



# NEWSLETTER

Number: 2211 (148)

November 2022



## From the chair



Dear Members and Friends,

We had a very successful lecture on a beautiful spring day (finally!) on the 5<sup>th</sup> November with Professor Peter McPhee. In his lecture, *The Paris of the Impressionists*, Peter not only showed us the beautiful work of key painters in late nineteenth century France but brought to life the historical context in which they lived.

Peter challenged many common misconceptions. While the period was later described as the "Belle Époque", Peter showed that for many ordinary people it was a time of upheaval as Napoleon III commenced a major re-construction of Paris, with the removal of many homes and narrow laneways and the creation of the grand avenues. And at the time, the Impressionist painters, so famous today, were not greatly admired.

The Committee are now busily planning the AGM and the Christmas lunch. There will be champagne on arrival and we are looking forward to seeing the presentation on William Macarthur's garden with Pauline Downing and Colin Howie. Peter has more details in this newsletter.

And we are taking bookings for memberships for 2023. At the recent lecture many of you collected the brochure showing our eight planned lectures and giving details of how to pay. Let us know if you have any questions and also if you would like more copies of the brochure for family or friends.

You will see that the date for our lecture in May next year is now a very big date in the British calendar. Can I note here that ADFAS Camden had the date first! I've been trying to think of what we could add to lunch to mark the day. Not lamingtons of course. I wondered about shortbread but was told that is Scottish only. Should it be fruit cake with royal icing? Scones and jam? Suggestions would be welcome!

Before that we have our Christmas lunch to enjoy! I hope you can join us there.

*Linda*

Linda Inglis, Chairman,



## SPECIAL EDITION Annual General Meeting

**Saturday 26 November 2022**  
**11.30 am for 12.00 Noon**

**CARRINGTON RECREATION CENTRE**  
Gate 2, 90 Werombi Road, Grasmere  
NSW 2570

**ANNUAL REPORTS**  
**ELECTION OF OFFICE-BEARERS &**  
**COMMITTEE**

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*At the conclusion of the AGM we will be  
holding our annual*

### ***Christmas Function***

**Our Guest Speakers will be**

**Pauline Downing and Colin Howie**

### **'WILLIAM MACARTHUR'S GARDENS: A LEGACY**

**Followed by**

### **Lunch**

**\$25 per person**

**For more information & bookings, contact:**

**Secretary: Gaylene Feld**

**Mob: 0417 659 587**

**Email: gjfeld@bigpond.com**

# ADFAS Camden

## AGM

Annual Reports  
Election of Office bearers and Committee

## Presentation

William Macarthur's Garden: A Legacy  
Pauline Downing & Colin Howie

## Christmas Party

Champagne, wine, juices  
Savoury & sweet finger foods  
Special raffles



**Venue:** Carrington Recreation Centre, Gate 2 90 Werombi Road Grasmere

**Time:** 11.30 for 12.00 noon

**Date:** Saturday 26 November, 2022

**Cost:** \$ 25 per person

**Booking:** (For catering purposes, please book by 16 November, 2022)

BOOK with: Gaylene at [gjfeld@bigpond.com](mailto:gjfeld@bigpond.com) or phone 0417 659 587 or  
Pamela at [hartraff@bigpond.com.au](mailto:hartraff@bigpond.com.au) or phone 0412 311 194

Payments can be made by cash, cheque or EFT.

Cheques payable to ADFAS Camden Inc.†

EFT details: Macarthur Credit Union, Camden

BSB: 802 388; A/C: 100026197

If paying by EFT please ensure you include your name so that we can identify your payment.



Immediately following our AGM on 26 November, members Pauline Downing and Colin Howie will be presenting *William Macarthur's Gardens: A Legacy*. I am sure readers are well aware of the Macarthur family and their place in the history of Camden and indeed Australia, but how much do we really know about William Macarthur, the youngest of John Macarthur's sons?

## SIR WILLIAM MACARTHUR

William Macarthur was born in September 1800 at Parramatta as the youngest son of John and Elizabeth Macarthur. His early life was spent at Parramatta but in 1809 he was sent to England with an older brother, James, both of them to be educated at Rugby School. On completing his schooling in 1817 he and James returned to Sydney and became involved in the family enterprises initially at Camden.

Over the next thirty years, William and James significantly expanded the pastoral interests of their father. In 1822 they each took up 465 ha (1150 acre) land grants at Camden and a couple of years later they each acquired 1012 ha (2500 acres) at Taralga, to which they were soon able to add an adjoining 1619 ha (4000 acres). With his health declining, in 1828 their father gave them joint ownership of half of the livestock on the family estates and on their father's death in 1834, William and James established a partnership with their older brother Edward who had an 8094 ha (20000 acre) property, *Richlands*, at Taralga, on which they ran sheep.

The brothers went on to buy land on the Abercrombie River (between Bathurst and Goulburn) and took up leases on the Lachlan and Murrumbidgee Rivers, including 3035 ha (7500 acres) at Nangus, between modern day Gundagai and Wagga Wagga where they ran cattle. In 1860 they sold the Taralga estates, deciding to concentrate on their Camden properties.

William had a wide variety of interests and occupations with the Australian dictionary of Biography listing sixteen – farmer, grazier (cattle & sheep), horse breeder, horticulturist, immigration promoter, landowner, magistrate, member of the Upper House (although he disliked politics), plant breeder, publican, sheep breeder, university administrator, wine industry leader, winemaker.

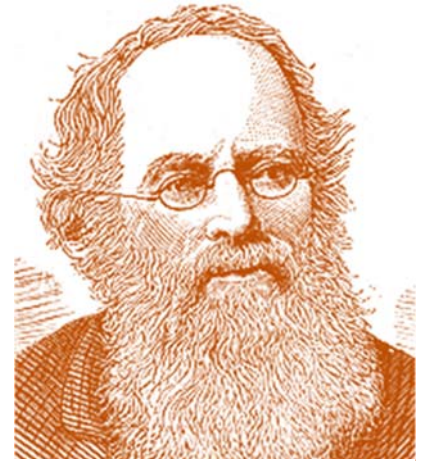
He was regarded as an outstanding sheep breeder, but perhaps his most notable achievement in the wool industry was being the first in the country to perfect the washing of sheep before shearing to ensure the best possible presentation of the fleeces in the London wool salesrooms.

He was also recognised in the colony for his horse-breeding skills, but is perhaps best remembered for his contributions to horticulture and viticulture. *Wikipedia* records him as a 'competent botanist, horticulturist and agriculturist' and his

activities in these disciplines contributed to making the family estates at Camden Park the destination of choice for 'eminent scientific men who visited the colony'.

He published extensive catalogues of his Camden Park Nursery in 1843, 45, 50 and 57 and in 1844 published *Letters on the Culture of the Vine, Fermentation and the Management of Wine in the Cellar*.

He was knighted in 1856 shortly after his participation in the Paris International Exhibition of 1855, and was also awarded the *Légion d'honneur* before returning to Australia in 1857. In 1861 he was made an honorary member of the *Société Impériale Zoologique d'Acclimatisation*. Although he was appointed to the Legislative Council in 1864 he had little interest in politics and with his health declining, spent most of his remaining years in the stewardship of Camden Park, the family's estate at Camden.



**Sir William Macarthur**

By Unknown author –<http://www.parliament.nsw.gov.au/prod/parlment/members.nsf>

1fb6ebed995667c2ca256ea100825164/04772ab6002958e4ca256e750015fb5f?OpenDocument, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=8471184>

A mild mannered and unassuming man, much loved by the younger members of the family, he never married and died at Camden on 29 October, 1882.

Ed.

### References:

Ruth Teale, Australian Dictionary of Biography, Volume 5, 1974  
[Wikipedia.org/wiki/William\\_Macarthur](https://www.wikimedia.org/wiki/William_Macarthur)

## William Macarthur's Garden: a Legacy

To be presented by

**Colin Howie and Pauline Downing**

Following our AGM on 26 November, 2022





## HISTORY of HATS



Hats have been a part of our lives for thousands of years and are both functional and fashionable. They are worn for various reasons such as protection from the weather, ceremonial reasons, safety, or as a fashion accessory. Over the past one hundred years styles have changed dramatically from straw boaters to fascinators.

### 1910 -The STRAW BOATER

The straw boater, usually made of straw, is a semi-formal summer hat worn by men. It became popular in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries and it seems they were worn by FBI agents as part of an unofficial uniform in the pre-war years.



Schools began requiring students to wear boater hats as part of their uniforms in the late 19<sup>th</sup> century and by World War I these hats were seen everywhere.

Coco Chanel enjoyed wearing boaters and made them fashionable for women during the early years of the 20<sup>th</sup> century. Maurice Chevalier was also well known for his trademark boater hat.

Later they became popular with barbershop quartets and vaudeville performers, as seen in *Chitty Bang*.

### 1920 – CLOCHE HAT

The 1920s were known as the age of the flappers and the cloche hat was part of that look. Originally designed by the milliner Caroline Reboux, it is a fitted bell-shaped hat for women and was popular from 1922 to 1933.



Joan Crawford wearing a cloche in 1927

Couture houses such as Lanvin and Molneux opened ateliers collaborating with milliners in manufacturing hats that matched their clothing designs

The hats even influenced shaped hairstyles, particularly the Eton crop (short, slicked down cut) worn by Josephine Baker.

Cloche hats were usually made of felt enabling them to conform to the shape of the head and they were worn low on the forehead with the eyes just below the brim. Cloches were also

made of beads and lace for evening wear.

### 1930 – The PORK PIE HAT

The pork pie hat arrived in Britain as a man's hat shortly after the turn of the century, with its hey-day during the great Depression in the 1930s. It features a crown resembling a traditional pork pie.

Silent film actor Buster Keaton converted fedoras into straw boater-like felt pork pies, by stiffening their brims with a sugar water solution. This kind of pork pie had a very flat, telescoped top and similar flat brim.



Actor Buster Keaton wearing one of his signature pork pie hats

### 1940 – CARTWHEEL HAT



A cartwheel hat has a wide brimmed circular design. It is worn at an angle to show off the curve of the brim.

This design of hat was often used in the late 1940s and early 1950s as an accessory to Dior's New Look providing a balance to the wide skirts. In the 1950's cartwheels were worn in the evening, as cocktail hats and were trimmed with feathers and flowers.

### 1950 – The FEDORA

A Fedora has a soft brim and indented crown. It is creased lengthwise down the crown and pinched near the front on both sides. These hats can be made from wool, cashmere, rabbit or beaver felt, which can then be blended with mink or chinchilla. They can also be made from straw, waxed or oiled cotton, hemp, linen or leather.



Humphrey Bogart wearing a fedora in the film, Casablanca

The Fedora became associated with the 50s icons such as, Frank Sinatra and Humphrey Bogart.

### 1960 – PILLBOX HAT

A Pillbox hat is a small hat usually worn by women. It has a flat crown, straight, upright sides and no brim. The hat was



named after the small cases used for carrying a number of pills.

Jacqueline Kennedy, First Lady of the United States was well known for her signature pillbox hats. She was wearing a pillbox hat the day her husband President Kennedy was assassinated

Actress Natalie Portman wore a pillbox hat to play Jackie Kennedy in the 2016 biographical drama, *Jackie*

Bob Dylan made the pillbox hat a satirical subject of the 1966 song, *Leopard-Skin Pill-Box Hat*.

**1970 – The FLOPPY HAT**

Brigitte Bardot was known for her floppy hats. The floppy hat trend was typical of the 70's which is also known for other free flowing pieces of clothing such as bell bottoms and bell sleeves.



**1980 – BUCKET HAT**



A Bucket hat (fisherman's hat, Irish Country hat) is a hat with a narrow, down sloping brim. It is mostly made from heavy duty cotton (denim or canvas or heavy wool such as tweed).

It was first adopted as a high fashion item in the 1960's but later became favoured by bands such as Sticky Fingers and The Stone Roses.

The hat remained as part of street fashion into the 1900s. Lately, it has emerged as a fashion catwalk item.



**2000 – FEATHERED FASCINATORS**

The headwear fashion at the Melbourne Cup shifted from hats to flouncy fascinators.



Suddenly, hats were *passé* and women wanted the adornment of the Fascinator. Contoured bows and ribbons on thick satin head bands, as well as feathered creations, were the rage.

At racing events such as Royal Ascot women are required to wear a hat with a base of at least 10cm in diameter. The Melbourne Cup does not have strict rules for headwear which enables women to embrace trends or go without.

Compiled by **Gaylene Feld**

**Resources**  
En.wikipedia.org  
Your Life choices



**WENDY WHITELEY AND THE SECRET GARDEN**

For more than twenty years Wendy Whiteley has worked to create a public garden at the foot of her harbourside home in Lavender Bay. Her story of her creation of the garden is extraordinary as it revealed how a determined, passionate and deeply creative woman slowly transformed an overgrown wasteland into a beautiful sanctuary for all to enjoy.

Wendy Whiteley was Brett Whiteley's wife, muse and model. An artist herself, with a finely honed aesthetic sense, she also created interiors at the heart of Brett's iconic paintings of their Lavender Bay home.



The Whiteley home at lavender Bay

When Brett died, followed by the death nine years later of their daughter, Wendy threw her grief and creativity into making an enchanting hidden oasis out of derelict land owned by the New South Wales Government.



This glorious garden is Wendy's living artwork, designed with daubs of colour, sinuous shapes and shafts of light.

*'I've loved working this garden  
It's been a great gift to my life.  
It let me find myself again, and it's  
My gift to share with the public'*

WENDY WHITELEY

(from Janet Hawley's comments about Wendy's book)

Some interesting facts about Wendy's garden

- Wendy, with the help of two gardeners planted natives, exotics, plants and herbs and landscaped the space with winding paths supported by raw bush timber balustrades, benches to sit on, cobbled stairs and retaining walls and paths
- You will also find bronze busts, engraved stone tablets, wooden carvings and other sculptures dotted around the garden. Many were donated by local artists.
- There are majestic views of the sparkling harbour foreshore
- The NSW Government granted North Sydney Council a 30 year lease to secure the future of the garden.
- Premier Baird said: *This garden is a gift of Wendy's to the people of Sydney – it truly is a living Whiteley that is bursting with life and creativity. I'm delighted that a place which brings such joy to residents and visitors, has now been secured for future generations to enjoy*
- The space was once a railway dumping yard.
- In March 2018 the garden gained NSW State Heritage protection for its contribution to the heritage significance of Brett Whiteley's home and studio.
- The Secret Garden has also been included on the National Trust Register.



View of the garden and harbour

Compiled by **Gaylene Feld Resources**

*Wendy Whiteley and the Secret Garden* – Janet Hawley  
Wikipedia  
Timeout.com  
Northsydney.nsw.gov.au  
Wendyssecretgarden.org.au



**Macarthur Art Group**

**Cliff Reece reporting:**

The final event of MAG's Art Exhibition *Rediscovering Camden* was held on Sunday 13 November at the Civic Centre. It was very well supported; among the 90 or more people who attended the lunch were three Camden Councillors as well as local State Government representative, Peter Sidgreaves MP, who very kindly offered his support and access to his considerable local contacts mailing list for any future MAG events. A number of ADFAS Camden members, including Chair, Linda Inglis, were also in attendance.

There were 140 exhibits on display.....comprising 38 exhibits from 15 artists in the Junior category (under 18s) and 102 exhibits from 36 artists in the Open category. This was an extremely satisfying result for the organisers as many of the exhibitors had never previously entered their works of art

into an exhibition. Several paintings were also sold and the feedback received by MAG has been very positive.

Eight prizes were awarded, 3 in each category plus two via the Lucky Draw.

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## FROM THE EDITOR.

In the November 2019 issue of the Newsletter I made the following statement:

*So, after 16 years on Committee and more than a decade acting as editor I have finally decided it is time to put aside my keyboard and don my slippers! Perhaps I will also buy a rocking chair. I was thinking about taking this step a couple of years ago but decided at the time that a good time to go would be after completing the 10<sup>th</sup> year of publication of the Newsletter – and the December issue will see that decade completed, as the first edition in the present format was published in January 2010’.*



However, by the December 2019 issue of the Newsletter...

*This is the last edition of our Newsletter for 2019 and was to be my last as editor. However, having just reached the ripe old age of 80 it has finally dawned on me that retiring is not achieved easily. I have been attempting to retire from various activities over the past ten to fifteen years and so far my only success has been to finally retire from the ADFAS Camden Committee.....but as you have already read in the chairman’s note on the front page I have agreed to continue in my publishing roles **for a few months into 2020** until a new editor is ready to take control.*

And here we are, three years of fire, flood and a COVID19 pandemic later and I have not yet purchased my slippers and rocking chair.

As events transpired, with the COVID pandemic putting paid to our Society’s activities from March 2020, the Committee’s decision to continue issuing a monthly Newsletter has been a way of maintaining a connection with ADFAS Camden until we were able to resume our lecture series in March 2022.

It has been a pleasure and a privilege for me to be involved in producing the Newsletter during this time. In some ways its production has been far easier over these three years because of the incredible support I have received from quite a number of people who have contributed in different ways to the point that it had to be expanded from 6 to 8 pages per issue.

During this time, Carla Hill and then Linda Inglis as Chairs of ADFAS Camden continued to provide the monthly ‘From the Chair’. Thank you both!

And you will recall Cliff Reece’s Arts Quiz that saw us through the worst of the COVID years. It was an enjoyable and indeed a great learning experience for all of our readers. Thank you Cliff.

During this time I have never been short of contributions that have ranged from book reviews to travel records, arts reviews, furniture conservation, Sci-Fi with an arts twist, ‘celebrity’ bios and many other topics.

In fact at least one of our contributors commented the isolation imposed by COVID was a bit of a Godsend as it provided more time to browse and then put pen to paper.

Every cloud does indeed have a silver lining!

In acknowledging the following people I would like to thank them for their sometimes multiple contributions, and for the very generous way they responded to my importuning them on the odd occasion I was short of an article or two.

In alphabetical order, thank you,

Margaret Bowring,  
Cliff Reece,  
Pauline Downing,  
Gaylene Feld,  
Paul Gregson,  
Pamela Hartley,  
Carla Hill,  
Colin Howie,  
Linda Inglis,  
Patricia Johnston,  
Jill Lummis,  
James Warrant,  
Brigitte Wilkinson,  
Gay Wilson,  
Jo Wong,  
Susan Zamudio

Three or four months ago I advised our Chair, Linda Inglis, that it was well past the few months into 2020 that I had agreed to stay on as editor and I felt it was time to finally hang up my keyboard and buy my slippers and rocking chair. As January 2023 would see the production of the 150<sup>th</sup> issue of the Newsletter that would seem to be an appropriate time to hand over the editorial duties to another.

It has indeed been a pleasure and a privilege to be able to bring the monthly Newsletter to you over the past thirteen years. I hope it has given you as much pleasure as it has given me over that time.

I trust the new editor will receive as much tolerance and support as I have been afforded over the years.

Peter Claxton,  
Editor



Macarthur Singers are proud to announce their next performance: "A Musical Merry Christmas." Presenting favourite Christmas hits accompanied by a band of musicians from the local and greater Sydney area, the audience are invited to join the fun. The concert commences at 2:30pm on Sunday 11<sup>th</sup> December 2022 at the Recreation Hall, Carrington Retirement Village, 90 Werombi Road, Grasmere. We'd love to see you there!

Tickets are: Adults \$25 / Children 12 & under: Free. Purchase tickets online: <https://www.trybooking.com/CDYTP> in person at Looking Class Fashions, 71 Argyle St, Camden, or at the door on the concert day – cash only. There will be hampers to be won in the raffle – all raffle proceeds are to be donated to Turning Point Camden ([www.turningpointcamden.org.au](http://www.turningpointcamden.org.au)) a not-for-profit welfare and drop-in centre. Cash only for raffle tickets.

For more information call Margaret Haigh on: 0421 818 777, visit [www.macarthursingers.org](http://www.macarthursingers.org) or find us on Facebook.

### BRUCE

This is the tale of a man called 'Bruce',  
 Who was hopelessly hooked on chocolate mousse.  
 For other foods he had no use.  
 Not meat, nor fish, nor orange juice,  
 Nor vegetables – just chocolate mousse.  
 His wife said one day: 'Tell me Bruce.  
 Why do you just eat chocolate mousse?  
 Are you trying to reduce?'  
 He answered: 'Darling. You're a goose.  
 Don't you know that chocolate mousse  
 Acts upon me like Mateus?'  
 As the saying goes, I just hang loose.'  
 His wife remarked: 'THAT'S your excuse.'  
 His use of mousse became profuse.  
 Addiction held him like a noose.  
 He lived like some old-world recluse,  
 With facial features turning puce,  
 Until from life, he did vamoose.  
 His coffin's made from polished spruce.  
 And on his tombstone? 'HERE LIES BRUCE,  
 WHO DIED OF CHOCOLATE MOUSSE ABUSE'

**Col Wilson (Blue the Shearer)**

From: The Book of Australian Popular Rhymed Verse

### Enjoying a sandwich after Prof Peter McPhee's lecture on 5 November



Roy Kellaway, Neta Holyoake and Robbie Harricks



Sylvia Robinson and Patricia Johnston



Prof Peter McPhee and Jo Wong



Carla Hill and Charlotte McPhee



Cliff Reece and James Warrand

#### Editor

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