



NEWSLETTER

Number: 2301 (150)

January 2023



From the

EDITOR'S EASYCHAIR

Dear Members and Friends,

I must confess to having mixed emotions as I write this introduction to the 150th issue of the ADFAS Camden Newsletter as I am not only standing in for our holidaying chairman, Linda, but also finally signing off from my editorial duties for our Society...but more of that later.



With COVID related issues at last ceasing to dominate our lives we can now reflect a little on the recent past and look forward to 2023 and what it has to offer.

The two year period from the beginning of 2020 could hardly be described as a 'Belle Époque', rather the reverse, with all of our lectures cancelled after the March 2020 lecture and special interest program. However, undaunted, the committee soldiered on and by the end of 2021 a lecture program was compiled for 2022 with all eight lectures to be presented by Australian experts.

In the absence of UK lecturers, this 'experiment' with an all-Australian cast of lecturers proved to be a great success and the 2022 program went off without a hitch. Committee was delighted by the support from members as shown in the good attendance numbers for each lecture. AND we were finally able to have a face-to-face AGM and Christmas function!

So 2023 is now upon us and we will once again be having six lectures presented by UK, and two by Australian, experts, as in the past. Perhaps with the experience of 2022 that mix may change in coming years?

Although the 2022 lectures were well attended, COVID has put something of a dent in membership numbers and the challenge for the next year or two will be to increase our membership in a fairly substantial way. Although our very competent treasurer, Pamela Hartley, managed our finances remarkably well during the pandemic years (we ended 2022 with a slight profit), costs continue to rise and a larger membership would greatly assist in managing those challenges.

A big 'thank you' to all of our loyal members and please share your ADFAS Camden experiences with relatives and friends – and encourage them to become members of, or frequent visitors to, our very friendly Society.

Peter

Peter Claxton, Retiring editor,



1st Lecture for 2023

1968: THE YEAR THAT CHANGED THE DIRECTION OF ART

Presented by

Anna Moszynska

Anna has lectured extensively on contemporary art in London, Paris and New York. In this lecture Anna looks at how a series of major events 'changed the world', how artists responded, and the ongoing impact of these changes on the art world.

Saturday 4 March 2023

11.30 am for 12.00 Noon

CARRINGTON RECREATION CENTRE

Gate 2, 90 Werombi Road, Grasmere
NSW 2570

For more information & bookings, contact:

Secretary: Gaylene Feld

Mob: 0417 659 587

Email: gjfeld@bigpond.com

Program for 2023

Venue: Carrington Recreation Hall, 90 Werombi Road Grasmere.

4 March: **1968: THE YEAR THAT CHANGED THE DIRECTION OF ART**

A series of major events in 1968 shook the world and artists responded to the changing times by making works that challenged the traditional assumptions of art.

Presented by: **Anna Moszynska** (TAS)

1 April: **LEONARDO DA VINCI'S LA BELLA PRINCIPESSA - THE REAL THING?**

We will explore the recent controversy surrounding two works recently attributed to Leonardo da Vinci: *La Bella Principessa* and *Salvator Mundi*.

Presented by: **Jos Hackforth-Jones** (AUS)

6 May: **THE STORY OF THE CRYSTAL PALACE**

The Crystal Palace dominated the South London skyline for over 80 years until its tragic destruction by fire in 1936.

Presented by: **Ian Gledhill** (TAS)

3 June: **ART NOUVEAU-AHEAD OF THE CURVE**

Popular in Europe and the United States from 1890 – 1910, Art Nouveau was a decorative style that influenced architecture, fine art, illustration, advertising, jewellery, glass and furniture design - a "new art".

Presented by: **Claudia Chan Shaw** (AUS)

8 July: **SINGING IN SECRET - BYRD**

William Byrd led a complicated existence as a devout Catholic in troubled Tudor times, when to infringe strict religious rules ran the risk of imprisonment or even death.

Presented by: **Sandy Burnett** (TAS)

12 August: **THE CULT OF GLORIANA**

With reference to architecture and gardens, this lecture will focus chiefly on the portraits, miniatures and music of Elizabeth I's court.

Presented by: **Mark Cottle** (TAS)

9 September: **TRAVELLERS AMONG MOUNTAINS AND STREAMS**

This lecture invites you to explore Chinese landscape painting through the ages in an attempt to convey the development and evolution of this important tradition.

Presented by: **Marie Conte-Helm** (TAS)

7 October: **ATHENS AND ROME: A tale of two cities**

Athens and Rome were two of the most beautiful, powerful and important cities of the ancient world - Athens the home of democracy, the cradle of the arts, Rome the eternal city, the capital of the world.

Presented by: **Paul Roberts** (TAS)

MEMBERSHIP MATTERS

MEMBERSHIP RENEWALS for 2023 are now due.

Your committee has decided that **for the 2023 Lecture season the:**

MEMBERSHIP FEE will remain at \$145

If you have not already done so it would be appreciated if you could renew your membership by the 4 March.

Payment can be made by cash, cheque or EFT (Electronic Funds Transfer).

Cash: pay at the 4 March Lecture

Cheque: (payable to ADFAS Camden Inc.)

EFT: **Bank** – Macarthur Credit Union Camden
BSB – 802 388
A/C No – 100026197

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

For more information, or if your contact details have recently changed, please contact our:

Treasurer: **Pamela Hartley** (M: 0412 311 194;
E: hartraff@bigpond.com.au)

OR

Memb Sec: **Susan Zamudio** (M: 0499 636 885;
E: scherbs@bigpond.com)

And as we start to rebuild our membership post COVID, please invite relatives and friends to one or more of our lectures.

You may also consider giving a membership of ADFAS Camden to a relative or friend as a Christmas or Birthday present!

Just a reminder, too, for members to log on to the ADFAS website from time to time and catch up on news and updates from the Association.

The Association website address is:

www.adfas.org.au

NOTES:

- Your email address may be forwarded to ADFAS Travel for the sole purpose of receiving information relating to ADFAS tours. **You can unsubscribe at any time.**
- Public Liability Insurance of \$20 Million is held by ADFAS Camden under the insurance policy of the Association of ADFAS.
- **Australian Decorative & Fine Arts Society Camden Inc** is registered with Australian Charities and Not-for-Profits Commission.

Thank you to our retiring editor, Peter C

Peter, ADFAS Camden has been extremely fortunate to have your invaluable contribution over two decades. In particular, in your role as Newsletter Editor you have, over the past thirteen years, produced a monthly publication that has played a vital role in keeping members engaged and informed and in promoting ADFAS services to a much wider audience. You have provided us with a beautifully presented, professional publication that has been consistently informative and entertaining. Sincere thanks for your support, Peter. We will greatly miss you!

Linda Inglis

Peter I have greatly appreciated your artistic expertise and wonderful editorial skills with the newsletter. I thank you for your patience and advice regarding preparation of articles for the newsletter. It has been a pleasure working with you.

Gaylene Feld

Jo and I would like to express our best wishes and congratulations to Peter for his outstanding work over so many years producing the ADFAS newsletter and accompanying documents. It's been a total joy reading such professionally designed and presented material. Peter will be a hard act to follow. We wish him well on his retirement.

Cliff Reece and Jo Wong.

"I'm feeling rather selfish when I think of Peter C finally retiring as Editor-in-Chief, him having given ADFAS Camden more than anyone knows. I know that sounds cliché. All I want to shout is *"What are we going to do now?"*

In fact, I'm not sure that I have the words to thank Peter enough for all the prompting, poking, and prodding he gave me way back when I was Chairman, his drive to get the 'job

done' and his skill at being able to turn his hand to anything.

He has taught me such a lot about so many things.... He taught me lots of words, actually!! He usually has those final words of wisdom when all you want to do is give up!

The National Association tried to poach him at one stage.....ha, as if we would have let him go!!.... But now we must all wear our 'big shoes' and wish Peter his 'freedom' that he has so rightly earned.

"Thank you, Peter, for all the good times, for all the years of such hard work." Group hug,

Pam Hartley

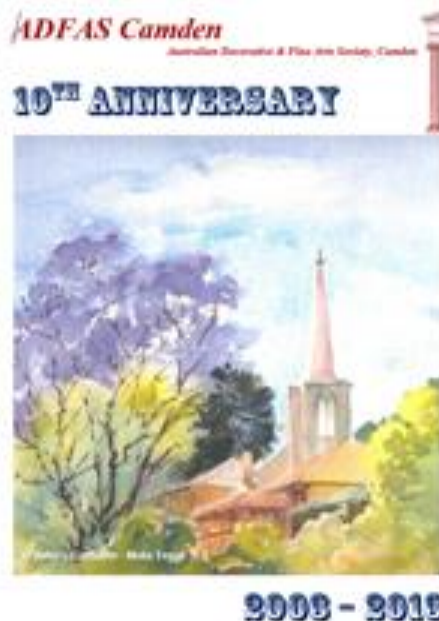
Peter, your commitment to our newsletter has been exceptional considering your responsibilities - you have last year completed a history of your workplace and now for your family's benefit, a history of your life and times. We are all aware of your dedication to family and Rotary but more particularly, to Sandra.

This 'Blow-in' was pleased to make your acquaintance and has felt your personality, presence, Christian outlook, manner, demeanour, charity, patience and tolerance. Our coffee 'break' occurs when we can.

You have set the bar high for the next editor but I am sure there will be no striving to excel - well done Peter; we are all grateful for the use of your time, tenacity and temperament.

The qualities you display are those we can only wish for in all leaders. Best wishes,

Paul Gregson



THE ARCHIBALD FOUNTAIN

Gaylene Feld

The Archibald Fountain is situated in the northern end of Sydney's Hyde Park, at the centre of 'Birubi Circle' and at the intersection of the main pedestrian avenues crossing the Park. It has been a popular spot for locals and tourists for photo opportunities or simply to enjoy.



Archibald Fountain, Hyde Park, Sydney (Wikipedia)

The fountain is approximately 18 metres in diameter and is shaped as a hexagon. The life-sized bronze figure of Apollo stands high on a central pedestal, dominating the mythical figures of Diana, Pan and Minotaur. Behind Apollo a large arch of spray represents the rising sun.



At the feet of Apollo water sprays from the heads of horses into basins, supported by sprays from dolphins in the middle basin and tortoises in the large hexagonal outer basin.

But how many times have you walked past this splendid fountain and wondered about its meaning and history?

Its meaning

The fountain, by French sculptor Francois Sicard, commemorates the association between Australia and France during World War 1. It is an important example of art deco sculpture of the 1920s and 1930s.

The work was commissioned to honour the association forged in war as well as looking forward to future peace. To that end, Sicard chose a mythical theme to express his commemorative message through the medium of a fountain.

Apollo, the central figure symbolises the giving of life to all nature; Diana, harmony to the world; Pan, watching over the fields and pastures; Theseus, conquering the Minotaur, the sacrifice for common good.



Theseus and the Minotaur (Wikipedia)

Plaques and inscriptions

The primary inscription reads:

The Archibald Memorial Fountain, A gift to the citizens of Sydney under the will of the late J.F. Archibald
14th March 1932
Alderman S. Walder
Lord Mayor of Sydney

This fountain is the gift of the late J.F. Archibald to his fellow countrymen and is intended in the terms of his will to commemorate the association of Australia and France in the Great War 1914 – 1918. It was erected in 1932 and is the work of Francois Sicard, Sculptor, Paris.

A tablet attached to the base supporting the figure of Theseus repeats part of this wording:-

THIS FOUNTAIN IS THE GIFT OF THE LATE J.F. ARCHIBALD TO HIS FELLOW COUNTRYMEN AND IS INTENDED IN TERMS OF HIS WILL TO COMMEMORATE THE ASSOCIATION OF AUSTRALIA AND FRANCE IN THE GREAT WAR 1914-1918. IT WAS ERECTED IN 1932 AND IS THE WORK OF FRANCOIS SICARD, SCULPTOR, PARIS.



Commemorative plaque on the northern side of the fountain (Wikipedia)

This wording is also repeated on a commemorative plaque on the lip of the northern side of the fountain.

An inscription on the eastern side reads:-

'Apollo represents the Arts (Beauty and Light). Apollo holds out his right arm as a sign of protection and spreads his benefit over all nature while he holds a lyre in his left hand. Apollo is the warmth which vivifies, giving life to all nature.

'At the touch of his ray men awake, trees and fields become green, the animals go out into the fields and men go to work at dawn. At Apollo's feet the Star of Day is indicated by a semi-circle of which the rays spread out in jets of light (the rising sun). The horses' heads represent the horses of Apollo's chariot. Out of the nostrils, water falls into the first basin, to fall there into the second basin and finally run away into the large basin.

'The large basin is decorated with six tortoises which throw jets of water. The statuary in the large basin is divided into three groups; one represents Diana, the goddess of purity, of peaceful nights, a symbol of charity: the ideal which watches over mortals-all that stands for poetry and harmony.

'The Pan group symbolises the good things of the earth- it is the 'Young God of the fields and pastures and of the countryside'. The third group represents sacrifice for the public good – Theseus vanquisher of the Minotaur. The spirit triumphs over bestiality.

'Theseus delivers his country from the ransom which it had to pay to this monster. It is the sacrifice of himself for the good of humanity. Between these groups dolphins throw jets of water'.



The fountain at night

The sculptor, Francois Sicard (1862 – 1934)

Francois Sicard was a distinguished artist well known in France. He studied with Louis-Ernest Barrias and Felix Laurent and was known for his adornments of the Louvre.

He won the Premier Grand prix de Rome 1891, was awarded a gold medal at the Exposition Universelle in 1900 and became an Officier of the Légion d'honneur in 1910.

In the 1930s, following the erection of the Archibald Fountain as an exemplar of art deco style in architecture, he became an influence for change among young Sydney sculptors.

The Commission

In 1919, J.F. Archibald left a bequest in his will for the erection in Sydney of a 'symbolic, open-air memorial'. This was to commemorate the association between Australia and France during WW1, 'for the liberties of the world' and was to be sculpted in bronze by a French artist.

Archibald had acquired an interest in modern French culture which he admired for its 'clarity of thought and resourceful originality'.

According to the terms of the will the money for the sculpture was to be invested for seven years prior to the commencement of the memorial.

After a series of interviews in Paris by the President of London's Royal Academy Francois Sicard was selected as sculptor for the memorial in 1926.

The bronze figures took several years to complete, being displayed in Paris at the Grand Palais in 1930 before being sent to Australia. On its completion, the fountain was handed over to the City of Sydney on 14 March 1932.

The philanthropist, JF Archibald

Jules Francois Archibald, known as J.F. Archibald was baptised John Felton Archibald. He changed his name later in life when he became interested in everything French. He was an Australian journalist and publisher and co-owner of The Bulletin. He was also the founder and namesake of the Archibald Prize art award.



Recent history of the fountain

Over the last 90 years the City of Sydney has continued to maintain the Fountain and in recent years has undertaken extensive renovation works to ensure its function and to preserve it for future generations.

These works, completed in December 2022 have included:-

- Heritage conservation
- Structural repairs
- Waterproofing
- Hydraulic, electrical and mechanical service works.

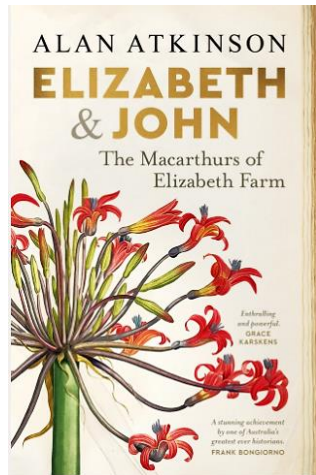
MORE ON THE MACARTHURS

Paul Gregson

Alan Atkinson's extensive study of our history has been revisited with the release of his new book: "**Elizabeth and John: The Macarthurs of Elizabeth Farm**".

We are all aware of his 1988 release, "*Camden Farm and Village Life in early New South Wales*" and so it is with his extensive writings, study and teaching firstly as Senior Lecturer in History of UNE Armidale (1988) now of OL/ UNI. SYD.

I look forward to yet another of the endless writing on the Macarthurs as Atkinson's bibliography continues to grow, (Could this be the definitive?)



See Review: Alicia Simmonds (Law/History UTS)
SMH 14/1/2023



A SELECTION OF PAINTINGS BY 6 LOCAL FEMALE ARTISTS IS NOW ON DISPLAY AT THE CAMDEN LIBRARY EXHIBITION ROOM

This group show comprises close to 30 paintings by Camden's veteran artists Patricia Johnston and Rizwana Ahmad, long-term practitioners Annette Murchie and Kathleen Thomas, emerging artmaker/educator Jo Wong and Tresa Ponnor who recently started creating a body of hyperrealist paintings at Jo's learning studio. They each convey their lived experiences with Asian cultures across time in diverse practices, styles and mediums, adding aesthetically and thematically presented visual delights to the exhibition space in Camden Library this summer.

COMING TO OTHER SOCIETIES

ADFAS Blue Mountains:

Next lecture: Friday 3 February at 2.00 pm, Wentworth Falls School of Arts. Great Western Highway, Wentworth Falls.

Susannah Fullerton will present '**George Elliot**'.

(Contact: bluemountains@adfas.org.au)

ADFAS Bowral & District:

Next lecture: Wednesday 29 March at 5.00 pm, Theaterette, Moss Vale Civic Centre, Moss Vale.

Alan Read will present '**Denys Lasdun & National Theatre: Architectural masterpiece or was Prince Charles right after all?**'

(Contact: membership@adfasbowral.com)

ADFAS Canberra:

Next lecture: Tuesday 14 March at 6.00 pm, National Library of Australia, Parkes Place Canberra.

Anna Moszynska will present '**Breaking the Ice: Jackson Pollock & American Abstract Impressionism**'.

(Contact: adfasmembershipcanberra@gmail.com)

ADFAS Ku-ring-gai:

Next lecture: Wednesday 1 March at 10.30 am and at 6.00 pm at Zenith Theatre, Chatswood.

Anna Moszynska will present '**Breaking the Ice: Jackson Pollock & American Abstract Impressionism**'.

(Contact: windeyerann@gmail.com)

ADFAS Molonglo Plains:

Next lecture: Thursday 16 March at 2.00 pm at the Queanbeyan Bicentennial Hall, 253 Crawford St. Queanbeyan.

Anna Moszynska will present '**Fresh Encounters: contemporary sculpture and the public place**'.

(Contact: adfasmembershipmolonglo@gmail.com)

ADFAS Newcastle:

Next lecture: Monday 27 February, at 6.30 pm at the Hunter Theatre, School of Performing Arts, Lambton Rd, Broadmeadow
Gavin Fry will present '**Nora, Stella and Sybil – women at war**'

(Contact: membership@adfasnewcastle.org.au)

ADFAS Pokolbin:

Next lecture: Monday 6 February at 6.45 pm in Performing Arts Centre, corner of Vincent St & Aberdare Rd, Cessnock

Susannah Fullerton will present '**Literary France: magnificent top ten**'.

(Contact: members2@adfaspokolbin.org.au)

ADFAS Scone

Next lecture: Friday 7 March at 6.30 pm at Scone Arts & Crafts, Kingdon St Scone.

Alan Read will present '**The Sculptures of the Parthenon, or How Lord Elgin gained and lost his Marbles**'.

(Contact: scone@adfas.org.au)

ADFAS Shoalhaven

Next lecture: Thursday 23 February at 7.30 pm at the Uniting Church Hall, 71-77 Alfred St, Berry.

Meredith McKinney will present '**The Exquisite World of Old Japan**'

(Contact: richardcwiseman@hotmail.com)

ADFAS Sydney

Next lecture: Thursday 16 March at 12.30 pm and 6.00 pm at the Paddington Woollahra RSL Club.

Alan Read will present '**Phrases and Sayings – the Etymology of the City of London**'.

(Contact: freemane@bigpond.com)

Programmes & contact details for ALL Societies are available on the ADFAS website: www.adfas.org.au

Things to see around Sydney

If you are into public architecture or are just looking for an excuse to wander around Sydney's CBD, you may or may not have seen the two-page spread in the SMH on Saturday 7 January. The article was titled: *A bird hunt, and top spots to admire Sydney's public art in architecture*. (Julie Power, News, pages 22 & 35).

You may be surprised to know that Sydney is home to over 350 public artworks that include fountains and sculptures as well as dozens of temporary works. Encouraged by Sydney Lord Mayor, Clover Moore's desire to see more art in the city, around 800 leading Australian and International artists were asked by Barbara Flynn (City of Sydney curatorial advisor) to participate in the transformation of Sydney leading up to the implementation of light rail in George Street.

For the SMH article, Flynn prepared a list of some of the city's newest public art displays for a do-it-yourself guided tour.

1. **I STAY (NGAYA NGALAWA)**

By: Jenny Holzer,
8 Chifley Square

No, this 19-metre four-sided column is NOT a news ticker, although it streams night and day featuring extracts of songs, poems and writing by dozens of Aboriginal Australian and Torres Strait Islanders.

2. **DISTANCE OF YOUR HEART**

By: Tracey Emin
Macquarie Place Park, Bridge Street

This work is all about migration, loneliness, love and longing and starts with a single bird perched on the rim of a bird bath.

3. **YIRRANA PLACE GATES**

By: Badger Bates
262 Liverpool Street, Darlinghurst

An amazing set of new gates for the Yirrama Place, formerly a Church of Christ. The three gates, three metres high tell the story of the Seven Sisters and the rainbow serpent. If you look up you will also see Bates' mural on the ceiling depicting an indigenous constellation, the Emu.

Bates is best known for his works on lino that hang in the Art Gallery of NSW and had never tried blacksmithing before constructing these gates.

4. **ROOF FOR STRAY DREAMS**

By: Olafur Eliasson
Quay Quarter Tower

This huge yellow sculpture can be found in the public

plaza of the new AMP Capital building. It is composed of arcs reflecting the scale of the architecture and of the human body. According to the artist, the largest arc could encircle the full height of the tower and the smallest the height of person.

5. **REMEMBERING ARABANOO**

By: Jonathon Jones
Quay Quarter Lanes

Quay Quarter Lanes, where this five-part work by the Wiradjuri/ Kamilaroi artist is installed, is on the site of the first Government House.

Arabanoo contracted smallpox on his first contact with Europeans and when he died was buried on this site.

The five works include *gwara* (flags); *betunjigo* (oysters) in bronze; *bengagee* (ornament) – a British hand-cuff with feathers; *magora* (fish) lined in bronze in bluestone pavers.

6. **SPARKLING POND, BOLD COLOURED GROOVE & TENDER FIRE**

By: Pipilotti Rist

Park Lane, Central Park residential development, Chippendale

You will find this work in the undercroft space of the Park Lane building where it switches on at sunset and plays until 11 pm. Nearby coloured panels enhance the area during the day.

The artist's aim is to encourage people to come together "Under the lights' people can meet, dance and speak.

Also worth a visit...

7. **BIG NEST IN SYDNEY**

By: Tadashi Kawamata
Façade of The Mark, intersection of Carlton, Kensington and Outram Streets

8. **THE NOBLEST**

By: Agatha Gothe-Snape
Greenland Centre

9. **DAY IN DAY OUT**

By: James Angus
One Bligh Street

If you are thinking of taking in all of these works in a single day you might want to rearrange the sequence in which you view them to save a bit of backtracking. And if you would like more information, see if you can locate a back copy of the SMH or contact the City of Sydney Council.

Price of gas in France

I know this has been around for some time now, but when it arrived in my inbox recently I thought a little bit of nonsense might be justifiable as I come to the end of my time as editor – and you can blame Pauline Downing for sending it to me! Ed.

A thief in Paris planned to steal some paintings from the Louvre.



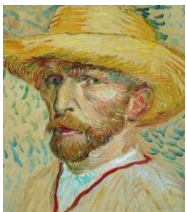
After careful planning, he got past security, stole the paintings, and made it safely to his van. However, he was captured only two blocks away when he ran out of gas.

When asked how he could mastermind such a crime and then make such an obvious error, he replied, "Mon-sieur, that is the reason I stole the paintings—



I had no Monet

To buy Degas



To make the Van Gogh"

I sent this to you because I figured I had nothing Toulouse



Now see if you have De Gaulle to send it on to someone else.



generated documents that could be printed in any number as required. A computer and a good quality colour laser printer then enabled the production of other things – such as lecture fliers, annual program books, membership cards and so on.

In fact the cost of commercially printed membership cards was the trigger to produce all of our documentation in-house. Instead of having to pay over \$300 for a minimum order of 300, we could produce membership cards at 15 cents per card!

I have to confess that I have enjoyed the opportunity that AD-FAS Camden has given me to acquire some skills in desktop publishing over the past couple of decades and although deeply embarrassed by them I do appreciate those very kind remarks that appear earlier in this Newsletter.

Of course none of this would have been possible without the support of my dear wife, Sandra, and her willingness to do repeated checks for spelling and grammatical errors – and to put up with the hours I have spent at times doing a little behind the scenes fact checking and researching.

I thank all our readers for their forbearance and all of our contributors for their assistance and would like now to finish my time as editor with the following somewhat apposite poem (I assure you I am neither actor nor artist – nor even a poet).

Peter Claxton, Ed.

Behind the Scenes

AB 'Banjo' Paterson

The actor struts his little hour,
Between the limelight and the band;
The public feel the actor's power,
Yet nothing do they understand
Of all the touches here and there
That make or mar the actor's part,
They never see, beneath the glare,
The artist striving after art.
To them it seems a labour slight
Where nought of study intervenes;
You see it in another light
When once you've been behind the scenes.

For though the actor at his best
Is, like a poet, born not made,
He still must study with a zest
And practise hard to learn his trade.
So, whether on the actor's form
The stately robes of Hamlet sit,
Or as Macbeth he rave and storm,
Or plays burlesque to please the pit,
'Tis each and all a work of art,
That constant care and practise means –
The actor who creates a part
Has done his work behind the scenes.

As I finally lay down the editorial red pen...

Since my editorial 'Valedictory' in the December issue of the Newsletter I have spent a little time travelling down memory lane, renewing my acquaintance with our early and in retrospect, very basic, attempts at communication between committee and membership.

As I write this short finale our dining room table is covered in a collection of documents that record the evolution of our various communications including not only the newsletter but also posters that morphed from laboriously hand-made affairs that had to be manually replicated to more detailed computer

Retiring Editor

Peter Claxton
4655 9781
pclaxton8@bigpond.com
ADFAS CAMDEN Inc.

Honorary Secretary

Gaylene Feld
0417 659 587
gifeld@bigpond.com

PO Box 146 Camden NSW 2570
www.adfas.org.au