Pauline Stevens (SB).

### President's Report:

I hope you liked the new look BVAConnex. Kerrie and Judy are coordinating well to include your stories and information. Groups are reminded that the deadline for information to be published in BVAConnex continues to be 5pm on the Friday following our BVAC meeting. Western Suburbs Clayworkers are ready to proceed with the installation of the filter sink for outside. The parts will cost approximately \$100.

Building a Better BVAC is almost complete. We need one more meeting to get everything finalised and the "Meet and Greet" organised.

BVAC sent condolences and flowers to the funeral of Peter's Mum.

### Treasurer's Report:

BVAC continues to do well. New Air Conditioning and lights have been installed and paid for, as well as regular bills.

### General Business:

Pop-Up Shop & Exhibitions Report: Anna-Margot

- November Pop-up Shop is fully subscribed, and A-M is in the process of going through the covid requirements and paperwork. Invoices will be sent out this month.
- Christmas market: A-M has inspected the halls and grounds with Lyn and we decided to use only the new hall and grass area as there are a couple of steep steps to the other hall. On the grass area will be room for 10 3 x 3 marquees and in the hall 20 tables, invitations will be sent out early next week for participation.
- Artisan market: BVAC has chosen our spot and paperwork filled in to be returned to organisers. We have 2 x 3hour slots for workshops booked and will be coordinating with Wendy and Julie for tutors to do workshops in the space. Information on this market will be sent after the pop-up shop so as not to overwhelm people.

### Building and Maintenance:

- The second air conditioning unit has been installed upstairs as well as the unit in the Bindary. We also have a new set of lights downstairs which are awesome, nice bright light for working.

### Building a Better BVAC:

- Judy has all the information to review. One more meeting to organise the meet and greet for member groups.

### Qld Bookbinders report:

- Bookbinders thanked BVAC for the installation of the Bindary air-conditioner. The Bindary is doing well and numbers are improving each week.

**Meeting Closed:** 10:05am

**Next Meeting:** The Hub, October 14, 2021, 9.30 am



**Brisbane Visual Arts  
Community**

Invites you to our:

**ARTS & CRAFT  
POP-UP**

**SHOP 2021**

**Friday** 19 Nov 10 - 4

**Saturday** 20 Nov 9 - 4

**Sunday** 21 Nov 9 - 3

**Mt Coot-tha Botanic Gardens  
“The Auditorium”**

**100% Queensland Designed  
100% Queensland Made**

**[bvac.org.au](http://bvac.org.au) - [bvac2015@gmail.com](mailto:bvac2015@gmail.com)**

**[facebook.com/BVACOnlineHub](https://www.facebook.com/BVACOnlineHub)**

**Instagram:[brisbanevisualartscommunity](https://www.instagram.com/brisbanevisualartscommunity)**

## Ceramic Arts Queensland - Annual Members Exhibition

**Ceramic Arts Queensland** (CAQ) presented their **Annual Members Exhibition** in the Metcalfe Galleries at the Brisbane Institute of Art, Grafton Street, Windsor from August 12–24. The exhibition of members work is usually overshadowed by Siliceous—an international exhibition of ceramics held in conjunction—but not this year. Over 200 entries by CAQ members provided a memorable display.

CAQ is a diverse group of ceramicists and their range of interests reflect that. **Di Peach**, who, in the 1960s, was the group's original secretary and is currently their President, is an example of a potter who constantly seeks new challenges. After a few years exploring the beauty of The Hard, geometrical edges of her work from recent years have given way to the softness of thrown forms with superbly textured exterior surfaces. A traditional technique given a twenty-first century feel by Di.

Classical ceramic forms, such as the classic Oriental Blossom Jar, were presented by **Bill Powell** and **Tatsuya Tsutsui**. Bill Powell's mastery of throwing is renowned but in his blossom jar, he shows mastery over the glazing process in creating a classic ox-blood glaze as well. The brushwork and glaze of Tatsuya Tsutsui's work is exquisite, and his work is also showing signs of his collaboration with **Johanna DeMaine** in the use of her soft custom decals.

Di Peach alluded to significant changes that may become part of ceramics in future as we continue to consider how to make our craft eco-friendly. Di even suggested that the days of the fabulous wood fired kilns may be numbered.

Already, we are seeing changes away from the use of gas kilns to electric kilns in studio pottery and from high fired (C1280°) to mid-fired (C1220°) pottery. There is about a 30% fuel saving when recalibrating to mid-fired.

With this in mind, it was nice to see that some members have already been experimenting with mid-fired glazes in electric kilns. The results were interesting but were created by layering the glazes and using wax resist.

Awards are not a feature of the CAQ Member's Exhibition. Only one exists and that recognises the work of Student Ceramicists. It also calls into significance the work of the now defunct Ceramic Students Association that promoted the work of students at Southbank TAFE in the 2000s. The wonderful studio pottery course and studio at Southbank is sadly now just a memory, but the funds of the Association were entrusted to CAQ to administer. The funds are now depleted and this year's award will be the last. A worthy winner was **Magaly Martell**, whose series of clay handbags showed a variety of finishes and work well as stand alone pieces as well as a group.

Another student showed a piece that really got people talking. How did she get that finish? Mostly in ceramics, a potter has either perfected a technique as has **Dennis Forshaw** with his use of crystalline glazes or someone has used a material in an unusual way to achieve a result. **Nelli Horrigan**, a student exhibitor, created a finish that had us all wondering. Only if a piece is functional does it have to be waterproof. This intricate small sculpture was not glazed and while we at BVAConnex believe we know how it was done, we are not giving up Nelli's secret.



## Ceramic Arts Queensland - Annual Members Exhibition

*Magaly Martell*



*Dennis Forshaw*  
*Crystalline Glaze (matte finish)*

*Tatsuya Tsutsui*  
*Blossom vase*



*Bill Powell*  
*Ox-blood glaze*



*Nelli Horrigan*  
*(Mystery finish)*



## Happy 50th Birthday Papunya Tula



### Papunya: 50 years 1971-2021 | Papunya Tula Artists PTY. LTD.

Papunya: 50 years 1971-2021. curated by Christopher Hodges, artist & Director, Utopia Art Sydney. presented with the support of Utopia Art Sydney &

[papunyatula.com.au](http://papunyatula.com.au)

*Are we there yet?*

*No, not yet.*

Approximately twenty-two thousand kilometers of roads connect places in the Northern Territory to other places. One connects the Western Desert to the rest of Australia. The Western Desert region is not often thought about by Australians. It's a remote place by any standards. The people who live there don't speak much English. The 2006 census says that 2648 people speak a Western Desert language instead.

To this place in 1971, came an idealistic young man named Geoffrey Bardon. He'd left Sydney in his blue Kombi van and literally driven 'into the sunset.' He left the city and suburbs, rolled on through the open savannah country of the graziers and negotiated the rough gravel roads of the outback until finally a dusty track led him to a ramshackle collection of huts - home to a collection of aboriginals. Welcome to Papunya.

*Are we there yet?*

*No, not yet.*

No, but he'd come a long way. This is out where the desert oaks look like skinny Christmas trees until the time their roots reach the underground water table and they are able to spread their elegant canopies over the red dust. He'd been appointed as the art teacher for the school at this unprepossessing site. Obed Raggett worked as a translator for him. 'What now, Obed?' The children wanted to draw cowboys and Indians. Bardon wondered about their culture. Was it dead? Let's not go there.

So he sat on the ground with them and together they drew in the sand - footprints of people, snakes, dogs, emus and kangaroos. Then they drew in the classroom. They printed their drawings onto cloth. 'What's it about?' 'We don't know but we're allowed to draw these things even though we are only children.'

*Are we there yet?*

*No not yet.*

More drawing in the sand. 'What are these circles?' 'What are the 'U' shapes?' 'What do those wavy lines mean?' Questions, but no answers.

The elders watched as they watered the gardens; meaningless tasks assigned them by an uncaring government. Their children no longer learned the old ways from them. A usurper of knowledge was stealing their children's minds. Bardon protested. 'I want your culture to live,' he told them. 'Then we must be responsible for teaching our children our ways,' the elders told him. Together the teacher and the aboriginals drew in the sand with their fingers. The desert wind blew.

*Are we there yet?*

*No, not yet.*

'We'll paint a mural,' said Bardon. 'What's a mural?' replied the children. 'What's a mural?' asked the old men. 'It's a painting of a story done on a wall,' explained the teacher. 'It will last a long time.' 'It won't blow away in the wind?' queried the old men. 'No.' So the old men said, 'Let us paint so our children will know our stories. Let us paint the Papunya Tula - the honey-ant dreaming.'

*Are we there yet?*

*No, not yet.*

The children painted in the classroom because the teacher asked them to, but the men painted out of a need to reaffirm their connection to country. They enjoyed the experience of painting their stories and every afternoon they would gather in front of the Papunya Tula and sing the old songs of their culture. They felt their culture was no longer dying. They were making it live again. Everyday the men would come to the art room looking for painting boards on which to paint their stories. Each had his personal dreaming that was his alone to paint. The paintings piled up in the art room. Bardon took their paintings into Alice Springs. He sold them all. Shops bought them thinking they might be able to sell them to tourists - maybe. Back at Papunya, the art teacher doled out the cash to the artists - five, ten, twenty dollars. So much money.

*Are we there yet?*  
*No, not yet.*

Pride returned to the community. 'See! White man, we have a culture. We were here when you white fellas arrived in this land.' Bardon respected his fellow artists - his friends. One day, a new man came to join the painting, yarnning circle. My brother, 'Clifford Possum Tjapaltjarri,' said Bardon's friend, Tim Leura Tjapaltjarri. We are the custodians of the Warlugulong, the Bushfire Dreaming. The paintings continued to sell. Five, ten, twenty dollars.

*Are we there yet?*  
*No, not yet.*

White fella vultures swooped on the edges of the settlement. 'Hey. Got any of those painting thing-a-ma-jigs,' they whispered. Some of the men heard them and sold their paintings because this was quick money. No waiting for payday. The authorities also began to take notice of Papunya. The self determination shown by the Papunya artists did not please them. A co-operative is obviously needed, they decided. Paternalistic white bureaucrats were appointed to look after the artists affairs. Bardon and the artists rebelled. Their association based on mutual respect was denigrated. Bardon had to leave Papunya and the painting room was closed.

*Are we there yet?*  
*No, not yet.*

But what Bardon had begun continued unabated in his absence. The men kept painting their stories - sometimes secret stories - sometimes sacred stories and none of them was better at disguising the secret-sacred than Clifford Possum.

*Are we there yet?*  
*No, not yet.*

The Story moves to the year 2007. It's a cold July day, far from the red desert sands where the aboriginal men sit and paint. Clifford Possum died years ago from alcoholism. The Story is now comfortably settled in the stylish surrounds of Southeby's Auction House in downtown Melbourne. 'Warlugulong 1977, a fine example of the Western Desert dot painting tradition,' announces the auctioneer. 'What am I bid? One million dollars?'

*Are we there yet?*  
*No, not yet.*

'Two million, four hundred thousand dollars - all done then - all silent? Sold! A new Australian record, ladies and gentlemen. Thank you for your attendance.'

*Are we there yet?*  
*No, not yet.*

I don't know. Where did they want to go?

*Copyright Judith Hamilton 2007*



# Down the Rabbit Hole

MIXED MEDIA ARTISTS & TRAINERS  
MIXED MEDIA & POWERTEX WORKSHOP FACILITATORS  
ASSOCIATED WITH BAG END STUDIO  
East Coast Australia

## Upcoming Workshops @ BVAC Weller's Hill Art Hub



### Introducing Christina Davidsson from Sweden

Most people think of powertex as a textile hardener but it is actually a range of quality art mediums that can be used in a variety of artistic pursuits from painting to sculpture. Although in a global pandemic, we have been lucky enough to score Christina from Sweden who has relocated due to her husband's work. Christina brings with her a wealth of new painting techniques straight out of Europe using these powertex products. If you love abstract and textured works, or always wanted to get abstract ..... here are some classes for you.....



**ABSTRACT ART CLASS - PARADISE**  
DATE: SEP 25, 9AM-5PM  
COST: \$185  
INCLUDES TUITION AND MATERIALS FOR BEGINNERS AND BEYOND!  
PLACE: BVAC - BRISBANES VISUAL ARTS COMMUNITY



**ABSTRACT ART CLASS - BIG BUDDHA**  
DATE: SEP 26, 9 AM-5PM  
COST: \$165  
INCLUDES TUITION AND MATERIALS FOR BEGINNERS AND BEYOND!  
PLACE: BVAC - BRISBANES VISUAL ARTS COMMUNITY



**ABSTRACT ART CLASS - NATASHA**  
DATE: OCT 3, 9AM-5PM  
COST: \$185  
INCLUDES TUITION AND MATERIALS FOR BEGINNERS AND BEYOND!  
PLACE: BVAC - BRISBANES VISUAL ARTS COMMUNITY



**ABSTRACT ART CLASS - MIDNIGHT BLUE**  
DATE: OCT 10, 9AM-5PM  
COST: \$185  
INCLUDES TUITION AND MATERIALS FOR BEGINNERS AND BEYOND!  
PLACE: BVAC - BRISBANES VISUAL ARTS COMMUNITY



### Faeries & Angels

**BVAC - Brisbane Visual Arts Community**  
Weller's Hill Art Hub  
140 Weller Road Tarragindi 4121  
with Natalie Parish from Bag End Studio

Discover how to recycle textiles to design & create a beautiful standing sculpture. Learn pigment blending, metallic highlighting & dry-brushing techniques to embellish your artwork. Variation on the statue class to include hands & wings. You will walk away a buzz with ideas for your next art project or garden art creation.

**Oct 23**  
9.30am-4.30pm  
\$185

Includes Tuition & Materials  
BYO Apron & Lunch &  
Paints subject for your faerie/angel to make.  
Beginners Welcome

**BOOK NOW**

natalieparish@bigpond.com  
0403656339  
<https://www.trybooking.com/BTQKM>



Of course at Down The Rabbit Hole we still love using the powertex textile hardener as a sculpture medium especially if it involves reclaiming any materials destined for landfill. Would you like to become an eco-fairy or discover how to harden textiles to include in your artworks? Then join Natalie Parish in this beginners class, yes beginners! Ph. 0403656339 - or expand image to book using QR code.

## Anonymous Arts Feed Brisbane



A new and exciting project being planned by the **belong** organisation: Anonymous Art Feeds Brisbane. belong operates a food co-op out of the Acacia Ridge Community Centre, which is situated in one of the most disadvantaged areas of Australia. Food and general household items are provided for those with health care cards at little or no cost.

**Anonymous Art Feeds Brisbane** aims to raise funds to help those in desperate need.

Artists can help by:

- donating one or more small artworks, or
- helping with the art sale, or
- persuading other artists or celebrities to participate: the more famous or infamous the better.

The art works are to be presented on a 20cm x 20cm canvas format. Painters will have no problems, but works on paper or textile art mounted on canvas, will be welcomed.

Artists can register interest by completing the form at:

<https://forms.gle/DU7YkvXPWddBttmXA>

If artists need help with the form or more information, they can contact David Pagendam by emailing [david.pagendam@live.com.au](mailto:david.pagendam@live.com.au) or phone 0488 763 296.

After they have registered interest, artists will be sent more detailed information on how and when to participate.

*Please see the following page for more information from belong, or visit the website [www.belong.org.au](http://www.belong.org.au)*

# belong

## ANONYMOUS ART FEEDS BRISBANE

You are invited to take part in the Anonymous Art Feeds Brisbane fundraiser (AAFB).

The AAFB is being planned as a sale of artworks in the lead up to Christmas this year, to raise money to provide food for people in dire need.

### How will it work?

- The AAFB will offer works of identical sized canvasses (20cm x 20cm) identified by numbers only. The artist will sign their name on the back.
- A list of artists will be published but the artists work will remain anonymous until after purchase.
- Contributing artists will be of all ages and abilities, including some leaders in the field and some non-artist celebrities.
- All artwork will be sold at \$100 each.
- A major attraction for buyers will be the chance to pick up a work by a well-known artist or celebrity which might be worth more than the \$100 price.

The idea has been going for a few years in various parts of the world, with great success. The first in Australia was Incognito Art in Sydney earlier this year. We will hopefully be the first in Brisbane and the second in Australia.

We are aiming for 1000 artworks. Artists will be invited to submit up to 3 works each, so we will need a total of about 500 artists with a good number of leading artists and celebrities among them. Currently we are investigating feasibility. In doing this we are seeking expressions of interest from artists and helpers. To meet our timetable, we will need this information by mid September, then, if all goes well, artists will have until mid November to submit work.

We hope you will join us in contributing to this great cause.



**BRIBIE ISLAND COMMUNITY ARTS CENTRE**



**"ALTERED STATES"**

THE FIRST BRIBIE PRINTMAKERS PRESENT THEIR 2021 PRINT EXHIBITION  
REFLECTING THE CURRENT PANDEMIC SITUATION AND SHOWING THE CHANGES  
THAT HAPPEN TO AN IMAGE THROUGH THE PRINTING PROCESS.  
AS USUAL, WE HAVE BEEN EXPLORING MANY PRINTING TECHNIQUES.

**14 SEPT — 2 OCT**



**MEET THE PRINTMAKERS  
2PM 18 SEPTEMBER**

**MATTHEW FLINDERS GALLERY 191 SUNDERLAND DRIVE BANKSIA BEACH**

# Watercolours for Beginners Course - 5 week course



Amie Dupuy's 5 week course is intended to be a relaxing environment for students with "LIMITED" to "NO" watercolour experience.

We aim to teach each student basic watercolour essentials and basic watercolour techniques, as well as using other mediums for effects.

We teach step by step painting methods with a project for each session.

Basic materials provided : Paints, brushes, spray water bottles, water jars, paper towels.

Every Thursday 12:00pm - 2:30pm  
from 16th September to 14th October

The course will be conducted at:

**Scattered Arts Gallery**

6 Newman Ave, Camp Hill QLD 4152

## BVAC COMMITTEE CONTACTS

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APAT

### Newsletter

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LeatherCrafters AQ

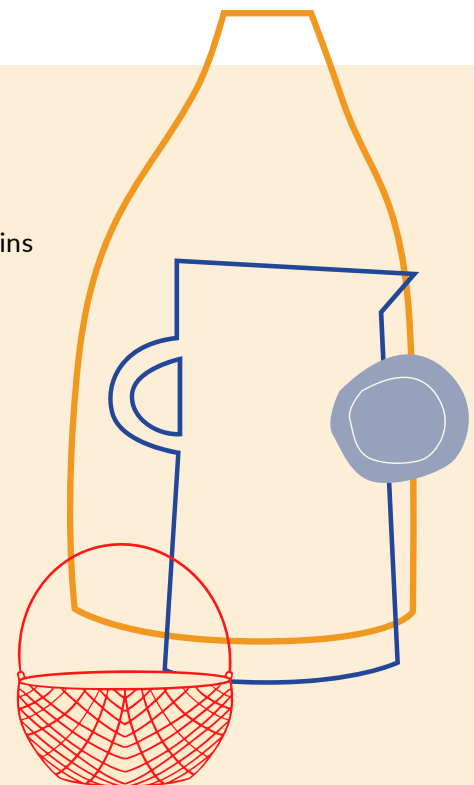
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