



ADFAS Gold Coast Inc.

NEWSLETTER

Winter 2023

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



VIGNETTE: Jim Frecklington – Royal Coach Builder

From the Chair

Hello Everyone...

... and welcome to the Winter Edition of our very popular ADFAS Gold Coast Newsletter. This edition is brimming with such a great variety of interesting and entertaining stories. So, wrap yourselves up in a warm and cosy corner, with whatever tippie you fancy and enjoy!

There's something for everyone in this great read.

Following on from the recent Coronation of King Charles, the lead article is about the Australian designed and made Diamond Jubilee State Coach which played a major role in the Coronation and attracted international media attention for its designer and builder Jim Frecklington.

There is also a wonderful tribute to the well-known singer, actor and activist Harry Belafonte who epitomised the spirit of Jamaica along with some great images of Jamaica and Jamaican art.

For you photography lovers there are arresting images of Ronny Tertnes' Water Droplet Images and for our history and adventure buffs an article on the last years of the famous Scotsman, Robert Louis Stevenson.

Peppered throughout the Newsletter are stories and photos from our many Special Events so far this year: Tweed River Cruise and Tweed Gallery Tour; New Members Morning Tea; Pop Masters Tour; the Queensland Ballet Experience and the recent Monet in Paris Exhibition. As I am writing this column an email has arrived announcing the shock resignations of Li and Mary Cunxin from the Queensland Ballet to take effect from December 2023. ADFAS Gold Coast is a proud supporter of the Queensland Ballet through our Young Arts Program and I'm sure you'll join with me in wishing Li and Mary all the very best for the future.

Finally, our intrepid Editor, Val Shooter, and her contributors are to be congratulated for their work in creating such an interesting and stimulating Winter Newsletter. Thank you.

Val has also asked me to encourage other Members to contribute articles they believe would be of interest to our Members and Friends. This is your Newsletter – don't be shy!

Happy reading and stay warm

Patricia Ruzzene

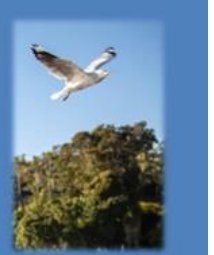
Chairman
ADFAS Gold Coast



ADFAS Gold Coast Queensland Ballet Experience and at the barre, the ADFAS Gold Coast Corps de Ballet ... who said we are not ballerinas at heart?

TWEED RIVER CRUISE and TWEED RIVER REGIONAL GALLERY

The date, 23/3/23, was chosen for its promised lovely full tide on the Tweed River for our 2-hour private charter morning tea cruise. With crystal clear blue water and a gentle breeze as we motored along, it was a perfect day and a perfect way to kick off ADFAS Gold Coast's 2023 social programme. We wound our way past the Tweed fishing fleet and various places of environmental and cultural significance to our First Nation's people on Fingal Head and the Tweed estuary.



Coach driver Ron got us all back on the coach, headed for Tweed River Regional Art Gallery. After a delicious light lunch on the picturesque deck overlooking the Tweed Valley, Gallery Director, Susi Muddiman took time out of her busy day to walk us through the exhibition, *The Female Gaze – Women by Women Artists* – all works from the gallery's own collection. Her comments on selected works were very moving and from the heart. Also exhibited was *The Mission – Michael Cook* and various paintings by contemporary artists from Margaret Olley's collection in *The Margaret Olley Art Centre*.



We finished the day with 'bubbles' on the banks of the Tweed, accompanied by an entertaining flock of corellas. I enjoy putting together the coach trips as they never fail to connect members, who in the limited time of the Saturday morning lecture scenario, have never met before. This trip was no exception.

Wendy Spencer

VIGNETTE: Royal Coach Builder, JIM FRECKLINGTON



We all saw the splendid pageantry of the coronation of King Charles III and were dazzled by the sight of the Gold State Coach, an 8,800-pound masterpiece of extravagance built in 1762 and now referred to as the Coronation Coach, but there was another magnificent coach in the spectacle – the Diamond Jubilee State Coach – and it



was designed and built by Royal Coach Builder and Australian, Jim Frecklington (pictured above, standing beside the Diamond Jubilee State Coach).

Above right: On display in The Royal Mews, the 260 years old Gold State Carriage is the oldest and most splendid coach with its enormous gilded sculptures and painted panels. Right: The Gold State Coach outside Westminster Abbey waiting for King Charles III's departure. The coach weighs almost 4 tons and is pulled by eight horses but due to its age and weight, only ever travels at walking pace. Images from: <https://www.dailymail.co.uk/news/article-12050991/Gold-State-Coach-vs-Diamond-Jubilee-State-Coach-Inside-King-Charles-coronation-carriages.html>

Jim Frecklington was born in Peak Hill, Central Western NSW and in his youth repaired carts and carriages on the family farm. At eight years of age, he built a cart for a Shetland pony which refused to be ridden. These humble beginnings marked the start of a remarkable career.

In the 1970s a position to work with horses at the Royal Mews, London was advertised. After winning the position, Jim worked first with the Duke of Edinburgh's horses at Windsor Castle and then transferred to The Royal Mews. He was one of a team responsible for tending the horses and the upkeep and driving of the collection of Royal Coaches, as well as speaking to visitors. During this time he became a trusted employee of the Royal Family.

After retiring from the Royal Mews, he spent some time driving motor coach tours through Canada's Rocky Mountains before returning to Australia. In 1977 he was invited to manage the Royal Coaches Exhibition touring Australia to commemorate the Queen's Silver Jubilee. He said, "The response from the public was overwhelming, and it triggered an idea. I realised how many people loved these carriages, and with no one making them anymore, what had been lost." He approached Buckingham Palace with a proposal to revive the lost art by building a replica of the 1902 State Landau in Australia. This was approved, and work started on the project with help from a local team of retired and semi-retired craftsmen including a spring-maker, blacksmith and wheelwright.



Left: From https://en.wikipedia.org/wiki/1902_State_Landau The United Kingdom's 1902 State Landau is a horse-drawn carriage with a flexible leather roof which drops in two exact halves, back and front. It is a postillion landau, drawn by three pairs of horses under the control of three postillions (riders who are seated on the horse on the left (near side) of every pair). There is no provision for a coachman. It is normally used with the top lowered, giving spectators a better view of passengers than provided by closed coaches and other vehicles. If the weather is unsuitable, a closed coach is used rather than raising the top. Image left: By Nigel Swales from Birmingham, UK - London, England, CC BY-SA 2.0,

<https://commons.wikimedia.org/w/index.php?curid=68508514>

Above right: The Duke and Duchess of Cambridge riding in the 1902 State Landau with top lowered after their wedding in 2011. Image by John Pannell - Flickr: DSC_1271, CC BY 2.0,

<https://commons.wikimedia.org/w/index.php?curid=15067109>

To show the difference – photo centre right: The State Landau has a coachman so is not a postillion landau. Image by robertsharp - State Opening of Parliament 2008 VI uploaded by motopark, CC BY 2.0,

<https://commons.wikimedia.org/w/index.php?curid=15105784>

Jim Frecklington's landau project was successful so in 1986, he decided to design and build something more challenging. Working with his established team at his workshop in Manly, NSW, he built the 6 horse-drawn **Australian State Coach** (photo below right) which was presented to Queen Elizabeth II as Australia's official 1988 Bicentennial gift. With the inclusion of internal heating, the coach was a welcome addition to the Royal Carriage Collection.



Now to the pièce de résistance – the Diamond Jubilee State Coach (left). The Diamond Jubilee State Coach completed in 2010 was originally named the State Coach Britannia. Image: By Grahamedown - Own work, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=9426700>

Designing and building it was a labour of love to honour Queen Elizabeth II's 60 year reign – ultimately superseded by her 70 year Platinum reign. Jim Frecklington wanted to create a time capsule of British history on wheels so the coach features 100 pieces of history dating back 1000 years, expertly combined with the conveniences



of modernity: heating, electric windows and hydraulic suspension (as opposed to the uncomfortable leather strap suspension of the Coronation Coach). No detail was overlooked in the pursuit of perfection and the history of Britain and the Commonwealth.

Information below is from Sotheby's website: <https://www.sothebys.com/en/articles/an-intricate-golden-egg-made-by-a-royal-coachmaker>

All the springs were hand-forged, while the wheels were cast in aircraft-strength aluminium and made by one of Australia's leading racing car designers.



Mr Frecklington wanted to use the finest craftsmen and women from all over the Commonwealth. So, all the leather is English, as is the gold silk brocade upholstery (left) from Sudbury. Left: an interior door panel of the ornate and comfortable Diamond Jubilee State Coach is seen at the Royal Mews <https://i.dailymail.co.uk/1s/2023/05/06/12/70487473-12050991->

An interior door panel of the ornate and comfortable Diamond Jub-a-36 [1683373561625.jpg](https://i.dailymail.co.uk/1s/2023/05/06/12/70487475-12050991-)
The lamps (right) are glazed with the finest lead crystal from Edinburgh. The intricate heraldic paintwork has been hand painted by Irish-born Australian, Paula Church. The door handles are from New Zealand — each is gold-plated and inlaid with 24 diamonds and 130 Australian sapphires by Kiwi master jeweller Mike Baker.



<https://i.dailymail.co.uk/1s/2023/05/06/12/70487475-12050991->

[The Diamond Jubilee State Coach on display at the Royal Mews in -a-40 1683373561647.jpg](https://i.dailymail.co.uk/1s/2023/05/06/12/70487475-12050991-)



Even the bolts which fix the gold-plated hand supports to the bodywork have been finished using the same guilloche enamel as a Fabergé egg. And so it goes on. Left: Designer Jim Frecklington is honoured on a gold wheel hub

Mr Frecklington has applied the same mind-boggling attention to detail to the historical artefacts which give the Diamond Jubilee State Coach its special status. He began by asking the custodians of HMS Victory if he might have a piece of timber from Nelson's flagship. Once it was clear Mr Frecklington had the endorsement of Buckingham Palace, things started to progress. 'I knew Victory had undergone a refit in 1922 and that they had set aside some timber. They were kind enough to let me have some.' The coat of arms is a crown resting on four lions modelled on those found on the gates of Buckingham Palace.

Coat of arms right: <https://content.api.news/v3/images/bin/999d8bd59ce9de3917fc70c937bc7ff0>

The entire coach is covered with heraldic emblems, crests and motifs, all of which have been approved by the College of Arms. Mr Frecklington then broadened his quest for other historic artefacts to include every great building and institution he could think of.

The trust which looks after Britannia donated some teak handrails from the old Royal Yacht. They now form the armrests (flip them up and there are discreet, Bond-style controls for the heating and electric windows underneath).



He secured contributions from Windsor Castle, Balmoral and even the old Royal Box at Ascot. St Paul's and Winchester Cathedrals presented certified pieces, as did Westminster Abbey and many stately homes.

The panelling includes yew from Glamis Castle in Scotland, where the Queen

mother grew up, ash from Blenheim Palace and oak from Althorp, ancestral home of the Spencer family. Going back somewhat further is a little bit of timber from the Bronze Age Ferryboat found in the Humber.

More information THE BRONZE AGE BOATS OF NORTH FERRIBY, YORKSHIRE:

<https://www.penn.museum/sites/expedition/the-bronze-age-boats-of-north-ferriby-yorkshire/>

A strong theme throughout is sacrifice. Hence the metalwork is from a Spitfire, Hurricane and Lancaster and many of our best-known battlefields. 'I wanted something every family in the land can relate to,' he says.

Above L&R: The door panels include homages to the likes of Westminster Abbey, HMS Victory and Kensington Palace. They are also inlaid with relics from every chapter in British history and include fragments of the Mary Rose, a Lancaster bomber, a Waterloo musket ball, Sir Isaac Newton's apple tree and timber from the Western Front.

Above left: <https://i.dailymail.co.uk/1s/2023/05/06/12/70487481-12050991->

The door panels include homages to the likes of Westminster Abbey-a-39 [1683373561628.jpg](https://i.dailymail.co.uk/1s/2023/05/06/12/70487479-12050991-)

Above right: <https://i.dailymail.co.uk/1s/2023/05/06/12/70487479-12050991->

[They are also inlaid with relics from every chapter in British h-a-38 1683373561628.jpg](https://i.dailymail.co.uk/1s/2023/05/06/12/70487479-12050991-)

<https://www.edconsteel.com.au/steel-project-jim-frecklington/>

Once the Diamond Jubilee State Coach was delivered, Jim Frecklington started a new project to honour Queen Elizabeth's "outstanding achievements and Her Majesty's loyal and devoted service and tireless contribution to Britain and the Commonwealth." Being a person who admired craftsmen like Stradivarius, Fabergé and Cartier who left magnificent objects for posterity, Jim decided his next project would be inspired by the craftsmanship of Peter Carl Fabergé who created the final *Imperial Constellation Egg* (1917) for the last Tsar of Russia, Nicholas II as an Easter gift for his wife, Tsarina Alexandra Feodorovna. Seeing he had a team of expert craftsmen on hand, why not design and create a Royal Egg in honour of Queen Elizabeth?



Left: THE ROYAL EGG, a diamond-set gold and enamel Presentation Egg in the manner of Fabergé, JACK EDWARD PERRY, 2014 and made in his studio in Sussex. Sotheby's estimate £40,000–60,000 Head of the team of craftsmen chosen by Mr. Frecklington was Master Goldsmith, Jack Edward Perry, a former apprentice to the French luxury jewellery firm, Cartier.

Image left: The Royal Egg and Jim Frecklington. Image credit: https://www.telegraph.co.uk/content/dam/news/2017/10/21/faberge-style-egg_trans_NvBQzQNjv4BqqVzuuqFvYlIwiB6NTmJwfsVWeZ_vEN7c6bHu2jJnT8.png

The 18 carat gold 'surprise' within 'The Royal Egg' is a miniature replica in breathtaking detail of the Diamond Jubilee State Coach, including the foldable steps in the interior and the trunk in the back. The attention to detail also becomes evident in the use of the original leather with which the State Coach was upholstered, as a lining for the compartment to hold the gold coach inside the Royal Egg, or referencing the flowers on Her Majesty the Queen's coronation train in the embroidered lining of the case and on the painted enamel border around the rim of the lid. The four symbols for England, Scotland, Wales

and Northern Ireland embellish the enamel border, all crowned by an exact replica of the St Edward's Crown worn by The Queen for her coronation. The Royal Egg was also showcased at the Chelsea Flower Show in 2018 to mark the 65th year of Her Majesty's Coronation. More information:

<https://www.sothebys.com/en/articles/an-intricate-golden-egg-made-by-a-royal-coachmaker>

Jim Frecklington was awarded the Order of Australia (OAM) for success and widespread recognition in 1991 and in 2014 Queen Elizabeth II awarded him the Medal of the Member of the Royal Victorian Order (MVO) for his loyal service and craftsmanship.

From: <https://www.thebritishmonarchy.co.uk/post/diamond-jubilee-state-coach>

! **Travelling to the UK?** Between April and October, you can take a 45-minute guided tour of the Royal Mews with our Wardens. Learn details about the historic carriages and modern cars, and hear about the work needed to prepare for major State and ceremonial occasions. Tours take place daily from the security area at 10:15, 11:00, 12:00, 13:00, 14:00, 15:00 and 16:00. [For more information visit the Royal Collection website](https://www.thebritishmonarchy.co.uk/post/diamond-jubilee-state-coach)

Val Shooter

POP MASTERS TOUR HOTA GALLERY - ADFAS GOLD COAST

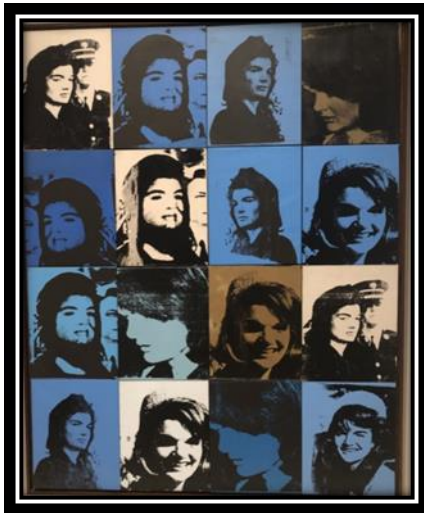


On the afternoon of May 12, around 30 ADFAS Members and Guests enjoyed a personalised HOTA Gallery tour of *Pop Masters*, an exhibition of a selection of 54 works from the *Mugrabi Collection*, New York. The Mugrabi Collection is worth over \$1.17 billion dollars and is known for its art works from the Pop Art period. It



has the largest collection of Andy Warhol works in the world – some 800 pieces. Warhol is considered to be the absolute "Pop Master." The exhibition included some Warhols and works from Keith Haring, Jean Michel-Basquiat, and artists such as Jeff Koons who were inspired by these Pop icons.

The Pop Art period is not everyone's cup of tea, but I thoroughly enjoyed the tour as did those who I spoke with. Personally, it was a trip down memory lane as the 60s and 70s are an integral part of my DNA.



I was particularly moved by the Warhol *Jacqueline Kennedy* work (left). This was a compilation of images from that fateful last day in Texas, November 1963 and the subsequent funeral. There were a couple of Members who lingered over this work with me, expressing our sadness at what had happened and the loss of hope about what could have been.

The other standout Warhol for me was his self-portrait (right) – moody and evocative, covered in camouflage – typical of the man himself.



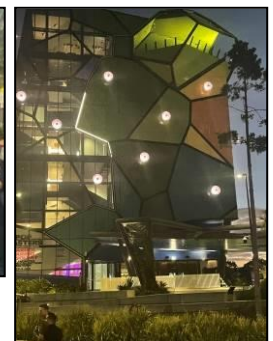
Also featuring heavily and inspired by Warhol with whom he sometimes collaborated, was the work of Jean-Michel Basquiat, a prolific artist who tragically died at 27. My favourite Basquiat painting (left) was *New York New York* (1981), a fascinating collage of images depicting the urban gritty energy of that city and its skyline.



Art is such a personal experience and for me, this was a vibrant,



colourful, thought provoking exhibition representing popular and commercial culture of a certain period. The experience was made even more enjoyable by the commentary from our tour guides – Director, Tracey Cooper-Lavery and Curator, Bradley Vincent. Their incredible knowledge and interesting insights were just perfect and added so much value to the experience. Thanks to them both.

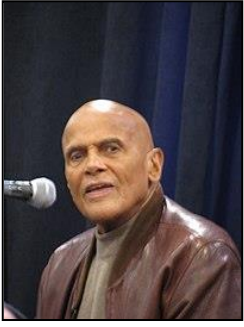


At the end of the tour we enjoyed a delectable box of cheese and goodies and a glass of whatever we fancied. A great afternoon was had by all. Many thanks to Wendy Spencer for organising the event and her husband Peter for his assistance on the day!

I'm now looking forward to another HOTA Gallery personalised tour – *The Archies 100*, August 1.

Patricia Ruzzene

SPIRIT of JAMAICA – HARRY BELAFONTE



American singer, actor and activist, **Harry Belafonte** (1927-2023) was born Harold George Bellanfanti Jr in Harlem, New York City. His mother was the child of a Scottish-Jamaican mother and an Afro-Jamaican father (who in turn was the child of an Afro-Jamaican mother and a Dutch-Jewish father). From 1932 to 1940, Belafonte lived with one of his grandmothers in her native country of Jamaica, and so began his enduring love for and championing of the oppressed. He found that from their beginnings as slaves, Jamaicans had evolved to become happy, vibrant people with a zest for life – people who celebrated a love of their fellow man, their life style, nature and environment – through music, folk songs, dancing and art.

Like all art across the Caribbean, Jamaican art is characterised by the exuberant use of colour and tropical imagery and a selection of this has been used to illustrate lyrics from Belafonte's songs. You will find a brief history of Jamaican art and some notable Jamaican artists on the next page.

Above: Image from 2013 at IPS 50th Anniversary Image by Slowking - Own work, GFDL 1.2, <https://commons.wikimedia.org/w/index.php?curid=28976055>

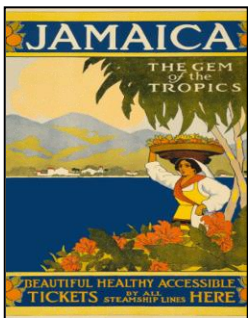
In the 1940s, Belafonte started his career as a club singer in New York in order to pay for acting classes. In time he became friends with the who's who of the singing and acting world and accumulated a string of accolades for performances in films, documentaries, theatre, television and concerts. In the 1950s he popularized calypso music with international audiences. Calypso, an Afro-Caribbean music genre began in the nation of Trinidad and Tobago in the early 19th century and then spread throughout the West Indies. A close relative of West African kaiso, calypso music is an upbeat genre based on impromptu, call-and-response singing and satire, with a syncopated 2/4 beat known as the calypso rhythm.

Belafonte's first widely released single was *Matilda* recorded April 27, 1953 and it became his most famous call-and-response audience participation song along with *Day-O/The Banana Boat Song*. Below: Click and listen to these songs:

Harry Belafonte - Banana Boat Song (live at the State University of New York) 1997 <https://www.youtube.com/watch?v=9L9angh4KdQ>

Harry Belafonte – Matilda LIVE 1982 https://www.youtube.com/watch?v=jBd0YqO_-2I

Belafonte's breakthrough album *Calypso* (1956) became the first LP in the world to sell more than 1 million copies within a year and introduced American audiences to calypso music. *Day-O* and *Jamaica Farewell* were instant hits. He became known as the "King of Calypso" and made regular appearances on the Ed Sullivan Show. **Listen to Harry Belafonte: Jamaica Farewell live on The Ed Sullivan Show** <https://www.youtube.com/watch?v=Zh1ow6zKapQ>



*Down the way
Where the nights are gay
And the sun shines daily on the mountaintop
I took a trip on a sailing ship
And when I reached Jamaica I made a stop...
Down at the market you can hear
Ladies cry out while on their heads they bear
Ackee, rice, saltfish are nice
And the rum is fine any time of year...*

Right: [Jamaica Vintage Travel Poster Poster Paper Canvas Print / - Etsy](https://www.etsy.com/listing/138301890) Jamaica Trans Canada Air Lines Travel Poster by Chodat by WallArty <https://i.pinimg.com/564x/09/ef/f7/09eff7662a97dfd10f17de14857d10a2.jpg>

Far right: Creator: | Credit: Photo Credit: Royal Botanic Gardens, Foliage and Fruit of the Akee, Jamaica <https://artuk.org/download/foilage-and-fruit-of-the-akee-jamaica-87912>

Ackee and salt fish is a popular dish in the Caribbean and the national dish of Jamaica. Ackee, (Blighia sapida), also spelled akee was taken to the Caribbean area with enslaved people from Africa. The ackee tree was introduced to science by William Bligh (hence its botanical name), famous as captain of the ill-fated ship, 'Bounty'. In Jamaica, ackee is often cooked with codfish, onions and tomatoes, or curried and served with rice. Warning: Although Jamaica's most famous dish, the unripe fruit of ackee is unsafe to eat, even if it has been cooked. Additionally, the water used to cook the unripe fruit can be poisonous. The unripe fruit contains poisonous chemicals that can harm the liver and can also cause severely low blood sugar levels, convulsions, and death.



*I hope the day will never come
That I can't awake to the sound of drum
Never let me miss carnival
With calypso songs philosophical...
Sounds of laughter everywhere
And the dancing girls swing to and fro
I must declare my heart is there
Though I've been from Maine to Mexico...
But I'm sad to say I'm on my way
Won't be back for many a day
My heart is down
My head is turning around
I had to leave a little girl in Kingston town.*

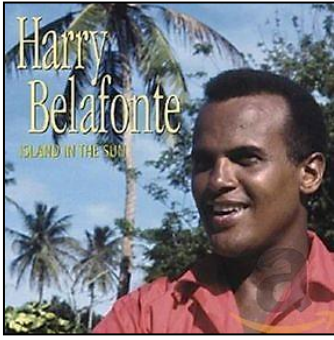


Above: Jamaican Steel Drums painting *Steel Pan* by Cynthia McLean <https://images.fineartamerica.com/images-medium-large-5/5-steel-pan-cynthia-mclean.jpg>

Right: *A Time to Rejoice*: <https://www.jamaicart.com/Original%20images/S%20Alexander/A-Time-to-Rejoice.jpg>

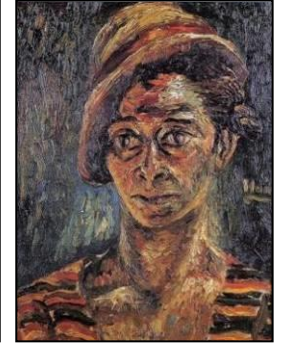
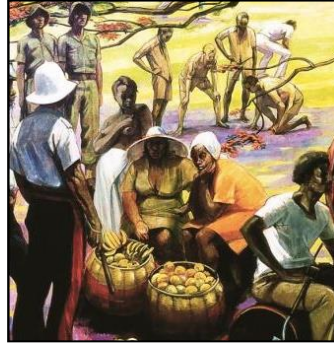
To see and hear *Yellow Bird* performed on a Jamaican Steel Drum: <https://www.youtube.com/watch?v=c9Pn0k5g9hI> Steel Drum - Harry Belafonte *Yellow Bird* Calypso by Dano's Island Sounds (Live)

The laid back lifestyle of Jamaica is portrayed in the satirical folk song, "A Hole in the Bucket", where the wily Henry talks his way out of fixing Lisa's bucket. <https://www.youtube.com/watch?v=xVAvMIhvfqk> Harry Belafonte & Odetta - A Hole in the Bucket (Live)



Belafonte considered the actor, singer, and activist Paul Robeson a mentor. He was a close confidant of Martin Luther King Jr during the Civil Rights Movement of the 1950s and 1960s and was a vocal critic of the policies of the George W Bush and Donald Trump administrations. He also acted as the American Civil Liberties Union's celebrity ambassador for juvenile justice issues. His heartfelt *Island in the Sun* addresses some of these issues.

Harry Belafonte, *Island in the sun*, LIVE
<https://www.youtube.com/watch?v=5C6IEvuihbM>



Above L-R: https://a.1stdibs.com/harry-gottlieb-1895-1992-american-paintings-harvesters-wpa-depression-era-american-scene-mid-20th-century-modernism-workers-for-sale/a_11562/1656985772704/IMG_0469_master.JPG?width=768
 Barrington Watson as History Painter from *Jamaica Gleaner*- one of Jamaica's most widely circulated newspapers https://jamaica-gleaner.com/sites/default/files/styles/jg_article_image/public/article_images/2012/04/01/barringtona20120330c.jpg?itok=GnrL0V1c
 Barrington Watson: *The Stone Cutter*
 Albert Huie *Woman in the Sun*
<https://caribbeanpainters.files.wordpress.com/2015/12/albert-huie-woman-in-the-sun-jamaica.jpg?w=436>

*This is my island in the sun
 Where my people have toiled since time begun
 I may sail on many a sea
 Her shores will always be home to me ...*

Right: A Touch of Art with Peter Peart: https://jamaica-gleaner.com/sites/default/files/media/article_images/2016/01/05/PeterPeartG20160105C.jpg



*As morning breaks
 The heaven on high
 I lift my heavy load to the sky
 Sun comes down with a burning glow
 Mingles my sweat with the earth below ...
 I see woman on bended knee
 Cutting cane for her family
 I see man at the waterside
 Casting nets at the surging tide ...*

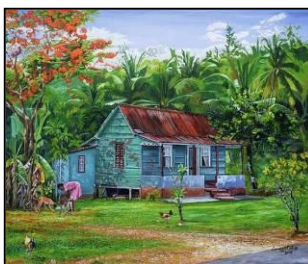
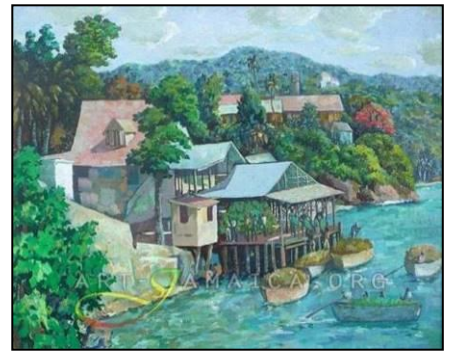
Left: "Sugar Cane Harvest, Jamaica, 1820s", *Slavery Images: A Visual Record of the African Slave Trade and Slave Life in the Early African Diaspora*, accessed April 30, 2023. <http://www.slaveryimages.org/slaveryimages/item/1111>



Right: Albert Huie *Houses on Stilts with Fishermen* Acrylic on Canvas https://www.art-jamaica.org/jamaican-painting_files/page46-1027-thumb.jpg

*Oh, island in the sun
 Willed to me by my father's hand
 All my days I will sing in praise
 Of your forest, waters
 Your shining sand*

Far left: Gaston Tabois *Dunns River Falls* <https://nationalgalleryofjamaica.files.wordpress.com/2012/11/74-154-tabois-gaston-dunns-river-falls-1972.jpg> Left: VINTAGE METAL SIGNS Jamaica Landscape Traditional Beach Fruit Stall Naïve Art Travel Painting art 12 x16 Inches Metal Art Wall Décor https://m.media-amazon.com/images/I/71-LQWoksSL_AC_SY450_.jpg
 Below: Jamaica houses. Paintings courtesy of Fine Art America L-R: <https://render.fineartamerica.com/images/images-profile-flow/400/images/artworkimages/mediumlarge/3/storm-brewing-john-clark.jpg>
<https://render.fineartamerica.com/images/images-profile-flow/400/images/artworkimages/mediumlarge/3/sunlight-and-shade-john-clark.jpg> ; <https://render.fineartamerica.com/images/images-profile-flow/400/images/artworkimages/mediumlarge/3/rural-living-lennox-coke.jpg>



Belafonte won multiple awards and is one of the few performers to have received an Emmy, Grammy (3 times), Oscar and Tony and in 2022 he was inducted into the *Rock and Roll Hall of Fame* in the *Early Influence* category.

*More information about Harry Belafonte, his life and awards:
https://en.wikipedia.org/wiki/Harry_Belafonte

A BRIEF HISTORY of JAMAICAN ART

Extracts from “The Colors of Jamaican Art and Spirit of its Artists - Art History” <https://www.widewalls.ch/magazine/jamaican-art-history-artists>
Part of the vibrant Caribbean region, the island of Jamaica is home to a stunning mixture of art and a rich history that gave life to it. Jamaican art, like the country itself, bears a unique vibe incorporated in culture and nature, celebrated by numerous artists through music, dance, film, theatre, literature and visual artwork.



From the indigenous **Arawak** and **Taino** peoples (left: images of their art) to the Spanish and English colonists, there were many who helped tell the story of Jamaica through colourful painting. **Left: Ritual Spoon / Right: Carving of Bird with Cohoba platform.** Collection of National Gallery of Jamaica

The National Gallery of Jamaica classifies 1922 as an important time for Jamaican art. Sculptor **Edna Manley** (known as the mother of Jamaican Art) had arrived on the island and her artworks, observations and journals on arts and artists from that time are still

considered pivotal in describing the early Modernist movements. Her sculptures often addressed the African community and their struggles, and her classes at the Institute of Jamaica fostered many talents which came to define Contemporary Art in Jamaica in the years to come. Hers was also the first art school in the Caribbean, titled the *Jamaica School of Art*, established in 1950. Towards the independence year of 1962, Jamaican creatives received formal training in Britain through various scholarships, which led to a new era of artwork production more closely related to traditional tastes in Europe and movements like Cubism, Realism and Post-Impressionism.

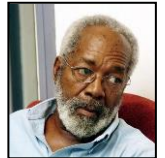


Above right: Edna Manley sculpture - Market Women, 1936 / Edna Manley at the French Galleries, London, 1937



Referred to as “Jamaica's Father of Art”, **Albert Huie** (left: 1920-2010) received many awards including the Spanish Biennial Award in Havana. In 1958 he won a Silver Musgrave Medal from the Institute of Jamaica. **More information:** <https://www.wikiart.org/en/albert-huie>

The Jamaican artist **Barrington Watson** (right: 1931-2016) has been described as "Jamaica's master painter". Educated at London's Royal College of Art, Académie de la Grande Chaumière in Paris and the Rijksakademie in Amsterdam, he returned to Jamaica in 1961 and became one of the most influential post-Independence artists. **More**



information: <https://kentakpage.com/the-art-of-barrington-watson-the-history-painter/>

Jamaican art like all art across the Caribbean is distinguished by the exuberant use of colour and tropical imagery – and it partners perfectly with Belafonte’s lyrics.

Val Shooter



COFFEE MORNING NEW MEMBERS WELCOME

We are happy to report a wonderful turnout for the April *Coffee Morning* to welcome our new members.

Over 20 new members joined some of your committee to enjoy getting to know one another over a cup of coffee at the HOTA Terrace Café.

Chair Patricia warmly welcomed everyone and provided an update of our coming events and ongoing activities.

The conversation was lively and, as this photo attests, a very pleasant time was had by all!

Bernadette Fulton



Travelling? From Wanderlust: The great artdoors: 12 captivating art trails and sculpture parks around the world Left: Naoshima Art Island, Japan

For more information, click on this link:

https://www.wanderlust.co.uk/content/art-trails-around-the-world/?uid=5e965b734e706168fe338c3c2d0a8a97&utm_campaign=Wed%2024%2F05%2F2023&utm_medium=Newsletter&utm_source=email



ADFAS COACH TOUR and QUEENSLAND BALLET EXPERIENCE

On the 31st May, ADFAS members attended an exclusive event offered by the **Queensland Ballet Foundation**. Those who attended were treated to a tour of a world-class performing arts facility, viewed rehearsals for an upcoming production, and celebrated the day's success with afternoon tea on the Kite Terrace.



The *Thomas Dixon Centre* (left) first opened its doors in 1908 as a shoe factory (right). Entrepreneur and visionary, Thomas Coar Dixon, was determined his boot factory on Montague Road in West End would stand the test of time so he commissioned leading Queensland architect of the day Richard Gailey



to design it. When opened in April 1908 he proudly declared, *"This building will be here when I and my sons have long passed, as a monument of pluck and indomitable perseverance."*

The Queensland Government bought the Thomas Dixon Centre building in 1975 and it became home to Queensland Ballet in 1991. The entire top floor was one long open space, made possible by the huge trusses which span the building and support the roof without the need for intervening pillars, making it the perfect venue for dance. The building was added to the Queensland Heritage Register in 1998.

In 2018, Queensland Ballet in partnership with the State Government, embarked on the renovation and refurbishment of the Thomas Dixon Centre, retaining its original heritage values and transforming it into the modern arts venue and cultural destination it is today.

Through the visionary support of philanthropists, trusts, foundations and the State and Federal Governments, the Thomas Dixon Centre has been transformed into a world-class performing arts destination and cultural precinct.



It now boasts exceptional new facilities including a state-of-the-art 351-seat proscenium arch theatre (left), six dance studios including a dedicated community studio, stunning public art, a café, bar, rooftop terrace, landscaped green spaces, multiple function spaces, a wardrobe workshop (images above right), wellness and treatment facilities and dedicated arts workers' spaces.



From standing tall as a boot factory amongst a bustling industrial strip in the 1800s, to an air-raid shelter in World War II, those same bricks now become a powerhouse of creativity, as the Thomas Dixon Centre reignites as a cultural destination, not only to house Queensland Ballet for years to come, but to create a vibrant home for its neighbours, the arts sector, and wider community.

Queensland Ballet has experienced explosive growth. Overall future plans being *Three Sites – One Vision* – three homes forming foundations of the Artistic, Academy and Community pillars; all designed with people at heart.

- **Thomas Dixon Centre (West End)** - From boots to ballet, this has been home to artists, artisans, and arts workers for over thirty years.
- **Queensland Ballet Academy (Kelvin Grove)** - Opened its doors to its world-class facility in 2020, with a variety of spaces designed to nurture the young dancers of the future. With 6 new studios (#7 to #12) also housing a wellness centre and development spaces.
- **Roy & Nola Thompson Production Arts Centre** – currently in advanced concept stage, this centre will enable the company to manage its production assets and extensive collection and archive of sets, costumes, props, and in time, will become an ideas factory where the creation of Queensland Ballet's world-class productions will come to life.

For more information visit: <https://www.queenslandballet.com.au/discover/company/our-homes>

Highlights of our ADFAS Tour of the Thomas Dixon Centre



As you approach the Centre there are three tall, dynamic columns gracing the forecourt. Titled *'Ensemble'*, these sculptures were created by Newcastle-born artist, Jamie North. Made from slag, a product created during the process of smelting iron, the industrial-looking columns cascade with lush native Queensland plants.

Upon entering the building we were greeted by the heritage façade exposed on one side and a modern, light-filled *Ian Potter Promenade* space which connects the various functions of the centre.





The Promenade affords glimpses into the Wardrobe Room where hundreds of costumes are created and refurbished for the Queensland Ballet and Academy. The workroom includes a store, fitting rooms, and spaces for pointe shoes, wigs, art-finishing and laundry.

A rare viewing of the Costume Storage area showcased in precise order of characters and sizes, previous and upcoming ballets

like *A Midsummer Night's Dream*, *Cinderella* and *The Nutcracker*.



We then visited the Executive Gallery situated above the Talbot Theatre where visitors can watch rehearsals or performances through a cleverly designed floor-to-ceiling glass wall. We were fortunate enough to catch a glimpse of a rehearsal (left) with Li Cunxin in command at the front.

Comments were made on the carpet throughout the gallery and the theatre. It is a commissioned art piece by Aboriginal artist Judy Watson and features baler and pipi shells, casuarina branches and bunya leaves fused with 'listening springs', seeds and local birds' feathers interwoven with tulle and fabricated feathers from the Queensland Ballet costume department.

A deliciously satisfying light lunch was enjoyed by all in the Foyer of the Talbot Theatre before the tour continued upstairs to view the studios.

Apart from the six studios, the Centre has the Talbot Theatre which is able to accommodate full-scale Company rehearsals and performances. There is seating for 351 with optimal sightlines from every seat.

Five studios are aptly named after previous and current Artistic Directors:

#1: Charles Lisner Studio (1960 – 1974) #2: Harry Haythorne Studio (1974 – 1978) #3: Harold Collins Studio (1978 – 1997) #4: Francois Klaus (1998 – 2012) #5 Li Cunxin Studio (2012 to date) In 2012, [Li Cunxin AO](#), acclaimed former dancer and author of the best-selling autobiography, *Mao's Last Dancer*, was appointed as Queensland Ballet's Artistic Director, commencing with Season 2013.

#6 The Community Studio offers dance classes, Ballet, Contemporary and Jazz, Dance Fitness and Dance for Seniors. In 2013 it launched tailored programs for people living with Parkinson's disease and brain injuries.

For further history and facts visit: <https://www.queenslandballet.com.au/discover/company/history>

We were delighted to view two rehearsals, the first, Christopher Bruce's *Rooster* in studio #5 and the second, Cathy Marston's, *My Brilliant Career* in the Talbot Theatre. Both are part of 2023 *Trilogy* triple bill which also includes Jack Lister's *A Brief Nostalgia*. The talent of the Australian and International dancers was evident as the choreography was refined – with input from the dancers.



We celebrated a thoroughly wonderful day with an afternoon reception on the *Kite Terrace* above the Talbot theatre. This terrace pays tribute to Artistic Director, Li Cunxin AO, who as a child in China, spent rare and precious time with his father, making and flying kites carrying his hopes and dreams to the wide, blue skies – written as messages tied to the kite tails.

Whilst enjoying bubbles and canapes, we admired views of West End and the Brisbane CBD. Like Li, we too experienced the wide, blue skies of a beautiful sunny day – in Queensland.

ADFAS members would like to make special mention of our friendly hosts, Kristopher and Tonia (previous dancers themselves), Emjay with her knowledge of all things relating to the theatre, and Olivia's excellent refreshments and service. It was an outstanding tour of the Thomas Dixon Centre and our hosts' exuberant passion made the day a fabulous experience for all of us.

For your information: *Trilogy – Playhouse QPAC, 16th to 25th June 2023*

The Little Mermaid – 22nd June to 1st July 2023, Talbot Theatre, Thomas Dixon Centre

<https://www.queenslandballet.com.au/performances/2023/the-little-mermaid>



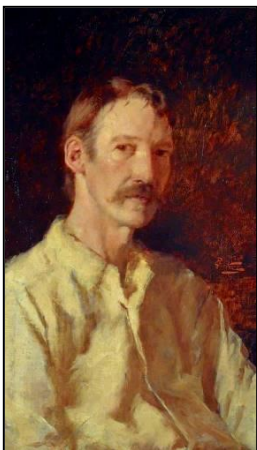
Sharon Duffy

THE LAST YEARS of ROBERT LOUIS STEVENSON

Scottish novelist, essayist, poet and travel writer, Robert Louis Stevenson (1850-1895) is perhaps the most notable member of the Stevenson family, best-known for writing *Treasure Island*, *Kidnapped*, and *Strange Case of Dr Jekyll and Mr Hyde*. For the last years of his life he lived in Samoa.

Left: Stevenson Photo Credit: National Galleries of Scotland

He died suddenly at the age of 44 while preparing mayonnaise on the veranda of *Vailima*, the magnificent colonial home he constructed near the port of Apia, Samoa. Like almost a quarter of the British population, Stevenson suffered from tuberculosis and his travel to faraway lands to find a healthier lifestyle was an attempt to limit the decline in his health. His death was certified as a cerebral haemorrhage but it was unexpected because he had been reasonably well for the



four years he had lived in Samoa.

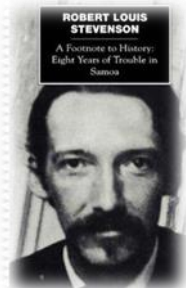
Above right: *Vailima*, now the *Robert Louis Stevenson Museum*. Images from https://robert-louis-stevenson.org/?page_id=22146

Stevenson appears to have enjoyed his life in Samoa. In fact, the only serious illnesses he experienced at this time were on trips to Hawaii and Sydney. He supervised the construction of his home and took an active part in Samoan life. His family, including his mother, his in-laws and stepchildren all spent time with him in Samoa.

Stevenson was held in high regard by the local population who called him *Tusitala*, *Teller of Tales*. They loved to visit him in *Vailima*. Stevenson was a generous host. He became a close

confidant of Chief Mata'afa Iosefa (pictured right with Stevenson) and supported him in the civil war. Intervention by the colonial powers of Germany, USA and Britain divided local society, disrupting and provoking traditional rivalries. Image credit: https://www.neh.gov/sites/default/files/styles/large/public/2018-07/2015_07-08_Robert_Louis_Stevenson_04.jpg?itok=p1y9ISVO

Stevenson wrote extensively on this topic. *A Footnote to History: Eight Years of Trouble in Samoa (1892)* was a detailed chronicle of the intersection of rivalries between the great powers and the first Samoan Civil War and is now a highly regarded document on the topic. Image left from Wikipedia



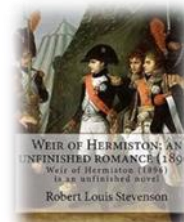
His documentary literature limited his traditional Scottish historical work.

His book *Weir of Hermiston* was not completed at the time of his death but was revised and published in 1896. Image right: https://m.media-amazon.com/images/I/51sLhOZJZ-L. AC_UF894,1000_QL80_.jpg

Stevenson managed to retain aspects of his Scottish ancestry in Samoa. He continued to write or dictate his work sitting by the incongruous fireplace at *Vailima* and dressed his 15 servants in Royal Stewart tartan (see tartan below). His atheism did cause some conflict with Presbyterian missionaries, but they remained on convivial terms.

After his death, Samoans insisted on staying on watch with his body while a path was cleared to a nearby peak. Then bearing him on their shoulders to Mount Vaea, they buried him on a spot overlooking the sea on land donated by British Acting Vice Consul Thomas Trood. Inscribed on his grave (below) was an extract from his poem *Requiem*.

Although 10 years Stevenson's senior, his wife Fanny survived him by twenty years and was interred in his grave after her death in 1914.



The remarkable life of Robert Louis Stevenson has been memorialised extensively around the world. His statue in Princes Street Gardens (left) is well known, his image is seen on Royal Bank of Scotland Banknotes, and numerous British streets are named after him. A trail in rural France bears his name.

Right: Part of Stevenson's Walking Trail in France

Image: <https://www.macsadventure.com/adventures/walking/europe/france/stevensons-trail/>

A state park in California is named after him. Streets and schools in many US states have the Stevenson name. Spyglass Hill Golf Course at Pebble Beach has a statue and is named after the hill in *Treasure Island*.

Below: Images of RL Stevenson memorial statues and plaques in Edinburgh and Stewart Royal Tartan image courtesy of Scotland Shop, Edinburgh



https://upload.wikimedia.org/wikipedia/commons/2/2f/Robert_Louis_Stevenson_statue.JPG (The Story Teller)

<https://www.timberhush-tours.co.uk/sites/default/files/2020-01/Robert%20Louis%20Stevenson.jpg> (Kidnapped)

https://live.staticflickr.com/65535/47062350594_ecaa801971_b.jpg (Plaque in St Giles Cathedral) and <https://www.scotlandshop.com/edinburghshop> (Stewart Royal Tartan)

Stevenson's final resting place is a fitting, solemn and beautiful location.

Image below is from *Beautiful Samoa* <https://www.samoa.travel/plan-book/activities/mt-vaea>



Under the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will.
This be the verse you grave for me:
Here he lies where he longed to be;
Home is the sailor, home from the sea,
And the hunter home from the hill.



– Extract from Robert Louis Stevenson's poem, *Requiem*

More information: National Endowment for the Humanities: <https://www.neh.gov/humanities/2015/julyaugust/feature/treasure-island-author-robert-louis-stevenson-was-sickly-man-rob#:~:text=Stevenson%20had%20>

Gordon Wright

WATER DROPLET PHOTOGRAPHY by Ronny Tertnes



IT administrator and photographer, Ronny Tertnes, from Bergen, Norway, captures stunning ultra-high-speed photos of water droplets. His camera is triggered to record bursts of images, taken at the exact moment various liquids are dropped onto the surface of water. The resulting photos portray permanent images of unexpected water sculpture ephemera. Sometimes the reaction causes several drops to collide, resulting in more complicated forms.



Tertnes often mixes additives to the water to make the images burst with colour. Imaginatively photo shopped and enhanced by colourful effects, these images appear to take on abstract shapes, often looking like tiny, glass-like humans, dancing, twirling, standing or reaching out to one another. His series of prints and coffee table books, *H2O Sculpture* celebrates the surprising beauty of water.

Top right clockwise: *Drops of Candy*; *Underwater Anemones*; *Alien Dancers*; *Quad Hit*; *Two Dancers*

More information and images: <https://ronnytertnes.com>
<https://mymodernmet.com/ronny-tertnes-h2o-sculptures-photography-series/>
[https://propelsteps.wordpress.com/2014/03/27/amazing-art-and-artists-water-](https://propelsteps.wordpress.com/2014/03/27/amazing-art-and-artists-water-droplet-photography-by-ronny-tertnes/)

[droplet-photography-by-ronny-tertnes/](https://propelsteps.wordpress.com/2014/03/27/amazing-art-and-artists-water-droplet-photography-by-ronny-tertnes/)

Val Shooter



MONET in PARIS: The French Impressionists Alive.



After many requests by members to organise a visit to the *Monet in Paris* experience, the Committee decided to proceed with the pre-purchase of tickets for a group booking. 41 of us travelled to the Grand Palais, Northshore Hamilton, Brisbane, for the 10.30am session on 15/6/23.

In the words of the promoter, "From the team that brought *Van Gogh Alive*



to Australia and housed in the spectacular Grand Palais (a 2500-metre square custom designed marquee), *Monet in Paris* is a super-scale, 360-degree arts and entertainment experience (duration 70-90 mins)". The pavilion was sumptuously decorated in the style redolent of Monet's Paris and countryside. The bridge at Giverny where we posed for photos was surrounded by a huge picture frame, and flowers the Impressionists painted festooned walkways ...

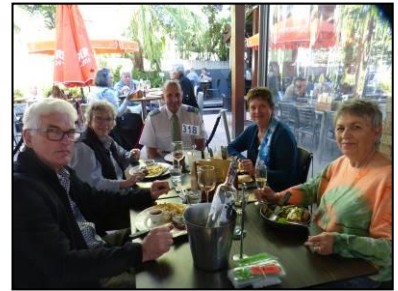


“...Visitors will accompany some of the world’s most fearless artists of their time (Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, Paul Cézanne, Edgar Degas and many more) on an exhilarating adventure across 19th century bohemian Paris and the lush countryside of France. Young and old will be plunged into Monet’s Water Lilies and dance with Degas’ ballerinas in this stunning explosion of life, light, colour and classical music.”

We all agreed it was a wonderful experience.



Once again we ventured to the historic and iconic Brisbane watering hole, the Breakfast Creek Hotel, for a pub lunch – many of us choosing their legendary steaks or pies – and a well-earned beverage (or two).



Definitely a day that rewarded all the senses!
Wendy Spencer

*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: Sharon Duffy, Helen O’Reilly, Patricia Ruzzene, Val Shooter, Wendy Spencer

PHOTO GALLERY from March, April and May Lectures



