



# CFAQ NEWS

October 2005

**Churchill Fellows' Association of Queensland Inc**

**[www.churchillfellowsqld.org.au](http://www.churchillfellowsqld.org.au)**

## **CFAQ COMMITTEES:**

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## ***In this Newsletter***

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## **Churchill Fellows Christmas Picnic**

Sunday 27 November 2005,  
10.30 for 11.00

## **Shaftesbury Citizenship Campus**

Cnr. Bruce Highway & Deception Bay Rd. Burpengary  
UBD Map 78

*Host –*

**Allan Male (79 Youth Rehabilitation)**

*BYO food & drinks*

*Food will be shared in the usual Churchill  
Christmas Picnic style*

Entertainment – Barbershop group – 'Redlands  
Rapsidys'. & walking tour of the Campus

RSVP – Jim O'Donnell by 21/11/05

Shaftesbury Campus Webpage

[www.shaftesbury.org.au](http://www.shaftesbury.org.au)

Lost on the way? Ring Alan Male 38881438

## *From the President*

This year, the 40<sup>th</sup> anniversary of the formation of the Churchill Trust is drawing to a close and we are planning our Christmas party.

**This year our Christmas Picnic host will be Allan Male (1979 Youth Rehabilitation). Allan has invited us to the Shaftesbury Campus, set on 82 acres, on the Bruce Highway at the Deception Bay Road turnoff. I hope as many as possible can join us on the last Sunday in November**

The Committee has had a very busy few months with the induction of the New Fellows at Government House, the annual dinner at the Parliamentary Annexe and the launching of the Churchill Banners at the Museum of Brisbane, Brisbane City Hall.

The dinner was an outstanding success with a record number of 219 attending including Her Excellency the Governor Ms Quentin Bryce AC and Mr Michael Bryce. Her Excellency presented the Churchill Medallions to the recipients. One of the many highlights of the evening was the musical interlude featuring Fellows **Piers Lane, Warwick Adeney** and **Gwyn Roberts**. This was a once in a lifetime opportunity and we were privileged to be there to hear their performance.

Five of the original Fellows, **Col Blumson, Michael Burke, Gordon Purss, Kerry Smith and Brian Wilson** were able to join us and we had an apology and best wishes from the remaining first fellow, **Milton Moon** now living in South Australia.. Justice Margaret White launched Brian Wilson's oral history. Copies are available from Aladin Rahemtula at the Supreme Court Library PH 07 32479102 The quality of the food, décor and service were first class. It was an occasion to remember!!

Mr Paul Tys, Trust CEO and his wife Lori attended the launch of the Museum of Brisbane Churchill Banners by the Lord Mayor Campbell Newman on September 1<sup>st</sup> and it proved to be a very enjoyable night. The banners, depicting eleven Queensland Fellows from all walks of life, provide excellent exposure for the Churchill Fellows Association of Queensland. Next time you are in the city drop in to see the banners in the main foyer of City Hall. Entry is free. Tell your friends and those you know who may be considering applying for a Fellowship. The banner display is part of our 40<sup>th</sup> anniversary celebrations.

Planning is well advanced for the National Convention to be held in Brisbane over the Queen's Birthday weekend

in June 2006. We have some very interesting visits to Churchill Fellow's workplaces on the Saturday followed by the Convention dinner at Tattersalls Club that evening. On Sunday the focus of activities will be the Roma Street Parkland. It promises to be a great couple of days and I hope that some of our past Fellows who are not regular attendees at functions can put aside part of this weekend to join in the festivities.

See you at the Christmas function and bring your walking shoes as Allan assures me there is a very easy walking tour of 1.27 kilometres through the gardens and forest.

## *News from Fellows*

### *From Milton Moon (66 Pottery)*

I regret I was unable to attend the Annual Dinner. Would you please convey to everyone my pleasure in receiving the 40th year memento. Also I was delighted to note that all the six recipients (66 Churchill Fellows) are still enjoying life, and no doubt, like me, occasionally reliving the stimulus of the experience that came through our Fellowships.

Please pass on my warmest greetings. Should anyone be interested, I have a small webpage of archival work, some of which were made before the Churchill Fellowship.

<http://people.smartchat.net.au/~miltonmoon>

### *Email From Maurice Careless (05 Child Death Reviews)*

Just a quick note to say hi. I am now in the US having a short stopover on my way to Canada on the second leg of the study. I gained a lot of information from New Zealand and will be reading and writing up my findings from there for a while. The family came over to NZ for a while which was great.

### *From Andrew Borrell (88 Crop Genetics)*

As a 1988 Fellow, I visited Asia and the US to study crop genetics and physiology, particularly rice. I now lead an international research team with the aim of discovering the key genes associated with drought adaptation in crop plants. Very exciting and worthwhile work. It's topical at present due to climate change and the challenge of feeding our planet with less water. I've been awarded an Australian Academy of Science Fellowship (also funded by the French Embassy) to develop research partnerships between the Queensland Government and various French institutions later this year, including speaking at conferences in Italy, France and the UK. I'd be happy to speak at a Fellows Breakfast sometime about my work. Thanks for keeping me in touch with CFAQ events.  
Andrew

### 40<sup>th</sup> Anniversary Winston Churchill Memorial Trust Reflections from a 1966 Fellow – Colin Blumson

1966 Queensland Churchill Fellows L to R  
Kerry Smith – Violin  
Brian Wilson – Glaucoma  
Michael Burke – Face Prothesis,  
Gordon Purss – Wheat Diseases  
Colin Blumson – Woodcarving  
Milton Moon – Pottery (not in photo, lives in SA)



The first thoughts are that 40 years is a long time and yet it seems to have past very quickly. Thus I suppose to start off with the award of one of the brand new Churchill fellow was a great thrill. I noticed that so many people congratulated me. For what/why I did not really know. But with the 40 years on I guess it was the great chance this was to give me.

I believe that mostly the chance of the actually opportunity is how we are lucky and live and make a happy life of what ever it is we do. But especially in the 1966 era travel was the dream of all young people. I remember my mother being so proud and so pleased. She died while I was away. As we parted her wish was that I was not to return even though as we both expected her to die before my expected return.

This eventuated and was a tough but another development of my life. Travel in those days and it is still the same today a great way to give future for life ahead.

It was for me. I was away for 15 months. I saw many countries and the many different ways of life of so many others. This itself was wonderful and marvellous for me.

I was a gothic woodcarver and I saw so much of gothic wood work I felt I was well informed of gothic wood work.

One of the great things that many fellows, like me, was to be given an understanding of the quality of our own work and that which we had in Australia. We did good work then and more so today. We have the best of everything. Thus the wood work in St John's Cathedral Brisbane was to be my standard. Carved in England 50 to 60s before me, it was equal to any wood work I found in Europe. This was a great understanding and no longer not just a wonder of what was good wood work. This was to be my challenge to compete with this wood work. I never reached this objective. However my wood work is along side of the best. Mine is the best I could give.

I ventured into many areas of work to make a living. But reflect this was mostly some sort of self indulgence in intrigue of what to do next. The long and short of all this is that I currently make observatory domes for astronomy out of fibre glass. I have just finished making fibre glass moulds with steel support to cast concrete for a Buddhist temple. It has a 9m dome. Now with the new age, the internet and no longer is gothic wood work just for churches. I will go back into gothic wood work and use the internet as a venue for sales. This is I think the new wonder of our times.

The great ongoing is our Churchill Fellow Association that brings us together maintaining our good fortune and we thus never loose the joy of our Churchill Fellowship. We are to do our duty to foster our society and to enjoy it.

Col Blumson [www.astrodomes.com](http://www.astrodomes.com)

*Editors note – During further discussion with Col he told me that in the early days there was great networking among the Fellows (still is today to some extent) Col and Hugh Lavery (67 Conservation) combined to produce carving of the Australian Duck as decorative decoys.*

*Col would like prospective Churchill Fellows to know that he is dyslectic, had a very basic education and needed help to apply for a Fellowship and to write his report. This did not stop him from being a very worthwhile ambassador for the Churchill Trust and the CFAQ. Col is a past president of CFAQ and is a regular attendant at all the functions.*

## *Feature Story - Fun in the Louvre with Jill and Jerry*

### **Gerry Cummins (02 Stained Glass Artist) & Jill Stein**

There is a long gallery in the Louvre reckoned to be some 400 metres long. It houses, on both walls, some of the best Italian and Spanish paintings dating from the 14th to the 18th century. It begins with the golden assurances of the Cimabue Madonna and Child, and ends with the veiled passions of Goya.

It had taken us the best part of a day to get half way. We had just spent half an hour looking at the then revolutionary five painting commission offered by the Countess D'Este in which the subject matter was not Christian art, but high moral Greek and Roman allegory in classical landscapes.

Our brains were already approaching meltdown when we turned and found we had been opposite Da Vinci's Madonnas Amongst The Rocks and his John the Baptist. We were enraptured by the pregnant gestures, the tonal depths, the exquisite compositions and the famous *chiaroscuro*, and were about to surrender entirely to his genius when an apparition appeared, as the Americans say, from left field.

He would have stood 6 ft 6 inches, was dressed in sneakers, capacious jeans and a sail like Tee shirt. He was blonde, but this was barely visible because his haircut was US Marine style. He would have been 45, but his most distinguishing feature was his size. Gerry weighs in at a slightly portly 12 1/2 stone/80 kgs but this guy must have been three times that. There is no doubt that he would have once been powerful and athletic but had now irredeemably gone to seed.

His companion and object of desire was also blonde and barely came to his armpit. While she had conceded a substantial height advantage, she had undertaken to match his weight pound for pound, which she had achieved. While he was huge, she was vast.

For her ensemble she had chosen a fetching track pants and top in bold blue horizontal stripes. This outfit was so seam splittingly tight that it revealed every crevice and ambulating roll. She had the appearance of a walrus labouring along a beach. Exhausted from her perambulations, she capsised into a convenient nearby stout bench.

Sigmund Freud may have had the psychoanalytic skills to understand why he had chosen the Tee shirt that he had.

It would be safer and swifter not to ask why but to describe what. He had decided to make his own personal artistic statement, as one does in the Louvre, via the medium of his own Tee shirt.

The available area on his back was about the size of a Rembrandt self portrait, and our man had chosen the following.

In the background of this cartoon picture was a pretty

rolling landscape with trees. In the foreground, jauntingly running into the landscape with its head looking back over its shoulder, was a playful white dog. In both the geometric and pictorial centre of the composition, under its happily raised tail, was the dog's carefully rendered dark brown arsehole.

Since the remainder of us mere mortals had our eyes at about that offensive level we would have thought the message would be clear, but just to make sure we understood perfectly, or perhaps just to rub our noses in it, there were the following words above the picture "The view is always the same ...." and below the picture ".....unless you lead the pack".

Comedy can very easily be a two edged sword and while it is very obvious what our good man's message was intended to be, his demeanour and attire strongly suggested the inverse to be true.

By unspoken convention people viewing pictures formed queues so that they could closely examine the paintings in their turn. At the time of this arrival there were, perhaps, eight queues side by side in front of the Da Vinci's and each eight or ten deep.

Finding himself temporarily abandoned by his partner, he faced an existential moment and actually had to look at some paintings. He looked around to see what may interest him, scanned straight past the Da Vinci's, but then his eyes lit up.

"Now THAT'S groovy!!" he announced loudly to she who had subsided, and he made a diagonal move through the waiting queues in what could be best described as a carnival bump-em-car technique. In this manner he speedily arrived plumb in front of the painting that so attracted him.

The painting that he found so groovy was a Da Vinciesque Beheading of John the Baptist, in which a muscular male hand thrusts in from the right of the painting holding the beatific but recently decapitated John by the hair. Next to the head Salome is beginning to turn away having sensed the folly of her request.

Absorbed in the gory detail our man leaned forward and pushed against the restraining rope suspended in bollards until he was precariously close to the painting. He then reached into his pocket and pulled out his camera.

No fancy mumbo jumbo fan-dangled pixilated digitals for him, but rather the good reliable old fashioned disposable Kodak. He placed it about 8 inches from the painting, and flashed. This was despite the numerous signs throughout the Louvre, and particularly in the Da Vinci area, requesting that no flashes be used. These signs were as incomprehensible to him as the cuneiform writings on the Code of Hammurabi housed in the Mesopotamian Antiquities downstairs.

## **Churchill Fellows' Association of Queensland**

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The message of the painting, that self indulgence can have dire consequences, seems to have entirely escaped his notice.

Meanwhile, she was studying the floor plan upside down. Suddenly, her eyes lit up and she loudly announced "Oh my gawd Wil-burr....." (yes indeedy folks, Wil-burr he was) "... this is where THAT woman lives!!", and levering herself out of the bench took off at full speed in the wrong direction.

There are six metre high posters around Paris, outside the Louvre, and most prominently hanging outside the door of an adjoining gallery which have bloated images of the Mona Lisa on them, which announce loud and clear that the Mona Lisa is now in a different gallery in the Louvre, and which was right behind us. Wil-burr, on the scent of something himself now, saw the two vast banners with appropriate pointing arrows, realised she had gone the wrong way and called out very loudly "Oh Honey, it's this-a-way".

Naval mathematicians like Sir Isaac Newton have clearly established laws about mass and momentum which confirm that when a large object is under way it is more energy-efficient to turn it in motion rather than to stop it, turn it and restart it. Grasping intuitively at this principle, Honey, well under way, described a wide semi-circle around the gallery, her face alizarin with exertion, her ridiculously tiny feet being pounded under momentous thighs, her greasy rat-tailed hair swaying to and fro, she managed to bring herself around.

Immediately she fell in behind Wil-burr in canine fashion as his Tee shirt dictated, and it was immediately apparent that for her, the view truly was always the same.

And this is how we, mesmerised by this two person procession going into the next gallery, caught our first glimpse of the Mona Lisa.

This rectangular gallery is large. It may originally have been a ballroom. It is now covered from floor to ceiling with the best paintings of the Italian High Renaissance. The paintings are protected from inquisitive fingers by a new 20mm metal rail supported on bollards - very discreet and chic.

In the centre there stands what can only be described a solitary shrine. It is a tasteful wooden structure, perhaps 3 metres high by 4 metres wide, in the centre of which, protected by bazooka proof glass, is the painting. At waist height in front of it there is a semi-circular wooden plinth, perhaps 2 metres in radius, which protects the painting. The devotees are herded towards the painting by bollards based on Australian sheep race principles, and the crowd then flows away to either side of the shrine.

When Wil-burr and Honey entered there were perhaps 300 or 400 people moving towards the painting, most of whom were Japanese, and for whom the "do not flash" camera sign did not translate well into their language. This gave the serene painting somewhat of a strobed pop star appearance.

Amongst loud complaints from Wil-burr and Honey that the painting was so small AND too dark, they moved their way in a tandem bump-em-car technique, which had previously been so useful.

In this manner they moved quickly to the plinth where they both knew exactly what to do. She turned her back to the painting and struck what was still faintly discernable as a once provocative Playboy type pose. He took out the Kodak, and flashed.

Neither looked at the painting.

Then, moving away, it was clear that Wil-burr had exhausted himself because he moved straight to the nearest metal protective railing and, turning his back on a bevy of Veronese' and Tintoretto's, sat down on the rail. When he had recovered, he stood, and together they waddled off towards the great French Revolutionary Masters to see if they had also done something groovy, leaving the rail buckled but not broken.

Nearby, the perfect Lady looked away, and smiled.

### **BRINGING KNOWLEDGE HOME:**

**BRISBANE CHURCHILL FELLOWS  
1965 – 2005**

**MUSEUM OF BRISBANE  
EXHIBITION**

**IN PARTNERSHIP WITH  
THE CHURCHILL FELLOW ASS. OF Q.**

**Commemorating the 40th Anniversary  
Of the Churchill Trust**

**&**

**The First Churchill Fellows**

**1ST SEPTEMBER 2005 TO 27 NOVEMBER.  
2005**

**THE MUSEUM OF BRISBANE'S STORY  
HALL**

**Located in the King George Square  
foyer of City Hall**

## COMMENT FROM CHURCHILL HOUSE (6) Paul Tys – Chief Executive Officer

As CEO, it continues to concern me that the total application numbers for the Churchill Fellowships are not increasing. Of course, they vary from state to state but nationally, they remain stuck at about 860, a figure that has remained almost constant over the last five years. The interesting comparison is with 1966 when 1200 applications were received!

Now of course we need to keep these figures in some sort of perspective. In 1966 the memory of Churchill and the Trust itself, would have been very vivid in the minds of most Australians – the public collection for the Trust had taken place in the previous 12 months. There were also fewer fellowship and scholarship opportunities available in 1966 – many more exist today, and Australians are also more mobile, many more have already experienced overseas travel, have higher incomes and are better educated. Nonetheless the challenge ahead for the Trust remains to increase the application numbers so that the competition for the Fellowships on offer each year remains high.

This is really a marketing issue and so for the 2006 application round the Trust has engaged a consultant to produce five separate public information messages (PIMs), featuring Churchill Fellows, to be broadcast on radio throughout Australia. The application window has also been enlarged for the next round so as to run from **1 November 2005 to 28 February 2006**. The PIMs will be broadcast to coincide with the start of the application window and encourage Australians to consider applying for a Churchill Fellowship. I hope many of you hear these PIMs and remember what it is the Trust is trying to do.

Churchill Fellows can also assist in improving the application numbers by encouraging suitable Australians to apply for a Churchill Fellowship and to act as an ambassador for the Trust. I will be writing to many Fellows again this year inviting them to take on this role and sending them a number of application packs for handing out.

You may also have heard that the average Fellowship cost for the 2006 round will rise to \$25,000. This figure reflects the increasing cost for overseas travel but also reflects the determination by the Board of the Trust for the Churchill Fellowships to continue to be regarded as prestigious, well funded and therefore worth going for. I hope this increased funding may also play a part in increasing the application numbers.

## *In the News*

*Ruth Stoneley (86 Quilting)*

From **The Courier Mail - Home**, Saturday 6 August 2005

### Patch of Passion

*By Cindy Lord*

When Ruth Stoneley took up patchwork, she never imagined her passion for quilting, such an old fashioned and homely occupation, would take her to the far corners of the globe.

But, if it wasn't for quilts, the textile artist would never have taught workshops in outback Queensland, visited the United States 13 times- once on a prestigious Churchill Fellowship – or taken her sewing box to the United Arab Emirates.

"I taught expats mainly", says Ruth, 65.

Quilt making isn't a tradition there but embellishment (of fabric) certainly is. The Sheik mad a point of bussing Bedouin women in from the desert into Abu Dhabi to weave braids and rugs so their old crafts wouldn't die out."

The desire to join up fragments of material has even launched Ruth into the world of international diplomacy. "Once, when the American ambassador came to Brisbane, I looked after his wife for a day because she was a quilter," she says.

Before dismissing her as "a little old patchwork lady living in a patchwork house", as one friend teased, it would be wise to take a look at Ruth's quilts. Far from demure, one of her recent pieces is a blood red combination of tattered fabric hearts, beading and bits of paper.

Ruth works at home in her upstairs sewing room. She taught herself to quilt in her late 30s while teaching craft in rehabilitation centre and started making patchwork for friends. She soon became enthralled in the social history.

With encouragement from a friend, she opened Queensland's first quilting shop in Highgate Hill about 20 years ago.

It grew into a successful shop in Gloucester Street (now closed)," she says.

When the film *How to Make an American Quilt* came out, interest surged.

However, Ruth says few people are aware Australia has its own tradition of quilting going back to settlement.

"Convict women were issued with bags of cloth on the way here to have something to do, and to have work they could sell when they got here," she says.

Like knitting, quilting is being revived among the young and, interestingly, among professional women. "Most of the women who come to me are busy people who see it as a relaxation," she says

Quilting is always treated as women's work but blokes make quilts too".

*Editor's note –*

*On behalf of Queensland Fellows we wish Ruth a speedy recovery from her recent surgery for breast cancer.*

*Thinking of you Ruth.*





**Churchill Fellows 3rd National Convention 9-12 June  
2006  
Brisbane, Qld.**

**Queen's Birthday Weekend 9 - 12 June 2006.**

The Churchill Fellows Association of Queensland (CFAQ) looks forward to welcoming you to our renowned Brisbane winter weather and hospitality. We believe we have something for everyone

Prospectus as at 12 October 2005.

***Register an expression of interest and you will receive regular updates of any additions or changes.***

Convention Registrations, Email [jane.virtue@bigpond.com](mailto:jane.virtue@bigpond.com) Phone - 07 32866171

**FRIDAY 9 JUNE 2006**

**LORD MAYOR'S CIVIC RECEPTION**

Brisbane Room, City Hall  
King George Square, [www.brisbane.qld.gov.au](http://www.brisbane.qld.gov.au)

Brisbane's Lord Mayor Campbell Newman will host a Civic Reception for attendees of the Churchill Fellows National Convention in our historic City Hall, built during the 1920's. This is an elegant heritage listed function venue, located in the city centre The Story Hall of the Museum of Brisbane (MoB) features The Churchill Fellows' Banner Display featuring 11 of our Brisbane Fellows. Entertainment will be provided by some of our own very talented Fellows. We look forward to meeting you and welcoming you to Brisbane.

**SATURDAY 10 JUNE 2006**

10.00am to 12 noon and 2.00pm to 4.00pm

**Visit some of our Churchill Fellows place of work or interest.**

***Please note these visits may change subject to demand and availability.***

**QUEENSLAND POLICE MUSEUM AND POLICE COMMUNICATIONS ROOM**

Police Headquarters Ground Floor  
200 Roma Street, Brisbane

**Discover Policing in Queensland 1864 – present**

Host: Rob Graham (2003 Marine Search & Rescue)  
What's on show?

Exhibits on police heritage; Shrine of Honour; Brisbane crimes; Technological advances; Police transport; Simulated murder scene; Notorious murders; Police investigative techniques; Model police stations; Medals display; Interactive crime scene; And much more!

The Police Communications Room is the hub of Policing Operations.

**QUEENSLAND MUSEUM**

Cnr. Grey & Melbourne Sts, South Bank  
[www.southbank.qm.qld.gov.au](http://www.southbank.qm.qld.gov.au)

Host: John Hooper (1988 Marine Biology (NT))  
A behind the scenes tour of the Queensland Museum, showcasing some of the collections in the labyrinthian storerooms and some of the research being undertaken in them.

The Queensland Museum is valued as an innovative, exciting and accessible museum of science, environment and human experience of international standing.

**PERFORMING ARTS MUSEUM**

Gallery Space (Cremorne Theatre)  
Hosts: Michael Marendy (1996 Textile Conservation) and Gladys Busch (1983 Doll Making)  
See the Dame Joan Sutherland collection

**CONVENTION DINNER**

6.30 pm –  
Tattersalls Club, 215 Queen Street, Brisbane

Enjoy an evening of food and wine in the historic Tattersalls Club, established in 1865, right in the centre of Brisbane. Entertainment will be by our talented Churchill Fellows. Wear your 'glad rags' and join us for a lovely evening.

## SUNDAY 11 JUNE 2006

CHURCH SERVICES include:

### St Johns Cathedral

Ann Street, Brisbane

Services at 7.30am and 9.30am

Note the magnificent choir stalls and canopies in Queensland maple and Queensland silkwood in the Gothic Chancel furnishing style carved by Colin Blumson (1996 Wood Carving). Col, one of our first Fellows, worked almost non stop from 1966 to 1971.

### St Stephens Cathedral

249 Elizabeth Street, Brisbane

Mass times – Saturday Vigil 6.00pm

Sunday 8.00am, 10.00am, 12 noon, 7.30pm

### Albert Street Uniting Church

Albert Street, Brisbane

Service times – 9.00am and 6.30pm

## ROMA STREET PARKLAND CHURCHILL FELLOWS FESTIVAL

10.00am - 4.00pm

[www.romastreetparkland.com](http://www.romastreetparkland.com)

Host: Bob Dobbs (2003 Horticulture in Parks)  
The Roma Street Parkland, opened in 2001, is the world's largest urban subtropical garden. It is a garden lover's paradise with distinct precincts showing off a diversity of plants – from arid climate succulents to rainforest ferns, coastal wetland species and a spectacular, ever-changing display of annuals in the aptly named Spectacle Garden.

Sculptures throughout the Parklands are the work of Rhyl Hinwood (1986 Sculpture). Both Bob and Rhyl will lead tours of the Parklands. A train is available for those who do not wish to walk.

The Amphitheatre will be the venue for talks, demonstrations, entertainment and static displays by our Fellows

**Lunch will be served in the gardens.**

## MONDAY 12 JUNE 2006

### BREAKFAST

River Canteen Southbank

Join us at the River Canteen on The Boardwalk at Southbank (the site of Expo 88) for a full buffet breakfast.

## PRE and POST CONFERENCE TOURS and EVENTS:

### Coming to Brisbane for a longer period?

Our Fellows would welcome you at the following venues and more venues will be added as details are finalised

### GUIDED WALKING TOURS PUBLIC ART

Host: John Stafford (2002/03 Public Art Commissioning)

[www.arts.qld.gov.au/publicartagency](http://www.arts.qld.gov.au/publicartagency)

### KELVIN GROVE URBAN VILLAGE

Host: Andrew Hammonds (2001 Sustainable Public Housing) [www.kgurbanvillage.com.au](http://www.kgurbanvillage.com.au)

The Kelvin Grove Urban Village is the first inner-city development of its kind in Australia, where a government and university have come together to plan and build a new integrated community. It brings together education, residential, health, retail, recreational and business opportunities into an exciting new precinct.

### BOOK FARM, MALENY

Host:: Jill Morris (1972 Children's Stories)

Jill is a celebrated children's author and publisher. She was also the recipient of the Dame Annabelle Rankin award 2005 for Services to Children's Literature in Queensland.

Book Farm has Eco Tourism accreditation on an Advanced level and is located 100km from Brisbane, just outside the charming town of Maleny in the hinterland of the Sunshine Coast.

Explore 50 acres of green rolling hills and a six-acre rainforest on Obi Obi Creek (a renowned platypus habitat). Sorry – we can't promise that you'll actually see one!

View original illustrations from award winning Australian children's books. (The Book Farm is the home of Greater Glider Productions.)

[www.greaterglider.com.au](http://www.greaterglider.com.au)

### BRISBANE WEBSITES

[www.aboutbrisbane.com](http://www.aboutbrisbane.com)

[www.experiencebrisbane.com](http://www.experiencebrisbane.com)

[www.brisbane.com](http://www.brisbane.com)

### CFAQ WEBSITE

[www.churchillfellowsqld.org.au](http://www.churchillfellowsqld.org.au)