



PRESIDENT'S REPORT

Judy Hamilton

It's been an incredible month. I hope you were not too badly impacted by the rain and floods, but if you were, that you have had some help with your clean up and things are looking better.



One of the most amazing developments of the month was when BVAC was approached by the Brisbane Home Show with an offer to provide an "Art Gallery" at the Home Show. As a result, BVAC will have access to a space 45 metres x 12 metres to showcase work from our groups. Ceramic Arts Queensland will provide the plinths for the show and the Home Show itself will provide the wall for the display of paintings. This means that there will 90 metres of hanging space available. Very exciting.

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It is thanks to the excellent working relationship with the Brisbane City Council, that BVAC, through the ongoing work of Sandra Evans and Peter Rayson, was offered this opportunity. All groups who are members of BVAC are eligible to participate in this show. No fees are payable for exhibition of your work, but BVAC will take a 10% commission on sales to cover costs not covered by the Home Show.

On a more sombre note, the AGM held this morning was poorly attended and many groups did not acknowledge their membership of our community by even sending an apology. I thank those groups who did attend and selected a job from those available.

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A number of groups still have no representation on our committee and a number of jobs remain open.

Back to positive news. In 2010, I emailed my local member about using the decommissioned Witton Barracks for an art community centre. Nothing happened. But in 2016, I emailed my new local member, Julian Simmonds, about the said art community centre and he was very enthusiastic about the idea. Six years later and he has taken the idea to Canberra and has secured \$5 million to upgrade the buildings and the site will become an Arts and History Community Centre.

Remember, this is another great opportunity and if WE don't use it, we will LOSE it.

Judy



Can you see your art in a setting like this? Have we got what it takes for the Brisbane HomeShow?



Cover image:
A big thankyou to our volunteers!

Presidents Report 2021

In a little open window in July 2020, I was elected President of BVAC and since that time there has not been an AGM to elect a new committee. An AGM to approve the financials was held in May 2021 so we fulfilled the requirements of the Office of Fair Trading.

Events:

There was limited external activity from BVAC in 2020 because of the pandemic, but we continued to grow. After the cancellation of our 2020 Mother's Day Pop-Up due to Covid, we hoped that under the guidance of our new Events Coordinator, Anna-Margot Collins, our Christmas event would go ahead. Despite many difficulties, this event was a Covid safe success in Nov/Dec. At the same time, Wendy Goode and Lyn Spence (Scattered Arts) and Judy Hamilton (WSC) got the Scattered Arts/BVAC Art Competition up and running in July with the Exhibition planned for October. Unfortunately, with ongoing Covid issues, it was decided in August to postpone the competition until 2020.

The year 2021 did not start well for us, with the resignation of our secretary of three years, Helen Trochoulis, due to a serious illness in January. A secretary is one of the most important positions on a committee as they make sure that the organisation remains on track. After eight long months without a secretary, we were pleased to welcome Anna-Margot Collins to the role in August. Covid continued to make its presence felt throughout 2021.

Events:

At the beginning of 2021, our plans included BVAC Pop-Up Shops in July and November at the Auditorium, Mt Coot-tha, as well as going ahead with the postponed 2020 Scattered Arts/BVAC Art Competition. The postponed Scattered Arts/BVAC Art Competition had to be placed on hold again in January 2021 as Wendy Goode, Lyn Spence (SA), and Judy Hamilton all had to step down from the planning committee.

Because BVAC had no events planned until July, it was decided to hold an Open Weekend in April as a way of keeping BVAC in the minds of groups. Groups were asked to creatively set up an activity/workshop that reflected what their group was about, or to provide a static display that was manned so that questions could be answered. The event was to advertise and familiarise the Hub as a venue available for all member groups.

Just before the Open Weekend, a new group, Down the Rabbit Hole, provided a positive boost for the BVAC committee through a palpable injection of enthusiasm by the leader of the group, Natalie Parish. She didn't just step in with an idea but followed through and organised the coffee van for the Open Weekend - a big hit.

Also in April, we were pleased to be able to wish The Half Dozen Group of Artists a Happy 80th Birthday.

It also became obvious in April that we were trying to do too much with not enough volunteers and Sandra Pearce, of Papermakers and Artists of Queensland and also Migaloo Press, suggested that our mode of operation needed to be overhauled. Sandra saw the signs of imminent burn-out in the BVAC committee. This resulted in the setting up of the Build a Better BVAC project with Sandra P. convening a series of meetings where a sub-committee comprising Sandra P. Sandra Evans, Wendy Goode, Anna-Margot Collins, Peter Rayson and Judy Hamilton discussed the future development of BVAC.

The first development phase of BVAC that looked to grow the organisation by increasing the number of member groups was coming to an end. As we entered stage two of our development, we felt that it was more important to define clearly that, as we are a community of groups, we do expect input from our member groups. The idea of it being a community working to improve conditions for the wider art community had all but got lost with some groups seeing their own group in terms of the "US" and BVAC as the "THEM". We are one.

The decision was taken that BVAC had a responsibility to the groups but that the groups also had a responsibility BVAC. It was decided that membership required groups to make a commitment of skills and time to make the community stronger and the by-laws were amended. All groups are now asked to provide at least one active representative on the committee for the benefit of the community. If we are all involved, we have a real community. To make these positions easier, some of the bigger jobs on the BVAC committee have been broken down to smaller sections, and many of these jobs can also be done remotely.

The Build a Better BVAC project culminated with a highly successful Information Day at the Hub on November 11.

Presidents Report 2021 *(continued)*

This event will become an annual event hosted by BVAC and will also be a thank you to those who take on positions of responsibility to keep our groups functioning optimally.

Anna-Margot Collins, as coordinator of the Pop-Up Shops, again fought her way through the Covid paperwork to get our July Pop-Up Shop happening, but the event had to be cancelled as Queensland went into lockdown. Our November Pop-Up Shop went ahead and was a great success. Throughout the event, there was the familiar buzz of enthusiasm, and a survey of groups showed a distinct preference for retaining both Pop-Up events.

In the middle of the year, a Christmas Market in a church hall in Sherwood was suggested. We knew that the timing for the event was going to be tight, but this initiative from a committee member had to be encouraged. The event was a success and opened another option to our members. BVAC can help groups stage these local suburban markets.

In 2022, the decision was made to cancel the Mt Coot-tha booking for July because of a clash with our Open Weekend. The popularity of the Hub with groups has meant that the only available date for our Open Weekend is two weeks before the intended Pop-Up.

On 3 March, we received an email from the Brisbane Home Show at the Exhibition and Convention Centre regarding the possibility of a BVAC Gallery at the Home Show March 31, April 1, 2. Free of charge. This is a tremendous opportunity for BVAC and our artists and so I rang immediately to see what the deal was. Although not all will be able to exhibit their work, we hope it brings positive publicity for groups and BVAC. Maridza was using our website to get her information on BVAC.

Improvements at the Hub:

A hanging system is now installed upstairs, and we are lucky to be enjoying the Watercolour Society's Permanent Collection on our walls. Getting tradesmen to do the painting has been a problem, however.

We have had solar panels installed on the roof thanks to the generosity of the Brisbane City Council. A second air-conditioning unit has been installed up stairs making that whole room very comfortable on hot days. Please do not set the units below 24 degrees C as it adds considerably to our power bill.

An additional unit was installed in the Bindery of the QBG. Lighting was also improved downstairs, and this is now a very bright workspace. We have plans for further improvements to the Hub, but these could take up to 12 months to process with council. The process has begun. Rental and storage space at the Hub is maxed out, but we are working on extending the area of our lease so as to include a small gallery shop building and possibly a small garage for trailer storage.

Newsletter:

BVAConnex has been published 11 times a year since September 2012, and in August 2021, after 99 issues, the first change came about when Kerrie White joined Judy Hamilton at work on BVAConnex. Judy continues to source and provide the content and Kerrie looks after the design. Kerrie volunteered her services after the newsletter was late going out in June. Thank you to Kerrie for your big heart in offering to help without being asked and giving the newsletter such a professional look.

Helping groups

Formerly homeless groups, QBG and Papermakers, have grown exponentially since taking up residence at the Hub. In 2021, BVAC looked at ways we could assist two more groups – Scattered Arts and Lilley Lee Gallery. A long running group and foundation member of BVAC, Scattered Arts is reassessing their position in the community after giving up their expensive gallery shop; BVAC is glad to be able to provide them with a space and time to re-establish themselves. Lilly Lee Gallery and Art School was taken over in 2021 by a local artist but they then lost their home to renovations. The school has been able to work its timetable around existing bookings.

Nominations:

In November 2021, BVAC asked all groups to nominate a representative for the BVAC committee. All representative will have task to make sure BVAC remains the instrument for ALL groups to enact change and create development in what we accept as our right in the realm of Brisbane Art.

Judy Hamilton 10/03/2022

2021

Minutes of the BVAC Annual General Meeting

Thursday 10th March 2022

Attendees:

Apologies:

President's Report:

Treasurer's Report:

Meeting Closed: 10:05am

Next Meeting: The Hub, 8th April 2021, 9.30 am

2022 Brisbane Visual Arts Community Committee

President:	Judy Hamilton (WSC)
Vice President:	Vacant
Secretary:	Anna-Margot Collins (QEG)
Treasurer:	Peter Rayson (WSQ)
Membership:	Anna-Margot Collins (QEG)
Building and Maintenance:	Vacant
Building Hire:	Sandra Evans (APAT)
Website:	Kirstin Farr (Ceramic Arts Queensland)
Events Co-ordinator:	Anna-Margot Collins (QEG)
Events Sub-committee:	Lyn McGlade
Newsletter Editor:	Judy Hamilton (WSC)
Media and Marketing:	Vacant
Social Media:	Peter Rayson (WSQ) & Judy Hamilton
Grants:	Vacant
Floating Committee:	Chris Bryant (PAQ) Lyn Mc Glade (WSC) Katrina Jackson (CGG) Sandra Pearce, Glenda Hennig & Jenny Sanzaro (Migaloo) Perrin Millard (LL) Shirley McCormick (LCAQ) Wendy Goode (SA)

Members of the Floating Committee will be assigned specific tasks as needed throughout the year.

As part of the **Build a Better BVAC Project**, it is a requirement that any group wishing to participate in BVAC events has a representative on the BVAC committee.

We still have some groups that need to nominate a representative to one of the vacant positions.

Lilly-Lee Gallery



Lilly-Lee would like to thank BVAC for welcoming our membership.

Lilly-Lee has been servicing the art community for approximately 15 years. Prior to Covid the art school was located at Sherwood, where it became an iconic presence. Post Covid, the Lilly-Lee business suffered to the point of being unrecognisable, with only a handful of students and the teachers working out of homes and garages. While there was no capacity during the last two years to salvage the business, there was an effort to nurture what was left of the Lilly-Lee community. The teachers, creating a co-op model, moved into the hall at St Luke's in Ekibin, until St Luke's planned renovations forced Lilly-Lee to again find of a new venue.

With governmental promises of economic stability, Perrin Millard, took over what was left of Lilly-Lee at the end of last year, with a total of sixteen students. Her intention – to regrow the business until it can, once again, support a new lease space. One key aspect to reaching this goal is the relationship with BVAC, which provides affordable teaching spaces and a much-needed connection to our new local community.

Lilly-Lee is now supporting 100 students and 3 staff (still less than half its original numbers) but hoping to increase by another 50% over the course of the next 12 months.

Our primary focus is being able to provide affordable classes for children and adults of all levels of ability, including many special needs students, and we thank BVAC for its part in regaining this objective.

We have been in the space for only a few weeks and overwhelmingly the experience has been one of warmth and welcome. The students unanimously love the space and are enjoying being a part of this broader creative art presence. The students are keen to know more about what the other groups are orchestrating, so we are starting up a message board in the space where we encourage other BVAC groups flyers & notices. We are all looking forward to being involved in the engagements that BVAC offers its members and hope that our presence here also provides benefit by increasing traffic to the Hub and a greater awareness of what BVAC offers the Brisbane community.

We are in the space most Tuesdays, Wednesdays, Thursdays, and Saturdays, please drop in and say hello!

www.lilly-lee.com.au

Sunshine Beaders Long Weekend of Workshops

Sunshine Beaders is holding its workshop weekend event again this year at BVAC on the long weekend in May, 30th April – 2nd May. There are workshops available for all skill levels in a wide variety of beading techniques. We are again proud to be supported by local and interstate teachers.

Visit the [Sunshine Beaders website](#) for more information and to see the full range of workshops.

It is a fun weekend shared with like minded students all willing to help each other enjoy their beading passion. The event also offers pop-up shops, raffles and a guessing competition.

If you feel like entering our beading competition, this years theme is 'earrings'. Full details are on the [website](#).



Art Investment



Investment in Art need not be of the magnitude of Australia's trophy painting, Jackson Pollock's Blue Poles. Do you remember the controversy when the Gough Whitlam government paid a world record price for the nearly 5 metre wide work? Bought in 1973 for the then eye-watering sum of \$A1.3 million, it is now insured for about \$A350 million, an appreciation of more than 300-fold on the \$1.3 million paid for it in 1973.

The nation was divided – and the art world was no exception. In *The Canberra Times* (25 Sept. 1973, p7), former Queensland Art Gallery Director, Daniel Thomas, described the purchase of the painting as “the best thing that has happened to Australian art”. The popular and well-credentialed artist, Sali Herman, said “The whole thing just stinks. I am all in favour of the National Gallery buying good paintings...”. Henry Hanke, who had won two of Australia's most prestigious art prizes – the Archibald and the Sulman – admitted that he had not seen Blue Poles but said he “did not think much of paintings created by dribbling paint”. Russell Drysdale agreed with Thomas saying, “The whole art world was affected by Pollock and this was one of his masterpieces. If you have a masterpiece then it is priceless”.

Originally titled simply Number 11, the work is part of the Abstract Expressionism movement of 1950s New York – an era the academy calls the age of anxiety following World War II, and features artists like Pollock, Willem de Kooning, Robert Motherwell, Barnett Newman, and Mark Rothko. Jackson Pollock was only 44 when he died in a car crash in 1956.

His “drip” paintings were created by laying the canvas on the floor while the artist dribbled paint on it. He also dropped gravel, grass or dirt on it to obtain the effect he wanted.

The Australian Government bought the painting from American art collector Mr Ben Heller who originally acquired the painting in 1956 for \$A20,800 from another collector who had paid \$A3,900 for it in 1952. It was an optimistic purchase as in 1973, there was not a gallery in Canberra large enough for it to be hung. The National Gallery of Australia was due to open in 1978 but had yet to be built. Many Australians probably still think of Blue Poles in terms of its large purchase price rather than as a masterpiece of art from the modern era.

Queensland Art Gallery (QAGoMA) has in its collection the sublime *La belle Hollandaise* by Picasso. This work was gifted to the Queensland Art Gallery in 1959 by the eccentric Queensland multi-millionaire grazier Major Harold De Vahl Rubin. Rubin had originally purchased *La belle Hollandaise* for £6,000 in 1940 (about \$A477,882 today). In 1959, he wanted to find out its current value and to do so he put it up for auction with Sothebys in London. With no intention of selling the work to anyone else, he bought the painting back for a then record highest price paid for a living artist at £55,000.

Satisfied that he knew its true monetary value, he then donated his entire collection of modern European art to the Queensland Art Gallery: a Degas, a Renoir, a Toulouse-Lautrec, a Vlaminck, and three works by Picasso, including La belle Hollandaise.

The work was painted in 1905 using gouache, a water-based poster-paint, on cardboard mounted on wood. Picasso was between his early 'Blue period', when he painted sad, downbeat subjects, and his 'Rose period,' which focused on pleasant scenes in a primarily pinky hue when the painting was created.

While it is easy to talk about these works in purely monetary terms, how do we feel about the paintings themselves? What does it mean to have works like these in our public collections? How would you feel if the government decided to sell them to raise money for a worthwhile cause?

A strange scenario along this line links La belle Hollandaise and Blue Poles. In 1967, a 22-year-old New Zealander, Robert Ferguson, broke into the Queensland Art Gallery when it was housed in what is now known as the Old Museum. The Queensland government was considering selling the painting to raise the money to build the present gallery on the south bank of the Brisbane River. He believed that even considering such an action showed that the government (and therefore the people) of Queensland did not value the painting – so he stole it.

His intent was to remove La belle Hollandaise from imminent danger. He later returned it to the widow of Major Rubin asking her to reconsider her late husband's gift and thus prevent any sale. She later returned the painting to the gallery.

In 1993, a decade of drought was just taking hold in Australia. At their annual conference, the Queensland Branch of the Young Nationals raised the prospect of selling Blue Poles to raise \$30 million in extra funding for drought affected farmers. The resolution came to nothing but showed that the group valued the work of art, not for its cultural aspect but only for the money it could raise.

We invest in the share market with the clear aim to make money. Does investment in Art mean that we should regard buying a work of art as a hedge for later when funds are needed to improve something else? At this stage, I am reminded of the sadness of artist Gerhard Richter when informed that another of his paintings had sold for a record price. His sadness came from the fact that the painting was not bought because someone thought it was good and that they liked it, but because it was seen as a safe, tax-free investment and that it would no longer be seen as it would be housed in a bank vault.

Judy Hamilton

The Flood's Silver Lining

In 2015 my husband, son, various four-legged friends and I relocated from Darwin to Brisbane. Most of our gear went into long term storage as we knew we were planning to do major renovations to our little Brisbane house. Plans done, we had to move out while the renovations happened; so more gear went into storage.

When finally, two years later, we moved back into our home, our "stuff" came from two different storage units and the townhouse we had lived in during the renos.

Some of our things we had not seen for more than two years.

As you can imagine, it took ages to unpack everything, but as the pile of boxes got smaller and smaller, I started to feel sick in my stomach. You see, since my Grandma passed away in 2002, I have been the family caretaker of a very special piece of art that she and my Pop owned. And it was gone.

There were no boxes left to unpack. I had lost it.

I needed someone to blame and decided that the boys who packed us up in Darwin had taken it.

It has been a cloud on my heart since 2017. I have carried this burden ever since and finally confessed to Mum, my brother and sister that it was gone.

And then, the other day, along with much of Brisbane, we got flooded.

Not through our house thankfully, but under the house, through our workshop, my art space, and our storage space. Stashed under the house were also two very old timber traveller's chests that had belonged to my husband's Dad. These were picked up in the flood and washed aside like they were made of foam.

On Monday I began our clean up.

Thinking the traveller's chests were empty, I decided to make sure they didn't get water in them and checked them out. And do you know what was in there?

Five years of cockroach poo, and a box of good china that I thought was lost... and my Grandma's piece of art. I have no idea how or why it was there, but now it's back. I couldn't wait to let the family know. I was so happy.

And that's my silver lining to the flood, and it makes everything else much easier to bear.

Kerrie White



Unsigned, but oral history and other pieces we have place it as a piece by J A Barnard Knight.

I was told my Pop used to work with him at a pharmaceutical company in Sydney. No doubt there are others around - it looks to be slipcast, but I love the hand drawn design.

COMPETITIONS



It's time to get creative!

Entries have opened for the 2022 Royal Queensland Show's (Ekka) Arts and Cookery competitions.

Please note that the Show will only be accepting online competition entries for the 2022 Ekka. If you need assistance, please contact Competition and Events Planner Frances Maguire on 07 3253 5145. Entries close Friday 27 May at 5pm.

New in 2022

- Miniatures and Reborn Dolls have been added to the Creative Art and Craft competition. The competition is also re-introducing Paper Craft.
- The Glass Craft section of the Creative Art and Craft competition has expanded to include three new classes - Cloisonné, Torch Work and Stained Glass.
- The Painting and Drawing Competition has added a Junior class for artwork by people aged 18 years or under.
- The Photography classes have expanded to include a Portrait or People class in both Monochrome and Colour.
- Photographs taken on mobile phones will now be accepted in the Photography Competition.

Check the EKKA website: www.ekka.com.au

If you have any questions, please contact:
Frances Maguire - Competition & Events Planner, Phone: 07 3253 5145
Email: entries@royalqueenslandshow.com.au



Premier Island Art Prize July 16 – August 6

Careful but optimistic excitement is building at the Bribie Island Community Arts Centre as 2022 dates for The Matthew Flinders Art Prize event are announced.

This year, organisers are studiously planning the gala event, mindful of the difficulties their local community and surrounds have had with Covid and damaging weather effects.

Now in its 24th year, the Matthew Flinders Art Prize remains an open prize exhibition, with no set categories. Artists may create in any media (except video). All details are on the entry form which can be downloaded from the [Bribie Island Community Arts Centre's website](#) or collected at the Arts Centre.

Entry deadline is Sunday June 26.

Early birds who enter by June 19 save \$5 per entry.

July 5 is the delivery date to the Arts Centre.

The entry fee is \$40 per piece (BICAS members) and \$50 for non-Members, with a maximum of two artworks each.

Gala Opening night for the event in the Matthew Flinders Gallery is Friday July 15, with the exhibition running until August 6.

The first prize is \$5000, second prize is \$2000. There are two Highly Commended prizes of \$500, a \$500 People's Choice prize and a \$500 BICAS Members prize.

Organising committee chairman Stephanie White said there would be artist demonstrations daily at the Centre during the exhibition to create a vibrant interactive ambience. Some of these would be past prize winners of the event.

The Matthew Flinders Art Gallery and the art prize named after it, is a welcome gathering point and focus for local and visiting artists from around the region and interstate. It is produced, marketed, judged and largely run by dedicated BICAS volunteers.

Stephanie said the event also relied heavily on the generosity of local sponsors.

For further formation contact:

Julie Thomson, Venue Manager BICAS

p. 3408 9288 e. venuemanager@bribieartscentre.com.au



ITA, A HAPPY & FUN ART GROUP

Exhibition Matthew Flinders Gallery
Bribie Island Community Arts Centre
March 8 - 20

Inspiration Thru Art (ITA) is a long-established working art group that has been around for many years. It continues to encourage others who enjoy painting to develop and create.

There is no pressure or expectations. Beginners will always get help and advice from more experienced members. Some who came as raw recruits now produce many lovely creative pieces.

Their exhibition themes this year are Anything but a Brush, Ocean/Sea, Australian Landscape, Birds, Butterfly, Floral, Frogs.

ITA meets every Thursday noon to 2.30pm
in 'The Art Shed', rear of Ningi Hall, Rita Ave, Ningi.

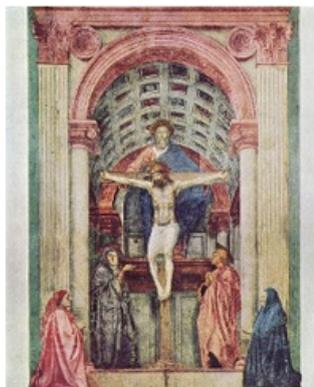


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 Facebook <https://www.facebook.com/BribieIslandCommunityArtsCentre>

The Entry Form says 3D Art? What on earth is that?

What a question. You are confronted by an entry form to an art show, and you want to enter a painting. You have carefully created the illusion of 3 dimensions in your painting but does this make it a 3D work? The answer is no.



The first artist to create the illusion of 3 dimensions in painting was Masaccio in the Early Italian Renaissance. His works in the mid- and late 1420s were some of the first to use linear perspective to create an illusion of distance in his work.

He used techniques such as the vanishing point in art for the first time. He moved away from the International Gothic style and elaborate ornamentation of earlier artists to a more naturalistic mode that employed perspective, chiaroscuro to create the illusion of greater realism.

From that time until the present day, artists have tried to capture an illusion of 3 dimensional realism on a 2 dimensional surface.

On the other hand, 3D artists have no need to create an illusion of 3 dimensions because they are working in 3 dimensions. Their work has real height, real depth, and real width – no illusions.



And, a 3 dimensional work changes shape depending on the angle that it is viewed from. It must be interesting to the viewer from the front, the back, the sides, and the top.

If it doesn't fit this criterium, enter it in 2D. If it is any form of painting, it is 2D.

So, if your work is created with interesting lines on the front, back, left side, right side, and top, enter it in 3D.

BVAC COMMITTEE CONTACTS

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Papermakers Artists, QLD : Chris Bryant
Scattered Arts : Wendy Goode
Sunshine Beaders : Anna-Margot Collins
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