



ADFAS Gold Coast Inc.

NEWSLETTER

Spring 2021

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



Vignette: Suzette Watkins and Mike Fewster – Australian Landscape Jewellery – Uluru Dawn Necklace Titanium Coated Quartz Druzy* (more information at the foot of this page), Boulder Opal, Sterling Silver

From the Chair

Dear ADFAS GOLD COAST Members and Friends

Welcome to the Spring Edition of our ADFAS Gold Coast Newsletter. Again, it gives me great pleasure as your Chair, to introduce yet another wonderful edition of our Newsletter. One of the outcomes from our recent Members' Survey confirms how much you value and appreciate our newsletters. I'm sure this latest edition will continue to delight and inform.

Jewellery in its many forms is the main theme of this edition.

Editor and Committee Member, Val Shooter, has written a great piece on the stunning Australian landscape jewellery from husband and wife team Suzette Watkins and Mike Fewster. Body Art through the Ages is a fascinating look at the art of tattooing from the pen of talented Committee Member, Carole Byron. Last, but certainly not least, the lustrous Broome Pearl is featured in another entertaining piece by ADFAS Gold Coast Member Barbara Corrigan, who incorporates the pearl as part of a rollicking travel diary to that particular region of Western Australia.

This Spring Edition also highlights two recent and highly successful events from our ADFAS Gold Coast 2021 program.

Events Coordinator Wendy Spencer and her Team organised a memorable trip to historic Ipswich, west of Brisbane, and to the superb Ipswich Gallery. Wendy has detailed the event complete with photos. Our most successful event of the year was the lecture by Li Cunxin, Director, Queensland Ballet. 191 Members and Guests attended and Carole Byron, Committee Member, critical to Li's attendance, has detailed the special relationship being developed between the Gold Coast and the Queensland Ballet.

I hope you enjoy reading this Spring edition of our Newsletter. The next edition will be in early 2022. Hard to believe, I know.....

2021 has been yet another year of learning to live with COVID19. As Chair, and on behalf of your Committee, I have to say a huge thank you to you, our Members and Friends, who have supported us so strongly this year. You have coped with all kinds of last minute changes and restrictions, but you have come out strongly to support our Events and Lectures whether they were video, live stream or face to face.

We are now looking forward to 2022 – a wonderful year for the celebration of our 20th Anniversary!

Happy reading

Patricia Ruzzene
Chair
ADFAS Gold Coast



***Druzy Quartz:** The blue beads on the *Uluru Dawn* drop earrings (pictured left and necklace above) have been made from Druzy Quartz, a quartz-based mineral where a layer of minute quartz crystals has formed naturally on the surface. Druzy Quartz has a sugar-like appearance and is often found in the hollow cavity of agate geodes. The blue colour is created by coating the quartz with titanium. Because it is a natural gemstone and not man-made, there is no chance the layer of druzi crystals will fall or rub off.

HISTORIC IPSWICH and IPSWICH ART GALLERY



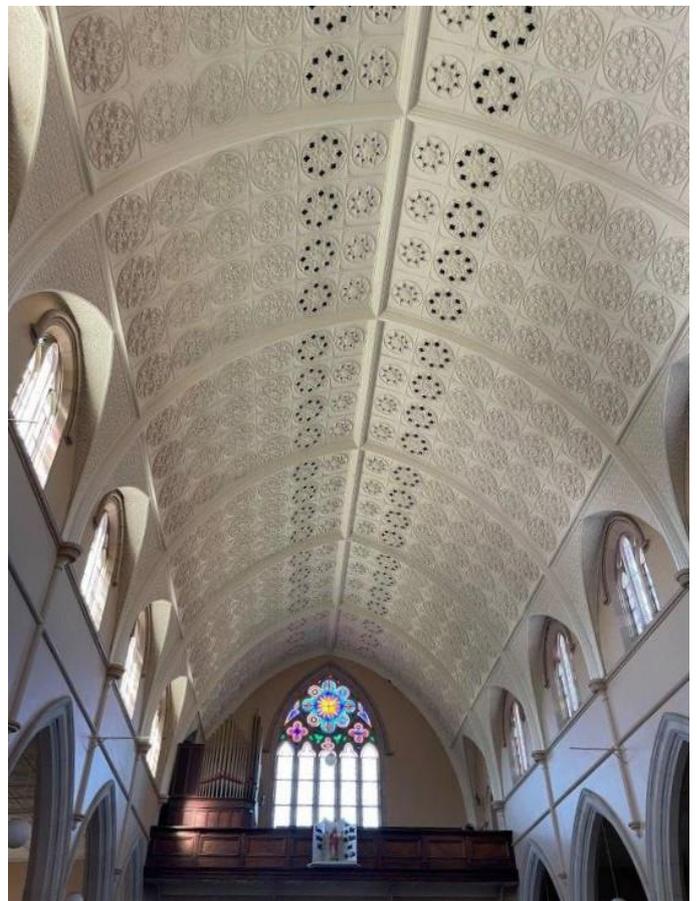
On Thursday 17 June 2021, thirty-eight members and friends headed to Ipswich, a large and prosperous city to the west of Brisbane. With its exceptionally gracious homes on the hill above the city – symbols of late nineteenth century prosperity and elegance – Ipswich is one of the finest examples of domestic architecture in Australia. After a generous morning tea served on the wide veranda of the Ipswich Information Centre, we boarded our coach for a guided tour of the town. We learned that quite a few of our group had been born, lived or had family connections in Ipswich and were delighted to be reacquainted with the city and its history. Most of the gracious landmark homes were well preserved, while much of the CBD had been greatly changed and modernised.



The stately Bremer River, once the life blood of the city, winds its way slowly downstream to eventually join the Brisbane River.

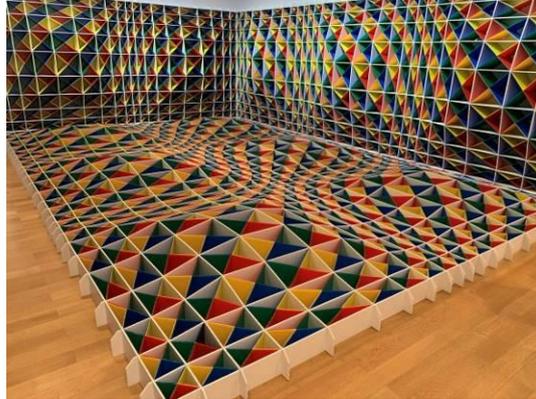


We were privileged to be shown through St Mary's Church, the third on this site, and built between 1900 and 1904. Beautiful original features include rose and stained glass windows and a ceiling composed of geometric medallions made of plaster strengthened with bagasse, a fibrous by-product of sugarcane.



Lunch at the iconic Prince Alfred Hotel included an ice-cream experience introduced by Danny Ungermann of local Ipswich gourmet ice-cream makers, Ungermann Brothers. We were impressed by the many delicious, often improbable, combinations on offer. My favourite was the lavender and honeycomb.

We visited the Ipswich Art Gallery to see the exhibition, *Lincoln Austin: The Space Between Us* and met the artist. Lincoln (below left) lives in Ipswich and has been commissioned for many public artworks. The exhibition was a major mid-career survey of the past two decades of his practice and drew together works showcasing his exquisite geometric works on loan from public institutions and private collections. It was great to have Lincoln himself give us enthusiastic and frank explanations of his work. <https://austinlincoln.myportfolio.com/>



IAG director, Michael Beckmann (left), is passionately proud of the IAG Heritage Collection. There were many outstanding exhibits, but two stood out for us – a Floral Study c.1870 (parrot feathers and watercolour on card, right) and an embroidery panel c. 1935 (on red cotton velvet with lung fish scales and cotton left) – beautiful and bizarre... As we walked to the coach, we passed Ungermann Brothers Ice-cream Parlour (below right) and couldn't resist a quick peek at some of the delectable desserts being made. We were each given a couple of Mama Mac's macarons to take home, marking the



end of a great day out. The icing on the cake was a tourism grant from Ipswich City Council for having spent money at certain establishments in the city. This \$300 went to Young Arts. Thanks Ipswich!!



Wendy Spencer

TIP: To zoom in (+) and zoom out (-)



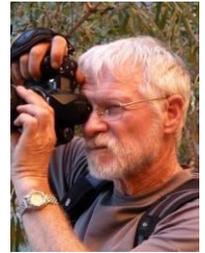
A black tool bar (see arrowed screenshot right) comes up on top of your screen to show + and - symbols. Click on these as many times as you like to keep enlarging or reducing the size of the page.



VIGNETTE: AUSTRALIAN LANDSCAPE JEWELLERY – Suzette Watkins and Mike Fewster



Not only does Australia have stunning fauna, flora and scenery but our wide open spaces and what makes them unique can also be translated into stunning jewellery. Husband and wife team, Suzette Watkins (left) and Mike Fewster (right), have combined to create jewellery which captures the essence of our natural heritage. Together they created “Australian Landscape Jewellery”, photographing the land and interpreting those places in wearable art. Although based in Adelaide, the bush remains their enduring love.



Below: Casuarina 45 cm Necklace; Casuarina Single Bead Necklace and Earrings



Central Australian casuarina trees have extraordinary survival strategies. The delicately fluted seed pods are scattered all around Uluru. Suzette interprets them in sterling silver and patinated sterling silver (see detail image).



For many years, Suzette was Director of the Alice Springs Arts Precinct and Mike was a secondary school teacher and taught at the Correctional Centre in Alice Springs, working mainly with indigenous men. In her rare

spare time, Suzette made jewellery pieces depicting the colours of the MacDonnell Ranges as gifts for friends.

Mike’s passion for photography goes back to his teens but he was increasingly fascinated by the interplay of light and landscape (see images below). He then added a photo of the scenes Suzette had been looking at when she made her jewellery, and as retirement loomed, the idea for *Australian Landscape Jewellery* was born. They relocated to Adelaide, Suzette went back to college and became a qualified silversmith and Mike upgraded his camera gear – something he had always wanted to do.

Below: Nilpena Creek – 80 cm Necklace and Earrings Central Australia, South Australia – Jasper, Sterling silver



Majestic river red gums realised in jaspers and sterling silver

Early morning light focuses on an old river red gum on Nilpena station in the northern Flinders Ranges, where grazing land meets salt lakes and red sand hills.



The jasper used in this piece has just the right colour for this startlingly beautiful landscape. The hand-worked silver ‘tree trunk’ features on one side of this longer necklace.

Suzette’s keen eye for colour and her ongoing involvement with Indigenous art influenced her jewellery and designs. Through silver and semi-precious stones, her jewellery interprets the Australian landscape in a bold abstract context, with emphasis on colour, shape, texture and light (see Daintree Collection below). Materials are sourced ethically and are often recycled. Indigenous protocols are always observed when taking photographs, telling stories or interpreting places. Suzette buys stones as close to the source as possible and spends time with cutters and polishers in various countries to get exactly the stones, shapes and finishes she needs. Nevertheless, being natural gemstones, no two pieces are ever entirely alike as they have an ‘organic’ look and often contain visible pits, marks and incipient fracture planes. This is part of the look and not flaws in the making.



Above: Daintree Rainforest 75 cm Necklace and 45 cm Daintree Fan Palm Necklace

The world's oldest tropical rainforest, the Daintree is brimming with every conceivable shade of green, uncountable shapes, fantastic textures and vines hanging off the trees. The necklace had to be a riot of colours and shapes – life at its most abundant. About 60 grams of silver goes into each necklace. Peridot and Sterling silver

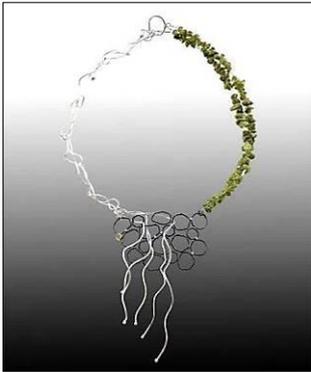
Fan Palm – a perfect form. The leaves are precisely shaped to efficiently gather light in the dark of a rainforest. Hand-worked sterling silver and a double string of Peridot

Suzette and Mike seek out landscapes that fire their creativity, sometimes recording different versions of a place in different lights or seasons. Sunrise is their favourite time of day. Each piece of jewellery becomes an impression of a place or involves a feature in it (see Port Willunga Jetty collection and Dip Falls Necklace).



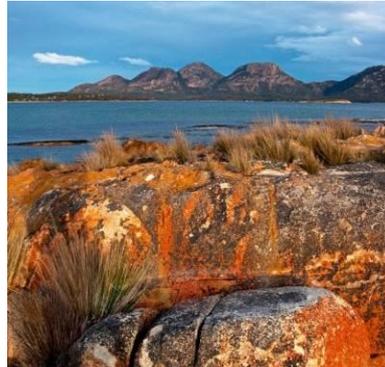
Above: **Port Willunga Jetty: Sunrise and Sunset 45 cm Necklaces**

The old jetty at Port Willunga is a famous Adelaide landmark, much loved by many South Australians who spent their summers lazing on this beach. Kyanite – a favourite stone – is used to suggest the pillars emerging from the ocean. Freshwater pearls, sterling silver and touches of lapis lazuli help create the early morning ocean setting. Touches of pinky-orange coral help create this ocean setting at sunset.



Left: **Dip Falls 45 cm Necklace**

Tasmania's Tarkine region in NW Tasmania is home to the spectacular Dip Falls (right) in one of Australia's pristine wildernesses. We were there in November when there had been a bit of rain and water was flowing across hexagonal rock formations. It's a truly magical place that is not much visited. The length of focal piece is about 8-9 cm. Peridot and Sterling silver.

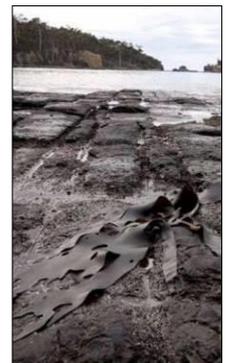


Above: **Tasman's Fires 45 cm Necklace and Earrings: Coles Bay, South-Eastern Tasmania. Granite and orange lichens edge Tasmania's spectacular beaches.** The early explorers of Tasmania's coast saw the brilliant orange lichen covering the rocks along the east coast and thought it resembled fires. Modern day travellers are still intrigued by the orange covering on the granite rocks, captured here in grey jasper, carnelian and citrine, with sterling silver shells.



Left: **Giant Kelp (*macrocystis angustifolia*) Cuff, Pendant and Earrings.** Giant kelp is found in cooler ocean waters. Vast forests of this seaweed are found just beyond the shoreline at a number of coastal locations in South-East Tasmania – Bruny Island, Maria Island, the Tasman Peninsula, Binalong,

Freycinet, Eaglehawk Neck and Fortescue Bay – and, despite their sheer magnificence, remain one of the lesser-known natural wonders of Tasmania. Giant kelp is one of the most fascinating ocean plants and is often seen washed up on the shore. The totally random holes found on almost every strand are what make the cuff, pendant and earrings different. Sterling silver



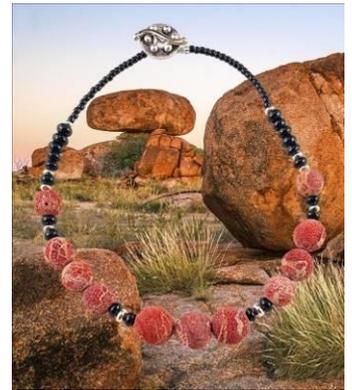


Although their work reflects locations from all over Australia, it is the Red Centre to which they keep returning and until Covid struck, they travelled almost every year, camping in out-of-the-way spots as well as more travelled areas, fascinated by the immense distances and ever-changing scenery.

Desert Night Sky 45 cm Necklace

Swarovski crystals, freshwater pearls and sterling silver make up a circlet of the Milky Way, the planets, the constellations and meteorite showers which revolve around the

South Celestial Pole. In Central Australia, without the distraction of city lights or pollution, a million stars are visible to the naked eye. The necklace has a 5cm extension chain.



Right: Devil's Marbles 45 cm Necklace and Earrings

Near Tennant Creek, the precariously balanced boulders glow in the early light and make fantastic shapes. To the Waramungu people, these are Karlu Karlu, the eggs of the Rainbow Serpent. Sponge coral mimics the texture and colour of these ancient stones.

Below: Stairway to the Moon 45 cm Necklace – Broome (WA's) famous attraction



At the right time of year, the full moon rising over Broome's Roebuck Bay creates a stunning multiple reflection effect in the water, known as the *Stairway to the Moon*. This is the time most tourists come to Broome. Multiple moons in sterling silver are set with freshwater pearls to make this necklace.



Right: Spider Grevillea 50 cm Necklace Spiky beauty in sterling silver and chrysoprase, Central Australia, NT

Masses of vivid red, spiky flowers stand out against the rich green leaves of this Grevillea, a widespread and much-loved plant across Australia. The necklace uses chrysoprase and kambaba jasper for the greens, Swarovski crystals for the pinks and reds and sterling silver for the stunning centrepiece.



Unless she is conducting Artist in Residence workshops, all Suzette's jewellery is made by hand in her Adelaide Studio. Her work and many commissions include **Necklaces, Pendants, Earrings, Rings, Brooches, Cuff Bracelets and Cuff Links**. She has created a number of collections and Special Editions which showcase their travels to the Outback, the Sea or elsewhere.

Left: Running for Mungerannie Brooch Rain drops on a parched land and a roiling black sky

The Mungerannie station and hotel sits on the Birdsville track and is an important watering hole in this often parched landscape. A huge storm was about to break and we were not far from the hotel. Our swags were on the roof and needed to be covered. We were running for Mungerannie but still Mike stopped to get the photo. We made it just as the first drops started, got the swags under cover and waited out the storm. Sterling silver and sapphire



While Suzette's jewellery can be found in fine craft galleries, museums and shops across Australia, there is much in private collections around the world. Her work is sold gift-boxed with Mike's photo of the place that inspired her and a short description of the scene. She is often asked about caring for and cleaning jewellery. Her first tip is to put jewellery on last after makeup, sunscreen, hair products and the like, and to always wipe jewellery with a damp cloth after use in order to remove perspiration, body oils, cream and makeup. **Images by Mike Fewster**

More tips on caring for jewellery <https://australianlandscapejewellery.com/pages/cleaning-and-care>

Video by Barry Skipsey of Suzette in the studio making a new necklace and Mike with his photography:

<https://www.youtube.com/watch?v=XTsBgy2qoic>

www.australianlandscapejewellery.com. Also on Facebook at Australian Landscape Jewellery

Val Shooter

BODY ART



The art form of tattooing has been practised across the globe since Upper Palaeolithic (50,000 – 12,000 BCE) and Neolithic times (10,000 - 4,500 BCE) evidenced by ancient art and archaeological records suggestive of tattooing tools.

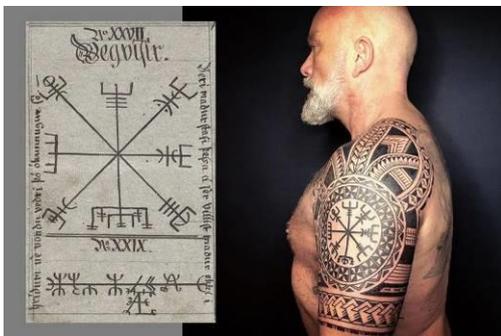
The 'Iceman' Otzi (pictures left and right, recreated from his mummified remains) was preserved by a glacier on the Austro-Italian border and found by hikers in 1991. This is the oldest discovery of tattooed human skin and dates between 3370 – 3100 BCE. Otzi has a total of 61 lines and crosses on his lower back, legs, torso and wrist.

Image credits Left: <https://i.pining.com/564x/57/e6/aa/57e6aa2623f17c58d3d31bdaa69f6352.jpg>
Right: <https://www.iceman.it/wp-content/uploads/2016/08/oetz.jpg>



Ethnographic evidence and historical texts reveal that the tattooing of patterns and symbols had been practised by most human cultures in historic times. Evidence has been collected from over fifty archaeological sites which include Greenland, Siberia, Mongolia, China, Egypt, the Sudan, the Philippines and the Andes. Ancient Greeks used inked symbols to communicate amongst spies, and the Romans used tattoos to identify criminals and slaves.

Certain Arctic peoples used boned needles to pull carbon embedded thread under



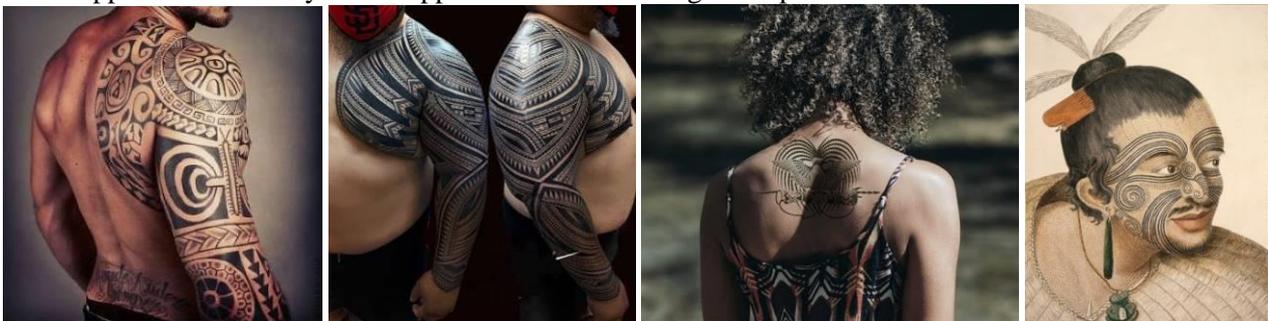
body skin to create linear designs. The Picts of Iron Age Britain used inked designs in ceremonies (male and female images left and right). Indigenous peoples of Japan, Berber women and the Copts of North Africa, the Inuit of Alaska, people of Iran, Native Americans, the Maya, Inca and the Aztecs of South America all wore body art. The Danes, Norse and Saxon



peoples are known to have had family crests on their bodies. During the Crusades many Europeans marked a cross on their arms to show their wish for a Christian burial should they not return home. Left: Image

credit: https://cdn.shopify.com/s/files/1/0262/4467/7718/articles/Vegvisir_Tattoo_37f1a649-a09b-438d-b867-d3279e0a833f_1024x.jpg?v=1585249158
Right: Image credit: [https://upload.wikimedia.org/wikipedia/commons/thumb/c/c0/The_True_Picture_of_a_Women_Picte.jpg/642px-](https://upload.wikimedia.org/wikipedia/commons/thumb/c/c0/The_True_Picture_of_a_Women_Picte.jpg/642px-The_True_Picture_of_a_Women_Picte.jpg)

Tattooing was widely practised amongst the Austronesian people expanding to include the Pacific islands of Polynesia and Melanesia, Samoa, Papua New Guinea and the Maori population of New Zealand. The word tattoo is believed to have been introduced into the English language after the voyages of James Cook to the Pacific islands in the 1800s. Understood to be from the Tahitian 'tatau', meaning to mark or strike, the word refers to a traditional method of application whereby ink is tapped into the skin using a sharpened stick or bone.



Above L-R Polynesian tattoo (https://t1.uc.ltmcdn.com/en/images/9/4/3/the_meaning_of_polynesian_tattoos_12349_600_square.jpg)

Samoaan tattoo (<https://tattmag.com/wp-content/uploads/2021/04/Samoan-Sleeve-Tattoo-4-980x1024.jpg>)

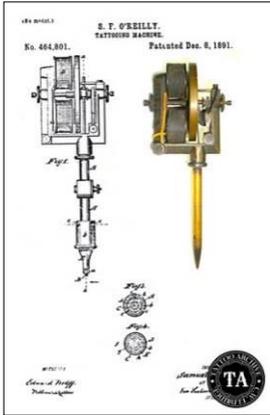
Papua New Guinean Bird of Paradise tattoo (https://i.etsystatic.com/13988298/r/il/2ecf95/2271569026/il_570xN.2271569026_hqb6.jpg)

Maori face tattoo (<https://upload.wikimedia.org/wikipedia/commons/d/d4/MaoriChief1784.jpg>)

Another traditional method was that of cutting designs into the skin and rubbing the incisions with ink, ashes or ochre to increase the scarring and to give a certain shape or thickness to the epidermis. This method known as *cicatrices* was used by the indigenous population of Australia, the scars often being a symbol of life's passages.

Body art became a craze in the early 1900s, particularly within high society Europe. In Victorian Britain, ladies had tattoo parties choosing to display figures on discreet body parts able to be hidden when clothed. Winston Churchill had a tattooed anchor, his mother had a snake on her wrist which could be covered by a sleeve or a bracelet and Edward VII and King George V wore body art. Tsar Nicholas II invested in a brightly coloured

dragon when visiting Japan, King Frederick 1X of Denmark displayed his fully covered arms and chest and an Indian Maharaja is known to have favoured body art. George Orwell had a blue dot on each knuckle received while working as a policeman in Burma in his younger days. The American Presidents James Polk, Andrew Jackson and Theodore Roosevelt are recorded as having had patterned skin and Barry Goldwater's left hand displayed a crescent moon with four dots, the symbol of the Indigenous people of Arizona.



The first electric tattooing machine (left) was patented by New Yorker Samuel O'Reilly in 1891. Currently, modern machinery allows needles to move up and down at a rate of between 50-3000 vibrations per minute penetrating 1mm into the skin allowing delivery of the ink. The skin treats the minute amounts of pigment delivered as a non-toxic element.

O'Reilly's Tattooing machine. Image credit: https://www.tattooarchive.com/assets/img/history/oreilly_patent.jpg

The reasons for possessing such unique and one of a kind designs, patterns and pictures are numerous and varied, including religious purposes both for protection and a source of power. Emblems and patterns can indicate group membership and status, and tattoos can be used for permanent cosmetics or as an adjunct for reconstructive surgery. Steadily increasing in popularity, it is recorded that in 1936 one in ten Americans had a tattoo of some form, while the WWII era of the 1940s was considered a golden age of tattooing due to the patriotic mood and the dominance of men in uniform.

From the 1960s to the late 1990s, body art in New York was made illegal possibly due to the fear of transmissible hepatitis at that time. From the 1970s, body art became very much a Western fashion irrespective of gender and economic groups with ages ranging from teens to the middle-aged and older. In 2010, 25% of Australians under the age of thirty had invested in inked patterns and designs.

In 1999 Mattel's Barbie dolls were produced with stick-on tattoos and in 2018 Barbie dolls with permanent body art (right) were released. Mattel was asked at the time if these dolls were appropriate role models for little girls. It is said Barbie 'had few regrets'.

Barbie Image credit: <https://i.pinimg.com/originals/20/28/75/20287547c138ed9db566db0cd2df9503.jpg>



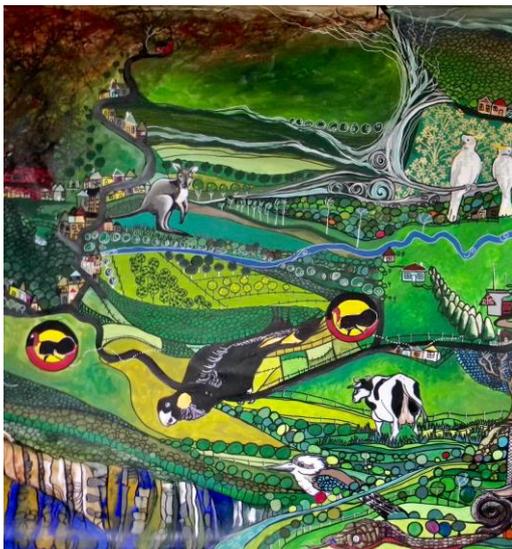
Recently an American web designer auctioned his forehead as advertising space. It sold for over \$37,000, the ink used in the procedure being semi-permanent. The legal status of body art is continuing to develop as a copyrightable art form however it is believed no legal precedent currently exists.

The popularity of body art has continuously risen and fallen. For many, the skin is a blank canvas in need of decoration and with technological, artistic and social change, wearable displays have become both intricate and detailed, a permanent addition now firmly planted within modern society.

According to the Australian National Health and Medical Research Council, (NHMRC, 2019) one in seven Australians now displays the skilful art of the tattooist. For many, the art of the tattoo has undergone redefinition from a form of deviance to an acceptable and legitimate art form of self-expression and individuality.

Carole Byron

REGENERATION EXHIBITION at The Centre, Beaudesert: *The Little Pocket Beechmont Bushfire Recovery*



Above: *Beechmont Butterflies* Samantha Campbell
Right: *Wreath above the fire* Dave Groom

September 3 to October 22. Over 70 artworks ranging from paintings, drawings, poetry, video, pottery, illustrations, wire sculptures and installations are featured in the Regeneration Exhibition.

Far left: Part of *Belonging, Recovery, Resilience and Regeneration* – Deborah McLachlan – “Our village in its glory and in its darkness – an oxymoron map of light and dark” Image courtesy of *Regeneration Exhibition*



To see a short time lapse video of the creation of the Beechmont workshop mural directed by the @allcitywalls team, click on this link: <https://m.youtube.com/watch?v=duywnADUva4andfeature=youtu.be>

BARBARA'S PEARLY TRAVELS – Broome WA

After flying to Broome, my centre of the universe shifted to Western Australia's Roebuck Bay! Everything in Broome is in walking distance and there is plenty to see. Big Boab trees aka Upside Down trees (right) beg to be photographed and carved Boab nuts are sold in stores.

The old Broome-style Courthouse with its corrugated iron walls and teak doors was built in 1889 as a cable station for the submarine telegraph line from Java to Australia. The name of the beach where the cable emerged is now the world famous Cable Beach. The station (below left) became a courthouse in 1914.

Nearby is the Broome Prison and across the road is the gated Broome Sober up Centre!

A century ago, Broome was the home port for 400 pearl luggers and their Japanese and Chinese pearl divers. Now pearl shops and lugger museums line Dampier Street – a street named after explorer, pirate, privateer, navigator, and naturalist, William Dampier who was the first Englishman to explore these parts of Western Australia.

Below: L-R Barbara wearing old pearl diver's helmet; old diver's boots; the pearl diver statue



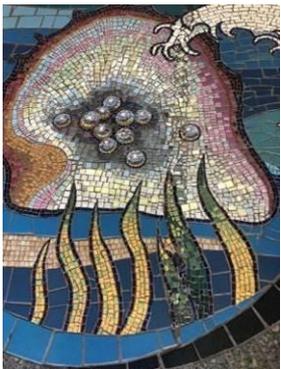
One of the first buildings in Broome, The Roebuck Backpackers' Hotel, (affectionately known as The Roey) was built in 1890 by E. Streeter, a London Jeweller who had pearling interests in Broome and SE Asia. He also built Streeter's store which sells pearls and Mother of Pearl. The hotel was built to encourage the pearling lugger

crews to remain in Broome but it was burnt down in 1904. The main building was rebuilt and remains the same today.

Below: Sights about town: Hand basins made from the tops of beer kegs at Matso's (Matsumoto) Brewery/Restaurant. Originally the brewery was a Bank; Sign on mango trees in the outdoor dining area; sand sculpting competition using the very red local sand



The Paspaley shop claims it sells the rarest and most valuable pearls in the world and the nearby Paspaley Shopping Centre is decorated with large floor mosaics that



commemorate the pearling industry. An artist in residence was painting on bamboo paper spread across the floor using a 7' paint brush made of many bamboo sticks tied together. The ends of the bamboo had been bashed to form a soft brush.

Left: Mosaic pieces in Paspaley Shopping Centre
Right: the Japanese artist and her painting brush



The Broome Historical Museum has interesting exhibitions of Broome during the war, the pearling industry and models of the original buildings.



Left clockwise: models of the town's original buildings; pearl shell cut-outs are made into buttons and buckles; the top of an old coffee table is decorated with shells; early street signpost in many languages

Broome has an outdoor movie theatre, the *Sun Pictures*... so my friend Rhonda and I packed our bags with mosquito repellent, G and T mix, red wine, crostini, scarves and jackets and joined the queue for the movies. When doors opened, the foyer had heaps of big old projectors and memorabilia to see. Rows of slung-canvas seating are half under cover and half outdoors. Planes and helicopters were still flying overhead and throughout the movie.... We loved it!!!! At least 100 people turned up for the first of two sittings. The second session was at 8.30pm. A kiosk selling hot popcorn, ice creams and alcohol remained open during the movie.



Situated on the Dampier Peninsular is Willie Creek Pearl Farm, a family business started 30 years ago. First up was a talk in the Hatchery about how pearls are grown in oysters, the algae they grow to feed the oysters and diseases oysters can get. Next up was a boat ride to see racks of oysters anchored in Willie Creek. In order to keep the oysters healthy, the oyster racks are lifted out of the water every ten weeks and scraped clean. Guides demonstrated how rounded pieces of mussel shell are inserted into oysters to create an irritant which stimulates a coating of nacre – the same iridescent layer of mother of pearl as the host oyster. These are not the oysters we eat. These are big, flat shells and nothing is wasted: pearl meat (muscle) is a delicacy prized by Asians; the pearl is sold for jewellery and the Mother of Pearl shell has many uses including buttons – hence people say “Broome was built on Buttons”. The oysters can be inseminated three times and each time the pearl size gets smaller. It was a fascinating day with a few little things purchased. The week before we were there, an oyster was opened for a tour group and inside was a \$150,000 pearl!!!

Below: Willie Creek tourist boats; oyster racks; inseminating oysters to stimulate the growth of a pearl; a freshly harvested pearl



Follow the links for a 3.25 min video of Willie Creek Pearl Farm and how pearls are created, plus other short videos about pearls:

<https://www.youtube.com/watch?v=OmUCox6gZJM>

<https://www.youtube.com/watch?v=im2xHdglovc>

<https://www.youtube.com/watch?v=2zDq-85zO2Q>

<https://www.youtube.com/watch?v=J59URvXpzuU>

Apart from crocodiles, other fascinating sights and activities are available in and around Broome: flights to the



Horizontal Falls which Sir David Attenborough describes as the greatest wonder of the natural world; jet boat and jet ski rides through the falls; camel rides on Cable Beach; historic lighthouses, early 20th century Broome houses with parts of walls propped out to make windows; old pearl shell factories and sorting sheds; magnificent sunsets; the *Stairway to the Moon*; stunning red rocks and cliffs... and who could fail to mention Drag Bingo at Pearl's every Wednesday night?

Left: Horizontal Falls seen from a seaplane



Right: Barbara and one of the Drag Bingo girls

*To see a 5 min YouTube video of the Horizontal Falls and surrounds click on this link:

<https://www.youtube.com/watch?v=m2gxFvLp0Is>

Barbara Corrigan

[We welcome LI CUNXIN to ADFAS Gold Coast](#)



Our September ADFAS lecture delivered by Li Cunxin was a great success and for those who were able to attend, such a special occasion. The feedback from the lecture was overwhelmingly one of a delightful experience. 191 members and guests attended, the room was hushed and every word absorbed as Li spoke of his childhood and ballet education, and of his life in America and beyond. He was very generous with his time, answering questions with consideration and posing for numerous photographs.

Above: Li is pictured with the winners of our raffle. First of the four winners, Sue Foskett, selected the coveted books package – Li's memoir, *Mao's Last Dancer* and Mary Cunxin's memoir, *Mary's Last Dance* – both of which Li kindly signed.

In early September, committee member Naomi Wright and I joined Li and Mary Cunxin at a site in Yatala, together with the entire company of dancers plus all the administrative staff from Queensland Ballet. Queensland Ballet is establishing roots on the Gold Coast! The huge site, situated halfway between Brisbane and the Gold Coast, has been

generously donated by Tom and Nola Thompson of the Sunshine Coast and will be known as *The Tom and Nola Production Centre*. Architects are in the process of designing an innovative structure (right), the cost of which is estimated to be \$15 - \$16 million. It is believed this will be Ballet's largest, single, all-purpose storage complex worldwide.

The facility will be climate controlled throughout to extend the life of the equipment, and the design capacity will include an easy retrieval system for the company's resources, performance stage sets and costumes. It is expected that eventually new sets will be built on the premises and creatives such as costume makers will be housed on site.

Image credit: <https://www.limelightmagazine.com.au/wp-content/uploads/2021/09/Render-1-QB.jpg>

A partnership between HOTA and Queensland Ballet will see the Gold Coast as a second home for two wonderful productions each year for the next two years and all going well, will continue to 2023 and beyond. A season of 'Sleeping Beauty' is scheduled for February 2022 and in November 2022, it will be 'Rooster/B-Sides', a contemporary ballet choreographed and danced to many well-known hits of the '60s.

Carole Byron

For a 4 min preview of *Rooster*, click on this link to a compilation of Tulsa Ballet's performance, danced to *The Rolling Stones*:

<https://www.youtube.com/watch?v=uU5WhbtZfmk>

*Acknowledged images, links and videos in the newsletter have been sourced by Editor, Val Shooter

Contributing Photographers: Mike Fewster, Wendy Spencer, Barbara Corrigan, Helen O'Reilly, Val Shooter



PHOTO GALLERY



Photos from: Coach trip to Ipswich, Li Cunxin Lecture and May Special Interest & HOTA Afternoon Lecture

