Kate Wallis and her team at First National Tamborine Mountain celebrated the opening of their new location last Friday night with their clients, friends and colleagues. The turnout was amazing with many locals and First National colleagues enjoying an amazing grazing table and a few bubbles.

Even the CEO of First National Head Office in Melbourne Ray Ellis, made an appearance via video link to congratulate Kate, Brian, Blake and Fleur on the new location and rebranding. He expressed his support for this positive move to their new location and brand new premises and stated ‘that it looks fantastic’.

“Team Blake and Fleur Wallis are doing a tremendous job, with Fleur who has the ambition to be in the top ten. The industry is doing well as is the representation on Tamborine Mountain. So proud of Kate, Brian and the team, you are all doing a great job, and I’m sorry I could not join you on this special occasion. Have a great time and best wishes from all of us from First National Victoria and all around Australia.”

Unfortunately, due to Covid 19, Ray was unable to attend so Greg Reed (FN’s Business Growth Manager for South East Queensland) attended as the guest representative for First National. In his speech he stated that this is a great family business, 17 years with the Network, upholding the values of our Group of community and service. He added that Kate and Brian are great ambassadors for the brand, as Blake and Fleur will be for the future generation.

He presented Kate and the team with a magnum of champagne and beautiful flowers on behalf of the group.

Call in for a chat with the sales and property management team and check out the new premises at Shop 1D Tamborine Mountain Shopping Square (opposite IGA).
TM Arts Collective: On the Road Again?

As self appointed historian for TM Arts Collective I wrote an introduction to the TM Arts Collective in March 2011 for the Tamborine Times entitled ‘Keeping you Posted’. It looked at how the Collective started and its place in the Mountain and region’s art scene. In one sense our commencement nine years ago could be seen as an extension of Creative Arts, an arts/craft association on the Mountain established over 30 years ago. In another sense it was a timely and necessary step reflecting the developing complexity of our artists and artisans’ desire to broaden their horizons.

A number of our members who did then and still do hold membership in Creative Arts joined the new push. But there were also movers and shakers not associated with Creative Arts who worked towards the formation of another organisation with different goals to those of Creative Arts.

These early activists were looking for a more permanent home for artists and artisans, a more proactive group to better represent the rather fragmented group of artists and artisans on the Mountain, and to give a stronger voice for its members in the region.

Our vision was for an artists’ hub that would enhance the tourist/business community while better supporting and promoting its creative members. Alas …not so…not yet despite our many achievements. And not as we really would like to see an arts hub flourishing.

In the last nine years we have had our share of loss and celebration. Soon after we became incorporated in 2015, our fiesty and inspirational leader to that date Lorraine Brown, affectionately known as Brownie, had a severe stroke. Since that time she has been a resident in Lion’s Haven Residential Care on the Coast. With Lorraine’s absence, The Collective lost a creative and organisational force. In the meantime we have had our core business to sustain us: visiting artists, workshops, festivals and other art events on and off the Mountain, and projects and other interaction with community members and groups. Also we have our membership with The Brisbane Visual Arts Community (BVAC), which gives members a broader reach into the wider community for networking and sales.

We have had wonderful support from our local councillors, and increasingly from community organisations and the business community on the Mountain. One example was our collaboration with Tamborine Mountain Historical Society and St George’s Anglican Church to publish The Amber Project: The Drawings of Amber Matier. This publication not only celebrated Amber’s work, but was an opportunity to revisit our early days and the poetry that has sprung from our residents’ and visitors’ love for this Mountain. For an example of ongoing support we need to look no further than to our two local publications, Tamborine Times and the renamed Scenic News. Recently we became members of TM Chamber of Commerce to help us better network with local businesses.

But the support we really wanted was from Council to help us realise our goal of a home base. This is not to say that our local Council was not sympathetic to our position. Numerous submissions and approaches have been made over the years, and very early in our brief history with the assistance of a grant in 2012 we produced the extensively researched document entitled Getting to Yes. This document strongly put the case of the benefits such a home-based hub could bring to the Mountain and region for all stakeholders.

We had plenty of evidence and support to suggest that by fulfilling our goals the region would also benefit. During discussions with Council officers various scenarios and possibilities were aired. These have not come to fruition for various understandable reasons, mainly budget priorities. But of course it is arts funding that has interested us. It seems that the arts dollar has been directed to grandiose events, which look good on a Council portfolio and we know are wonderful creative exercises.

However they do not bring the ongoing benefit to the Mountain and region that an arts hub would achieve – offering another world-class tourist attraction for those visitors who love the Mountain.

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One case in point is the way Council cancelled the successful Open Studio concept, which was working well in the different communities of our region. It wasn’t perfect, and it was possibly becoming a bit repetitive. But any such event benefits from review and the resulting fresh ideas and better organisation. We did not get the chance to do this at each community level. And all the infrastructure and associated hardware with Open Studio were wasted.

It was to TM Arts Collective that Council turned to organise community interest groups to come up with another event to replace Open Studios. But as I have said we were not asked to have our say about the decision to exit Open Studios. A lot of work ensued to make the replacement event happen, and it largely fell on to the shoulders of our president at the time Polly Cameron and some representatives from other community groups, who came up with an amazing event in 2019 called the May Arts and Culture Event (MACE). This year would have seen this event become the 5 Senses Festival (postponed because of coronavirus): a bigger and better celebration of how our community celebrates the arts. But why couldn’t this have developed from an expanded Open Studio concept with its existing infrastructure, which would have facilitated the process of rebirth?

TM Arts Collective members were initially nomads, and in our current state of uncertainty are feeling vulnerable and insecure once again — still in real need of a secure and sustainable base to call home.

For some time we had a relationship with TM Show Society, which was to meet both our needs. The Collective needed a base for storage and the Society needed labour to assist with its markets. This worked reasonably well, but the onus for volunteering for this duty fell on a small percentage of our membership. At that time our membership was stagnant with a majority of older members who did not have the mobility to take on the Market task.

Since our time at the Showground our membership has been growing due to the work of our current team and members, some of whom have the much needed skills we need to give us a broader community reach and to use social media to assist us in our projects. Recently we have forged a partnership with a local business, Hampton Estate Wines. This relatively new arrangement has afforded us with access to commercial gallery space for exhibitions, something that was beyond our wildest dreams. It has meant that we have had to rapidly adjust to such a space.

Again our members have been able to contribute and share their various areas of expertise. This is really pleasing when we recall a time not so long ago when it was difficult to get enough volunteers with our smaller membership.

We are hoping that we will be able to set up similar new relationships with other businesses. These partnerships provide us with a way to display and promote members’ work when other possibilities have not eventuated. These include access to a local Council gallery in, for example an expanded local library, a more democratic use of gallery space in the region’s main gallery in Beaudesert, or in a designated hub on the Mountain as already mentioned.

Our present accommodation at the TM Sports and Recreation Association grounds is on a trial basis. It was on an understanding that we would be given a footprint there of our own.

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This arrangement has meant that we have had to pay what is in our terms a hefty membership fee, which in turn helps the Sports Association pay the considerable Council rates. But in their most recent planning document, there is no mention of the Collective.

We have room there to store our goods and to hold our monthly meetings. There is currently no suitable space for any other of the Collective’s core business, unless we resort to our early nomadic ways and put up our gazebos again. But this is an exhausting way to operate and ‘the market approach’ is not really conducive to the way we want to promote our artists’ work now.

There are two points of view amongst our active membership on our future moves to be decided by membership when the current health crisis is over.

One view is focussed on a physical hub with the sportsground as a one suitable venue. Other venues in possibly more favourable locations attract the kind of rental we cannot afford to sustain. Also we need to consider the initial and ongoing costs of a site at the sportsground.

Another view is to forget the physical hub and to create a virtual hub online. We do have members now who have the expertise to bring us into the 21st century and to educate members to work in this way. Or perhaps we can do both – use our community partnerships to give us the physical dimension that is so rewarding, but to also develop a sophisticated online facility.

I still like to play mental games on my walk with dog Remus, whose concerns are more basic and at ground level. I look at the trees and the sky… and the not so many vacant blocks in what I see as strategically better locations than the sportsground, and wish for someone with the imagination and calibre of millionaire David Walsh. He helped further establish Hobart as a great tourist destination with the establishment of Mona, one of the best art precincts in our country.

So while we are waiting for a miracle, if anyone out there has a cheaper storage solution or even better, an exciting and viable plan or idea for us in the meantime, please contact us on the Collective’s email: tmtnats@gmail.com.

Helen Griffin
For the Collective

Kangaroos at Rest from the Jimboomba Series
by Liz Mason. Soft pastels

Original Worked Leather Ware by Sean O’Kelly

Clay sculpture “Alice Talks to the Bird” from the Alice in Wonderland series by sculptor Sue Morris

Millinery Felt Making and French Silk Flowers by Margaret Smit
If I Could Just Get It Down on Paper... oh! I Have!

An old song, written by Johnny S. Black in 1915 (a bit before my time), which became a No. 1 hit for The Mills Brothers in 1943 (still a little before my time) is rattling around in my mind. The song remained at No. 1 on the charts for 12 weeks, from late 1943 to early 1944 (getting closer to my time, but a fraction behind).

Further down the line, the song to which I refer...“Paper Doll”...was named one of the Songs of the Century. The catchy melody was covered by many well-known singers such as Bing Crosby, Frank Sinatra and Pat Boone. The P/C crowd would have a ball with the song today. The title and lyrics would give them convulsions. They’d try to ban it...to freeze it (as they did with “Baby, It’s Cold Outside”). Flailing their arms in the air, they’d claim the song to be offensive “sexist”. To the P/C “pundits”, with their wafer-thin way of thinking, the lyrics of “Paper Doll” would refer to a sex toy (a non-inflatable one). With a paper doll, one would have to take care if a strong wind was blowing! If the P/C mob continue imagining morally ignoble meanings, John Mayer is in for heaps of trouble with his 2013 “Paper Doll”; different song; different lyrics; same title.

Are paper flowers obscure to some, too? Paper flowers were around long before Johnny S. Black stepped onto the musical stage...long before... five thousand years, or more. I loved making paper flowers when I was a kid. I loved making them when I was in my 20s and 30s, too. The craft was quite the rage in the 60s, 70s, and 80s. Having a vibrant array of paper flowers brightening up areas on one’s home wasn’t frowned upon back then. Colourful arrangements enlivened the dullness of corners (in the home), not out on street corners. (Rain... moisture... and paper flowers really don’t go together very well).

In the art of paper plane making I was pretty useless. I’ve not tried to make, or fly a paper plane for a very long time. Most of the ones I made when I was much younger than I am now failed to lift off, even with a strong tail wind. If, perchance, they did a slight flutter they crashed unceremoniously soon thereafter. Boeing 747s they weren’t. Pretty paper fans I could make, though. No! Not ceiling fans...you know the ones I mean!

Crepe paper featured at Christmas when I was a kid. Our Christmas table, covered with a white linen tablecloth was always bordered with brightly-coloured crepe paper. Such fun my brother and I had decorating the table on Christmas Eve.

I’m a “paper” person. I love books of the paper variety. Hard-copy books are the real deal. They are capable of adorning bookcases...making a home feel like home. Again, I prove I’m set in my ways. (Better to be set in my ways than in cement, I guess).

There’s no point whitewashing it; and, I can’t paper over the fact I am old-fashioned! I can’t hobble from it...let alone run!

It’s great to have the “Tamborine Times” paper version back. Kudos to Barbara for hanging in there during difficult times. Head high, with steady reserve, she let no one down.

Kudos, also, to those who stuck with Ms Proudman, and her paper. Welcome back...“Tamborine Times”...you paper doll!

Rice Paper Samosas: Heat 1tbs sesame oil over med-heat in pan, add 1c finely chopped potatoes, 1/2c finely chopped onion and 1/2c finely chopped red capsicum; sauté 5mins. Add 1/2tsp minced garlic, 1tsp cumin, 1tsp turmeric and 1/2tsp salt. Stir; continue to cook 5mins. Turn off heat; stir in 1/2c chopped coriander and 1/2c peas. Cool 5mins. Preheat oven, 204C; line baking tray; cut 4 rice paper sheets in half to create 8 half-moon slices. Fill bowl with warm water; submerge 2 slices rice paper for 20sec. Shake off excess water; place on work surface. Fill each half with 1 large spoonful of veggie mix. Fold one side in, followed by other side, creating a triangle. Place on baking tray; repeat with remaining paper and filling. Lightly brush each with sesame oil. Bake 10mins; then carefully flip samosas; bake 10mins longer. Serve warm with sweet chilli sauce.

Pork Patty Rice Paper Rolls: Combine 500g minced pork fillet with 2tbs hoisin sauce, 1tbs fish sauce, pepper and 1/4tsp chicken stock powder; divide into 5 portions; roll into ball; flatten into 1.5cm thick patty. Pan-fry pork patties until golden brown on both sides. Slice into thin strips when cooled; set aside. Immerse a sheet of rice paper in warm water; lay flat on plate. Hard boil 3 eggs; then slice. Cook enough rice vermicelli to make 2 cups. Grab 10 lettuce leaves, place a lettuce leaf, chopped mint, cooked vermicelli, sliced egg and pork strips on centre of rice paper. Bring upper half to cover filling; fold in side; roll to end of edge. Repeat performance; serve rolls with dipping sauce.