



ADFAS Gold Coast Inc.

NEWSLETTER

Spring 2022

Member of the Association of Australian Decorative and Fine Arts Societies Group and
Associate Member of NADFAS



VIGNETTE: GRAEME WYLIE and "Notorious", his 14th Century Portuguese Caravel recreation

Photo excerpt by Wayne Hunt, Freeze Frame Imaging: "Notorious in Cape Hawke Harbour"

From the Chair

Welcome to our Spring 2022 Newsletter and the last in our 20th Anniversary Year. My thanks go to Val Shooter, Editor, and all the contributors for making this such a special edition. I hope you'll really enjoy the variety of stories and the experiences contained within.

Unfortunately, we've had some technical issues with the distribution of this Newsletter which has led to it being published a little later than originally planned. My sincere apologies go to the organisers of those events which have been impacted by the delay. In particular I want to mention our friends at the Gold Coast Historical Museum whose Open Days to celebrate their 50th Jubilee were the 14th, 15th and 16th October 2022. However, you can still visit as the Museum is open Tuesdays and Wednesdays 9am - 1pm and Sundays 10am - 3pm. We highly recommend a visit.

In addition to the wonderful galleries you will be visiting vicariously in this edition, there are details of some local, live performances which you might be interested in as well.

"The Endless Universe" with soprano Jenna Robertson in conjunction with Sir Thomas Brisbane Planetarium is occurring on 21 and 22 October 2022, and is described below. It is a fortuitous follow up to our October lecture – *Art of the Infinite Sky* by Dr Sam Bowker. In addition, Jenna and baritone José Carbó are performing "Opera in the Tunnel" here, on the Gold Coast, on Sunday 23 October 2022. Details of the live performance are also contained in this bulletin.

Happy reading
Best wishes

Patricia
Patricia Ruzzene Chair ADFAS Gold Coast

ENDLESS UNIVERSE

Following on from the sold-out 2021 season of *Return to Planet Earth* for *World Science Festival Brisbane*, creative director, writer and singer Jenna Robertson returns with this new, mind-expanding multi-media immersive experience developed in response to the 2022 World Space Week theme: ***Space and Sustainability***.

All of this is temporary.

How long will Planet Earth and the Milky Way galaxy provide conditions for human life? What cosmic endings and new beginnings await humanity and our planetary home? What impact are humans having on space and how do we make sense of this? Endless Universe explores these questions and the meaning of sustainability through a heartfelt human lens.

Conceived, written and directed by Jenna Robertson in collaboration with the Sir Thomas Brisbane Planetarium.

Music curation and live vocals by Jenna Robertson

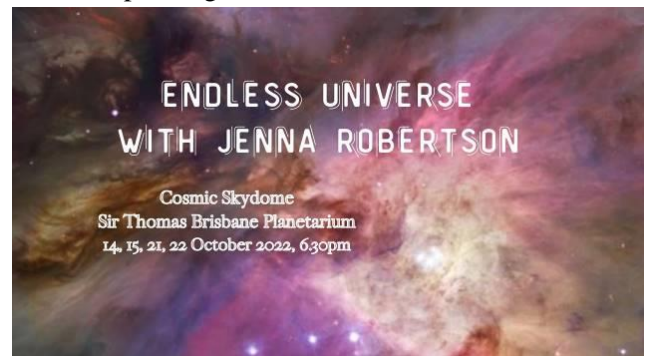
Live Narration by Jenna Robertson and Sir Thomas Brisbane Planetarium

Visuals created by Sir Thomas Brisbane Planetarium in collaboration with Jenna Robertson

WHERE: Cosmic Skydome, Sir Thomas Brisbane Planetarium

WHEN: October 21 and 22 from 6:30-8 pm

TICKETS: bnecouncil.cc/3EFMD9J Adults: \$20 Concession: \$15



Editorial: **TRADITION and INNOVATION: MEMORIES of Queen Elizabeth II**

ADFAS aims to enrich people's lives by connecting people with one another through wide-ranging art-related lecture topics from the traditional to the ultra-modern. Culture, heritage, communication through words and visual art in all its forms, music and artistic performance are essential ADFAS values.

Connection with one another through performance is one of the qualities demonstrated so consistently and capably by our late Sovereign, Queen Elizabeth II.

Communicating was always a priority for the Queen and her wish to show solidarity with the people became apparent during World War II. Like many children living in London, Princess Elizabeth (aged 13) and her sister Princess Margaret were evacuated to the country. To boost public morale, they spoke on BBC Radio's *Children's Hour* to all children in the Commonwealth who were separated from their families. Aged 18, Princess Elizabeth insisted on joining the Auxiliary Territorial Service (ATS), the women's branch of the British Army where she trained and qualified as an auto mechanic and was given no special privileges.

A Princess at War: <https://www.nationalww2museum.org/war/articles/queen-elizabeth-ii-during-world-war-ii>



In 1953 and against the advice of her then Prime Minister, Winston Churchill, Queen Elizabeth insisted her coronation would be televised worldwide – and in colour. The next innovation occurred in 1957 when the Queen's Christmas Broadcast from Sandringham House was televised.

Trooping the Colours is believed to have been performed during the reign of King Charles II (1660-1685) and for many years the Queen performed this duty while seated side-saddle on her horse.

Left: From "Horse and Hound" Martha Terry (9 September, 2022 10:15): The Queen riding *Burmese* at the 1981 *Trooping the Colour* ceremony – the black mare carried her for 17 consecutive years on ceremonial parades.

<https://www.horseandhound.co.uk/plus/features-plus/the-queen-equestrianism-747780>



747780

The Queen introduced the Royal Walkabout on her tour of Australia and New Zealand with Prince Philip in 1970, sent her first email in 1976 and launched a Facebook page in 2008. Her televised Coronavirus message to Britain and the Commonwealth reassured us that with our combined efforts and care for others, "We will get through this".

<https://www.youtube.com/watch?v=2klmuggOEIE>

The Queen's Platinum Jubilee 2022 celebrations were a fitting tribute to the extraordinary life of dedication and service of Queen Elizabeth who guided the British Monarchy into the modern age while preserving cherished royal heritage. She embraced technology such as the spectacular light show and Drone Technology featured in *Party at the Palace*. What other monarch would consider taking part in a skit involving jumping out of a plane with Secret Agent 007 – James Bond – for the opening ceremony of London's 2012 Olympic Games and inviting Paddington Bear to tea?

Right: The Queen and Paddington Bear Artist Eleanor Tomlinson, from East Yorkshire, was inspired to create this watercolour sketch after watching the Platinum Jubilee celebrations featuring Paddington having tea with Her Majesty. She said the idea had come to her as a "round-up of everything we'd all enjoyed over the last four days: Corgis, the Queen coming on to the balcony in that stunning green outfit, marmalade sandwiches, bunting – just little touches like that really. It was only meant to be a social media post but it went viral after I posted it online." <https://www.bbc.com/news/uk-england-humber-61757555>



QUEEN'S PLATINUM JUBILEE 2022 Brief to the BBC and SKYMAGIC



Public Show

Client: BBC Studios

Location: Buckingham Palace

Brief: SKYMAGIC was commissioned by BBC Studios to design and deliver a one-of-a-kind show above Buckingham Palace for the Queen's Platinum Jubilee Concert, and working closely with the Executive Producer's Creative Team and the Royal Household, SKYMAGIC was instructed to use a fleet of 400 drones to execute playful and poignant choreography. Key moments of the show were to include the iconic corgi, the Union Jack, and the pivotal message 'Thank you Ma'am'. The SKYMAGIC team says it was an honour to be part of this historic occasion.

SKYMAGIC is one of the world's leading drone light show companies with an award-winning team of creatives, technologists and storytellers. It is based in Singapore and the United Kingdom and has over 15 years' experience in live events, working on brave and ambitious projects worldwide.

The video below captures the *Party at the Palace* finale, light show on the façade of Buckingham Palace and the aerial drone display.

<https://skymagic.show/project/queens-platinum-jubilee-2022/>

Enjoy the late Queen Elizabeth II's delightful sense of humour:

James Bond and The Queen London 2012 Performance: <https://www.youtube.com/watch?v=1AS-dCdYZbo>

☐ 🐕 *Ma'amalade sandwich Your Majesty?* <https://www.youtube.com/watch?v=7UfiCa244XE>

Thank you Ma'am

HIGH TEA with MISS G – Presented by Nina Khan



It was a world first, in the 100th anniversary year of the birth of Miss Ava Gardner, one of the world's most enigmatic cinema luminaries. Miss G, as she was affectionately known, made over 60 films through five decades! After a delicious high-tea-style lunch, 44 of us were treated to ADFAS member Nina Khan's animated regaling of the ups and downs of Ava's life story, along with photos and memorabilia from her fabulous Ava Gardner Collection. We were reminded that there was much sadness behind all the glitz and glamour. In the words of Ava, "If I could ever be born again, an education is what I'd want. My life would have been so different if I'd had one."



Nina's presentation concluded with a nostalgic clip from the 1951 musical "Showboat", featuring the costume she has in her collection (right). Thank you, Nina. We were privileged to have you share your fascinating recollections of the fabulous Miss G with us.



Wendy Spencer

[We would like to thank Wendy for providing the props (Ava Gardner faces) for everyone. They were a great hit, especially when posing for photos. The Ava Gardner Museum is very impressed with our High Tea happy snaps.]



Ava Gardner was a beautiful and brilliant performer. Her fitness and flexibility were fantastic. I admire the fact she did her own stunts; but, come to think of it, there was the odd hazard involved like falling flat on her face from a horse and needing significant plastic surgery. Then there was her lifelong love of dogs, always constant companions in a somewhat introverted, reclusive retirement, especially as she had chosen not to have children, given multiple marriages and filming at international locations.

In Ava's own words... "The beauty thing was fun – it's always nice to be told you're beautiful" – but she seems to have yearned for a good education and would have been happy to be married with children and living in North Carolina near her loving, supportive family.

I very much enjoyed Nina Khan's wonderful Ava Gardner memorabilia and her excellent presentation of "Miss G's" life story thanks to the serendipitous meeting with Ava Gardner's secretary, Jack Fixa, in her apartment block in London and her subsequent visits to see Ava Gardner. Particularly enjoyable were Nina's efforts to voice people from Ava Gardner's life. Well done Nina.

Photo right: Jack Fixa and Nina Khan seated in front of Alberto Vargas' "Ava" poster c.1982



Helen O'Reilly

Nina Khan Update: Following the success of our *High Tea with Miss G*, Nina is preparing to fly to the US in October for a 10 day visit to Smithfield, NC, the birthplace of Ava Gardner and the home of the *Ava Gardner Museum*, where they will be celebrating the centenary of the birth (24th Dec 1922) of their famous "home town girl" at the *Ava Gardner Festival*, held 7 – 9 Oct. A newly commissioned mural (right) has been completed on the exterior of the building, along with a new garden of yellow roses – Ava's favourites – all in time for the celebrations.



Nina is taking with her, the centre-piece from her collection, "The Blue Bird" jewelled headpiece. In 1976, Hollywood Costume Designer, Edith Head worked on this "kokoshnik style" crown, adding the extra jewels for Ava Gardner's costume for her role as "Luxury" in the movie. It will be a highlight of the Museum's new exhibits, to be unveiled in October, on loan from Nina Khan.

Readers can follow the Ava Gardner Museum festival on AvaGardnerFestival.com
<https://www.johnstoncountync.org/ava-gardner/visit-the-museum/ava-gardner-festival/>

Also, check out their BLOG page for stories: "Jack Fixa, Miss G and Me" and "Following in the Footsteps of Ava Gardner (Miss G)", both by Nina Khan, on her life in London in the 1960/70s and beyond.

NORWAY: From Vikings to Museums

In a heavily glaciated country like Norway where arable land is at a premium, people have always relied on the sea to provide the necessities of life. Hence, a centuries-old culture of fishing, sealing, whaling and trading developed particularly along the Atlantic coastline and what couldn't be obtained peacefully was obtained by force – and the Vikings of the 8th to 11th centuries were much feared.



Apart from the North Atlantic Trade Route from Scandinavia to Britain, Ireland, Iceland, Greenland, the Faroe Islands and north-eastern America, the Vikings also sailed and plundered along the rivers of Europe, as far south as the Mediterranean and Constantinople where the overland trade routes from Asia and Africa converged.

Goods like spices from the East; salt, fish, meat and skins; trinkets made from copper and metal; wool and fresh produce were traded and brought back to Norway to sell in the markets. The Lofoten

Islands on Norway's north western coastline were the centre of a world ruled by the most powerful Viking chieftains. These islands also provided some shelter from the full force of North Atlantic hurricanes.

You can now take a trip to Lofoten and join in ceremonial events held in the recreation of the biggest Viking long house ever discovered.

Right: the reconstructed longhouse that forms part of the *Lofotr Viking Museum*. Credit: Jorg Hempel Wikimedia Commons

More information: <https://www.historyhit.com/the-lofoten-islands-inside-the-biggest-viking-house-found-in-the-world/>
And <https://nordnorge.com/en/aktivitet/enter-the-world-of-the-vikings-in-lofoten/>



Oslo: from *VisitOslo*: Norway has the three best-preserved Viking ships in the world in its **Viking Ship Museum**, but the Museum is closed for renovation until 2025/2026. In addition to the ships – burial ships unearthed from Oseberg, Gokstad, Tune and Borre – the new *Museum of the Viking Age* will exhibit weapons, jewellery and other objects from the entire Viking Age.



This new museum will be three times larger than the former Viking Ship Museum, and will house exhibitions, a restaurant, lecture hall, museum shop, park, separate area for schoolchildren, a laboratory with public access and a research centre. At the Historical Museum in Oslo's city centre, you can see some of the most iconic Viking

Age objects which will be displayed in the new museum. The Norwegian name is *Vikingskipshuset*

* [Click here for a guide to other Viking attractions in Oslo.](#) * [Click here to Read more about the plans for the new museum.](#)

*For major Oslo Museums, follow these links from Wikipedia: The [Viking Ship Museum](#) is in the same area as several other museums including the [Fram Museum](#), the [Kon-Tiki Museum](#), the [Norwegian Museum of Cultural History](#), and the [Norwegian Maritime Museum](#).

Vikings who settled in faraway lands to farm and trade were called Norse settlers and nearly every settlement along the old Viking Trade Route boasts a museum dedicated to the life, culture and history of the region from past to present times. Museum buildings are just as varied and interesting: sod cottages with turf roofs, old farmhouses, prosperous traders' homes, hunting huts, boathouses, fishermen's cottages, churches, groups of buildings lovingly preserved, and modern Scandinavian purpose-built structures. Museums in old buildings are chock-a-block full of memorabilia and paraphernalia acquired over decades and never thrown out (as it might come in handy one day) but in modern, architecturally-designed buildings, exhibits are displayed in large open spaces with minimalist furniture.

Tromsø was an important Viking port for buying supplies from blacksmiths, leather merchants and woodworkers before sailing west. Magic mushrooms were a favourite. After consuming them prior to battle, Vikings experienced a dramatic boost to their fighting frenzy as well as foaming mouths – a terrifying sight for their hapless victims.



On Tromsø's waterfront is the University of Norway's **Polar Museum** of scientific, cultural and archaeological exhibits. Jam-packed in a red-painted 1830s Customs warehouse is memorabilia related to trapping, seal hunting and polar expeditions. Part of the museum complex is the complete rigged sailing vessel, *Polstjerna* (Pole Star), launched in 1949. After 33 seal hunting expeditions through Atlantic ice, visitors can now explore this ship which sits inside a bespoke glass structure with only the traditional white-painted crow's nest poking out above the roof. More information: <https://www.arcticmeetings.no/ms-polstjerna-seal-hunting-vessel>

and <https://www.visit tromsø.no/book/to-do/882320/ms-polstjerna-seal-hunting-vessel/showdetails>

For more information about Northern Norway: <https://nordnorge.com/en/aktivitet/polar-museum-in-tromso/>

The colour of the paint on Norway's historic weatherboard buildings says much about the wealth of the owners. If the building has red paint, the owners were usually poor because the paint was coloured with freely-available whale blood. Houses painted yellow or orange were owned by wealthier people as the paint was coloured with a rarer commodity – ochre. If you lived in a white or grey-white house you belonged to the wealthiest of families because you could afford paint tinted with blueberries or zinc.



The Norwegian Fishing Village Museum of Å (pronounced 'or') is at the end of road E10. It is one of the best preserved fishing villages with authentic buildings in Northern Norway: boathouse, fish oil factory, fisherman's home, blacksmith, post office, fisherman's cabin and bakery from the 19th century.

Left: village signpost Right: white shop and downhill is the red-painted, arch-fronted boathouse



Below L-R: seafaring memorabilia in the boathouse – pulleys and white painted crows nest; Iron sculpture of the Kraken – sailors of old believed this legendary octopus-like sea monster inhabited Norwegian waters and pulled ships down to the depths; part of the village and boardwalks; old post office; most fishing villages and towns in Norway have a sculpture of a woman either waving goodbye to her husband or peering out to sea hoping for his safe return. The Atlantic was notoriously treacherous and many places have boards honouring men and ships lost at sea. This photo is from the sea entry to Svolvær (A-shaped fish drying racks are visible behind the statue)

More information and images: <https://www.museumnord.no/en/our-venues/norwegian-fishing-village-museum/>



Svolvær, capital of the Lofoten Islands, is home to the **Lofoten War Memorial Museum** (left) – a private, apolitical World War II museum overflowing with civilian and military memorabilia, uniforms, weapons and literature from Nazi-occupied Norway.



Left and below: Prisoner of War objects crafted from scrounged materials: L-R Knife carved by Norwegian POW (blade from a soup bone and hilt from the leg of a chair) Belt: (cellophane from cigarette packs and buckle from a bone); Polish POW's Guitar made of matches; Russian POW's carved wooden toy to give to a child who gave him food.

More information: <https://www.museumnord.no/en/our-venues/lofoten-war-memorial-museum/>



Within sight of the Lofoten islands is **Hamarøy**, home to the **Knut Hamsun Centre** (left and right) – a museum and educational centre dedicated to the life and work of writer and poet Knut Hamsun (below) who was awarded the 1920 Nobel Prize in Literature. Born to poverty stricken parents, he was a difficult child who was sent to live with an uncle who starved and beat him. Around age 13, he fled back home taking on any



job he could. Characters in his novels and poetry reflect his own life struggles.

In 1994, US architect, Steven Holl was asked to design an architecturally-unique museum to represent the building as a body battling invisible forces. Shaped like a man, the tarred, black, wood exterior (skin) alludes to Norwegian Medieval

wooden stave churches, and in the roof garden, long chutes of bamboo (hair on the head) refer to traditional Norwegian sod roofs. Walls and objects are angled. All floors slope upwards representing the uphill struggle of life – the only vertically-plumbed walls are for the brass lift well. For more architectural information about the Knut Hamsun Centre from

The Architectural Review, 21 September 2009: <https://www.architectural-review.com/buildings/2009-september-knut-hamsun-centre-steven-holl-norway>

More information on Knut Hamsun: <https://www.famousauthors.org/knut-hamsun>

North of Bodø, the 18th century **Trading Centre at Kjerringøy**, part of the Nordland Museum of Cultural History (right), is one of Norway's most important open air museums. By the end of the 19th century, Kjerringøy had become the wealthiest trading centre in North Norway.



Set against a stunning backdrop, the 15 buildings with original furnishings and memorabilia are manned by costumed guides and workers (left). The whole complex presents an authentic insight into



north-Norwegian coastal culture and the everyday life of the upper classes and their servants who lived and worked there. Aerial photo from VisitNorway: <https://www.visitnorway.com/places-to-go/northern-norway/kvstriksveien/listings-kvstriksveien/kierring%C3%B8y-old-coastal-trading-post/224415/>

Below: boathouse; outbuildings with turf roofs; barn with ramp to top floor (church in the background); a farm building with ornate wooden stumps and stone steps

Right: exterior and gracious dining room of the affluent Master Trader

More information and images: <https://nordlandsmuseet.no/en/kierringov-handelssted> and https://en.wikipedia.org/wiki/Kjerring%C3%B8y_trading_post



Below: **The Petter Dass Museum at Alstahaug** is set into a niche carved out of granite hills in the grounds of the farmhouse where the 17th century farmer-turned-vicar once lived. Beside it is the 13th century Lutheran church where he preached. At that time the church required its congregation to memorise catechisms, so Petter Dass set them to folk songs to make them easier to learn. Petter Dass's *En Smuk Aftensang*: <https://www.youtube.com/watch?v=MG81YxSUz1A>



From the official website of architecture firm, Snøhetta: *Petter Dass was a clergyman and writer who lived and worked in Northern Norway from 1689 until his death in 1707. His poetry and fearless, open personality have made him a legendary character in Norway. The historical importance of the surroundings made the task of locating and designing a new building on the site sensitive and very challenging. Snøhetta decided to make a cut in the landscape, creating space for a freestanding building, which, in volume, balances the mass removed. This bold solution creates a new yet humble relationship to the adjacent historical sites, as well as allowing expressive architecture. In this way, the new museum visualizes the historical timeline from the church's beginnings to the present day.*

Above: museum entry; interior includes tapestries, vestments and memorabilia; the museum in winter, showing how it fits into the niche cut out of the hill and mimics the shape of the hill; the building is cantilevered to overhang the countryside, providing a magnificent view of the river below.

Left: 13th century Lutheran church Right: the Petter Dass vicarage and dining room

More information and images: [Petter Dass Museum - Snøhetta snohetta.com](https://www.visitnorway.com/listings/the-petter-dass-museum-at-alstahaug/130369/)

From Visit Norway: <https://www.visitnorway.com/listings/the-petter-dass-museum-at-alstahaug/130369/> and <https://nordnorge.com/en/artikkel/at-alstahaug-vou-will-meet-petter-dass/>



Bergen in southern Norway is home to the **Hanseatic League Museum**, which is located in the old wharf area of **Bryggen** (left).

From 1350 to 1750, Hanseatic merchants from Northern

Germany sailed into Bergen to exchange grain for stockfish from Northern Norway. Their trading activities made Bryggen and Bergen one of Northern Europe's most important trading hubs for centuries. Today, the Hanseatic Museum and Schøtstuene (merchants' assembly halls) belong to the World Heritage Site Bryggen, inscribed on UNESCO's World Heritage List in 1979. The museum illustrates how the Hanseatic merchants lived, worked and made their mark on Bergen over the course of 400 years. If you wander through Bryggen and explore the beautiful Schøtstuene today, you will get a sense of what Bergen was like during the Hanseatic era.

<https://en.visitbergen.com/things-to-do/the-hanseatic-museum-and-schotstuene-museum-vest-p824913> and <https://whc.unesco.org/en/list/59/>

Left and right: the UNESCO World heritage site of BRYGGEN with its many historic wooden buildings

Image top left https://assets.simpleviewcms.com/simpleview/image/upload/c_fill,h_1000,q_65,w_1600/v1/clients/norway/2-1_a20a4c7b-983a-44ff-8eb6-8e9a21af9149.jpg

Vikings, fishermen, traders, triumph over adversity, breathtaking scenery, pride in heritage: Norway in a nutshell.

Val Shooter



SARAH BERNHARDT



Known as the 'Divine Sarah', Sarah Bernhardt (left) was born in Paris in 1823. She considered becoming a nun however one of her mother's lovers, the Duc de Morny, the half-brother of Napoleon III, decided she should go on the stage. She became the most famous actress of her generation starring in some of the most popular plays in the French theatre. She was known for her flamboyant style, relying for effect on lavish decors and exotic costumes. Sarah was appreciated for the art of combining harmony and grace in her words, having a 'golden voice' and for sentiment in her facial expression. **Image left: Sarah Bernhardt Felix Nadar Date: c.1865 Wikiart.org**

<https://upload.wikimedia.org/wikipedia/commons/0/03/35/images/nadar/atelier-nadar-portr-t-sarah-bernhardt-1-zero-fotografie.jpg?LARGE.jpg>

She marketed herself in creative ways, was a patron of the artist Alphonse Mucha **Right: Sarah Bernhardt by Alphonse Mucha** and the glassmaker René Lalique and a successful manager and theatre director. She wrote several books and was known also as a painter and sculptor. **Below: René Lalique. Tiara (designed by Mucha) for Sarah Bernhardt – Art nouveau pictures of Lalique jewels**



<https://i.pinimg.com/originals/e3/86/45/e38645db93961d526e8a2d4a0dc97bd9.jpg>

Sarah Bernhardt was involved in the early film industry and was one of the first of the stage actresses to transition to film, playing 'Hamlet' in a one minute documentary released for the Paris Exposition of 1900. 'Camille' in 1911 was followed by 'Queen Elizabeth' in 1912 providing audiences with their first experiences of long feature films. 'Bernhardt at Home' was produced in 1915 and 'Jeanne Dore' in 1916 was followed by 'Mothers of France' in 1917. The latter was a propaganda film seeking American involvement in WWI, and sponsored by the French Ministry of War. All of these films survive.

It is believed that the best and most complete work of 'Camille' is located in Canberra's National Film and Sound Archive.

The only surviving piece after WW1 is the death scene from 'Daniel' 1920, a fragment remains showing Bernhardt at the age of 77 performing as a bed-ridden young man dying of morphine addiction. This was a testimony to Bernhardt's acting experience when she was aged and infirm, having had her leg amputated five years previously.

Bernhardt's exceptional marketing skills were exhibited in an advertisement in a 1912 'Cine-Journal' for 'Camille'; the film was marketed world-wide. She performed all over the world including Russia, Scandinavia, Australia, New Zealand, all through Latin America, plus four final farewell tours of the United States.



Sarah was on the stage for sixty years, enthusiastically pioneering the cult of the celebrity (she is recorded as having slept in a coffin in her bedroom) and was known never to miss a photo opportunity. Sarah endorsed Real Estate in the Bronx, advertised face creams and a variety of cars. She has a star on the Hollywood Walk of Fame.

Sarah Bernhardt died at the age of 78, *The Times* of London announcing on March 28, 1923 in a full frontal page 'Bernhardt is Dead'.

Above: https://upload.wikimedia.org/wikipedia/commons/2/2d/Sarah_Bernhardt_in_her_coffin.jpg

Movie Legends – Sarah Bernhardt – a 6 min YouTube compilation of Sarah Bernhardt's photos accompanied by music as graceful and elegant as the 'Divine Sarah': <https://www.youtube.com/watch?v=d3Vc199EC04>

Carole Byron

BARBARA'S ARTY TRAVELS: MODENA, ITALY

Ferrari Museum, Pavarotti House and Museum, and the Giuseppe Guisti Balsamic Vinegar Museum



Buon giorno everyone... another fabulous day – a 30 min train ride from Bologna to Modena € 3.45pp and hop on hop off tour of the Ferrari Museum, Pavarotti House and Museum, and Giuseppe Guisti Museum with Balsamic Vinegar tasting (note Modena has the best Balsamic).

There are two Ferrari museums in or near Modena: the *Modena Museum* was the home of Enzo and the cars there are displayed as art works. The second, *Maranello*, focuses more on how the cars are/were designed and is more about racing. The museum we chose was the Modena as it contains cars used in movies.

Opened in 2014, the *Ferrari Modena Museum* (left) is a very contemporary

building designed by Czech architect Jan Kaplický. Its bright yellow, shell-like roof mimics Ferrari's car bonnets. The interior is white, open space with no columns. Every hour the area darkens to show a 20 min movie of Enzo Ferrari's story accompanied sometimes by the music of Pavarotti. It was a polished presentation from the moment we walked up the driveway. Quite a sad story of the family – his only son of the marriage died from muscular dystrophy at the age of 26. His son Pierre (who he had with his lover) is now involved with the company but the company was sold to Fiat and Chrysler, so the empire has crumbled. More information: <https://www.ferrari.com/en-EN/museums/enzo-ferrari-modena> Image above from <https://www.bestitalytour.eu/prodotto/ferrari-full-day-from-milan/> Information about Jan Kaplický: https://en.wikipedia.org/wiki/Jan_Kaplick%C3%BD



Ferrari Museum photos left: one of the Ferraris on display; the *Dino Ferrari* named after his late son; Enzo's office; the 'Modena yellow' Ferrari Museum



The *Pavarotti House and Museum* (left) located out in the countryside is three stories high and has one level underground. So many personal and intimate possessions are displayed: Pavarotti's costumes, paintings he did, appreciation letters from stars, many personal family photos and video clips – even his bedroom where he died from pancreatic cancer nine years ago. This was the house he shared with his second wife, Nicoletta, and their daughter Alice. We hired a taxi to take us to the local cemetery and the Pavarotti family crypt (right) to pay our respects to him, and discovered the taxi driver's mother had worked for Luciano's mother. As we sat under a tree in the garden sipping a shandy, we listened to *Nessun Dorma* and felt his presence surround us – a moving experience.



*Listen to *Nessun Dorma* sung by Pavarotti - YouTube: <https://www.youtube.com/watch?v=cWc7vYjgnTs>



Pavarotti House photos L-R: Pavarotti's piano room; One of Luciano's paintings (LUCIANO

PAVAROTTI: Serigraph, *Venice Canal*, 1981); his bedroom where he died; his opera costumes; Barbara signing the book at the Mausoleum
More information Pavarotti House and Museum: <https://www.casamuseolucianopavarotti.it/en/>



Balsamic vinegar tasting at *Giuseppe Giusti Museum*:

Giuseppe Giusti Balsamic Vinegar was established in 1603 and 17 generations have been involved in this business. I didn't really know much about Balsamic but sampled many types and was shown the 'black gold' ones that are stored for 25 years. Naturally we didn't get to sample those ones, but this is the oldest Balsamic company in the world and has many medals to prove its success.

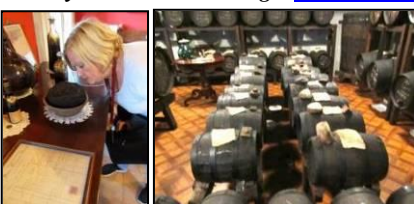
Image left: <https://giusti.it/site/wp-content/themes/giusti/img/prodotti/collezione-storica.jpg>

From *Acetaia Giusti Modena Vinegar – EuroStoreAustralia*

The Balsamic Vinegar recipe has always been part of Modenese family heritage, handed down orally from generation to generation for centuries, its precious casks intimately preserved high in attics. It has been more than 400 years since the ancestors of the Giusti Family set the first collection of casks in the attic of their house in Modena. Since then, each of the 17th generations passed on to the next one the knowledge, sensibility, and passion essential for the production of an excellent Balsamic Vinegar.

In 1863, during the Modena Agrarian Exhibition, Giuseppe Giusti established and put into writing what are still considered the golden rules for obtaining the "perfect balsamic vinegar of Modena": the selection of grapes, the quality of the casks, and – of course – the time. This passage represented a turning point in the history of the product: the balsamic vinegar of Modena was no longer a family secret; it became a well-known ambassador of the Modena culinary tradition.

*For a 3.23 min video on the history and making of Giusti Balsamic Vinegar: *Acetaia Giusti - Modena dal 1605 - Giusti Museum - Made in Italy - Best World Vinegar* <https://www.youtube.com/watch?v=IaVTmgowa9U>



Photos left: my friend Rhonda sniffs the aroma of a 200 year-old lump of dried balsamic vinegar; casks full of vinegar in the process of maturing for 21 years Right: the company name <https://giusti.it/en/>



The tour finished back in Bologna. We are very lucky to be able to travel like this. Our health is so important and we are always conscious of it.

Barbara Corrigan

VIGNETTE: GRAEME WYLIE and his CARAVEL “NOTORIOUS”



What do furniture making and 14th Century Portuguese exploration have in common? Not a lot – unless you are Graeme Wylie of Warrnambool, Victoria, and you are seeking something more challenging than making furniture for a living. It doesn't hurt if you also happen to have more than 300 tonnes of Monterey Cypress logs languishing in your back yard – bulldozed windbreak trees salvaged before they were burnt.

Left: sailing companions: Felicite and Graeme Wylie and their pet Jack Russell, April. Photo from *The Weekly Times*, July 15, 2015

After years of turning this beautiful timber into furniture, Graeme's love of the sea and the irresistible legend of the *Mahogany Ship* finally inspired him to change the direction of his life. Believed wrecked between Warrnambool and Port Fairy, the *Mahogany Ship* was last seen in 1886 and mooted to be a 1522 caravel – a Spanish or Portuguese treasure ship built of mahogany.

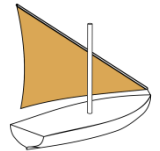
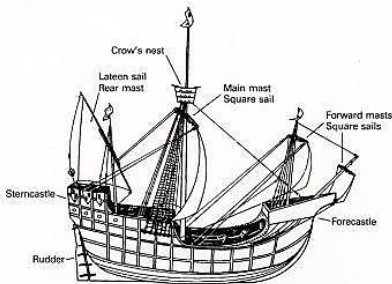
In the 14th century, Prince Henry the Navigator of Portugal designed small, sturdy, manoeuvrable ships with a shallow draught and a wide and beamy hold.

Right (from Wikipedia): Although disputed, this figure is most commonly identified as Prince Henry the Navigator who died in 1460, aged 66. It is the third panel of the St. Vincent panels, usually dated c.1470, and attributed to painter Nuno Gonçalves.



Called caravels (diagram left), these ships were capable of ocean voyages to Africa and the Far East. With the addition of a lateen sail which allowed the ship to sail into the wind, they could outsail larger, less manoeuvrable vessels. They were heavily armed and could be manned by a small crew.

From Wikipedia: <https://en.wikipedia.org/wiki/Lateen> Dating back to Roman navigation, Lateen or Latin-rig is a triangular sail (right) set on a yard mounted at an angle on the mast and running in a fore-and-aft direction. It is common in the Mediterranean and the north western parts of the Indian Ocean where it is standard rig for feluccas and dhows.

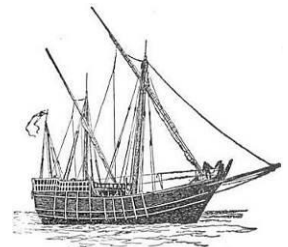


While Graeme's wife, Felicite, went back to nursing, Graeme spent the next couple of years researching caravels and how to build them. The only problem was there were no archaeological remains of caravels or archived plans anywhere in the world, so Graeme studied images from old charts, maps and paintings. Everything above water level was based on historic artwork. Graeme says he prefers to call his vessel a recreation because it is not possible to build a replica when there is no vessel or remains available to copy.

Right: Painting of a caravel from *Age of Exploration*: <http://ageofexploration.net/tag/caravel/>



Construction began in April 2002 when Graeme laid the keel and wasn't completed until he laid the final plank in November, 2010. The ship weighs 55 tonnes, is 21 metres long, 6 m wide, 17 m high and similar in size and dimensions to that of the *Niña* (right), the faster and more favoured of the two caravels Christopher Columbus used on his 1492 voyage to the 'New World' – the Americas. More

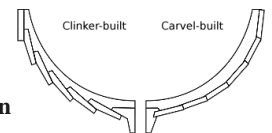


information: <https://www.youtube.com/watch?v=kOt9Z6jxX3U> Christopher Columbus and the Taino People (9 min)
<https://www.youtube.com/watch?v=sHJ6hTRwLPY> Columbus First Voyage (4 min)

Photo above (during construction): Graeme carries a plank of unpainted Monterey Cypress in front of the ship which has been coated with 600 litres of Stockholm Tar to give it a jet black appearance.

Above right: Historic diagram of the *Niña* showing two lateen sails and sterncastle

Diagram right: Planks forming the hull of a caravel are laid edge to edge and caulked (carvel-built) rather than overlapping (clinker-built) as they were on Viking longships.



Other than a modern navigation system and a diesel motor used for docking, *Notorious* (under sail, left) is a complete recreation of a caravel, and the only caravel in the Southern Hemisphere.

Superseding its earlier name "Raven", *Notorious* was launched in February 2011 before being fitted out and undergoing sea trials. Since then, *Notorious* has become home for Graeme and Felicite for most of the year and has sailed over 16,000 nautical miles along southern and eastern coasts of Australia and featured at Wooden Boat Festivals and historical re-enactments. The vessel can sleep 10 and has all the basic modern conveniences of any home – even room for much-loved pets like April, the Jack Russell.

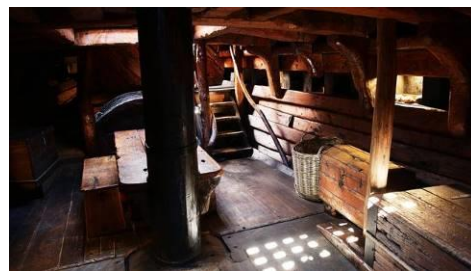
Image left: <https://boatgoldcoast.com.au/notorious-a-noble-story/>

Notorious is a working Museum ship and regularly opens for public inspection at many ports from Hobart to Port Douglas. On Open Days, modern amenities like their computer and fridge are

hidden inside bulky pirate “treasure chests” to preserve the ship’s authenticity. Felicite says young children can be scared of setting foot on an imposing, black ‘pirate ship’ but as soon as they start poking into all the quaint nooks and crannies, it becomes an exciting, fairy-tale adventure – and there are often tears when it’s time to leave.

Right: Interior photo from *The Weekly Times*, July 15, 2015

*** Do take a look at this 5:48 min video filmed in 2013 when *Notorious* was open for inspection at Ballina. It is narrated by owner/builder Graeme Wylie and his wife Felicite. You will see the ship’s exterior and interior with its carvings, Monterey Cypress planking, narrow passageways and stairs, cabins, ‘treasure chests’ and 15th Century nautical gear. It also captures the reactions of visitors and the many delighted children as they ferret out every detail of the wondrous ship. Click on this link: <https://www.youtube.com/watch?v=bBFHuiBHAVI>**



It is a tribute to Graeme’s skill, imagination, research and determination that *Notorious* has been created and is available for all to see and enjoy. Total construction cost was \$20,000, not including a decade of unpaid labour.

Graeme received no financial assistance from any government body, but he has always had Felicite’s unwavering encouragement and support, and her steadfast belief in his artistry and capability. She says, “This ship is functional art. It’s amazingly beautiful.”

Val Shooter

Where can you see *Notorious* during summer and early autumn of 22/23? Felicite says at the moment they are preparing to leave Cairns for Cooktown before returning to SE Queensland. They usually visit Manly over Easter, with visits to both Scarborough and Raby Bay. With the coming predicted La Niña, they envisage remaining within Moreton Bay and The Southern Moreton Bay Islands so they may hold more Public Open Days. Check their Facebook page and web page for updates: <https://www.facebook.com/NotoriousShip/>

MONET EXHIBITION in GENOA

An independent week of travel through Northern Italy accidentally led us to a Monet exhibition at the Ducal Palace in Genoa and some surprising discoveries. Amongst the familiar water lilies, impressions of the Thames, the Garden at Giverny and the Japanese bridges there were some unexpected abstract additions (below) not usually included in Monet exhibitions.

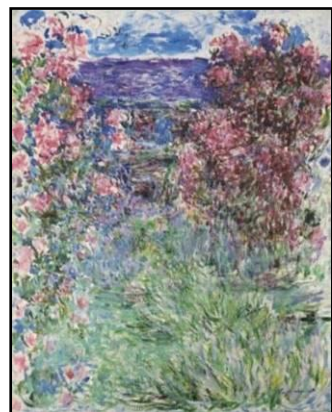
Similar to what many of us saw at the recent *van Gogh Exhibition* in Brisbane, a multimedia room flowed into a number of different sections covering Monet’s garden, Giverny, en plein air (painting outdoors), London, From Empire to Impressionism, The Impressionist Light, Monet and Abstraction, and The Roses.

Right: L-R close up of one of Monet’s many poppy paintings; *The Garden at Giverny*



Much was written about Giverny and the gardens there:

“In 1914, Monet devoted his energies to a new series of Water Lillies, which led up to the Grandes Decorations exhibited in the Musée de l’Orangerie in Paris. This daring Expressionist – indeed almost abstract – brushwork of these last enormous compositions was already present in (previous) works”.



*“In 1922 Monet began to portray his house in Giverny framed with roses. He painted three series, positioning himself in various different points in relations to the building. In this decorative composition **The Roses** (left), Monet focuses on the delicate pink blossoms that stand out against the blue sky.”*

Paul Valéry referred specifically to this painting when he wrote in his diary of 7 September 1925, the evening of his visit to Giverny, *‘He showed me his latest paintings: Strange clusters of roses under a blue sky; a dark house.’*

There were also some broader details of Monet’s method of work: *“From the series of paintings begun in 1907, Monet adopted a narrow, rectangular format he rarely used thereafter. The artist focused on the pond, the reflections of the clouds and the small islands of water lilies. His treatment of form, simplified as much as possible, indicates Art Informel*.* Indeed Monet aims to paint the light, not depict the

landscape. This work represents a variation on the luminous effect of the evening, as manifested by its warm tones and red touches. Other paintings from the same cycle recreate distinct moments of the day. In 1909, a selection of these paintings, representative of the artist’s method of proceeding ‘by the hours’, was presented at the Galerie Durand-Ruel.”

*** From Wikipedia: Informalism or Art Informel is a pictorial movement from the 1943–1950s, that includes all the abstract and gestural tendencies that developed in France and the rest of Europe during the World War II, similar to American abstract expressionism started in 1946.**

Right: *The Japanese Bridge*, 1926

This was one of Monet’s last paintings and different from the more natural style and colouring of his earlier Japanese Bridges. In *Singulart Magazine* 17.12.2019, Tara Lloyd suggested that he adapted his small, meticulous brushstrokes and colour palette to swirlingly-abstract and liberally-applied autumnal hues when he started painting from memory due to cataracts and failing sight.



And: “(Monet) portrays the same subject under different lighting conditions and sometimes arranges four canvases in a row, at which he works in successions, recording the passing time on the back of the canvas, so as to continue to work under the same lighting conditions the next day.

“The colours of the landscape change because the sunlight varies in both intensity and colour over the course of the day: it begins with the pinkest hues of dawn, grows more intense and cold in the morning, and then warms up and turns red in the evening.

“...To render the intense white light of the morning, Monet adds white to all colours in the light, whereas to recreate the atmosphere of sunset he makes all colours warmer by adding orange.”

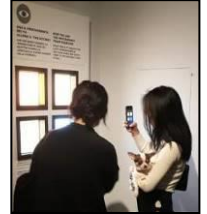


And the history of some of the works themselves:

“After being damaged by shrapnel from a grenade at the end of the Second World War, this canvas, **Water Lily Pond** measuring 1.3 x 2 metres (left), was cut in two, of which only the left side remains, depicting vegetation and reflections of light on the water.”

The exhibition was created in collaboration with Musée Marmottan Monet in Paris and attracted about 120,000 visitors.

And at least one Chihuahua!



Extra information: Musée Marmottan Monet: <https://www.marmottan.fr/en/> Musée de l'Orangerie: <https://www.musee-orangerie.fr/en> Galerie Durand-Ruel: <http://www.durand-ruel.fr/en>

Lee Kennedy

50th JUBILEE CELEBRATIONS for the GOLD COAST HISTORICAL MUSEUM



The Gold Coast Historical Museum (formerly Gold Coast & Hinterland Historical Society), is located just off Bundall Road, at 8 Elliott Street (behind where radio 4GG used to be). This year we are celebrating our 50th Jubilee (1972-2022) – a milestone which honours the combined efforts of those in the community who donated their time and energy to help preserve the pioneering history of the Gold Coast.

Soon after the Society was Incorporated, word came that Council had 1.7 acres of land, for which they had limited use as it included an historic cemetery – a fortuitously perfect partner for the new historical society. The land was leased to the Society and the Museum opened in 1972.

The property has a small sandy ridge or “Hill” that was part of the Bundall Sugar Plantation (1872 – 1888) and a burial ground for people connected to the Plantation, with the earliest grave dating back to 1873. Another interesting fact is that there is a remnant section of intact littoral rainforest (left) which originally stretched all the way from Main Beach to Broadbeach. This and a small patch at Narrowneck are all that

remain – a glimpse of what much of the area looked like a century ago.

Prior to European settlement we also know this area was part of an Aboriginal gathering place with evidence of middens (historic refuse piles containing shells and bones) in the grounds. Many older locals can still remember a large bora-ring on our east-west boundary.

Fifty years ago the area was sparsely occupied so the new museum site was unfenced and untouched. Numerous trees including quinine trees and a beautiful big Ribbonwood were covered in button orchids. Through hard work, dedication and fundraising, several buildings were moved to the site in order to house various collections and historical items significant to the Gold Coast.



On display are the original steam engines from the Johnson and Freeman Timber Mill at Southport; a faithful replica of one of the first pioneer cottages in the area – the Veivers' Boowaggan Cottage (above); Dolan's Shed and extension with old-time farming equipment, tools and machinery (below left); and the original Vincent Sheldon Artist Studio from the back of his holiday home in Chelsea Ave, Broadbeach. Image left: SHELDON, Vincent, 1895 - 1945 / From the studio of Vincent Sheldon / Pen and ink on thick cream wove paper / Gift of Mrs Cynthia Sheldon 1981 / Collection: Queensland Art Gallery | Gallery of Modern Art / © Copyright reserved / Cited at <https://collection.qagoma.qld.gov.au/objects/13227> on 01/09/2022 Vincent Sheldon collection held by the Qld Art Gallery: https://collection.qagoma.qld.gov.au/system/files/styles/large/private/object-images/2-1563a_001_3.jpg?itok=AnqNeB26



The Elliott Building and Extension houses many displays including Indigenous artefacts; early telecommunications equipment from the Pacific Cable Station in Bauer Street, Southport (in 1902 a submarine telegraph cable was laid across the Pacific Ocean to link



mainland Australia to the outside world via Vancouver, Canada); fashions from Paula Stafford and Ivy Hassard; numerous black and white photographs and many other items. **Photos: Above left: L-R:**

Dolan's Barn interior; Elliott Building, June 2022 Photo right: Paula Stafford Bikinis

Keeping the Museum up and running is an ongoing job. Volunteers are hard to come by while costs and bureaucracy are ever increasing. Despite the challenges, the Museum provides a fantastic location for school groups, local clubs and groups, tourists and the local community to learn a little more about our past – or to simply come and take a trip down memory lane. **Right: *Escape Artists painting in the remnant littoral rainforest*** “Escape Artists”

is a small sub-group of artists from Royal Queensland Art Society, Gold Coast, formed about 10 years ago to paint en plein air together. They regularly escape from their studios to paint in picturesque outdoor locations around the Gold Coast and the Scenic Rim. All group members are welcome to participate when they choose. Escape Artists exhibitions are held annually at the Peter Abraham Gallery of RQAS at 25 Broadbeach Boulevard, Broadbeach to display some art from the previous year. ESCAPE ARTISTS GROUP - Royal Queensland Art Society, Gold Coast authorised by: Bob Murphy RQAS Escape Artists convener bmurphygc@gmail.com 0411 244 846 [rqasgc@rqasgoldcoast.com](http://rqasgoldcoast.com)

The Museum is a hidden gem and if you haven't had the opportunity to check it out, we invite you to do so. Entry is \$5 and Membership is \$20 per year. We are open every Tues and Wed from 9am - 1pm and Sundays from 10am - 3pm. The urn is always on and you can help yourself to a tea or coffee and relax at a table or in the grounds. Contact us via email histsocbun@bigpond.com or on Instagram @goldcoasthistory **More information:** <https://www.gcmuseum.com.au/>

Recently, we were part of the annual Gold Coast Open House Architecture Festival, in association with Open House Worldwide. <https://goldcoastopenhouse.com.au/>

Catherine Elek for GCHM Committee

[SPECIAL INTEREST MORNING – Friday 9/9/22 – CHÂTEAU de CHANTILLY](#)



Using Chair Patricia's words, September's lecturer, John Broadley, presented “a two-day French-fest, a celebration of art, history, cultural traditions and champagne”. Our usual lecture slot was allocated to “Madame la Veuve Clicquot; a toast to the Champagne Widow”, with many members taking the opportunity to enjoy glasses of the famous bubbly with morning tea.

The previous day we had been given an in depth look at the Château de Chantilly, an historic French chateau located about 50 kilometres north of Paris. The site comprises two attached buildings: the Petit Château built around 1560 for Anne de Montmorency, and the Grand Château which was destroyed during the French Revolution and rebuilt in the 1870s. It is owned by the Institut de France, which received it from Henri d'Orléans, Duke of Aumale. An historic monument since 1988, it is open to the public. The chateau's art gallery, the Musée Condé, houses one of the finest collections of paintings in France. It specialises in French paintings and book illuminations of the 15th and 16th centuries.

John took us from medieval times to the present with a virtual visit to the fabulous exterior and interior, discovering the magnificent stables, perhaps the grandest in France, which now house the Museum of the Horse, financed generously by the Aga Khan, a neighbour.

Another beautiful chateau to add to your ‘bucket list’!

Images: Château de Chantilly from Wikipedia; Museum of the Horse from TripAdvisor

Wendy Spencer



[MYSTERY OF THE MARREE MAN](#)



The geoglyph of *Marree Man* (left) was discovered in June 1998 on a plateau approximately 60 kilometres west of the township of Marree, close to the Woomera Prohibited Area. This chalk figure etched into the desert landscape and easily visible from space was discovered by a charter pilot flying from the small township of Marree to Coober Pedy in the remote north of South Australia. Marree Man depicts an Indigenous man holding either a boomerang or a woomera and is 2.7 km tall with a perimeter of 28 km extending over some 620 acres. The figure is known also as ‘Stuart's Giant’, this term having been used in several anonymous and mysterious faxes sent to

the media in July 1998 referencing explorer, John McDouall Stuart. Above left: *Marree Man* as seen from the air (ABC RN: James Vyver)

The geoglyph is believed to be second in size only to the *Nazca Lines* in Southern Peru. Like Marree Man, the Nazca Lines are so enormous they have to be seen from the air. Below: photos of some of the Nazca Lines



Nazca Lines images: Left: By Diego Delso, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=42787840>; Middle (shows the scale of the lines in relation to buildings): By PsamatheM - Own work, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=92300677> Right: By Diego Delso, CC BY-SA 4.0,

More information Nazca Lines: https://en.wikipedia.org/wiki/Nazca_Lines **Image far right: Artemision Zeus Bronze:** https://upload.wikimedia.org/wikipedia/commons/thumb/9/9c/Bronze_Zeus_or_Poseidon_NAMA_X_15161_Athens_Greece.jpg/450px-Bronze_Zeus_or_Poseidon_NAMA_X_15161_Athens_Greece.jpg

By comparing images collected by NASA'S Landsat-5 satellite between May 27 and June 12 1998, it was concluded that Marree Man was not an archaeological find as the soil was completely undisturbed. In December of the same year it was observed that the outline of the physique matched that of the Artemision Zeus Bronze (above right) which was raised from the waters off the Greek coast in 1928.

An artist from the Northern Territory, Bardius Goldberg, known to be very creative, always refused to confirm or deny his involvement with the Marree Man.

Two decades after the figure's discovery it was determined that the work could not have been created without GPS technology which at that time was in its infancy. It was reasoned therefore that Australian or American soldiers stationed at Woomera were involved. Observations from the earlier faxes noted details written in feet, not metres and included descriptions of 'reservations', a term usually used for land set aside for the use of American Indians. Although the term was applied in Australia, 'missions' and 'stations' were the titles more generally used for Government land allotted to the Australian Indigenous population.

Further information came to light in 1999 when a plaque featuring an American flag, Olympic rings and a quote from a book regarding Indigenous hunting was discovered near the head of the image. Yet another set of clues was discovered in a jar containing an American flag, a satellite photo of the figure plus a reference to the Branch Davidian Sect. In 2018 the adventurer Dick Smith revealed his team was defeated after working on the figure of the Marree Man for some two years and the South Australia Government stated it would not pursue legal proceedings against the creator of the image.

To this day Marree Man remains an Australian outback enigma and an intriguing modern day mystery.

Intrigued? More information: <https://www.abc.net.au/news/2019-08-24/mystery-of-the-marree-man-in-australian-outback/11310330>

Carole Byron

[LISMORE FLOODS – THE AFTERMATH – Update from Margot Davies](#)

The February 2022 floods devastating Lismore and surrounding areas brought untold destruction and misery to thousands of residents and the recovery process is still ongoing. We asked Margot Davies if she would give us an update about the gallery and museum.



Margot's involvement with Lismore originated when she sent precious mementos from her late Mother's singing career (which started at the Lismore Eisteddfod in 1925) to the Secretary of the Lismore Musical Society, Mrs. Val Axtens (photographed left with Margot) only to have it destroyed during the floods. After contacting the Vice President of the society, John Devoy, she found out the extent of the loss of the organisation's records, office equipment and funds due to the floods and cancelled Eisteddfods during Covid years. As this is an area Margot cherishes, she attended the June AGM, became a Member and donated money to help with their recovery.

Financial assistance from Government sources has now been received and the town is slowly recovering. In Aug/Sept 2023 the Eisteddfod resumes and Margot is hoping to attend as they will be holding a singing competition in her mother's name for the most outstanding female artist.

The situation with the Lismore Museum and the Regional Gallery is even worse. The Museum lost a large number of exhibits from their collection and suffered severe damage to the famous Hanna Cabinet (right) which is currently being restored while the building is being treated for accumulated mould. Unfortunately, the Regional Gallery is situated near the river, so most of their collection is beyond repair. There are plans to build a new gallery on higher ground as soon as it is practical. Once again Margot was determined to help her childhood town with a substantial donation towards museum restoration and by donating some of her remaining family history and part of her collection of paintings, glass and pottery to the gallery to form the basis of their new collection and display. **More Hanna Cabinet information:** <https://lismoregallery.org/about-the-hannah-cabinet>



OPERA IN THE TUNNEL

with Soprano, JENNA ROBERTSON and Baritone, JOSÉ CARBÓ

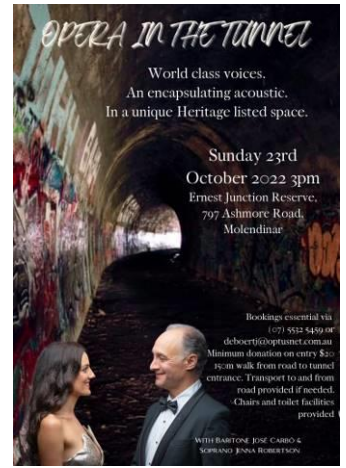


When: Sunday 23rd October 3pm.
Where: Ernest Junction Tunnel, 797 Ashmore Road, Molendinar

The remarkable acoustics of *The Tunnel* are becoming renowned in the music industry so this is your chance to experience it with Soprano, Jenna Robertson, and Baritone, José Carbó. It will be a great experience. There will be a cost of \$20 to cover outlays. Contact Judith on

deboerjudith6@gmail.com for tickets or phone her on 0755325459. Chairs and an onsite toilet will be provided.

More information: Protecting heritage places of special value to the community and future generations – Ernest Junction Railway Tunnel c.1889: <https://www.arts.qld.gov.au/case-studies/ernest-junction-railway-tunnel>



* Acknowledged images, links, recordings and videos in the newsletter have been sourced by Editor, Val Shooter. No copyright infringement is intended. The intent is to make our members aware of a wide variety of artists and websites so they can access information of personal interest. Contributing Photographers: Barbara Corrigan, Catherine Elek, Lee Kennedy, Nina Khan, Helen O'Reilly, Val Shooter, Wendy Spencer

PHOTO GALLERY

