



President's Report

Judy Hamilton



What a month of full-on activity for our BVAC groups. Just a week after our very successful Information Session at the Hub, we were bumping in for our BVAC Christmas Pop-Up Shop in the Auditorium at Mt Coot-tha Botanic Gardens. I am just so happy to report that the Pop-Up was an unqualified success. Because we had to cancel our mid-year Pop-Up at short notice due to a Covid lockdown, we were offered an extra day at no charge—and so we were able to trade for three full days. To the groups who participated – well done. Your set up was seamless, and I am pleased to say, looked fabulous. The word from the groups was that we need more such events. The word from BVAC was that we need lots of volunteers to make that happen. Talking to volunteers at the show, I think that we may indeed get the volunteers. Groups now understand that they are partners with BVAC, and when people see something working well, they are keen to get involved.

Of course, it would not be a Pop-up Shop without some element of drama. We have had flooding downpours during bump-in; we have rescued a bride from a storm during Saturday afternoon trading; we have survived heatwaves; but never before have we had an ongoing visit from a very robust carpet snake. This snake, carrying the unmistakable outline of a possum, visited on set up day and called in again on the first trading day. Christina, from Sweden and the group

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Down the Rabbit Hole, was able to report home on her encounter with Queensland wildlife. The weather was kind to us, encouraging people out to the gardens.

Just two weeks later, some groups were up and about again as they set up their stalls at St Matthew's Church Hall in Sherwood. After the vast expanse of the Auditorium, this was much more bijou, but it looked like a veritable Aladdin's Cave as you entered. The preceding week of very inclement weather made groups nervously opt for the hall rather than a marquee in the grounds.

Given that we have had this very busy time to end the year, it crosses my mind that it is always important to look after our volunteers who take on the job of organising—whether it be the overall organisation for BVAC or the organisation for your group. Show your appreciation for what they do by simply organising yourself. If you have yourself organised, you don't cause stress or upset to them. Always read emails carefully so that you know what is expected of you.

A couple of things were left behind at the Pop-Up Shop—we have a hinged jewellery stand that someone used to prop open a door on the Thursday bump-in, and advertising sign. If either of these might be yours, they are at the Hub. Also if you saw anyone wandering off with one of our bali signs at the Auditorium could you let us know.

As the year that we hoped would be so much better than 2020 draws to a close, we can say that we have met the challenges of Covid so far and hope that 2022 is much more normal for us all.

So Merry Christmas and a Happy, Healthy New Year to you all.

Judy



Cover image:
can there be too much Christmas?

The Flying Angel of the Arts: Mervyn Moriarty 1937-2021



Merv Moriarty with airplane 1970s ¹



Merv Moriarty & The Flying Arts School students, 1970s. ²

"When I told a very good, and important artist friend of mine in those days, Roy Churcher, what I was doing, working at getting my pilots license to take art education to people in remote areas, he said, Merv - that is the stupidest thing I have ever heard, then after a pause, he added, but it just might work." (3)

Without really knowing it, Mervyn Moriarty was the artistic angel who flew into remote and regional towns in Queensland and northern New South Wales, providing art lessons, workshops and culture that most of these places had not experienced.

Mervyn Gregory Moriarty was born in Brisbane on the 28 November 1937, the third child to Vincent and Florence Moriarty. Spending his childhood in Ascot and later Moorooka. His parents encouraged his creative abilities, and as a teenager he enrolled at the Central Technical Art Collage from 1952, studying under Melville Haysom. From Haysom he learnt the techniques of drawing, colour and composition. However, his thirst for artistic knowledge was always expanding.

With contemporary ideas being developed and encouraged in the art scene in Brisbane in the late 1950's and early 1960's, Mervyn sought out others to help him on his creative journey. He studied privately with contemporary and expressionist painters, Andrew Sibley and Jon Molvig. His creativeness continued into his working life in the late 1950's when he acquired a job as a window display artist for Finney Isles & Co (later David Jones) department store in the city working with Ken Lord. He would also have some connection to the sister store T.C. Beirnes in Fortitude Valley, and its display artists, Neville Matthews and Frank de Silva.

His first major art prize was the Johnsonian Club Art Prize with the Journeymen, Judged by the then director of the Queensland Art Gallery, Laurie Thomas. He was starting to get noticed, and not just in Brisbane. He began teaching part time at the Central Technical College in 1963 and was a finalist in the Archibald Art Prize, and gain the following year with a portrait of Bernard O'Reilly. In 1963 he held his first solo exhibition at Bonython Galleries in Adelaide and later in the decade becomes part of Rudy Koman's stable. A string of prizes and commendations followed including RNA Art Prize (Ekka), David Jones Art Prize, the Cairns Art Society Prize, Dalby Art Prize to name just a few. But its his win in 1970 with the Captain Cook Bi-Centenary Prize that was to kick start his adventurous spirit, with the prize money to pay for flying lessons. The following year he created the "Flying Art School" or Eastaus Art School and gained an unrestricted pilot's licence. He wrote the texts for the school and set up its base in Brisbane, the Brisbane Institute of Art (BIA). After a shaky start the art school was up and running (or should that be flying). He was soon winging all over the state covering places like Roma, Dalby, Gladstone, Mt Isa, Winton, Kingaroy, Julia Creek, Monto and Longreach, the list was endless.

He took with him other qualified folk to help with the workshops conducting not only painting but also pottery, screenprinting, textiles, glass making, and weaving.

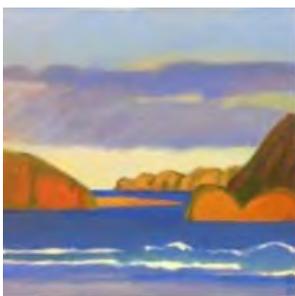


He finished with the “Flying Art School” in 1982, but its legacy continued on as a correspondence school, again using talented artisans such as Roy Churcher, Brian Dean, Beverly Budgen, Thel Merry, Joe Furlonger, Irene Amos, Ruth Propsting and many more eager to keep Mervyn’s dream alive. He then set up a small art school at Red Hill and in December 1984 the first of many retrospective exhibitions was held at Graceville Studio Gallery. He left Queensland in 1985 and set up a studio in the Dandenong Ranges in Victoria. He continued his connection with Queensland, exhibiting with Verlie Just Town Gallery, as well as a gallery set up by his son, Andrew. In the early 1990’s he moved to the Monaro region in New South Wales and continued to teach and exhibit, with his work selected as a finalist in the Sulman and Dobell art Prizes. With Partner, Designer and artist, Prue Acton OBE is continued is love of colour relation and has had numerous articles on “Colour Theory” published in Australian Artist.

He then went on to publish *The Minds Eye: The Artist and the Draughtsman* in 2010 and *Colour: The Definitive Guide* the following year. A Major Retrospective, *Colour: Mervyn Moriarty* was held at the Judith Wright Art Centre in Brisbane in October 2016 and was helped to be put together by the Flying Arts Alliance, in recognition of 45 years of “Flying Arts”. He continued his love of life and colour with partner, Prue Acton and they even exhibited together in 2020.

He was a pioneer in many ways and his enthusiasm to inspire others was his greatest gift. He truly is the “Flying Angel of the Arts”. He passed away peacefully on 1 November in Daylesford, Victoria after being unwell for sometime. He is survived by son, Andrew, Sister, Jenny and partner, Prue.

Greg de Silva: FRQAS
 © *Greg de Silva: November, 2021*



Wallagoot Paintings ⁴



- 1: <https://flyingarts.org.au/wp-content/uploads/Merv-Moriarty-with-airplane-c.1970s-300x204.jpg>
- 2: <https://flyingarts.org.au/wp-content/uploads/Photograph-Merv-and-Students-1-300x211.jpg>
- 3: <https://flyingarts.org.au/mervyn-moriarty-reflects-on-colour-and-response/>
- 4: <https://flyingarts.org.au/merv-moriarty-the-wallagoot-paintings/>
<https://www.moriartycolour.com/about-us.html>

Notes from BVAC Meeting December 9th, 2021

Attendees: Peter Rayson (WSC), Judy Hamilton (WSC), Chris Bryant (Papermakers), Liz Horrigan (ATASDA), Sandra Evans (APAT), Anna-Margot Collins (QEG), Marilyn George (QBG), Shirley McCormick (QLCA), Lyn Spence (SA)

President's Report: The Pop-Up Shop provided a great opportunity to talk to groups about the necessity to provide a BVAC committee person. Groups would like more events, but I explained that only with bums on seats around the committee table would it be possible. Pop-Up was a really good event, with that old, excited vibe of people selling. Huge thank you to Martin Lack for his work on Marketing for the event. We had a younger crowd through on the whole. Martin is an interested volunteer with no connection to BVAC and yet he is interested enough to ask – How did it go? Thank you to Anna-Margot for organising the event. Thank you to Allie Collins for her tech help.

Christmas Market looked really good – even the minister of the Church was impressed with how wonderful his run-down hall looked. The timing for this event was not good but these “regional” type markets have distinct possibilities to pop-up all over Brisbane. They can provide outlets for group members who have talents outside their group’s focus – e.g. pottery on watercolour stand.

Preparation for BVAC AGM in March 2022 is underway. Sample nomination form in this issue, and blank form to be attached to BVACConnex mailout.

Judy asked that Action Points be resurrected in the minutes.

BVAC Business: Peter Rayson has put in an “Application for Works” with BCC. We are looking to have a additional storage room added between the back of the lift and the existing building (under the veranda). Access to downstairs will be through an unused existing door. The trailer space will also be enclosed to provide more “home” space. Also, an awning to be added from just below the kitchen windows to out past the stairs to provide some outdoor covered space. This development will take approximately two years to complete.

Pop-up and Christmas Market report and survey results: Good response to the survey. Overwhelming support for 2 x 3 day Pop-Ups + an Open Weekend. Next year’s dates: 22nd to 24th July Open Day (The Hub); Mt Coot-tha 15-17 July; 25-27 November. Looking to change first Mt Coot-tha date to earlier in the year.

Pop-Up was well attended with a younger clientele. Groups reported good sales. Groups are getting good at managing their own sales. BVAC Pop-Up to remain as a promotion of BVAC and groups are expected to promote the art/craft that defines their group. Sadly, one Bali Banner was stolen in broad daylight.

Christmas Market stall holders were mostly happy with their sales. Events like this need to be considered as part of the whole year schedule but this one was special because one member of BVAC’s Committee wanted to try the format.

Building and maintenance: A new upstairs lock box containing a set of keys and a lift key means downstairs groups do not need to be interrupted. Big cleanout of junk. Steel cupboard has moved upstairs for ATASDA’s use. Quotes coming in for building work and outside sink will be up and running at the start of 2022.

General Business: No General Business.

Meeting closed 11.15am.

Next Meeting: February 10, 2022 – 9.30am The Hub
AGM March 10, 2022 – 9.30am The Hub

BVAC Christmas Market



The venue for our 2021 Christmas Market:
St Matthews Church Hall, Sherwood

The Christmas Market was something new added to BVAC's event list this year.

The market was held in St Matthew's Church Hall in Sherwood, and it was an experiment that seemed to work. After the vast, airconditioned spaces of the Auditorium at Mt Coot-tha, this was a much more bijou market, but the first impression gave visions of an Aladdin's Cave of wonderful treasures to be found.

And the hall was full of treasures. The blue tablecloths bring such a diverse selection of crafts into a cohesive unit. This was a much "freer" event, with groups able to offer crafts that are secondary to their main focus. For example, some really lovely pottery was exhibited on the Watercolour Society stand. This was a trial event, and if it progresses, this freedom could be a focus.

Sadly, the unprecedented wet weather leading up to the event meant that all groups opted for space in the hall rather than taking a chance with a marquee in the grounds. I can see the beautiful grounds as a wonderful backdrop to any future market. But, under the trees, entertaining the crowds with their Christmas Carols and songs were Cody, Isabella and Tom – a trio of blind buskers who added to the atmosphere.

And not forgetting Ivy, who waited patiently for all the hubbub to be over.

Congratulations to all groups who had members exhibiting. This was a very convenient market for any groups operating in the south western suburbs but if this is too far for your group to roam, why not try, with BVAC's support, to organise your own local group market next year.



Ivy waiting patiently for Cody, Isabella and Tom, our Carol singers



Christmas Market



TMAC



ATASDA



Julie Shepherd (CAQ)



Papermakers



Western Suburbs Claymakers

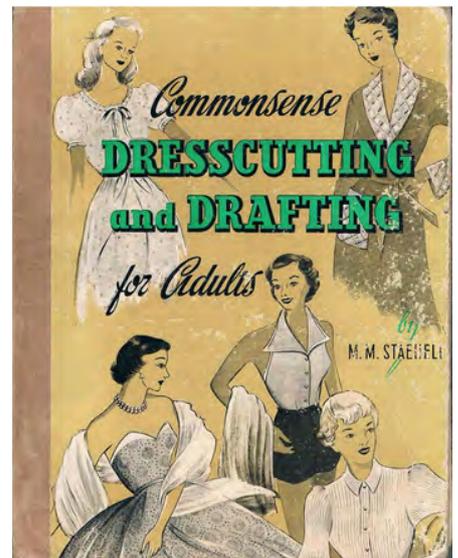


Watercolour Society

Paper Patterns



Does this book look familiar to any of you? If it does, you would be familiar with the instruction “Draw a right angle—X,A,Y.” This was the first step for many of us as we learned to draft our own patterns for clothes from *Commonsense Dresscutting and Drafting for Adults* by M.M. Staheli.



But long before we thought of becoming fashion designers, a Madame Weigel was providing paper patterns that enabled Australasian women to make clothes for themselves and their families.

In 1877, Madame Weigel migrated to Melbourne from New York and a year later established Weigel's Journal of Fashion, and it was through this journal that she issued her patterns. The journal was published by Madame Weigel from 1878 to 1950 but the pattern service was available until 1969.

Throughout that time, over 9000 paper patterns were issued by Madame Weigel and her business, enabling women across Australasia to clothe themselves and their families. Madame Weigel supported women who sewed at home, either by choice or by necessity, and was truly 'the woman who clothed the Australasian colonies'.

Madame Weigel's paper pattern business provided women in Australia and New Zealand with the missing link in the home sewing puzzle. Sewing machines and fabrics were readily available, but Australia was not privy to the enormous paper pattern business that was already thriving in America. Madame Weigel's patterns supported the entire lifecycle, from girls and boys to young adults, through marriage and motherhood, sons and husbands, with just a hint of the working world - mainly through Madame Weigel's nursing uniform patterns. Her patterns allowed women in Australia and New Zealand to follow fashion but as her loyal readership aged and changed, so too did her patterns, with patterns provided for larger and older women.



Dr Veronica R. Lampkin, PhD is a Madame Weigel devotee, researcher, writer, and collector. She has published four books on Madame Weigel and her work.

Madame Weigel: the Woman who Clothed the Australasian Colonies:

a biography of Madame Weigel - published in 2015.

Madame Weigel's Patterns: 1878-1950 : a history of Madame Weigel's patterns published in April 2020.

Madame Weigel's Sleeves: arms, shoulders, elbows, wrists, hands (1878-1950) - a history of Madame Weigel's sleeve patterns: published in April 2020.

Madame Weigel's Millinery: 1878-1950 - a history of Madame Weigel's millinery patterns - published in May 2021.

For lots more information, visit <https://www.madameweigel.com.au/>



Artists trying to be their own curator, press and marketing team, administrator, technician, studio manager, art handler, social media manager, web designer, application writer, archivist, and photographer who documents the work all at once.



Facebook post from Catherine Bursill Moore.

Don't be too hard on yourselves.



18-19 December 9am to 4pm daily

Supporting the Sherwood Neighbourhood Centre

Richard Randall Art Studio Gallery

Mt Coot-tha Botanic Gardens



Western Suburbs Clayworkers 2021 Exhibition and Sale
Original works for sale by local artisans

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