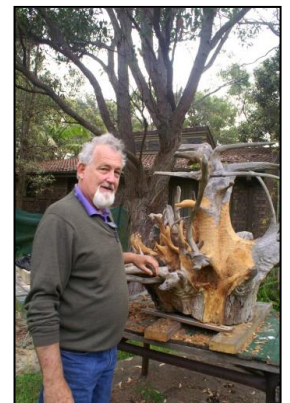
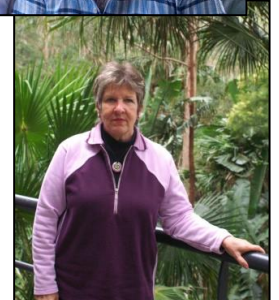
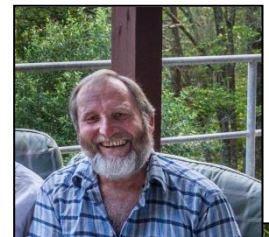
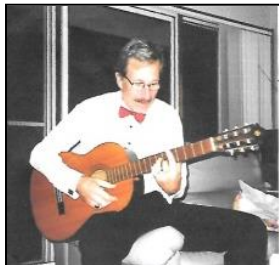
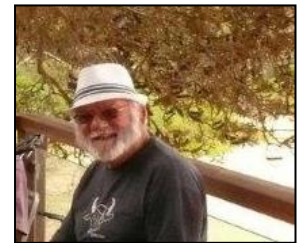
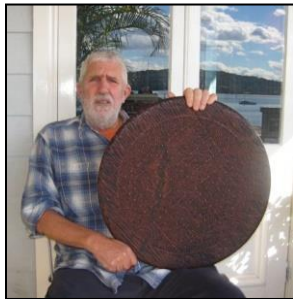




BOUDDI ARTISTS - A HISTORY



ARTISTS OF THE BOUDDI PENINSULA - A HISTORY

Helen Robinson, David Dufty and Robyn Warburton

Bouddi Peninsula has long been a place of inspiration and productivity for artists. By 'artists' we will be referring to current painters, photographers, musicians, actors, writers, sculptors, cartoonists: anyone whose professional life has been devoted to one of the creative arts. In addition, we include some dedicated non-professionals who have major interest and skills in one or more of the arts, including those who have devoted much of their retirement to creative activity.

David Dufty

In 2009 David Dufty wrote the introduction above for the section of the CD-Rom devoted to the artists of Bouddi Peninsula. Produced by David, the CD-Rom, *The Bouddi Peninsula: Voices and Images from a Colourful Past - Bouddi Stories, Bouddi Bios, Bouddi Artists* was one outcome of the Bouddi Society's History Project launched in 2007 and remains the most comprehensive record of the peninsula's history. In 2021 the Bouddi Society has decided to update the information, so that it is not lost, for inclusion on its website. Here is the section titled *Bouddi Artists*. Robyn Warburton

FOREWORD

The artistic life of a community is necessarily a fluid one. Artists living within the community come and go and, in an ever-regenerating process, the dynamics of the creative process evolves and changes.

It is the lifeblood of the community.

What doesn't change is the stunning environment of the Bouddi Peninsula and its ability to attract, seduce and inspire – an all-pervading muse to the creative spirit. This, of course, has always been the case. For tens of thousands of years, the original owners and custodians of this place have celebrated their bond with this country through song, dance, story, painting and engraving. To the delight of those who take in the beauties of our National Park, ancient rock engravings can still be stumbled upon.

This survey of artists living in the Bouddi Peninsula was compiled in 2008 and therefore represents a snapshot of the creative environment at that time. As mentioned before, the passage of time inevitably leads to changes in the line-up of participants and by its nature the completion of a list automatically makes it out of date.

Nevertheless, this snapshot, like any in a family album, reminds us of what we were like then, what existed then in our cultural life that inspired, entertained, and gave us joy.

There will be a place in the future for new snapshots and the opportunity to use perspective to track the cultural evolution of our community. In the meantime, this is a satisfying and valuable pointer to who and what we were.

Phil Donnelly - President 2004 – 2020
The Bouddi Society

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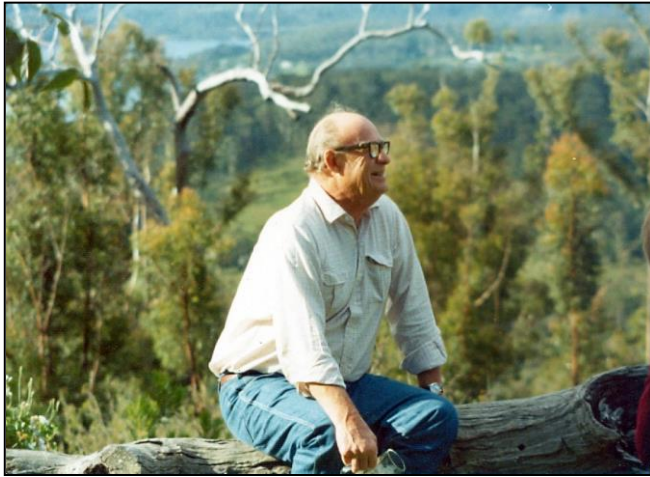
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Painter



Russell Drysdale and his wife, Maisie, built the house, designed by Guilford Bell, on the property, Bouddi Farm, at Killcare Heights in 1966. He was fifty-four and was a renowned artist with a very successful career. It was where he worked and entertained for the rest of his life from the mid-sixties until 1981. He was knighted in 1969 and received the Order of Australia in 1980.

Although not documented in any detail in biographies written about his life, Russell or Tas as he was known, continued to be prolific in his output of not only paintings but sketches, etchings and posters. To begin with he used a room in the house until he built a studio a small distance from the house for the purpose.



He had a large coterie of friends from all walks of life including the arts. A short list would include people such as Murray Bail, Faith Bandler, Dick Denton, John and Bettina Gorton; composer Ross Edwards; Walkley Award winning journalist and poet Elizabeth Riddell; author Barbara Ker Wilson; author Fay Weldon, Miles and Penelope Little and George Johnston and Charmian Clift. Special friends were neighbours, Lyell and Sybil Medley; Lyell became close and documented the times with photographs and Sybil helped Maisie cater for the gatherings that occurred often.

Lyell's daughter summed up the friendship, "I think they both really valued each other's intellectual company and Dad, who was actually quite introverted, was a perfect complement to Tas, who would hold court at the dinner table."

Tas was very generous and gifted friends with examples of his work, such as the sketch above: with the inscription 'A return to youth – Happy Birthday Lyell' and signed 'Russell Drysdale 28'. The pen and ink sketch was a birthday gift for his friend, Lyell Medley. **RW**

Reference: *Bouddi Bios* 'Russell Drysdale – Conversations at the Table' by Lee Casey

ANNIE REID

Painter



Annie's cottage in Pretty Beach is a welcoming kaleidoscope of colour and textures – just like the artist herself. Wall hangings, textiles and artefacts from Bali clutter the rooms and juxtapose with Annie's paintings which exude a mystique all of their own. Introduced to the area through her sister, she moved here in 2004 and feels she has found her spiritual home at last!

Born in New Zealand in 1953, Annie has always lived near the sea and much of her work is influenced by water and movement. Both her mother and grandmother were artists and she can remember wielding a paint brush and 'making things' as a young child. However, it is only recently that painting has become her preferred medium.



On leaving school she became a successful fulltime model and supported herself, whilst undertaking a science degree at the University of Auckland. After graduating, she moved to Australia, but it was not until the latter half of the seventies that her creative instincts came to the fore and she embarked on a long career as a potter and ceramic artist. She was one of the pioneers of slip-cast stoneware pottery and sold her work to galleries, boutiques and on the mass market both in Australia and overseas.

Annie moved from Sydney to Forster, on the mid-north coast of NSW, in the early 1980s and continued her potting career. She taught locally and experimented with glazes, colours and decorative work. After studying painting and photography at TAFE in Foster, she enrolled in Fine Arts at Newcastle University and in 2006 she set out on a new career as a painter. Annie now 'lives and breathes painting twenty-four hours a day' and, whilst she supports herself through her 'commercial work', she also accepts private commissions. Her paintings have been exhibited in Newcastle and Gosford but her works sell mainly through 'word of mouth' and on the internet. HR



ALICE HAIGH

Painter

Alice's association with the Bouddi area dates back to 1986. That was the year she visited her first holiday house on Heath Road, Pretty Beach. Many houses, renovations and holidays later, she moved up here permanently in 2006 and now resides in a house capturing bay and beach views in Killcare.

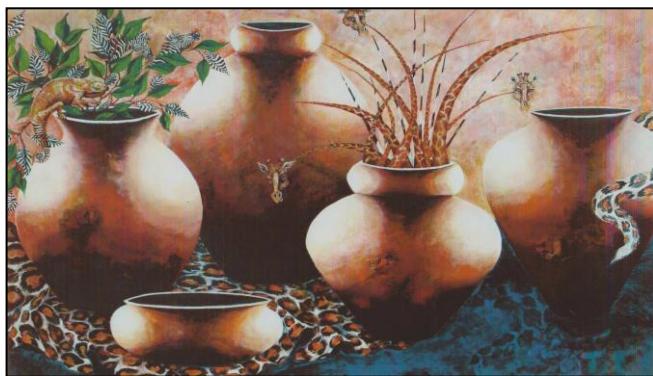
Born and brought up in Zimbabwe – or Rhodesia as it was known in her earlier days – she studied at Michaelis School of Fine Arts at Cape Town University, South Africa. Returning home and finding her country embroiled in political upheaval, she turned her talents to



working for a large pottery and screen-printing business, teaching art and also managing to find the time to illustrate a series of early reading books for children.

Alice moved to Australia in 1984 and for the next 22 years worked as both a Visual Arts teacher and set designer for The King's School, Parramatta.

She has been a regular exhibitor at the annual King's School Art Show and her work has also been exhibited in several galleries in the Sydney area. She had a solo exhibition of her works at the Café Gallery in Seaforth and locally has shown her work at the M-Gallery in Avoca.



Alice has won several art awards - the Parramatta Arts Society Historical Award in 1988 and 1993, the Parramatta Foundation Week Council Award in 1991, and the Parramatta Arts Society Members Award in 1996. She was a finalist in the Hills Grammar Art Award in 2006 and in the Gosford Gallery Art Award in 2006 and 2007.

Over the years Alice has explored and embraced different painting mediums but is probably best known for her exquisite watercolours and, more recently, for her vibrant acrylic paintings, which reflect her African upbringing and experiences. She holds regular classes and workshops for adults, teenagers and younger children, both at her home and at Gosford Art Gallery, and delights in utilizing local scenes and images to bring out her students' talents. HR

DONALD McCONCHIE

Painter



A refugee from the hustle and bustle of the city and from the restrictive confines of the Sydney arts scene, Donald McConchie arrived in Killcare in 1978 hoping to find peace and quiet - to 'bury' himself in his painting and the environment. However, his dream of a solitary life was quickly dispelled as he found himself embraced by the local art scene and increasingly drawn into the vibrant, active community around him.

Born in England in 1932, Don studied art in his hometown of Liverpool and was awarded a post graduate travelling scholarship to study in Paris in 1953-4. He then completed studies in Art Education at Liverpool University, before signing on for two years of national service with the British Army in Hong Kong. Returning home to Liverpool, Don taught book design and graphic art but five years later, in 1962, he and his wife emigrated to Australia.

For the next ten years Don taught art with the NSW Department of Education. In 1972, the McConchies set off on a two-year odyssey, travelling overland back to England through India, the Middle East and Europe. Throughout his travels he painted extensively, drawing on a myriad of sights and experiences garnered along the way. Donald came back to Australia in 1974 and, until retiring in the late 1990s, was a successful full-time artist.



Don has exhibited at galleries both in England and Australia and has held several solo exhibitions in Victoria and NSW. On coming to Killcare, he joined the Killcare Craft Arts Group and regularly showed his work at his rustic Putty Studio. His exhibitions included one devoted to the Bouddi area. He held a joint exhibition with the late photographer, David Moore, at Wagstaffe Hall, and, together with local potter, the late Rene Daniel, participated in raising funds for Killcare Surf Club.



Before retiring to Ettalong, Don was an active member of the Bouddi Peninsula community. He is a keen environmentalist and was one of the founding members of the Killcare Wagstaffe Trust and a regular 'Bitou Bush Basher'. HR



GABRIELE RICHTER

Painter & Photographer

Gabriele was born in Munich, Germany. Before moving to Killcare in 2003, she spent many years living in Indonesia, China and Japan, where she taught German as a foreign language. She also worked as a graphic designer and photographer.

Gabriele went to China in 1979, during the post-Mao turmoil and took photographs of a country and people on the cusp of change. These photographs, documenting a period which is rapidly being consigned to history, were subsequently published in her book *China 1979-1982* (Fischer & Fischer, 2003). Gabriele then lived in Japan for the next 20 years and during that time she became deeply enmeshed in the traditions and everyday life of the Japanese. The photographs in her book *Kamakura – As a Sojourner in a Japanese Town* illustrate a culture rarely witnessed by the casual observer. She also produced a book, *Frauen*, containing photographs of the faces of women she met on her travels.



It was during her last ten years in Japan that Gabriele adopted Killcare as her second home - taking annual holidays in the area and growing to love the natural beauty and tranquillity of the Bouddi Peninsula. When she moved here permanently, she felt the need for a change of direction, so she enrolled at the National Art School in Sydney where she studied Fine Arts for a year before embarking on her new career as a painter.

Gabriele has had her work accepted four times for the Gosford Regional Gallery Art Competition and, in 2004, she won the Spikefest Art Competition with the 'Funniest Portrait'. She had her first solo exhibition at St. Alban's Gallery in 2005, showing figurative paintings and drawings, which reflected the influence of her years in Japan. Her second solo exhibition, *Phantasma*, was held at St. Albans in August 2008. On this occasion, her paintings have taken on a surreal, more abstract form and reflect her dreams and experiences of the past, present and future. Under the auspices of the German Goethe-Institute and

the Central Coast Art Society she has held various workshops. HR

JEAN SCOTT

Painter



English-born Jean Scott moved to Australia when she was 22, and for many years worked as a food stylist and food consultant. Jean's work took her all over the country, and her visual memories of the ochres, reds and blues of the bush, deserts and shores of Australia are now being fed into her abstract paintings of the land and the sea.

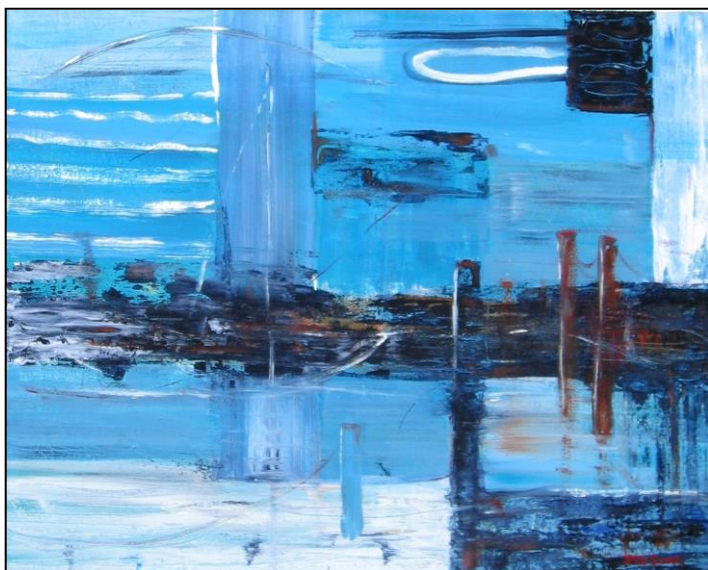
An illness ten years ago proved to be the catalyst needed to re-think her life and pursue a subject which had long fascinated her – art. She took a multi-arts course at TAFE, before studying at Willoughby Art Centre and the Julian Ashton Art School. Painting soon became a passion and, with two friends, she rented exhibition space at Fox Studios. Over the first year she sold enough paintings just to cover her costs; during the second year she made a small profit and in the third year she ‘...made heaps!’



Painting has now become a full-time occupation. Jean was invited to be represented by Corporate Art in Queensland and her work has been hung in several Sydney galleries. Recent works have hung in the Gosford Regional Gallery and the Newcastle Art Exhibition, and she was

selected as a finalist in the Cromwell Art Prize and the Willoughby Contemporary Art Show. In June/July 2008, she held a solo exhibition of her work at Village Living at Avalon Beach.

Jean moved to Killcare in 2007 and, while she still paints with the warm colours of Central Australia, she finds her work is becoming more and more influenced by the blues and greens of the waterways and sea around her. HR



PAULINE DONNELLY

Painter



Pauline still remembers the hours she spent with her stress-busters – the sketchbooks she filled when she was training to be a nurse in Sydney - but it was not until the mid 1990s that she was finally able to take time off from the demands of work and family and devote her time to what has been a life-long passion – painting and drawing.

Pauline's husband's career with the Department of Aboriginal Affairs dictated a

somewhat nomadic lifestyle. She painted whenever she could - experimenting with landscapes, still life and portraiture as she travelled around Australia. In 1986, she took the first tentative step to becoming the skilled and gifted artist she is now; she enrolled to study visual art at Southern Cross University.



However, family commitments continued to take priority and another eight years were to pass before the couple moved to Sydney and the opportunity arose to take up further studies. From 1995, she has immersed herself in painting – initially studying at the Waverley Woollahra Arts Society and then completing a diploma course in fine art at Julian Ashton Art School in 2001.



Pauline has exhibited in group exhibitions in Sydney and Gosford and has received several awards for portraiture. She has been selected as a finalist for the Gosford Art Prize three times – in 2005, 2006 and 2007 – and for the Lexus Mortimer Art Prize in 2007.

Even Pauline's move to Killcare in 2001 was influenced by her painting: a fellow student at Julian Ashton Art School lived in Hardys Bay and, hearing that the Donnellys were seeking a new home out of the city, she encouraged them to explore the Peninsula. One look and they were hooked! Pauline now swims at Killcare beach throughout the year, paints in her studio at home and travels to Sydney twice a week to participate in Artist Sketch Groups. **HR**

JEAN MELVIN

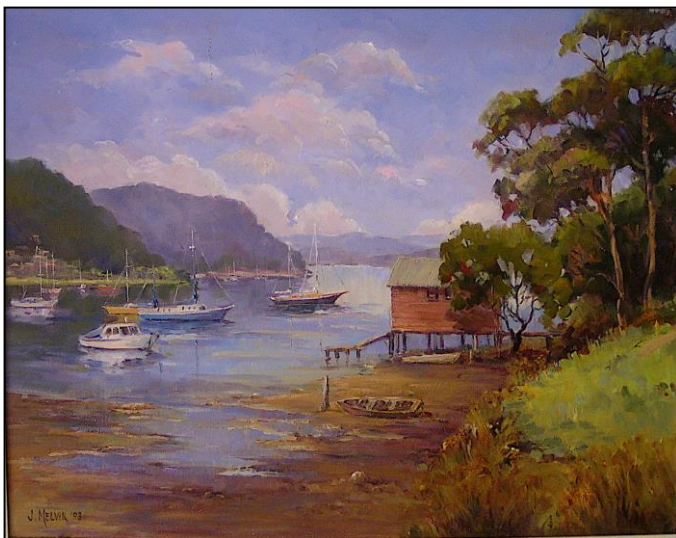
Painter



Jean Melvin has a long association with the Central Coast. Sydney residents Jean and Noel Melvin had a holiday house at Copacabana from the 1970s and then moved permanently to Killcare. Jean has exhibited virtually every year since at Avoca, Wyong, Gosford, Kincumber and other art shows, been active in Sydney and local art groups, run many workshops and taught painting at Kincumber Adult Education Centre. She has won many awards and her paintings have pride of place in overseas, Australian and local homes.

Jean Melvin trained at East Sydney Technical College and worked in the advertising industry before marrying singer Noel Melvin and becoming a home maker. She has continued successfully with her art right through to the present day.

Jean paints Australian landscapes in traditional style using mainly oils. For twenty years she was known for her palette knife paintings, one of which is illustrated on the right.



She also does fine flower paintings, pen and wash drawings and her images of Australian wildlife for her children and grandchildren are exquisite. She and her art groups have regular residential excursions, and her joy is in *plein air* painting and relating to our beautiful Australian environments, including our own Hardys Bay, as seen on the left.

DD

DOROTHY HURRELL

Painter and Creator of Collage



Dorothy was brought up on a sheep station near Inverell in northern NSW. During the school holidays, and when she was not needed to help on the farm, she used to employ her imagination and creativity to fill her spare time - absorbing herself in fossicking for interesting objects in the paddocks and yards and spending hours drawing and painting the landscapes and images around her.

Dorothy left home for Europe in 1955 – a traditional rite of passage for young women of the time – and met and married an American Air Force officer. For the next 16 years she lived a nomadic life, accompanying her then husband on postings throughout the States and also living for over three years in Okinawa. During these years art was a constant in her life - she explored the local museums and galleries and enrolled in art classes wherever and whenever she could. The time spent in Okinawa was a particularly enriching period for Dorothy and it was there that she became fascinated with the previously untapped artistic medium of collage - whereby she created images from materials such as paper, packaging materials, textiles and ‘lost and found’ objects.

Dorothy returned to Australia in 1971 and for the next twenty-seven years lived in Avalon on Sydney’s northern beaches. She joined Warringah Arts Society and Artists & Craftsmen of Pittwater and continued producing paintings and collages; her work was featured in the Australian *House & Garden* publication *Traditional Handicrafts*. In 1985, the Hurrells bought a ‘weekender’ at Pretty Beach but in 1998 became permanent residents, when they bought their current home nestling in the bush at Wagstaffe.

Dorothy is a prolific artist and works in a delightful studio built in the garden of her home. She works as a volunteer at Gosford Regional Art Gallery, where she sometimes exhibits her work; she also participates in various courses in art at the Gallery. She shows and sells her work from home and frequently takes part in local art shows and exhibitions.

HR



RALPH PODOLSKI

Painter



Ralph has vivid memories of his first attempt at drawing; he was six years' old and he drew on the walls of his family home in indelible pencil. His artwork was not well received at that time but nevertheless he has continued to draw and paint ever since!

Ralph was born in Lublin, Poland in January 1928. World War II interrupted his childhood and at 14 he became a partisan in the Polish underground. Aged 16, he was captured and moved between seven different concentration camps until, in 1945, he was amongst the 30,000 starving prisoners liberated from Belsen.

He was awarded a scholarship to study at the

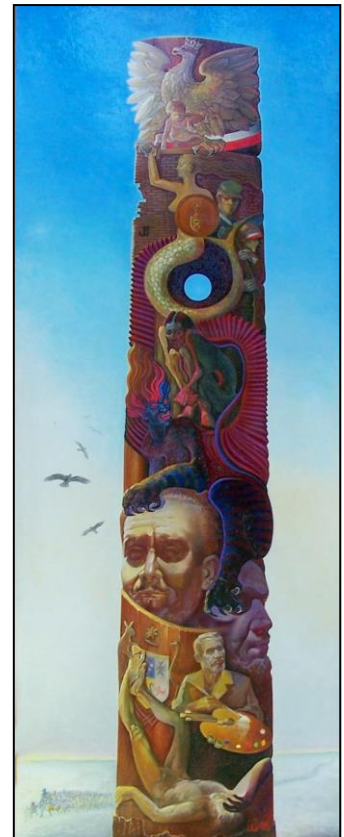
Academy of Arts in Brussels but two years later, when Poland officially became a communist state, the scholarship was forfeited. During that period, he held a solo exhibition in Belgium which was very well received.

Ralph arrived in Melbourne as a refugee in 1950 and after completing the requisite two-year indented labour period, he obtained work as a graphic artist. In 1959, determined to pursue his artistic studies, he went to Canada and studied at the Ontario College of Art in Toronto. During this time, he was a prolific painter and took part in several group exhibitions.



Ralph returned to Australia in 1964, and until his retirement in 1982, was the Visual Aids Officer at the NSW Institute of Technology (now UTS).

During this period he continued to paint and his self-portrait was accepted as a finalist in the 1974 Archibald Prize. His paintings have also been exhibited at the Journalist Club of NSW. Ralph moved to Killcare in 1994 and the walls of his home and studio are a testament to his talent. **HR**



BILL LEAK

Cartoonist and Painter

Bill Leak is one of Australia's leading satirists and most respected portrait painters. He divides his time between mercilessly lampooning his subjects in his cartoons in The Australian newspaper and immortalising them in oils. Bill could also be described as the archetypal Australian larrikin.



Bill has been interested in art for as long as he can remember and, influenced by his father, was politically aware from a very young age. Born in Adelaide, his early childhood was spent in the bush - initially in Goroke, Western Victoria and then in Condobolin in New South Wales - but at the age of ten he moved with his family to Sydney.

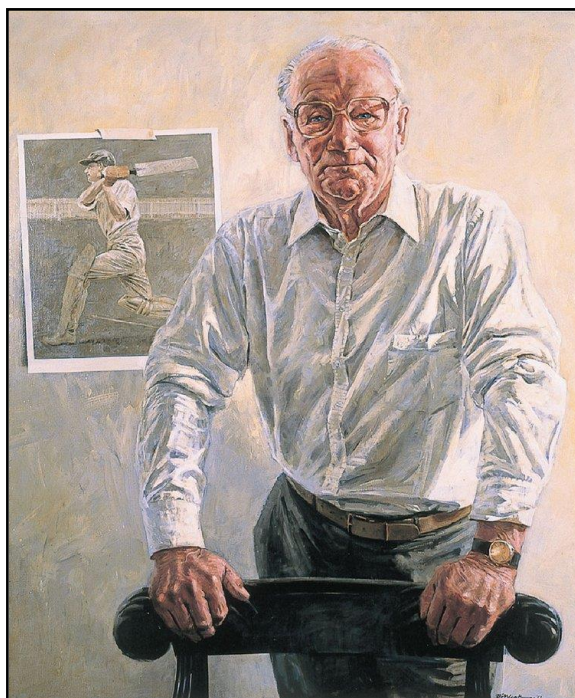
On leaving school, he briefly attended the Julian Ashton Art School before taking off for a year in a Holden panel van to 'paint Australia'. He had visions of painting sweeping landscapes in the mould of Fred Williams, but ended up financing his trip by doing caricatures of the locals he met in the pubs and clubs of the outback.

He then set off for Europe, spending a year in London before moving to Germany, where he established himself as a portrait painter. However, four years later, a visit to Sydney and night-on-the-town with Brett Whiteley persuaded him to stay in Australia and he cancelled his return ticket to Germany. It was then that fate played a hand; a then unknown benefactor who had seen and admired his work, offered to pay the rent on a studio for him whilst he established himself as a painter. Despite a successful one-man show, the sales of his paintings didn't cover his expenses.



He started producing and selling cartoons to fund his painting 'habit' and Bill Leak, the political animal, was born. He is now the daily editorial cartoonist at *The Australian* and it would not be an understatement to say that his pens and brushes have the power to ruin a politician's day.

Bill has been a finalist in the Archibald Prize on twelve occasions. One year he painted Sir Donald Bradman.



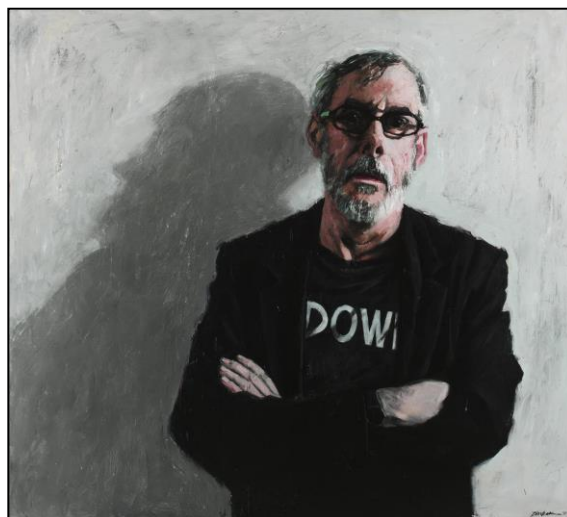
He won the packing room prize in 2000 for his portrait of Barry Humphrey's alter ego, Sir Les Patterson, and in 2007 was short-listed for his painting of the film critic, Paul Le Petit (see picture below).

He has won eight Walkley Awards, and nineteen Stanley Awards including eight Gold Stanleys for Artist of the Year. He has a healthy contempt for artists who, under the guise of artistic integrity, disparage his success as a cartoonist –

“...they like to think they're above commercialism. At the same time, they are 100% dependent on commercial galleries to sell their paintings; there's a disparity there, somewhere.”

Bill started coming to Hardys Bay in 2002 at the invitation of his close friends, the actors/authors Judy Nunn and Bruce Venables. Bruce persuaded him to buy a cottage in Hardys Bay and for a while Bill divided his time between the Bay and his house in Redfern. However, fate was to play a decisive hand.

Whilst spending the weekend at his cottage, his big toe had an unexpected and severe altercation with the leg of his sofa, resulting in his being 'grounded' for two months. During that period, he bonded with his surroundings and, with the help of modern technology, found it was quite possible to continue his career from his cottage on the bay. He has now sold his Sydney home and is a permanent resident on the Bouddi Peninsula. **HR**



MEG FROMEL

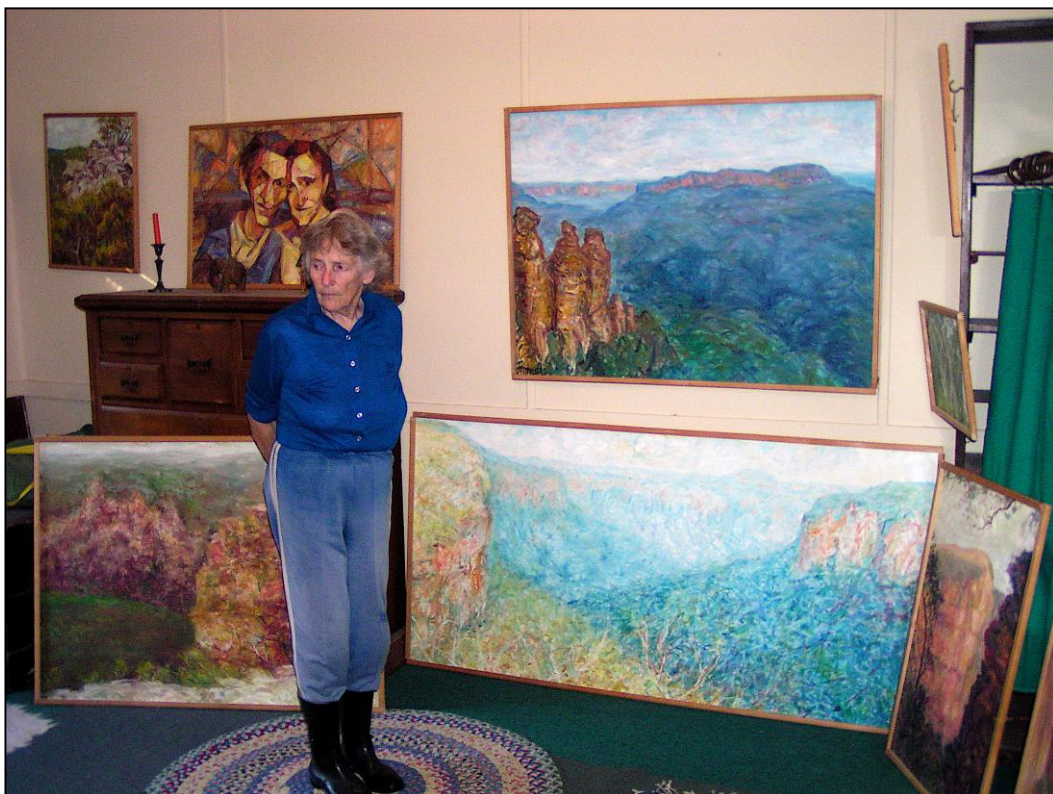
Painter & Lino Cutter



Painting has been a lifelong occupation and her consistent interest here has been bushwalking with the National Parks Association so Meg very happily combines her two loves.

Meg Fromel completed her Diploma at East Sydney Technical College, as did many Australian, and some other local artists. She has a broad repertoire including landscape and contemporary portraits as well as lino prints. Many of these prints are inspired by the trees and old houses at Mt. Wilson, where she lived before coming to Killcare.

Her paintings are inspired by her travels in Australia and by the many sights she views in her daily walking around the Bouddi area. Her home is filled with colourful memories and was the site of an exhibition of her work. DD



URSULA OLD

ARTIST in Oils and Serigraphs

Ursula Old was always an artist. She loved to draw as a child, studied art and became a commercial artist. She and her husband made their home at Killcare Heights in the early 1970s and Ursula pursued her love for producing wonderful artworks. She won many prizes and commendations at many exhibitions. Her works are held in many collections including the State Library of New South Wales that purchased several of her prints with butterflies, brush turkeys and kookaburras.



In 1932, Ursula left school to study art at East Sydney Technical College; it was the very old sandstone buildings that had been Darlinghurst Gaol. She was the first female student to wear trousers to lectures - she was so cold in the draughty, old gaol.

Working as a commercial artist, meeting deadlines in advertising did not suit her as she liked to work slowly, thinking about things, rather than rushing. However, she did continue to draw and paint. She married and raised a family. In 1973 she came to Killcare Heights with her husband who had retired.



The oil painting, **May Holidays** (1959), shows Ursula's daughter, Thomi, and her siblings fishing with friends on Killcare Wharf. Thomi is standing in the middle – no longer allowed to fish. She had dropped too many lines in the water.

In 1973 Ursula joined the Central Coast Art Society. She was a committee member for many years, and later a life member.

She was 56 when she discovered serigraphs, pictures made by a screen-printing process. Ursula found silk screen printing fascinating. She liked the challenge of the flatness of the surface and the flattening of the 3D images.

Over the next thirty years, she went on to produce over 200 serigraphs, winning awards and commendations at exhibitions in almost every year from 1972 to 2001, when she was 85 years old. There were many exhibitions of her work: throughout NSW, as many local councils held annual art exhibitions, as did local art societies.

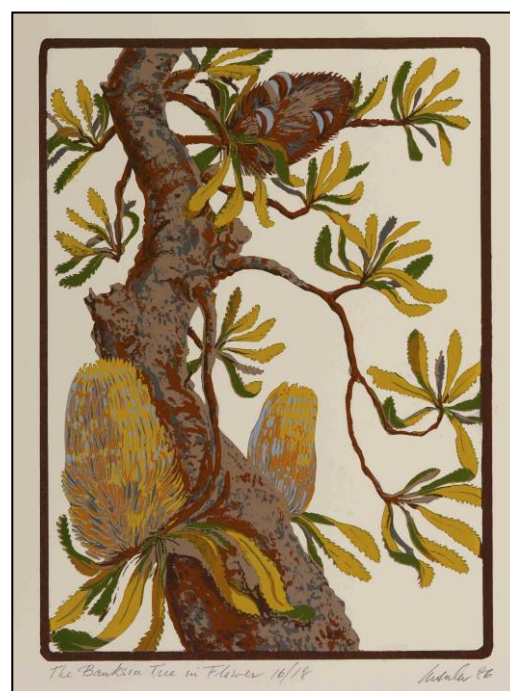
Boats at Terrigal Haven can be seen below.



After the printmaking had become physically too difficult Ursula joined a life drawing group in Kincumber. She found this a wonderful way to keep in touch with other artists, and to keep drawing, mainly in crayons and pastels.

At the end of her career, at the age of 86, in 2002, a Retrospective was organised, at the invitation of Gosford Regional Gallery. Her works were displayed very effectively, and opening night was a great success. Ursula took the opportunity to invite many of the local artists who had become her friends; she put on a magnificent dinner at the gallery for everyone. It was a very fitting way to mark the end of a long career.

She also donated a sculpture prize to the *Showcase '98 Exhibition*, held at Gosford Regional Gallery, in order to recognise and encourage exhibiting sculptors. **RW**



Reference: *Bouddi Bios* 'Ursula Old' by Thomi Graham

JULIE DUELL

Artist, Writer and Illustrator



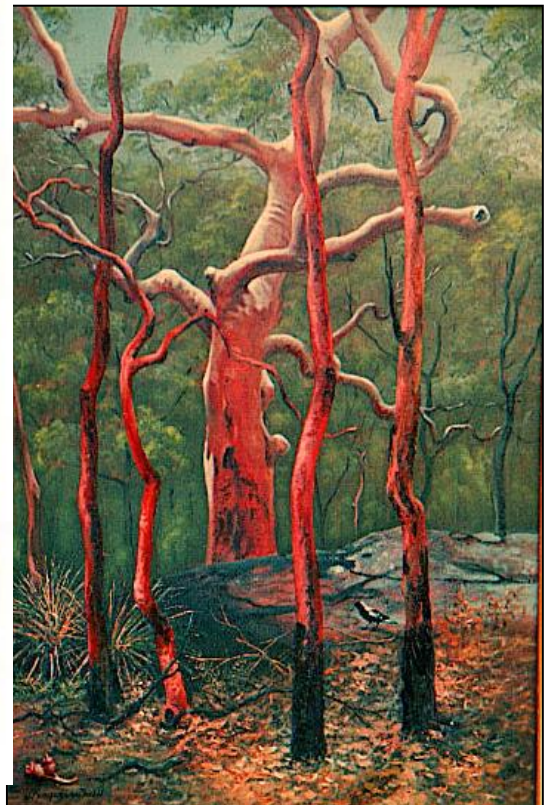
Julie Duell, who lived for twenty years at MacMasters Beach from 1976, is a lover of Bouddi National Park and many of her paintings and illustrated children's stories have been inspired by her visits to the Park. To visit her excellent website, Google: 'Art Stories with Julie Duell' and you will find many online art tutorials, her Australian 'Sprite' E-books, profiles of Central Coast artists and links to the Central Coast Art Society. The following was taken from her websites with her permission. Julie has also published a delightful self-illustrated biography of her late husband, John Duell, entitled 'Somethin' Fishy'. John lived within and next to Bouddi from age 4 in 1939 until his demise in 1996. He was known to many as an avid naturalist, fisherman and 'lovable Aussie larrikin'. Proceeds from his book benefit Waterfall Springs Wildlife Sanctuary.

Julie was born in Sydney and commenced art training at St. George Technical College. She has done further art courses since that time and produced hundreds of works in charcoals, oils, pastels, inks and acrylics as well as mixed media, clay modelling and printmaking. Her award-winning children's book features Australian fairies in the form of Sprites. Like many other artistic locals, she is fascinated by Angophora trees. The dramatic painting below of angophoras after a fire evokes familiar emotions in many of us.



*Ann Goffra, the Red Gum Sprite asks
'How many faces can you see in the trees, rocks and animals?'*

Here is a page from her children's book *Bush Sprites of Australia*. Children can identify all the bush sprites whose faces appear in the Angophora trees. [DD](#)



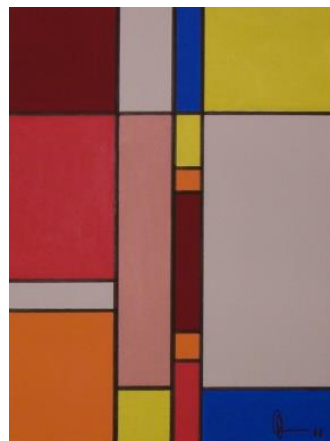
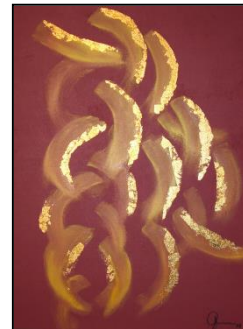
MICHAEL BENNETT-WILLIAMS

Engineer and Artist



An emerging local artist recently settled at Pretty Beach, Michael's work is generally abstract and covers a broad range of media, including acrylic painting, lino prints and the digital manipulation of photographic images.

Michael's approach to his work has been influenced by his training as a chartered engineer, which included many years of graphic design and representation. Michael has had a lifelong interest in art and finds the natural beauty of the Bouddi national park and surrounds a significant influence in his work. DD



Some Recent work

PETER GODWIN

Painter

Peter Godwin has lived and worked on the Bouddi Peninsula for more than thirty years. He was always an artist, but he was also a dedicated educator, finding the achievements of his students very rewarding. His success as an artist came later in life and his work continues to be very popular.

He didn't always want to be an artist. His first interest was in marine biology, but he was not good at maths and science so when his drawing earned him high marks in a paper, he began classes in art at Hornsby Technical College but soon returned to the sea and boats. Resuming art at age 22, he zoomed through and went on to study at East Sydney with renowned teachers. Offers of work followed: teaching printmaking at Hornsby, painting and drawing at East Sydney. He was teaching five days a week and loving it. He found watching students succeed very rewarding.

His was a late-blooming career as he did not begin exhibiting until later in life. He had been painting, drawing and making prints throughout his time teaching. He was unwilling to approach a commercial gallery but happily dealt with a small dealer and framer who sold his works out of Balmain.

Peter has great respect for and often quotes French painters such as Braque, Picasso, Matisse and Cézanne. He looked to them to overcome hardship.



After a set-back he rediscovered the elements that matter, the interiors started to develop, and he began using egg tempera.

The influence of Braque and Chardin can be seen, but as well as the “recognisable subjects – a table, a chair, curtains, shells, a dead bird or squid, there is also a powerful sense of abstraction”.

After five or six years of deliberation and insistence by Campbell Robertson-Swann, Peter finally agreed to exhibit at the Defiance Gallery. It turned out to be an instant and great success. His reluctance to exhibit was based on anxiety: he wanted his painting to be seen as genuine at the current time and in the future. “His paintings had struck a chord with a discerning audience”. And that was the beginning. Peter has gone onto becoming a very well-known and sought-after artist. **RW**

Reference

Artist Profile - Peter Godwin

by John McDonald

NINA ANGELO OAM

Community Artist



Nina Angelo, aged 2, arrived in Sydney, Australia with her parents in 1949. Sixty years later in June 2009 Nina was an honoured recipient, awarded a Medal of the Order of Australia (OAM) for her dedication, passion and service to the Arts and the Central Coast community. Nina, the Community Artist, is an Australian, Gosford City and Bouddi Peninsula treasure. She was responsible for Gosford's finest ever creative arts event: 'Homage to the Elements'. She played an essential role in 'Bouddi 2000' and she presented a fine Sunday Afternoon by the Bay at Wagstaffe. Nina's Little Shop was a local cultural icon.

Nina believes: 'It is important to share our stories so that the barriers can fall away'.

Nina's parents were both survivors of the holocaust. They crossed paths in Auschwitz concentration camp in World War II. They met again in Paris just after the liberation when the Red Cross set up centres to find lost relatives and reunite families. They married in London and returned to Greece where Nina was born in Athens.

They had a deep appreciation of what Australia offered and the opportunity to start anew. Nina remembers a childhood filled with music playing, singing and dancing with weekends and holidays spent camping, swimming and exploring. Life was to be celebrated. In the late 1960s, her parents bought some land and built a holiday house in Terrigal.

Nina attended St Catherine's Ladies College at Waverley and on leaving school commenced art studies at the National Art School, East Sydney Technical College from 1964 to 1966 and on completion of studies travelled to Europe and America to further her art appreciation and education. Her parents called it going to the 'university of life'. Her short marriage produced twins, Adam and Cassie, who were born in 1972 and in 1975 she bought her house at Terrigal. She set up a studio and seriously began to make a career of art and sharing her skills with communities. She began by holding workshops in creative silk screen fabric printing.

After losing her Terrigal home to fire in 1988 she moved to MacMasters Beach.

Nina's contribution to Community Arts is huge and so extensive; it will be hard to do it justice here. Not only was she a founding member and organiser of the Creative Craft



Group on the Central Coast and publicity officer for the Gosford City Arts Council, she helped lobby for a Community Arts Officer on Gosford City Council.

She became a committee member and then publicity officer for the Central Coast Community Arts Group, and became joint coordinator for the Women and Arts Festival, sponsored by the NSW Government. She took a mobile art workshop to outlying areas of the Central Coast for the Department of Leisure Sport and Tourism and Gosford City Council.

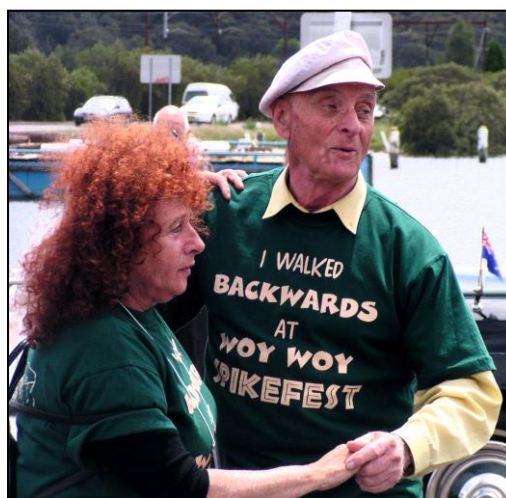
She taught, demonstrated and exhibited extensively throughout the Central Coast and became a registered tutor with the Crafts Council of NSW. This allowed a wider opportunity to teach and demonstrate creative silk-screen fabric printing to local organisations, schools, technical colleges, clubs and Community Youth Support centres. She continued screen printing classes privately, at CYSS centres and Gosford TAFE; the Environmental Awareness course at the Entrance CYSS; she helped set up the Central Coast Creative Crafts Group.

Her work extended beyond the Central Coast to Sydney (two examples are for the Festival of Sydney and the Sydney Youth Festival) and its suburbs and beyond. She made a 40-minute video in screen printing techniques for distribution throughout schools and TAFE colleges in Australia and in the USA, the Pacific Island of Fiji and New Zealand. And a second one some years later. In yet another project, she blended design elements of two cultures with Aboriginal and white participants.

Her work extended to helping those in need such as The Toukley Women's Refuge Centre, Mt Penang Boys Home, Richmond Women's Health Centre, and SELAH, the Salvation Army's drug and alcohol rehabilitation centre, Woy Woy Youth Centre and Newcastle's Matara Youth Festival as Artist in Residence also benefited from Nina's wish to share her skills.

Nina was appointed the artist/consultant for Colourmaker Industries, visiting screen printers in Nandi, Lautoka, Suva and Fiji, conducting demonstrations in air brush and screen-printing techniques for commercial printers and the garment manufacturing industry in the Fiji Islands and she spent four months in Fiji as Artist in Residence working with the Fiji National Training Council,

Nina's extensive participation in so many community projects makes her a wonderful community artist: she was responsible for holding workshops in so many places, for designing costumes, banners for performances and flag making. Close to home as well. In 1999 and 2000, she played an important role in Bouddi 2000, working with the local MacMasters Beach team to produce some brilliant banners for the Street Parade. These banners continue to be used on special occasions on the Bouddi Peninsula. Nina had an important role in *Spikefest*, another event held at Wagstaffe Hall inspired by the life of Spike Milligan and his association with the Central Coast. See photo with Spike's brother, Desmond Milligan. **RW**
Reference: *Bouddi Bios* 'Nina Angelo OAM' by Nina Angelo



DONELLA WATERS

Artist



Donella Waters, an Indigenous artist, has delighted the Bouddi Community and the wider world with her wonderful paintings with Aboriginal themes.

Donella was raised at Toomelah, a small Aboriginal Mission near the NSW/Queensland border; she is “a proud descendant of the Kamilaroi and the Goomeroi people”. She still has strong community ties with the area.

Her love of art started as a child: she would draw with sticks in sand and mud, and with pencils and ink on paper, drawing animals, aspects of the landscape, and patterns. There were two elders in the community whose art she admired and whose special techniques stayed with her until her later years, when she was developing her own style of art.

Throughout her marriage and child rearing years, Donella continued her drawing. However, it was not until her seventeen-year involvement with Early Childhood Education that she became inspired to take up and develop her artistic skills again. Working with children through painting, collage and drawing, Donella began to take up seriously her creative work with art. When her granddaughters attended Clovelly PS, she became involved in art programs at the school.



At 50 years of age, she took up painting seriously, working on canvas with ink and acrylics, and entering work at local and national art competitions. Although Donella completed a TAFE course in painting, working with real life models, she is a self-taught artist, who has had great success at local, state and national exhibitions.

She has been a finalist seven times in the Parliament of NSW Indigenous Art Prize competitions, gaining awards and Highly Commended certificates, and she was awarded First Prize in the Aboriginal Artist Reconciliation Week Art Prize at Gosford Art Gallery in 2005, where her paintings were exhibited at Gosford Regional Gallery; her winning work for the Parliament of NSW Indigenous Art Competition has been exhibited at NSW Parliament House, Sydney, together with others of her Finalist Awards paintings.

Donella says that art is “in her blood”; all her family are skilled at drawing, and two of her uncles are well-known artists, including Reginald Mox, whose works are prized nationally and internationally. She is particularly proud of her sons, Djuro Sen, an artist and journalist, and Ivan Sen, who produced, directed, scripted and composed for the award-winning films, *Mystery Road* and *Gold Stone*.

Donella’s work has been sold throughout Australia and overseas. Her ambition is to enter and exhibit in the Archibald Prize competition. Alex Sharp

HILDEGARD ANSTICE

Ceramic Artist



Hildegard Anstice has played a major role in promoting art in the local area, including the October Art Trails. She has also been a leader nationwide in the Ceramic Study Group and has given many workshops at home and at various art events. Her work as a potter is strongly influenced by Asian forms and patterns, for example by Arabian lustre pottery with its glowing surfaces shown below.

Hildegard's lifesize statues in a Killcare Garden are reminiscent of Millet's *The Angelus*. They were coiled from raw clay, wood fired and carefully tended over a period of 6-8 hours. What skill, what patience!

Hildegard originally trained as a window dresser so her displays in the windows of the Maitland Bay Environment Centre have been both beautiful and informative.

Fish display Maitland Bay Store window.



She shared a booth with Terry Baker of Pretty Beach at the Australian Craft Show and they jointly won the prize for the best display.



Hildegard is also a highly accomplished musician and the recorder groups, to which she has belonged, have performed well on numerous occasions, locally.

DD

'Cushion Plate', Arabian lustre on earthenware, 1990.

HELEN GULLIVER

Ceramic Artist



After leaving Casino High School, Helen initially chose a conventional nursing career path and in 1964 graduated as a Double Certificate Nurse at Royal Prince Alfred Hospital in Sydney. She married a Royal Australian Navy officer in 1966 and accompanied him on a two-year posting to England in 1968. During this time, she was able to fulfil an ambition to study ceramics and sculpture.

On the couples' return to Sydney, Helen set up her first workshop and completed a Ceramics Certificate Course at East Sydney Technical College, where she was awarded a Tertiary Scholarship.

For the past 36 years, Helen has taught at numerous education centres in Sydney, Canberra and on the NSW Central Coast. To list but a few: in Sydney she taught at East Sydney Technical College, the University of NSW, and Meadowbank Technical College (where she helped to establish ceramic courses), and in Canberra she taught at the Canberra College of Advanced Education and the Canberra School of Art.



In 1989, Helen moved to Killcare permanently and set up a studio in her new home on the edge of Hardys Bay. She joined the Killcare Potters group and participated in their annual pot sales for a number of years (see photo at left). She currently takes classes at the Central Coast Potters' Society and works in her own studio.

Throughout her career, her work has been exhibited in galleries and art shows all over New South Wales as well as in Queensland and South Australia. Her work was included in a NSW Craft Council Country Tour.

Like most artists, Helen's work has evolved over the years and has embraced a variety of styles. She makes both functional and 'one-off' stoneware items, thrown and hand built, as well as individual pieces, whereby she incorporates copper foiled glass inserts into ceramic forms. One such piece (at right) can be seen in a front window of the AWA Building in York Street, Sydney, where it is on permanent display. **HR**



PENNY RILEY

Potter



Penny was born in Sydney in 1922 but it was not until the 1950s, when living in London, that she became interested in ceramics and other crafts.

She returned to Australia in the early 1960s and enrolled at East Sydney Technical College where she studied ceramics. In 1970, she started teaching pottery from the studio she set up at her home. Penny became a member of the Ceramic Study Group in Sydney and was its President for many years. She sold her work through numerous private group exhibitions and increased her knowledge and expertise of pottery and craft by undertaking many study tours overseas, travelling to North, South and Central America, the UK, Japan, Central and S.E. Asia.

It was through her friendship with fellow Killcare potter, Rene Daniell, that Penny was introduced to the Bouddi Peninsula and she moved to Hardys Bay in 1982. She became a founding member of the Killcare Potters Group, participating in the then annual November Art Trails.

Penny is now a Life Member of the Central Coast Potters Society and was a committee member for many years. Since 1985, she has taught at the Ettalong Beach Arts & Crafts Centre (of which she is also a Life Member) and was the driving force behind the construction of its current premises in Kitchener Park. Her tireless work on this project was recognised by Gosford City Council who, in 1994, presented her with an Australia Day Award for community service; they also presented her with an Award for cultural services to the community in 1996. In 2002, she received a Community Service Award from Rotary International.

Penny moved to Ettalong in 2007 but she will long be remembered by residents of the Bouddi Peninsula. HR



DAVID MOORE

Photographer



David Moore (1927 – 2003) was a photographer with a passion for the bush and rocks and gnarly trees that was as strong as his passion for photography. His friends, work colleagues and party mates shared his passion and determination to make their mark in the disciplines of design, architecture and photography.

His career began with Russell Roberts' studio in 1947 and later with Max Dupain before travelling to London in 1951. He spent his 20s in London shooting for the big picture magazines. He returned home in 1958 to an assignment for

Time Magazine to shoot the Australian outback: a dream job. The 1960s saw him often away for weeks at a time on assignment on various continents of the globe.

It is claimed that David Moore was Australia's most renowned and widely travelled photojournalist; his career spanned more than six decades in Australia and internationally. His work was published in such journals as The Observer, Time-Life, Look, The New York Times and Sports Illustrated. With the New York agency, Black Star, he worked for Time-Life Books, National Geographic and corporate industrial clients.

Based in Sydney from the 1970s Moore's work reflected his views of Australia. Published in many books and in many Australian collections, his photographs are included in those of the Australian National Gallery, the New York Museum of Modern Art, Le Bibliothèque Nationale in Paris, and the Smithsonian Institution in Washington DC. There were many, many solo exhibitions and many awards. **In 2017** he was posthumously inducted into the Australian Media Hall of Fame in recognition of his outstanding contribution to Australian Journalism.

***Here is a famous quote of 1997.** "Like any creative discipline this one can contain layers of meaning which, at best, impart a greater richness. Photography can pose questions for the viewer as well as attempting to answer them." David Moore 1997*

He needed a refuge, a quiet place, totally separate from his life in Sydney. He found a spot that was both beautiful and challenging and built a very interesting house above Pretty Beach.



Here is just one photograph. More can be seen online. **RW**

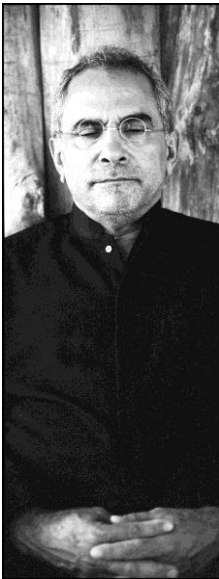
IAN PROVEST

Visual Artist and Photographer



Ian is a relative newcomer to the Bouddi Peninsula, although he has been a frequent visitor over the past fifty years. Born in 1950 in Hornsby, he holidayed at Ettalong during his childhood, and, as an adult, has been coming up to Killcare for the last twenty years – drawn to the area by his love of the bush and the ocean. In 2004, he bought an historic house, that had been old farmhouse and dairy at Wagstaffe, which he uses as his retreat-cum-studio. He now enjoys using the Palm Beach ferry to commute to the Sydney Institute Design Centre in Enmore, where he is Head Teacher of Graphic Design.

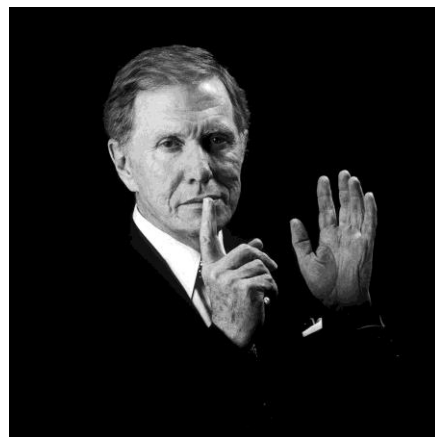
Ian describes himself as a ‘serious, contemporary, contextual artist’. He studied art and design at the National Art School and has post-graduate degrees in fine arts and education. He spent his early career working in the film industry but has worked as a designer, photographer and teacher.



Ian incorporates his love of photography into visual works of art, using still life, sculpture, assemblage and video art installations. His works frequently challenge people to interpret his impressions of the world around them. Ian is interested in politics and world affairs, and he sees photography as a powerful humanitarian tool that can cut across cultural borders. His desire to raise awareness of poverty led him to travel to East Timor in 2005 as part of a small group led by Austcare CEO Michael Smith, the former Deputy Commander of the UN Peacekeeping force in East Timor. His subsequent solo exhibition, *WELCOME*, was shown during Anti-Poverty Week in 2006. The photographs he took during that period capture the unsung spirit, resilience and hope of the East Timorese people. He also took powerful black and white portraits of Jose Ramos-Horta (left), Kirsty Sword Gusmao and the Australian Ambassador, Margaret Twomey.

He has exhibited widely – at the National Gallery of Australia, the Museum of Contemporary Art, the Casula Powerhouse Museum and the University of Sydney’s Tin Sheds Gallery to name but a few; his works are permanently represented in public galleries, corporate and private collections. In 2003, his commanding portrait of Justice Michael Kirby (right) was selected as a finalist for the Australian Photographic Portrait Prize, which ran in conjunction with The Archibald Prize at the Art Gallery of NSW.

HR





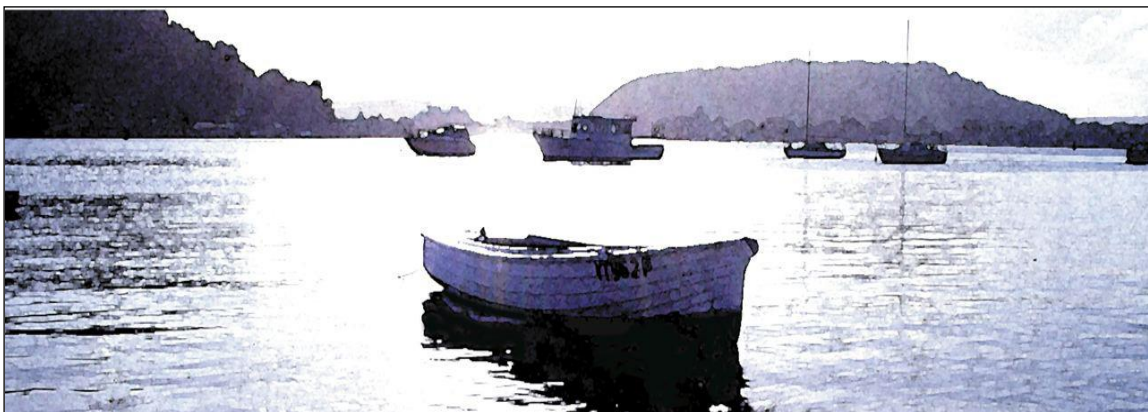
PETER REDDY

Digital Artist

A friendship forged at Sydney's Paddington Market with local woodworker, Terry Baker, led to an invitation to lunch at Pretty Beach and that in turn influenced Peter, a Queenslander by birth, to move to Killcare in the mid 1990s. His infatuation with the forests, bush and bays of the Bouddi Peninsula and its surroundings give him ample scope to demonstrate his talents as a photographer and a manipulator of all-things-digital, whereby he is able to fuse art and technology to reflect the beauty he sees around him.

Peter's evocative impressions have been exhibited in galleries throughout Australia and his work also sells nationally and internationally through a variety of online art sites.

He has also worked in conjunction with other artist such as Japanese composer, Tomoyuki Sugimoto, to create audio visual creations. HR



ERIC GUNZEL

Photographer & Video Producer



Eric was born in 1957, just outside Amsterdam in Holland. On leaving school, he went to work in the timber industry, often working deep in the forests of Europe. In 1980, he travelled around the States, taking photographs wherever he went. After returning to Holland, he held his first solo photographic exhibition, 'American Landscapes', in Loosdrecht in 1981. After experiencing the wide open spaces of America, Eric found the crowded confines of Europe claustrophobic and, at 25 years of age, he emigrated to Australia to find a more natural, unspoilt environment.

To begin with, he took on casual work on farms and in the timber industry in country Victoria; then for six years, he lived in the Albury-Wodonga area. Whilst in Albury, he studied Visual Art Studies at Charles Sturt University and graduated with a major in photography. He won First Prize in the Architectural Photographic Prize at the Regional Art Centre in Albury. In 1989, he moved to Sydney and studied at the Australian Centre for Photography at Paddington and then, after living in Gosford for four years, he moved to his present home at MacMasters Beach in the mid 1990s.



For the past four years, Eric has worked as a photographer and video producer: recent work has included a commission for Gosford Council, namely a multi-media installation in the Japanese Garden and gallery areas. He teaches at Central Coast Community College and from his home, often taking small groups on field excursions into the Bouddi National Park. Such excursions led to his exhibition *Nightwalks* (2006), a multi-media installation at Gosford Regional Art Gallery held in collaboration with fellow artists Jamie Coffill, Philip Stallard and Lex Robertson.

Other exhibitions at Gosford included *Pulse* (2001) and *Through Their Lens* (2003), a group showing, which included the works of such photographic icons as Bill Henson, Max Dupain and Diane Arbus. Eric's solo exhibition of landscape photographs, *Art of Nature*, has been shown at galleries in Sydney, on the Central Coast and at Hill End; he has a deep fascination with the pillaged landscapes and history of Australia's gold mining areas. Locally, he was the curator of *Bouddi 2000 - Spirit & Place*, the art exhibition held at the Maitland Bay Centre. He worked as a visual artist on local productions such as Philip Stallard's contemporary operas, *A Night Before the Mast* (2001) and *Moby Sketches* (2002) – both performed to much acclaim at Wagstaffe Hall. His work has been favourably reviewed both in the press and on ABC Radio. **HR**

MANFRED GOTTSCHALK

Photographer



Manfred Gottschalk brought his expertise as a photographer to the Bouddi Peninsula in 1985. 'Beautiful Maitland Bay became his most favourite place on earth'. He photographed locally and his photos help make Bouddi Peninsula – A VERY SPECIAL PLACE the beautiful book it is. The photo below was taken at the celebration of Australia Day at Wagstaffe in 2008.

Born 1948 in Northern Germany as the 5th child of refugee parents that had to leave Danzig in WWII, Manfred grew up in Dortmund in Westphalia, where he absolved his trade apprenticeship as photographer. He was awarded the German Youth Photography Award in 1966. Influenced by WWII documentaries he refused compulsory military service and went for one year to South-East Asia, namely Hong Kong, Java and Bali, followed by two years in Australia, culminating in becoming a permanent resident.

Despite the undeniable lure of Down Under, in 1975 he established a commercial aerial photography business in Germany, heavily regulated by cold war military security concerns. He acquired his trade, a master's degree in photography and a commercial pilots licence

This allowed Manfred the best of two worlds (he was nicknamed the man without winter). During the northern hemisphere summer, he carried out aerial photography in Germany and during the other half of the year, he enjoyed extensive worldwide travel with freelance photography for stock photo agencies, always culminating in Australia.

In 1979/80 he travelled, photographed and researched in Patagonia, the southern tip of South America for a book on the subject, published by Meyster Verlag in Munich/Vienna.



In 1985 he discovered the NSW Central Coast, Bouddi National Park and Maitland Bay.

In 1986, he made the Central Coast his Australian home. In 2000, he acquired a large home in Killcare Heights, close to his beloved Maitland Bay.

In 2006 he sold his German aerial photography business and made his home permanently in Australia.

In 2009 he contributed images from his collection to the Bouddi Society book 'Bouddi Peninsula – a very special place'. **RW**

SILVER AND LAURIE WARE

Sculptors

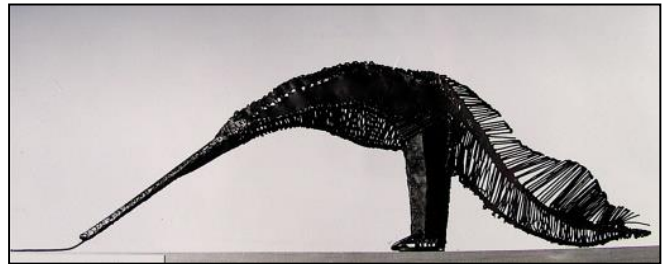
Silver and Laurie Ware, two prominent citizens, who achieved excellent work in both artistic and community fields. Silver Collings Ware was the younger daughter of designers and film makers, Geoffrey and Dahl Collings. Laurie was a teacher of sculpture and administrator in the arts.



Silver's parents spent many years living and travelling overseas. The family lived from 1950-1954 in New York. She and her sister attended Junior and Senior High Schools on Long Island. Following high school in Sydney, Silver attended East Sydney Technical College where she specialised in sculpture.

Commissions in sculpture followed: Manly Council, (a large council Plaque); a bronze head larger than life for Samuel Brown of Monash Country Club; two commissions for Hana Juscovic; the Teachers Federation wanted an Acoustical Sculptural Wall cast in Plaster, based on 'Fire, Water, Earth, Air' to stop sound reverberating around the new hall.

A 'one-man' Show was held in 1963 at Barry Stern Galleries - Mixed Media Sculptures and Drawings. Silver's sculpture of an anteater at right was purchased by the Art Gallery of NSW.



For two years she did many commissions, and then established a studio: bronze casting, welding sheet and rod and wood-carving. Here we can see two sculptures: 'Torso' in soapstone below and 'Bird Preening' from a piece of driftwood.





Lawrence (Laurie) Ware's parents migrated to Australia when Laurie was five years old. On leaving school, he began work in a plaster casting and cornice designing company and designed many ornate cornices during that period of his life. Later he was a toolman at East Sydney Technical College, where he did the casting of moulds, kept the clay in good condition for modelling and all the tools in good order. He went to night classes and finally received the equivalent of a 5-year Diploma. He became a sculpture teacher there and taught for many years. He taught Silver.

Silver spent five years overseas in Turkey, Greece and London. An exhibition of her work was held in London and she lived on the island of Hydra, and considered George Johnston and Charmian Clift as friends. On her return, she met Laurie again; they were married and had two children.

Laurie was appointed as head of Hunter Street Technical College in Newcastle and both taught there for some years. Laurie was promoted to Head of the College of Advanced Education and Silver was teaching Art, Sculpture and Terra Cotta using hand built and hand fired kilns. The Sculpture Society they established continued to be important. They left fifteen years later on Laurie's retirement and moved to Wallsend, where the children were educated and Silver volunteered as a sculpture teacher.

Laurie and Silver were instrumental in the fund raising to build Newcastle Art Gallery and Library and that which established Dobell House. Laurie encouraged local councils to contribute to the new gallery. The Hunter Art School doubled in size and private art galleries were established in the district as a whole. They moved to Killcare in 1989. They were both on the Caroline Bay committee which established Gosford Art Gallery. Achievements to be proud of. **RW**

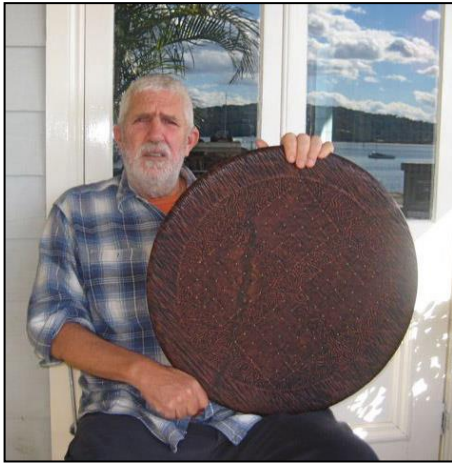
The sculpture by Laurie Ware is entitled 'Balance Beam'.



Reference: *Bouddi Bios* 'Silver and Laurie Ware' by Silver Ware

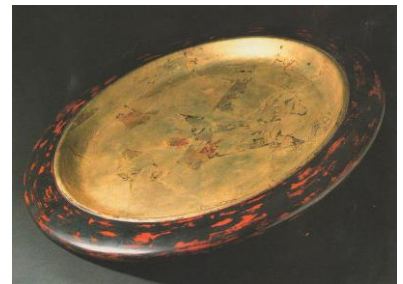
TERRY BAKER

Woodworker



To describe Terry Baker as a woodworker would be an understatement. He is a master craftsman, who turns lumps of wood into works of art, by exposing the beauty of the natural product and highlighting it with various finishes. These finishes can be as simple as oil and beeswax polishes; they can be beaten, hammered, carved, burnt or studded with steel, copper or brass; they can be made exotic with the application of lacquers and various metals such as gold leaf, silver, copper and iron.

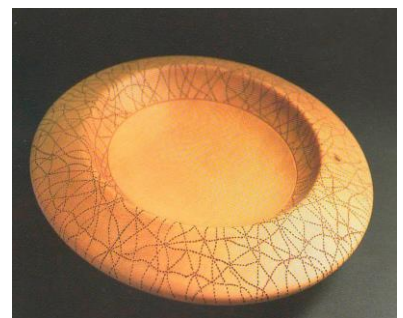
A Bankstown Boy, Terry trained as an industrial art teacher at what was then the National Art School at Sydney Teachers College. After a few years' teaching in various schools and colleges in the Sydney region, he took up a position at the Sydney College of Arts. He spent the next three years teaching 3D Studies, whilst commuting to Wagstaffe, where he bought his first house in 1977. After teaching ceramics and 3D Studies for a brief period in England on an exchange basis, he returned to the Bouddi Peninsula and took up a position teaching art at Umina High School, whilst following various creative pursuits in his spare time. He now works part-time teaching wood and art at Barrenjoey High School and commutes to work on the Palm Beach ferry.



In 1986, he bought the former general store on the waterfront at Pretty Beach, which now provides him with a comfortable home, a studio and a small gallery. He named the gallery *The Sign of the Crooked Billet* after an old inn that used to stand nearby. Unfortunately, the gallery is rarely open as most of his work is commissioned or sold by word of mouth, before it hits the shelves!



He has exhibited his bowls and sold them to private collectors all over the world – Europe, The United States of America, Japan and the Middle East. He is featured in a permanent exhibition in U.S.A. and the Powerhouse Museum in Sydney has purchased a black jarrah bowl for its collection. In Australia, he has exhibited at all the major wood shows as well as Master Shows at the Sydney Opera House and the Mitchell Library. For twenty years, Terry operated a profitable stall at Sydney's Paddington Markets, alongside many artists, whose names are prominent in the art world today.



He favours turning his bowls from Australian hardwoods– burl from the Coolibah, River Red Gum and Yellow Box, which he mostly obtains from the Pillaga Scrub near Coonabarabran. Recently however, with his interest sparked by the annual whale migration up and down the east coast, he is fashioning driftwood into various species of these fascinating mammals. **HR**

MANDY FRANCIS

Sculptor



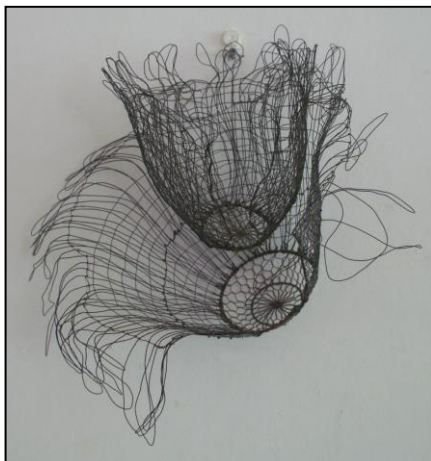
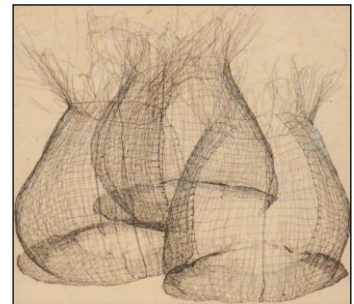
Mandy first visited the Bouddi Peninsula as a Year 6 student at Darlinghurst Public School, when she participated in a pupil exchange program with Pretty Beach Primary School. Her memory of the area never left her and when, in 2000, an opportunity to move to the Central Coast presented itself, she jumped at the chance to move to Killcare.

Mandy was born in 1975 and for the first ten years of her life she spent a nomadic existence, travelling up and down the east coast of Australia, until settling in Darlinghurst in Sydney. On leaving school she attended the National Art School, achieving an Advanced Diploma in Arts (converted to a Bachelor of Arts in 2000).

Mandy grew up being very conscious of the environment and of the need to help and be part of a community. In the late 1990s, she worked on *The Bower* - a straw house, which she helped to build as part of a community project in Marrickville; in 2001 she took part in the Walcha Street Furniture project.



She had her first solo show at the Tin Sheds Gallery (University of Sydney) in 2000. Her sculptures have been chosen for exhibition at Sydney's *Sculpture by the Sea* on three occasions, in 2001, 2005, and 2006. She was awarded the Australian Unrepresented Sculpture Prize for *Sea Urchin*, her entry in 2005. Earlier this year, Mandy was offered a three-week residency at *Lock Up*, an Arts Centre and Museum in Newcastle, and the creative installation she worked on there is now on exhibit at Gosford Regional Art Gallery.



Mandy enjoys the flexibility of being able to work from home and enjoys fossicking on the beach and in the bush for materials to use in her work. She collects a variety of materials, man-made and natural, and using traditional construction methods, works them to conform to conventional shapes and spaces, adapting them to fit the site and surroundings for which they are intended. She has been commissioned to install her works at *Headlands*, an exclusive retreat at Pretty Beach, and she is also working to obtain a PhD in Fine Art at Newcastle University, for which she won a post graduate funding award. HR

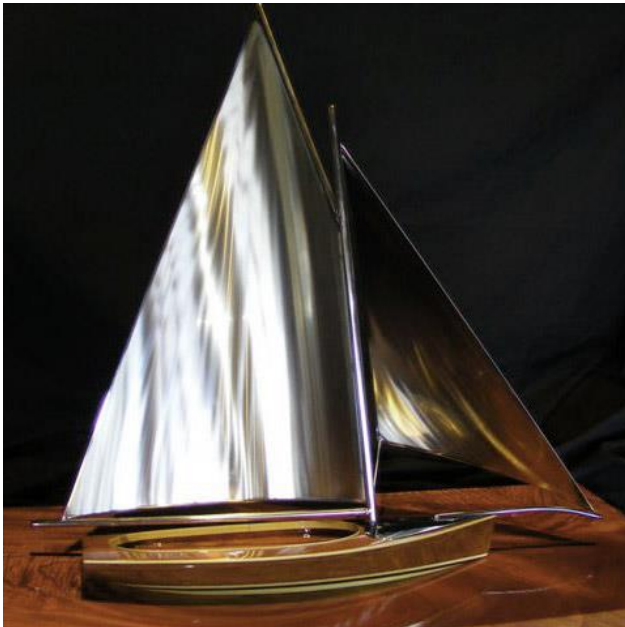
JOHN WOULFE

Sculptor

John Woulfe's association with the Bouddi Peninsula goes back 43 years, to when he was eight and began visiting the area with his parents at weekends and during the school holidays. His parents moved to Killcare permanently 35 years ago - running the Old Killcare General Store between 1978 and 1981.



John left school in Hornsby, on the outskirts of Sydney, when he was 15 and did a four-year shipwright's apprenticeship in Coal and Candle Creek. Upon receiving his credentials as a shipbuilder, he spent the next 30 years building and restoring traditional wooden boats in Brisbane Water – interrupted by a 5-year stint between 1987 and 1992, when he based himself at Airlie Beach in Queensland.



Five years ago, he became seriously ill with meningitis and, over the months that he lay in bed fighting the disease, he had the time to rethink and plan his future direction. For many years he had used his spare time to sculpt models of sailing boats using stainless steel, sandstone and traditional Australian timbers (such as Australian Red Cedar, Huon pine, Jarrah and Blue Gum) but it was his illness that finally gave him the courage to step out of his comfort zone and determine to take his art beyond the hobby stage.

Recovering at his home in Daleys Point, and helped by his wife, Christine, who proved to be an expert at sanding and polishing wood, John spent the next year putting together a collection of about 20 sculptures, both wall mounted and freestanding. He loaded the pieces into a truck and transported them to Hamilton Island where he arranged to put them on exhibition, during the island's 2004 Race Week. He sold only two pieces – the largest and the smallest – but his work and his name came to the attention of the yachting fraternity, and he was asked to show his work at the Cruising Yacht Club (CYC) in Rushcutters Bay, Sydney, and the Royal Geelong Yacht Club (RGYC) in Melbourne.

His big break came in 2005, when he won the prestigious \$50,000 Cromwell's Art Prize with the sculpture *Hobart Bound*, which was inspired by the Sydney-Hobart Yacht Race. This was followed by a commission from CYC to create the 'Big Boat Challenge' Trophy for the annual pre-Sydney-Hobart regatta, as well as commissions for perpetual trophies for the RGYC and the Middle Harbour Yacht Club (MHYC).

Much of John's work is sold on private commission, and as well as selling nationally throughout Australia, his work has attracted buyers from overseas, including Argentina, Germany, Hong Kong, Dubai, London and the U.S.A. His work is on permanent display 'locally' at Royal Prince Alfred Yacht Club (RPAYC) and the Star of the Sea Resort in Terrigal. Many people living in the area will also have seen his 3.5m., 80 kg. stainless steel sloop commanding attention in the foyer of the Crowne Plaza Hotel at Terrigal.

John now holds solo exhibitions annually at both the RPAYC and the Royal Motor Yacht Club (RMYC) at Pittwater; each year he donates a sculpture to RPAYC to be auctioned for the charity Cure Cancer. His work is shown at numerous galleries throughout Australia and in 2007 and 2008, he took part in a group exhibition based on the theme 'Water' at the Barry Stern Gallery in Paddington. In 2007, under the auspices of the Department of State & Regional Development, he exhibited his sculptures in Dubai at 'Cityscape', a trade exhibition patronised mainly by architects and designers.

Recognition of his work has given John the confidence to experiment and as well as continuing to produce sculptures of graceful, sleek boats crafted in wood and steel, his work is taking on more abstract themes incorporating whales, fish and the movement of the sea. His current ambition is to produce a piece for inclusion in *Sculpture by the Sea*, which is held annually on the beaches, cliffs and rocks between Tamarama and Bondi. He is also drawing on a latent talent passed on to him by his mother, Patricia, and is experimenting with painting in oils; he hopes to exhibit some paintings in 2009. John's sculptures can be viewed on www.johnwoulfe.com.au HR



PIERS JONES

Sculptor



Piers's talent as an artist has simmered and grown over the last sixty years but it was only in 2006 that his talent as a sculptor was finally recognised when he won 1st Prize in Sculpture at the prestigious Timber & Working with Wood Show in Sydney; he won again in 2007.

In 1965, aged 18, Piers went to New Guinea, where he spent three and a half years as a Patrol Officer with the Australian Department of District Administration. On his return to Australia, he 'drifted' for many years, taking on manual and

administrative work, wherever and whenever he could. He started demonstrating his considerable artistic talent in the early 1970s, when he became fascinated with early Central American culture, bought himself a printing press and began engraving and embossing the symbols and images of the Mayan tribes on leather. These early works received a favourable reaction and he was able to sell his work through a gallery.

A catalyst occurred in 1974, when Piers was working on the roads in outer Sydney – he was injured by exploding rocks and his compensation enabled him to stay at home for a year and paint. Once he had recovered, he set off for England, where he stayed for two years studying art in Salisbury - 'inspirational' and Wolverhampton – 'abysmal'. He returned home in 1977 and went on to study Fine Arts & Art History at University of Sydney; he graduated with Honours in 1984.

Piers tutored in Art History at the University of NSW and accepted occasional painting commissions but over time realised painting and drawing did not satisfy his creativity. On visits to the bush, he started fossicking and collecting pieces of wood, becoming fascinated with the unstructured form and undetermined character of the raw material. For hours he chipped, sculpted and sanded – nurturing and manipulating his pieces into works of art - and a passion was born. His hero and inspiration is the famous English Landscape Architect, Lancelot 'Capability' Brown (1716-1783), whose creed was to perfect and improve what Mother Nature provided.

Piers moved to Killcare in 1990 and works as a handyman, gardener and landscaper. As well as working with wood, he also sculpts and builds ornamental and functional pieces out of local sandstone and was responsible for designing and building the Memorial Garden at Kincumber Primary School. HR



GEOFF and DAHL COLLINGS

Film Makers



Dahl and Geoffrey Collings were extremely artistic people, seemingly involved in all aspects of artistic endeavor from the 1920s until their retirement in 1970. Their work included photography, commercial design for magazines, large stores and advertising and most famously, filmmaking (The Overlanders with Chips Rafferty). Ground-breaking and very progressive, they led the way in many fields and were part of a stylish, sophisticated artistic cohort in Australia and overseas. They continued to direct and produce films until their retirement.

Geoffrey studied at Brisbane Technical College (1919 - 1922). He then worked as a trainee commercial artist for various firms in Brisbane and freelanced as a commercial artist until 1930, when he left for London. In

London, Geoffrey worked as assistant studio manager for the book distributors, W. H Smith & Sons. He also attended night classes in painting and drawing at St Martins School and in etching at the Central School.

Dahl studied at East Sydney Technical College in 1926-1927 and then went to the Datillo-Rubbo Art School for three years under the inspiring Antonio Datillo-Rubbo. Her first jobs were with department stores: Anthony Horderns' house magazine, *Hordernian Monthly*, and she did freelance art work for Farmers and David Jones. She designed covers for *The Home* magazine.

Geoffrey returned to Sydney in 1933. He met Dahl through their commercial art activities. They fell in love and were married in 1933. Their daughters arrived in 1938 and 1940.

They worked in London until 1939. Geoffrey worked as the Art Director of an American advertising agency. Dahl worked for Professor Laszlo Moholy-Nagy, a leading designer from the Bauhaus. She credits him as the greatest influence on her career. She worked on the interior design and presentation of the Simpson's Department Store in Piccadilly. The professor's ideas on design, his versatility and his willingness to explore the possibilities of different media had an enormous influence on both Dahl and Geoffrey Collings.

In Spain in 1936, they made their first documentary film, *Alquezar*, about agrarian life in Spain. Soon they were totally enraptured with the idea of film.

The contact with the Bauhaus designers inspired both Dahl and Geoffrey with the enthusiasm to bring the Bauhaus principles back to Australia.

Once back in Sydney they established The Design Centre that specialised in industrial and commercial design. Geoff and Dahl helped introduce the principles of modern design to Australian industry.

During World War Two, Geoff served as a camouflage officer with the Department of Home Security. An exhibition at the Macquarie Galleries in 1943 of drawings and gouaches related his experiences. His involvement in filmmaking increased. He made films for the Civil Construction Corps, and he made the film *Air Strip* for the Allied Works Council. He also produced a booklet on filmmaking entitled, *The Use of Film in Wartime*; sent to appropriate ministers it contributed to the creation of the Australian National Film Board in 1945.

The pioneering Australian film, *The Overlanders*, released in 1946, was a highlight of Geoff and Dahl's careers. This epic story told of the mob of 85,000 cattle being driven south from near Darwin in 1942, as part of the scorched earth policy, associated with the feared Japanese invasion. Geoff was the assistant director and Dahl was the costume designer for the film. Chips Rafferty was the star. Dahl also worked as the costume designer for the film, *Eureka Stockade*, made in 1948. From 1946 to 1949, Geoffrey was a director and senior producer for the Commonwealth Film Unit. In 1950, out of New York, Geoffrey worked as the Pictures Editor for the United Nations, travelling to many countries, directing and producing humanitarian films while Dahl worked for the Australian Trade Commission, designing displays with Australian themes. The children went to school in New York.

In 1954 they returned to Sydney in 1954 and in 1957, they established a film company, Collings Productions, with the principle: 'Documentary photography merely means truthful photography'. They produced a number of documentary films for companies such as Qantas, CSR, and at least eight films for Shell. Three excellent documentaries followed. Geoff was the producer, Dahl the director and so they helped to document the work of three great Australian artists: Russell Drysdale (their future neighbor), William Dobell and Sidney Nolan. There were many more films including pioneering films on Australian Aboriginal people and their art. They worked with Sidney Nolan and George Johnston on a film to commemorate the 50th anniversary of the landing at Gallipoli called *Toehold in History*.

They continued to direct and produce films until their retirement in 1970 to an architect designed house on three blocks of land at Killcare Heights. They both resumed painting. Dahl continued to exhibit. Over the road from Russell and Maisie Drysdale, they enjoyed the conversation and hospitality of the Drysdales and reciprocated. They had many friends in common, including George Johnston and Charmian Clift.

Dahl died in 1988. Geoff lived on alone in the Scenic Road house, which had its own theatre and was filled with memorabilia. A great talker, he loved to find someone who would listen to his colourful reminiscences. Geoff went into care and died in 2000. A plaque was unveiled in their garden in 2002 to commemorate their lives together. Their ashes and were scattered in the National Park above Maitland Bay.

In November 2002, the Australian Graphic Design Association (AGDA) honoured Dahl and Geoffrey, when they were awarded the *Hall of Fame Award* posthumously for their influential contribution to Australian graphic design. This was a well-deserved award for these pioneers of Australian design and film. **RW**

Reference: *Bouddi Bios* 'Geoffrey and Dahl Collings' by David Dufty

GILLIAN COOTE

Film Maker

Gillian has had a life-long connection with the Central Coast. Born and brought up in Sydney, she often holidayed at Terrigal, where her grandparents owned a home. Later, with a young family of her own, she frequently camped or rented a house in Killcare. In 1978, her family bought and renovated an old cottage at Killcare overlooking the ocean and since that time, she has been a part-time resident of the Bouddi Peninsula.



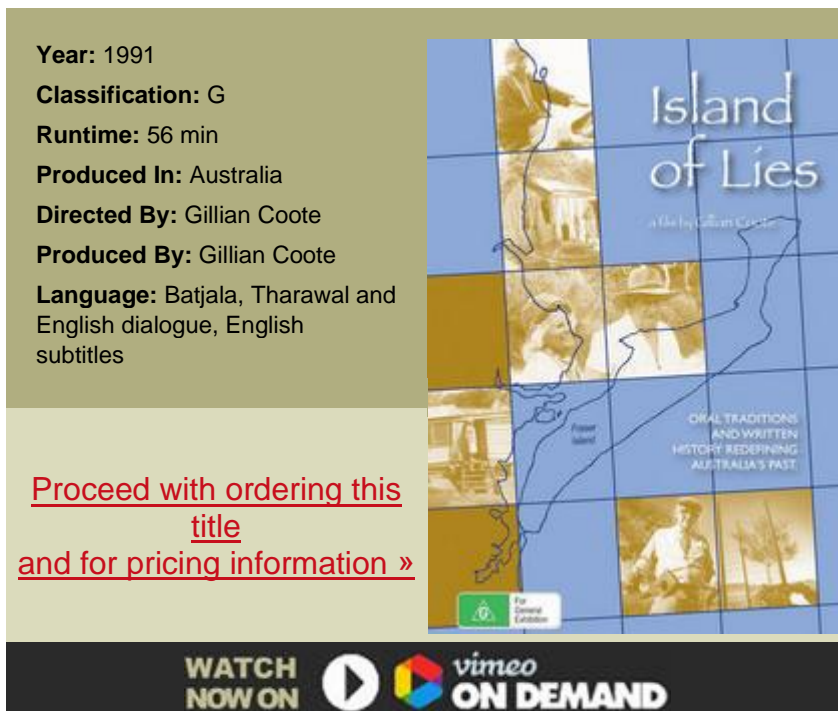
Much of Gillian's working life has been spent researching, writing, directing and producing social documentaries for television and general distribution. She started working in the film industry in the early 1960s, when she joined the Australian Broadcasting Corporation (ABC), as it was then known, initially as a typist but quickly graduating to the post of director's assistant and then researcher and associate producer. Gillian worked on the ABC's ground-breaking documentary series, *Chequerboard*, which explored in depth the social mores and issues of the late sixties and early seventies and later on, projects with luminaries such as Germaine Greer.

Between 1975 and 1978, she studied at the Australian Film and Television School (now AFTRS) and during that period produced and directed several films - notably *Getting it On* (1976), which encouraged young girls to carry condoms. The film was distributed to schools and subsequently translated into many languages. She graduated with a Double Diploma in Screen Direction and Writing and began working on her own, making films on a freelance and contractual basis.

In 1979, shortly after buying the cottage at Killcare, Gillian read an obituary outlining the life of Marie Byles – a woman whose life, passions and interests seemed to mirror her own. Marie Byles, New South Wales's first woman solicitor, was a feminist with a strong sense of social responsibility. She was a practising Buddhist, mountain climber, explorer and bushwalker, and a pioneering conservationist, who successfully campaigned for the creation of Bouddi National Park. Gillian's fascination with Marie's life culminated in the documentary *A Singular Woman* which was released in 1986. The film also featured in the NSW National Trust's diamond jubilee celebrations in 2005.

In 1988, Gillian researched, wrote, produced and directed the documentary *The Fully Ordained Meat Pie*, which examined the attitude of the Anglican Church towards the ordination of women priests; this film was subsequently shown at the Anglican Bishops' Lambeth Conference in Canterbury, England.

In 1989, the ABC and the Australian Film Commission awarded Gillian a two-year Fellowship to make a documentary on an unrestricted subject of her choice. This resulted in the 1991 documentary, *Island of Lies*, which delved into the disappearance of almost 3000 Aborigines from Fraser Island, during the period from 1836 (when Eliza



The Ronin Films Catalogue describes the film.

‘When Eliza Fraser was shipwrecked off the coast of Queensland in 1836, eventually landing on the coast of what was to become known as Fraser Island, there were up to 3000 Aboriginal people living there. By 1905 only 20 or 30 remained. Gillian Coote's essay film employs a diary-come-road movie form, following the route of the early colonial expansion north from Sydney to Fraser Island.

In the process, the filmmaker seeks to discover the truth about massacres, genocide and coverups that characterise Australian race relations. The film is bracketed by sequences from Allan Marett's Noh theatre treatment of the Eliza Fraser myth; in which the ghost of Eliza Fraser is trapped in the 'realm of ghosts' because of her refusal to acknowledge her lies.

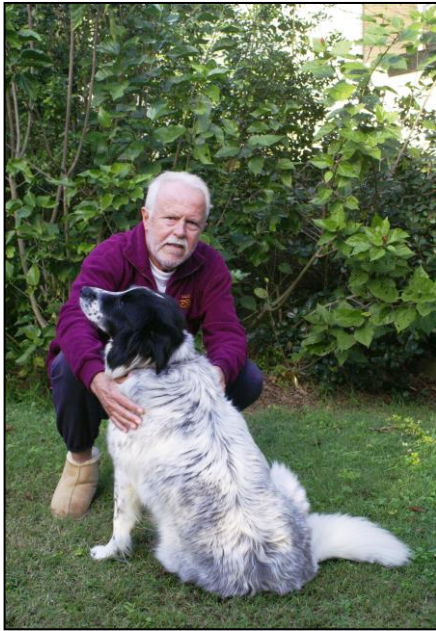
In exploring the dimension of myth in history and its representation, **ISLAND OF LIES** makes a significant contribution to the tradition of Australian documentary, tackling the issue of race relations.

Fraser was shipwrecked on the island) until 1905. The film, the last one she made, was a watershed for Gillian – an all-consuming project which involved penetrating research into the darker, hidden side of Australian history; it won the Australian Teachers of Media (ATOM) Best Australian Documentary award in 1992’.

Gillian, like Marie Byles, is a passionate lover of the bush and the natural environment. She has trained as a bush regenerator and works with the Lane Cove Bush Regeneration Co-operative, helping to restore the bush from man's excess and teaching people to understand its nature, history and healing properties. Having obtained a master's degree in creative writing at the University of Technology in Sydney in the mid-1990s, Gillian now works as a freelance writer and, from time to time in the film industry, such as working with John Pilger on his 1999 film, *Welcome to Australia*. Again, like Marie, she is also a practising Buddhist and teaches at the Sydney Zen Centre. **HR**

JEREMY LINTON-MANN

Film maker



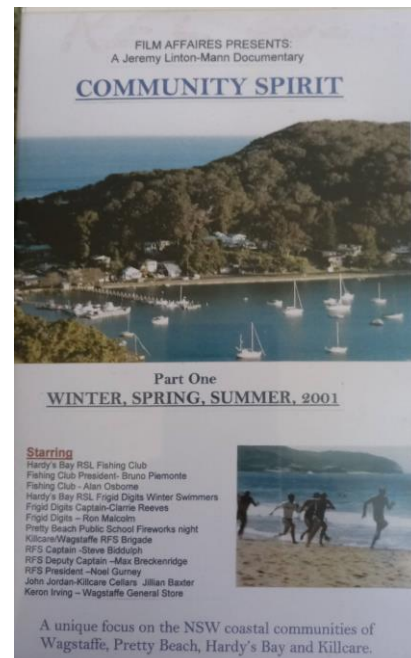
Born in Surrey, England, Jeremy left school at 16 and got his first job with Thames Television in Richmond. Those were the days when one didn't need experience or a university degree to get a job - you started at the bottom and worked your way up, so Jeremy started as a Post/Errand Boy and graduated as a film editor.

A chance meeting with a group of Australians in the mid 1970s, when he was living in Cornwall and working freelance in the film industry and making documentaries for Westward Television, led to Jeremy taking a working holiday in Australia in 1975/6. In 1977, he went to America where he obtained a job with Hanna Barbera, editing animated programs such as *The Flintstones*, but Australia had made its mark and he returned here in

1978. For the next two years, he worked for the ABC's Drama Department in Sydney, editing documentaries such as *Torque*, *Big Country* and *Outback with Jack Absalom*.

Since the early 1980s, he has worked freelance for all the television networks and Film Australia, editing and/or producing programs and documentaries such as *60 Minutes* (Channel 9), *Scoop* (SBS), and *Parkinson* (ABC). He has produced a variety of training/documentary films for the Australian Armed Services and received an Industry Award for *Victor Class*, a recruiting documentary made for the RAN. For the past few years, he has been busy with the production and release of three films documenting the military and commercial history of flying boats in Australia (*Black Knights*, *Flight of the Felix* and *From Sea to Sky*). He is currently working on a new documentary, *Outlaws of the Bush*.

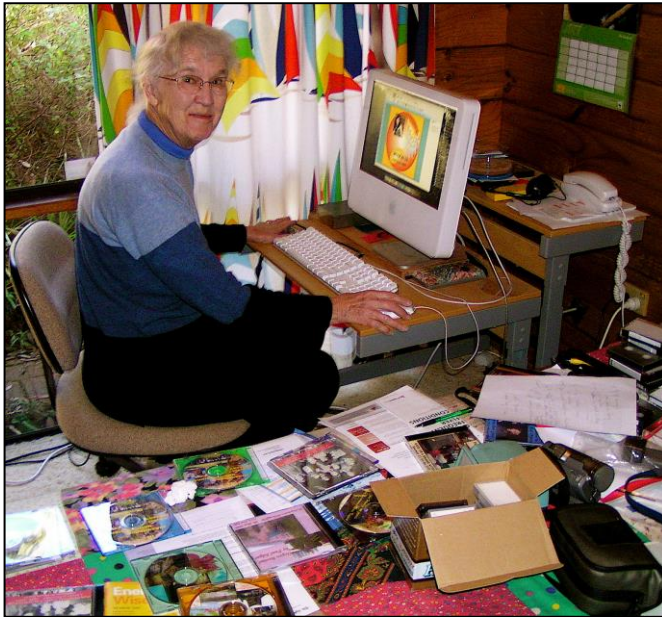
Jeremy moved to Killcare in 1999 and has become an active member of the local community. He is currently the PR Officer for the Wagstaffe to Killcare Community Association, the Registrar for the Killcare Surf Club and a member of the Frigid Digits. He has also been a volunteer with the Rural Fire Service.



He has drawn on his experiences with the above and his expertise as a film maker to produce the documentaries *Community Spirit* (Parts I and II). These films, about to be shown as a single condensed version, are a 'fly on the wall' peep into the lives of local personalities and institutions and, as time passes, will become a valued history of the local people and the area. **HR**

HELEN DUFTY

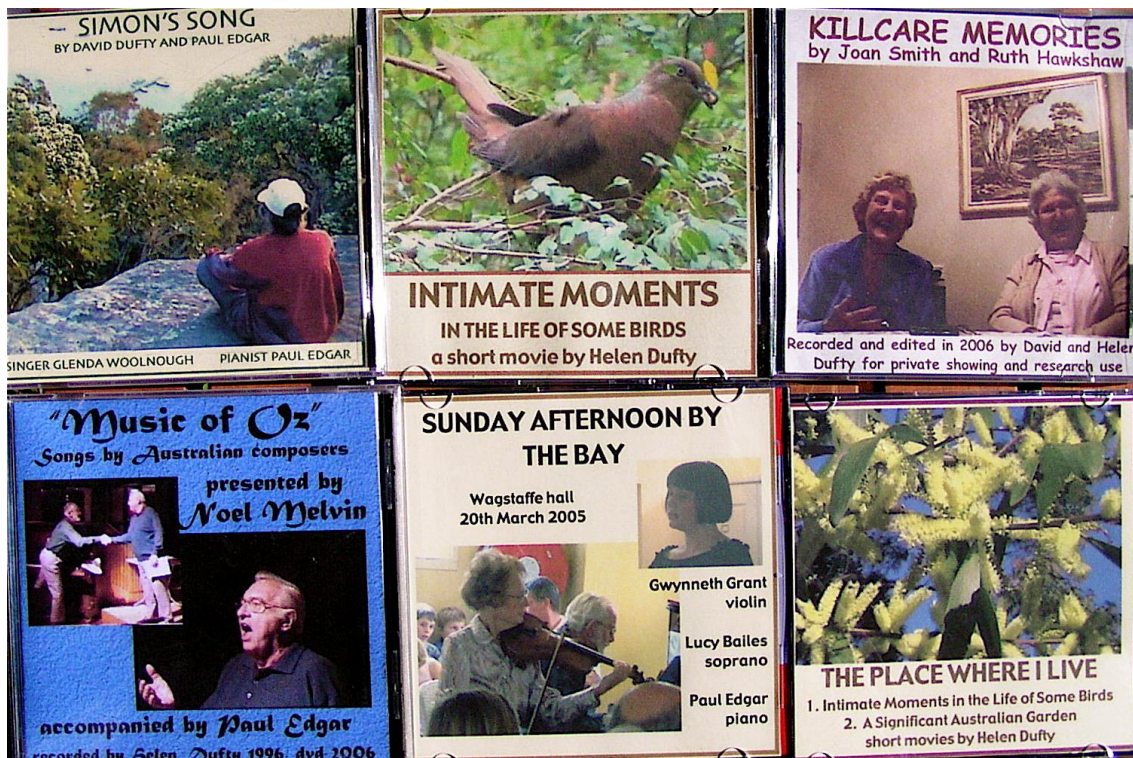
Film and CD Maker



Helen Dufty has been a keen promoter of the arts. She was founding director of the Kincumber Adult Education Centre, which had courses in many arts and crafts, including cooking. She and husband, David, ran the 'Growing Together' Program at Kincumber Uniting Church, which fostered appreciation of the arts including music, painting and the spoken and written word.

While having skills in varied crafts, Helen's current field of endeavour is film and CD making,

thanks to her trusty Apple computers and their built-in programs, and a variety of camcorders. Her interest in movies began 25 years ago, after retirement from full-time science teaching. She began with a rather heavy VHS movie camera but soon moved into Video8 and Hi8 and then mini-DV camcorders. At current count, in her DVD and CD Covers file, she has made at least 40 different DVDs or CDs for family and community purposes. A few examples are shown below, including those relating to the Bouddi Peninsula. Her CDs and DVD on the work of singer Noel Melvin are now in the National Film and Sound Archive (see article on Jean and Noel Melvin). [DD](#)



JENNIFER ESTEBAN

Doll Designer



Jennifer Esteban has had a long connection with the Central Coast; her maternal grandparents owned orange orchards, stretching between Terrigal and Erina and in 1972, as a young widow with two infant sons, she undertook fortnightly excursions from Sydney to camp next to the beach in Bouddi National Park. She made the area her home in 1984.

Jenny has always been a gifted artist and studied at the Adelaide School of Arts. In the 1960s, she spent several years in New York, where she worked as a freelance photographer and also learnt to sculpt – two talents which were later put to good use when she embarked on a career of designing dolls.



Jenny's interest in dolls dates back to her childhood, when she played with two antique porcelain dolls, passed on to her by her mother. When her daughter was born in 1978, she determined to give her a doll of her own. Jenny's own dolls were by then too fragile to be played with, so she bought a porcelain doll which had been reproduced by Sydney doll maker, Lorraine McCarthy.



This purchase whetted Jennifer's interest in doll-making. After taking lessons, she started off on her own - teaching doll making and reproducing and selling dolls.

In the mid-eighties, Jenny started sculpting children in clay and from these sculptures her own designs evolved. In 1990, she went to America, where she stayed for five years, selling her designs both to the boutique and mass market within America and internationally. She visited China and set up the production of dolls, made of vinyl in kit form; these kits were mass produced for the American market and came with wigs and clothing patterns of her design.

Jenny returned to Killcare in 1996 but for two years maintained an office at a doll making factory in Texas. She has now retired from doll making but the artistic urge has resurfaced, and she has taken up painting – a medium in which she is already demonstrating a considerable talent. HR



JOHN BELL AND ANNA VOLSKA

Actors and Producers

As a local community, we are very fortunate to have the magnificent actors and producers, John Bell and Anna Volska, as part-time local residents. They have presented two Sunday Afternoons by the Bay for the Bouddi Society and helped raise funds for the piano and sound system at the Wagstaffe Hall. Their outstanding achievements can be readily accessed by Googling their names. John (OBE, AM) has been named as an Australian Living Treasure. His biography is entitled 'John Bell: the time of my life' (Currency Press, 2002). The National Library has a collection of John and Anna's papers. <http://nla.gov.au/nla.ms-ms8864> Here, Anna and then John talk about their house and its role in their



Anna, John and Steffie, on their deck, check out the script for John and Anna's role in *The Place Where the World Turns Around* for Bouddi 2000.

Anna speaks: The Raine and Horne man told my friend, Virginia, that it was always friends who brought people to this part of the world. Someone knew someone who had discovered this special place. It was our friend, Kath Thomson, a writer and person full of interests and curiosities, who rented a house on Grandview Crescent one Christmas and asked us to share it with her for a week. Similarly, the same thing was arranged for the following Christmas. But then she rang, after we'd arranged to come with our children and their partners, to say that there were renovations next door, bulldozers at 7 am and the noise was impossible. So quickly our link had been forged and then almost broken. We decided to look for a house that we might buy with several friends. Then my mother said she could help. When we first looked at our house in Wagstaffe, the view from the deck was so beautiful I could hardly bear to look.

We moved in, in May 1997. John loves this place with a passion – the jetty, the wild beach, Lobster, Tallow, the ridge walk with the Angophoras and the Flannel Flowers. He put seed out for the birds, till we had 15 cockatoos pulling the deck to shreds. Still the parrots come and ask: 'won't you change your minds?'

Every weekend, this place washes John clear of concerns and sets him up for another week. We thought maybe after ten years, Wagstaffe might start to seem ordinary but every time we arrive, we breathe a little deeper and a little slower. And our huge pleasure is to see how happy our children and grandchildren are here.

John speaks: When Anna and her mother came looking for a house in Killcare twelve years ago, I said: “Don’t do anything rash.” Anna replied, “Don’t worry, we’re just looking.” She came home that evening and said, “We’ve bought something.” In fact, the sale process was agonisingly slow and every weekend we used to drive up from Sydney, swoon over the view and tremble in case it all fell through.

All these years later, whenever we come over the crest of Killcare Road and see Hardys Bay before us, our hearts still leap with delight. I forget how noisy the city is when I encounter the peaceful silence of Wagstaffe. Anna has transformed a patch of grass into the most luxuriant native garden, complete with three frog-ponds. It satisfies all ten of her itching green fingers. This really is the most precious place and worth battling for, in order to protect a unique charm and character.’ (As well, being able to exercise Steffi on the beach, it was a very important reason for John and Anna coming to Killcare. Steffi has passed on to an even better doggie heaven but has a successor.)



John struts the stage, playing the role (very well) of Compere, Australia Day 2007.



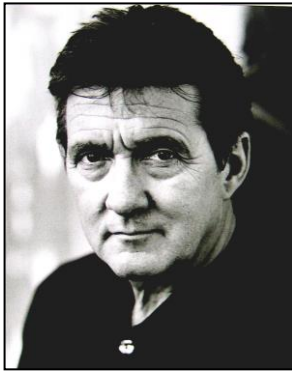
John and Anna (pictured with David Dufty giving heartfelt thanks) presented a delightful ‘Sunday Afternoon by the Bay’ at which they outlined their life experiences, with the help of a diagram showing life’s many interconnections.

At the previous ‘Afternoon by the Bay’ event they presented: ‘poems and stories picked up over the years that mean a lot to us’ entitled *A Few of our Favourite Things*. [DD](#)

GRAEME BLUNDELL AND SUSAN KUROSAWA

Actor and Writers

Graeme and Susan are two of our very talented and happy-to-be-here residents. Their arrival at, and settlement into, our place and community is well documented in Susan's book 'Coasting: A Year by the Bay'.



Graeme is best known for his iconic role in the groundbreaking Australian film, *Alvin Purple*, in 1973. He is a part of Australian popular culture. However, this is just one event in his life as an actor. He has performed in over 100 plays and directed just as many. He has appeared in more than 40 films and in hundreds of hours of television, right up to the present moment.

Susan, the daughter of a foreign correspondent, has travelled the world from the age of three. No wonder she has been the travel editor of the *Australian* since 1992, with lots of enviable travel experiences since including working in the UK, Japan and Hong Kong. She is the former associate editor of POL Magazine, editor of Signature Magazine (Diners Club) and an award-winning freelancer. In 1994, Susan was named Journalist of the Year by the Pacific-Asia Travel Association, the first Australian writer to win that award. She is a former winner of the Irish Government's Travel Journalist of the Year award and a past President of the Australian Society of Travel Writers. She has written a number of non-fiction books, as well as a novel set in 1930s India, *Coronation Talkies*.

Graeme became prominent as an accomplished writer with the publication of his unauthorised biography: *The King and I: The Secret Life of Graham Kennedy*. It took eight years of research and writing. Graeme has also co-authored a biography of Brett Whiteley, edited and compiled *Australian Theatre: Backstage with Graeme Blundell* and now has published an autobiography entitled *The Naked Truth: A Life in Parts*. This tells of his growing up in the outer Melbourne suburb of Reservoir, his early years of acting and working at the legendary Pram Factory and La Mama, Playbox Theatre Company and the Melbourne Theatre Company and lots more. Read it to find out more. Google will also give you more information on Graeme and Susan.



Graeme at home among the mikes and recorders, as a narrator of *The Place Where the World Turns Around*, Boudi 2000.

However, locally we know him as an active contributor to the local community and, with Susan, a lover of our local environment.

Graeme made a wonderful contribution as a narrator in our year

2000 production of *The Place where the World Turns Around*. He played a similar role in Phillip

Stallard's fine musical production, *A Night Before the Mast*. For quite a few years, Graeme has been a bright and relaxed compere of our Australia Day celebrations at Wagstaffe Hall, helping to get us through a few technical hitches from time to time. DD

BRUCE VENABLES

Writer/Actor



For many years Bruce and his wife, actor and author Judy Nunn, have been coming up to their weekender on the shores of Hardys Bay to relax from the demands of their busy careers. Recently the couple knocked down their old cottage, built a new house and now call the area 'home'.

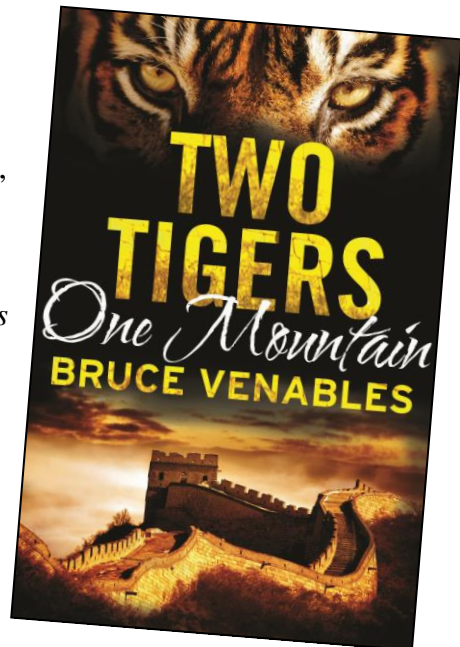
Bruce was born in Hobart, Tasmania and started his working life as a policeman with the Tasmanian Police Force. In 1976, he joined the Royal Hong Kong Police as an Inspector; he went on to serve with the Hong Kong Marine Police as a Launch

Commander and Platoon Commander with the Police Tactical Unit.

Bruce returned to Australia in 1984 and after meeting Judy, began a new career as a script writer for film and TV. However, it wasn't long before Bruce's latent talent for acting and singing surfaced and led to his taking on numerous roles in both film and television. His many film roles include David Williamson's *Emerald City*, *Evil Angels* with Meryl Streep, *On Our Selection* with Geoffrey Rush and Leo McKern, and *Paperback Hero* with Hugh Jackman and Claudia Karvan. Television credits include such TV 'classics' as *Blue Heelers*, *Water Rats*, *Murder Call*, *Wildside* and *Backberner*.

Bruce has written four novels, his first being *A Necessary Evil*, set in the dark days of the NSW Police force during the 1950s and 1960s. This was followed by the bestseller, *The Time of the Dragons*, which drew on his experiences with the police force in Hong Kong. Its eagerly awaited sequel, *Two Tigers and One Mountain*, was published in 2007 and to complete the trilogy, *Scattered Monkeys* will be released in 2009.

For many years Bruce has been delighting audiences with readings of his poetry, written under the pen name of 'The Larrikin'. In 2003, a collection of these verses was put together and his book of poems, *Spirit of the Bush*, was launched by the then Premier, Bob Carr, at Parliament House in Sydney.



Bruce is currently busy rehearsing his role in a new Australian play from the pen of John Doyle (of Roy and H.G. fame). The world premiere, also starring Jacki Weaver, Max Cullen and Caroline Craig, opens at the Sydney Opera House on the 1st of November, 2008. **HR**

JUDY NUNN

Actor/Author



For Judy, living on the edge of Hardys Bay must evoke memories of growing up on the banks of the Swan River in Perth; the river became her playground and she spent her time in and on the water – boating, swimming, crabbing and prawning. For many years, her retreat was a fibro cottage in Hardys Bay but, in 2007, Judy and her husband demolished the old weekender and built the more comfortable house, which they now call 'home'.

Both Judy's parents had a huge influence on her life but it was her mother Nancy, who passed on to Judy a love of acting.

Judy first performed at the Perth Playhouse when she was 12 years old. On leaving school in the 1960s, Judy took lessons in acting but, on her mother's insistence, also 'insured herself' by taking classes in shorthand and typing; skills she has been able to draw on in her current career as a novelist.

Judy left Perth for the bright lights of Sydney, when she was 18 and was soon supporting herself by working as an actress on both radio and stage but, after three years, having finished touring with J C Williamson's theatre production of *The Odd Couple*, she set off to conquer the brighter lights of London.

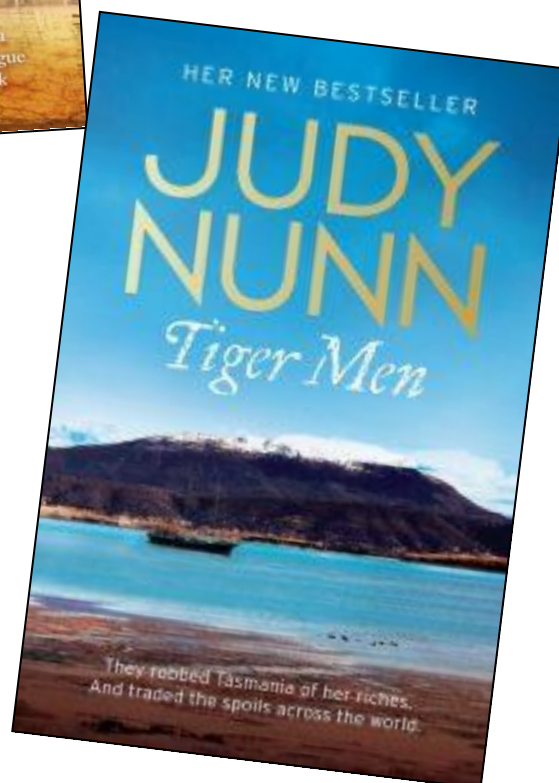
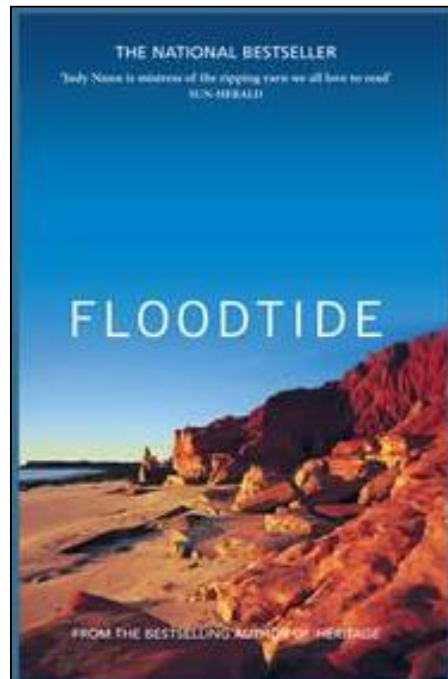
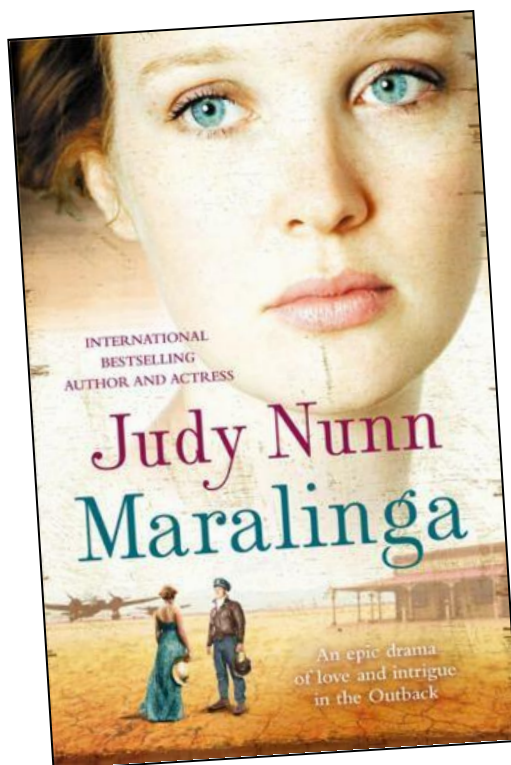
Judy spent a wonderful, professionally rewarding five-and-a-half years in England at a time, the late 1960s and early '70s, when England really 'swung'! She acted with provincial repertory theatre companies and travelled throughout England with touring theatre productions, often working with luminaries of the British stage and screen. She also worked in several fringe theatre productions in London and acted on British television and radio.

In 1973, she returned to Sydney and was quickly signed up to tour with David Williamson's *Don's Party*. When that ended, she took on a leading role in the TV series *The Box* – a part that was to lead to several Logie nominations, including Gold.

For many years, Judy had a successful and busy career, both on the stage and on the small screen. Latterly, she is probably best known for her portrayal of 'Ailsa' in *Home & Away* – a part she played for 13 years. Her many other TV credits include *Beauty & the Beast* with Clive Robertson in the early 1980s, *Sons and Daughters*, in which she played the role of 'Irene Fisher' for two years, *Prisoner*, *Cop Shop*, and *A Country Practice*. More recently she appeared as a regular panellist on *Beauty & the Beast* with the late Stan Zemanek. In 2002, Judy was honoured by Channel 9 on its program, *This Is Your Life*.

Judy enjoyed seasons as a leading actress with most of Australia's major theatrical companies and was most recently 'treading the boards' in a national tour of *The Vagina Monologues*.

Judy has written eleven books as, slowly but surely, her leading role has changed from actress to novelist. Her first two books were children's novels, followed by nine internationally best-selling works of adult fiction, the most recent being *Floodtide*. Three titles can be seen below. Judy enjoys mixing historical fact with fiction and, with her husband, actor and writer Bruce Venables, she enjoys travelling around Australia on research trips. Her tenth novel, set in immediate post World War II England and outback South Australia during the atomic bomb testing of the 1950s, will be entitled *Maralinga* and its publication date is October, 2009. HR



HELEN MENZIES

Author and Editor



Helen Menzies came to live at Wagstaffe in 2006. She has written and edited many books before and after her arrival. Since coming to the area her writing has been shared with the community: her Life Writing Classes have given many local people the opportunity to tell their stories and some characters and the setting for her novels for children can be found here on the peninsula and they also draw on local history.

In 2007, Helen published her memoirs: *The Survivors' Affair*, telling stories of her life, each sparked by a public event or the death of a public figure – either where she was when she learned of the person's death, or memories of their life, or the reflections they inspired. The book is highly personal and interactive – readers comment how it inspired them to contemplate their own lives as the stories unfold. “Where **was** I when I heard about...?”

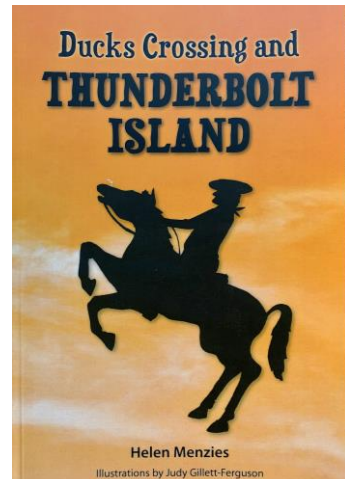
“I’ve been a writer all my life,” says Helen Menzies, the author of exciting children’s stories with a local setting.

“Between teaching, sports journalism and policy roles in Equal Opportunity and Disability, I’ve written for most of my career.”

Since living in Wagstaffe, Helen has run Life Writing Classes. “Everyone has a story to tell,” she says, “and everyone’s story is fascinating.” The classes take participants through key parts of their lives and ask them to write (say) about first memories, childhood friendships, influential teachers, first loves, travel. “People’s stories are amazing,” says Helen, “It’s always surprising how each person’s story inspires others - participants learn as much about writing from listening to each other’s stories as they learn from me.”

To write the children’s books, Helen was influenced by her favourite children’s author, Arthur Ransome, and his book *Swallows and Amazons*. She named the place for her locally inspired stories ‘Ducks Crossing’ (for obvious reasons).

The three books in the series, *Ducks Crossing and the Secret Shadow*, *Ducks Crossing and Thunderbolt Island*, and the most recently launched *Ducks Crossing and the Hungry Dingo*, tell the adventures of children who settle here after their parents were killed in London in WWII. While the stories are fictional, they could well be based on actual events, since Helen draws heavily on local history as well as ‘writing in’ characters currently living in the area. “I like mixing up fact with fiction,” says Helen. “If readers can relate to some of the factual background, it helps bring the whole story to life. I love writing. I love transporting people into that magical world.” **RW**



Reference: Bronwyn Harrison’s story for *Bouddi Bites* 2013

NOEL MELVIN

Singer

Noel's music teacher realised that a glorious bass voice was coming from this 15 year old boy so they got him to sing in the school concert to considerable applause... and he never stopped singing from that time to his dying day at the age of 78.



He was soon winning prizes at the Sydney Eisteddfods, while still a teen-ager. Vern Barnett was his teacher at the Sydney Conservatorium. The fine basso, Stanley Clarkson helped him develop the great art of voice production, which sustained his voice for the next 60 years. His articulation, his range and his interpretations of a huge variety of songs was all superb. His wonderful career in Oratorio began with the St. George Society's *Messiah* at Sydney Town Hall. He once estimated he had sung the bass solos in the *Messiah* 168 times. Noel won Uncle Frank's Amateur Hour with a prize of 50 pounds; it made his very happy marriage to Jean possible. He was twenty-one.

Noel won the ABC Vocal and Concerto Competition and the prestigious Mobil Quest. Dame Joan Sutherland won the same quest, and Noel sang on various occasions with Joan, but unlike Joan he pursued his career in Australia. He and Jean had a stable, rich and abundant family life, including beautiful children, grandchildren and great grandchildren, many of whom share Jean's and Noel's talents in performance and art.

Noel spent much of every year travelling around Australia, performing with our fine symphony orchestras and top conductors. Amongst the most memorable: bass solos in *St. John's Passion*, baritone solos in Faure's *Requiem* under Sir Eugene Goossens and the ABC production of Mozart's *The Marriage of Figaro*; he sang *The Prologue to Pagliacci*. He had his own radio program 'Noel Melvin Sings' and performed in pioneer live television shows doing opera. Noel sang an excerpt from the aria 'Ring up the Curtain' to introduce *The Place Where the World Turns Around* at the production *Bouddi 2000* in Wagstaffe Hall.



Noel Melvin and partner as clowns gets *The Place Where the World Turns Around* off to a good start at Wagstaffe Hall during Bouddi 2000

Noel also had to supplement the family income by working at the Amory Reception Centre at Ashfield, where he sang schmaltzy songs at wedding receptions like *I Love you truly* and of course *I'll walk beside you through the passing years*. He was also very happy that Jean was able to continue her own career as an artist.

After many years of travelling, Noel set up his studio at home as a teacher and conductor. His teaching involved not only solo singing; his students were involved in musical productions. His performing group, the Lyndell Singers, raised thousands of dollars for charity such as N.S.W.



Institution for Deaf and Blind Children. He helped set up schools and hostels for deaf and blind children at North Rocks. He worked with the Royal Blind Society and learnt the latest advances for the care and education of deaf, blind and multi-handicapped children. In 1974 he assisted in setting up the new Talking Books Programs. He used his knowledge of music and theatre to create the Mitchell Street Theatre, so that blind adults could participate in drama and music.

Noel loved conducting. He was choirmaster at Holy Trinity at Concord West for a time, building up a choir of forty participants. In 1987, he formed and conducted the N.S.W. Masonic Centenary Ensemble, which made a number of CD recordings and raised considerable sums of money for various charities. As the Grand Director of Music, he was responsible for the performance and standard of Masonic music throughout N.S.W. and A.C.T. for a period of 27 years. He loved to conduct.



In retirement, at Killcare, Noel found an excellent local accompanist and friend, Paul Edgar, (see photo at left) and they performed together at countless local concerts and service clubs and all for charity. His spine-tingling voice filled the Wagstaffe Hall on numerous occasions. His diary was always full, and he and Paul practised hard for every performance.

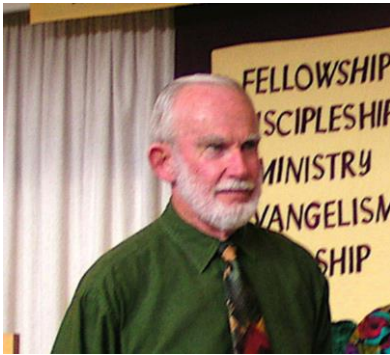
Unfortunately, there are no records of him, available to the public as we do with Peter Dawson and Joan Sutherland. Many fine tapes were lost in a disastrous fire at the ABC. CDs and DVDs of Noel's work, including local performances, and a CD and DVD of Australian songs performed by Noel and Paul Edgar have been passed on to the National Film Archives, as well as a CD of performances recorded throughout his career. **RW**

Reference: *Bouddi Bios* 'Jean and Noel Melvin' by David Dufty

PAUL EDGAR

Pianist & Organist

Paul came to Bouddi Peninsula and brought with him a lifetime of musical



accomplishment. He was a pianist and organist who had had vast experience with orchestras, choirs and pipe-organs in Sydney and the northern suburbs. He was happy to share his expertise in his retirement with the Bouddi Community and further afield.

Paul Edgar began piano lessons at age seven. His family belonged to Chatswood South Methodist Church, and it is here he found faith and a love for sacred music. The church had a fine pipe organ which he started learning at age sixteen. He attended North Sydney Boys High School and completed his piano grades and was awarded his A.Mus.

He continued to improve his skills on the organ; he became the organist for the Methodist Crusader Choir at the Sydney Town Hall. This organ was the biggest in the world when it was built in the 1890s, and had five manuals and a pedal board to play plus 1200 pipes. Photo at right: Paul at the console of the Sydney Town Hall organ in the 1950s.



Paul worked as an Optometrist until his retirement in 1988. However, countless hours were devoted to music and of course to his family.

With many performances in the Town Hall, Paul was pianist and organist for the Royal Philharmonic Society of Sydney from the mid-fifties to the mid-sixties. The next ten years were spent as pianist and assistant and full-time conductor of Willoughby Choir. He played the organ for the Willoughby Orchestra and prepared the Symphonic Choir for special celebrity performances in Willoughby and at the Opera House. Paul also trained and conducted the Lydian Singers, the first choral group to appear on TV in Sydney. Paul spent 30 years as choir conductor and organist at St. Stephen's Anglican Church at Willoughby. They performed *The Messiah* and other Bach cantatas all with orchestral accompaniment.

Paul and Miriam moved to Killcare Heights in 1993 and became important members of the Uniting Church at Kincumber. Paul often performed with professional basso, Noel Melvin, played for the Gosford Philharmonic and other choirs, accompanied artists at Bouddi Society concerts at Wagstaffe Hall and famously played a pipe organ recital at the dedication of the Woy Woy Peninsula Catholic Church of St John the Baptist at Woy Woy in November, 2007. Paul and Miriam found a place within the Bouddi Peninsula community enjoying music groups, community barbecues, informal beach gatherings, hiking groups and in Miriam's case, regular tennis and yoga groups. **RW**

Reference: *Bouddi Bios* – 'Paul and Miriam Edgar' by David Dufty

GWYNNETH GRANT

Violinist

Gwynneth and her husband, Dr. Alan Grant, have been part-time residents at Killcare for over 30 years. Their house has been a centre for local music on many occasions. Gwynneth, as music teacher and violinist, has been a leading figure in music on the Central Coast.

Gwynneth learnt the piano from age 6. Her teachers included Jasha Gopinkl from Russia, Ernest Llewellyn, leader of the Sydney Symphony Orchestra, and Robert Pikler leader of the Musica Viva quartet. She followed their footsteps and became a member of the Sydney Symphony Orchestra for eight years before commencing her family.



She obtained degrees from Sydney Conservatorium and University and became a high school music teacher. Her golden years of teaching were at Erina High School, which became famed for its annual musicals. These included a highly successful production of *West Side Story*, which viewers compared most favourably with professional Sydney productions. Gwynneth played an electric violin which gave a strong lead to the orchestra and performers.

She was leader of the Gosford Philharmonia Orchestra for some 20 years, including well anticipated productions each year of Handel's *Messiah*.

Gwynneth and Alan's local residence includes a large music room, which has hosted many fine concerts, including performances by Gosford gynaecologist and pianist, Malcolm Catt.

Some years ago, Gwynneth suffered a very serious illness, which included major surgery, but she made a remarkable recovery and with the encouragement of accompanist, Paul Edgar (pictured above), she took up her violin again and has done a number of concerts since that time. She has also played duo violin with one of her ex-students Christopher Gleeson (pictured right), who has also had health problems, but has gone on to become a fine violinist



and to complete his academic qualifications. She has played on countless occasions in the last two decades, always in a voluntary capacity, for she feels she owes something back to society for her own good fortune in life. DD

THE JONES FAMILY

Musicians



Fondly known as the 'Von Joneses', the Jones family has made a very significant contribution to the musical life of Bouddi Peninsula. Narelle used her talent and creativity to produce musicals at the school for many years; she arranged concerts for the Bouddi Society; she taught many children to play the piano and learnt to play the piano accordion so she could accompany her daughters, Miriam and Naomi, on their violins (fiddles) playing bluegrass music. Rowan shared their love for music and drumming was his forte.

Narelle learned piano from the age of 8 until 16 and accompanied school concerts on many occasions, as well as playing at her local church. A course in early childhood music at the Sydney Conservatorium led to quite a bit of work in that field in Sydney. She moved to the Central Coast in 1993 and continued to offer early childhood music and movement classes in the area from that time. In 1996, She began teaching piano to local children and a few adults.

Narelle became closely associated with Pretty beach Public School when Miriam started Kindergarten in 1993. She offered to start a choir, a senior choir to begin with, and later a junior choir. Although Narelle had no experience, she believed this was a way to introduce more music to the school. Performances followed at school functions and in the local shopping centre during Education Week. Music at the school expanded over the years. From the time Miriam was in Year 1 in 1994 until 2008 when Naomi started high school, Narelle took weekly music sessions in her own children's classes, the choir, and for a few years there was a Year 6 percussion band as well.

Together with Shelley King and Beverley Callow, Narelle chose the musical, *Australians All*, Pretty Beach's first ever full-scale musical with a parent/ex-student band to play for the performances. Many other people were involved; the final result was a great success. There would be a musical produced bi-annually. Written by Narelle *PBTV - Pretty Beach TV* was the next one. The musical was well received, and this inspired Narelle to have another go two years later. A fairytale musical called *A-roundabout*, using primarily European folk and classical music came next. She wrote some of the songs, her first foray into music composition. The musical in 2007 was *Webs* – this time Narelle used music from various cultures around the world, particularly for the dances, but wrote five of the seven song tunes. Each class performed an act based on a different proverb. Support was needed and received from the staff, parents and the wider community.



Narelle graduated as a teacher in 2009 through the University of New England.

She chose primary teaching rather than Indonesian because of her involvement and experience at Pretty Beach School. Narelle had taught Indonesian to Years 4, 5 and 6 at Pretty Beach, so that, and the music, meant she had considerable experience already in working with children in the classroom.

Narelle's contribution to music on the Bouddi Peninsula was huge. Her work at the school has been acknowledged and appreciated by all but her involvement didn't end there. She organised many concerts held at Wagstaffe Hall for the Bouddi Society and performed as well. She was given Life membership of the Society.

The Jones children loved growing up in Pretty Beach and all are keen players of and listeners to music.

MIRIAM became interested in the violin at a young age and began to learn the instrument with a Suzuki teacher at Narara when she was six years old. She played in the Opera House and Sydney Town Hall and attended Suzuki workshops at Macquarie and Sydney Universities. Miriam went on to learn bluegrass and country fiddling from Mick Albeck, one of the country's top fiddlers in this field and busked at the Tamworth Country Music Festival two years running. She entered talent quests and gained country music experience. She started learning traditional, classical violin at the Central Coast Conservatorium until and after her HSC music performances. She worked her way up to finally being part of the Central Coast Symphony Orchestra. Her interests and experience were wide throughout her youth: folk music, playing gypsy, Macedonian and Celtic tunes among others; her gap year included two fiddle camps in Scotland. She also played in a locally based progressive metal band, as well as in the Symphony Orchestra at Sydney University. She also travelled to many countries.

ROWAN'S musical pursuits started with guitar lessons when he was six, but he became very keen on playing the drums, having had some practice and tuition from the drummer at Hardys Bay Church. He was given a drum kit for his tenth birthday and learned both guitar and drums for a while. He concentrated on percussion during high school, studying at the Central Coast Conservatorium. He played at the church, in a band with some local boys, with his sisters and taught local children for three years, both individual lessons on drum kit and a group djembe class at Pretty Beach School. Sport has been a big part of Rowan's life, and he became interested in dance too: mainly hip hop, but branching into various styles of Latin dance, including salsa, zouk and bachata tango.

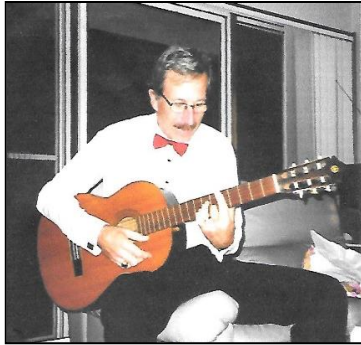
NAOMI started learning the violin when she was four years old and has had many chances to perform in the last few years. She is a keen sportsperson and a keen musician. She loves to play soccer and dance, and to perform in anything musical such as *The New Jungle Book* at Laycock St Theatre and playing in the orchestra of *Alice in Wonderland* in January, 2009. She often performed with her friend, accomplished flautist Elissa Koppen. **RW**

Reference: *Bouddi Bios* – 'The Jones Family of Pretty Beach' by Narelle Jones



PETER BRASCHE

Guitarist



Peter Brasche was a member of the Jazz Band, Mary's Boy,s since its inception in 2009. It wasn't long before he was playing with the U-Bouddi Big Band as well as Mary's Boys. What started as jam sessions inside the surf club at MacMasters Beach, became a regular gig outside. The group developed an incredibly loyal audience, people coming from near and far to enjoy the music supported by the beautiful setting.

Peter is a Swiss/Australian who was introduced to the guitar by one of his teachers at boarding school in Montreux and to Jazz by his brother Wolfgang. His mother followed by giving him his first guitar in 1959. His love for Jazz was sealed; the rest is history! By 1964 he won 1st prize on guitar, playing with the **Pepe Leonhard Big Band** at the Amateur Jazz Festival in Zurich.

In 1965 Peter emigrated to Australia with a group of young Swiss jazz musos and they are all still here 56years later! They celebrated the 50th anniversary of their arrival in Australia with a joint gig at Central Coast Leagues Club sponsored by the *Central Coast Jazz League* with a group of fine jazz musos there to wish them well.

Until his retirement in 2008, Peter continued to work as an engineer during the week and to play on weekends at a variety of venues and Jazz Festivals. The Jazz scene was very strong in Sydney at that time and gigs were plentiful (though not lucrative). He remembers playing at *John Huies Wine Bar* at the Rocks for \$5.00 and free apple cider (alcoholic of course). They played there on Tuesday nights when the cream of Sydney's Jazz scene was free and turned up to jam, anyone from Don Burrows to George Brodbeck.

In 2009 Peter moved permanently to Killcare, having had a holiday house there since 1988. It was then that he was approached by Marilyn and Richard Collins to join the U-Bouddi Big Band which they directed. Peter knew he was 'home at last'! That year a group of retired (but not necessarily professional) Jazz musicians from the Big Band got together for some jam sessions *inside* MacMasters SLSC, where a couple of the players were members. However, it wasn't long before they were persuaded to play *outside* and Wednesday Jazz at Macs was born. The sketch below is by Sherry McCourt.

By the end of 2009 the line-up consisted of:

Lorant Gazcay...piano
Ian Hayden...Bass
Brian Finlay...Trumpet
Rob Himbury...Drums
Peter Brasche...Guitar
Mary Smith...Saxophone
Vince Waller...Saxophone.
Joy Park joined them a little later.



A number of 'Aged Care' facilities and 'Special Needs' groups would turn up each week and often enjoy a dance. Even the whales and dolphins joined in.

The band found it hard to say no to a raggle-taggle group of frustrated musicians in the area wanting to 'sit in'. The outcomes could be fantastic or cringeworthy, but it was always fun!

Needing a name, they called themselves *Mary's Boys* as a tribute to Mary, the Sax player. Later they identified as *Mac's Jazz Band* as Mary was no longer with them.

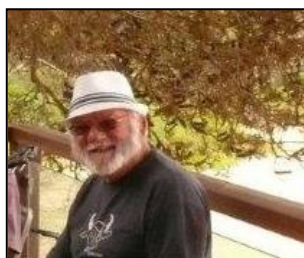
The band did not confine their Jazz to MacMasters Beach however, they did many gigs and brought pleasure to Wagstaff, Hardys Bay and Killcare, especially for fundraisers, Art Show openings, and the odd wedding etc. They even performed for the local Fire Brigade Open Day and are ever present for Red Cross fundraising functions and bushfire appeals.

The makeup of the group has undergone changes as the years have passed but still has a core of original players (and original fans). Noeleen Brasche



ROB HIMBURY

Drummer



Rob Himbury always wanted to play drums. He began with a school drum and bugle band followed by a brass band in the Blue Mountains, a 'big band' in the city, nine years in the Navy and many years playing with bands in Sydney's better clubs. In retirement, how lucky we are to have him play locally.

It all started at age 11 when he joined a Brisbane Primary School Drum and Bugle band. His family moved and he joined the Katoomba Brass Band in 1952. His supportive parents bought him a 2nd hand drum kit which would have made a dent in the household budget. While still at school, Rob played drums for the math's teacher who had formed a school dance band. He 'moonlighted', playing piano around the local guest houses.

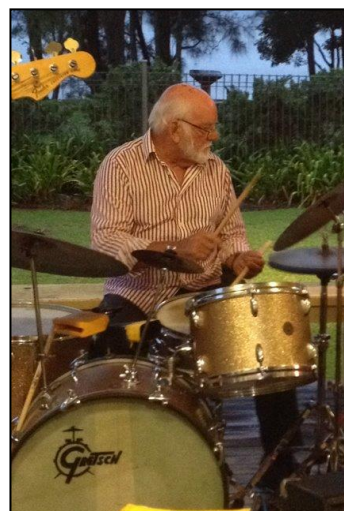


He spent all day Saturday travelling to Sydney for a ½ hour drum lesson. He left school and took a job at Palings Music Store in Sydney in 1955. There were several well-known jazz musicians working at Palings in their 'day jobs'. A friend to remember with gratitude, Charles Duncan, had him signed up with the Musicians' Union, then took him to David Jones to buy a dinner suit. Eventually he joined up with other young musicians playing in Jazz Clubs around Sydney.

In May 1958, he joined the Royal Australian Navy Band as a percussionist. For the nine years he toured Australia extensively. It included two twelve-month deployments in the Fleet Band aboard the flagship HMAS Melbourne and two elongated deployments to Japan and Far East Asia. After leaving the Navy in 1967, he combined a day job at a Sydney Music Store with what turned out to be a 30 year+ music career playing at times five nights a week in some of the better Sydney Clubs.

Rob and his wife, Jan, eventually built a house at Killcare Heights and moved to the Coast in 1989. After meeting up with Robert Bedwell an old Navy mate, he joined the Central Coast Concert Band where Robert was Musical Director. He stayed for a few years.

Then he met a lovely Hungarian guitarist/pianist; Lorant Gacsay on the beach. Lorant introduced him to Marilyn and Richard Collins, talented local musicians, who had formed The Bouddi Big Band with whom he played for many years doing concerts all over the coast including a few Australia Day Concerts at the Waggy Hall.



At this time a small group was also formed to play at MacMasters Beach SLSC on Wednesday mornings which continued for close to ten years. Then there was the occasional musical soiree on the Wagstaffe and Killcare waterfronts. **RW**

PETER KINCH

Musician



Peter has always loved music. He grew up in Melbourne in the sixties and, initially influenced by the Beatles and the modern Jazz greats, he became a musician. His first major professional gig was in 1973, when he joined the cast and crew of the musical 'Godspell' on its nationwide tour. He then signed up with legendary agent/promoter, Ivan Dayman, and spent the next few years 'on the circuit', playing music throughout Australia.

He moved to Western Australia and joined the Perth-based band, *Karma*. A highlight of this period was performing at a charity event in Kalgoorlie, when the band played for 24 hours non-stop in the Hainault tourist mine, thus gaining an entry in the 1975 Guinness Book of Records as the 'World's Deepest Rock Band'.

Karma eventually regrouped as *Hands Off*, an original rock band who worked with such iconic bands as *The Police*, *Cold Chisel*, *Mental As Anything* and *The Angels* during the halcyon days of Australian rock 'n roll. An unusual gig during this time was headlining for the Marijuana Party on its tour of the Northern Territory, during the 1980 Federal Election. More national touring ensued when, in 1981, Peter formed *Johnny Demon & the Dance Band*, a rock band with a difference.

In 1985, Peter returned to Sydney where, together with a Greek mate, the duo, *Woganozi*, was formed. Political correctness was something of a rarity in those days, but the authorities still insisted that they register as **Waganozi**; their logo was a kangaroo perched on top of a Corinthian column! With his 'wog' mate, Peter was one of the first in Sydney to pioneer the electronic instruments, which subsequently have revolutionised the music scene.

For thirteen years, *Woganozi* played the pubs and clubs of Australia, including a memorable gig at the Hardys Bay RSL in the early '90s. In 1998, the duo disbanded and Peter went freelance as a solo artist, to concentrate on his love of Jazz. His developing talent took him overseas and he played at the Montreaux Jazz Festival in 2001.

Peter's initial visit to Hardys Bay sparked his interest in the area but it wasn't until 2003 that he finally moved to Killcare to live. As well as performing nationally, he plays at many local venues including Lizottes, Terrigal Crowne Plaza, Bells at Killcare, Kincumber Mountain and, of course, the Hardys Bay Club. Peter teaches guitar both locally and in his Sydney studio and he currently has three original CDs under his own name. He writes original music for advertisements, short films, websites, etc. Since coming to live in the area, he has helped raise money for the Bouddi Society, whereby jazz aficionados spent a very pleasant afternoon, listening to him play at the Wagstaffe Hall. When interviewed for this article, he was planning a tour of the USA, Canada and Europe. HR

CHRIS DILLON

Singer & Painter



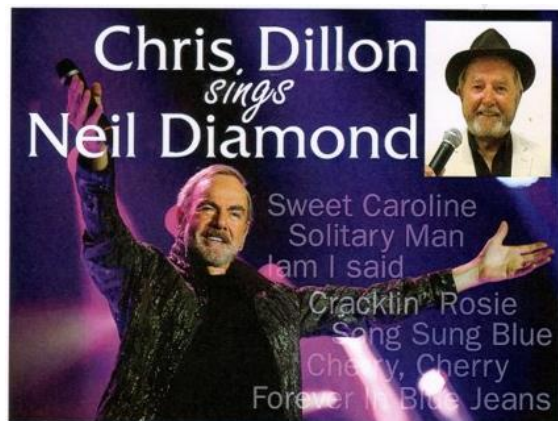
Chris Dillon began singing as a young man in Manchester, England. He continued singing in clubs when he came to Australia. When he came to Pretty Beach he did more than sing: he was Mr Music on many Australia Day occasions at Wagstaffe, he presented music on radio and he painted and carved.

Chris began singing late in life at about 40 years of age with no tuition but learning his craft singing in the clubs around Manchester and the north of England. Upon arrival in Australia, he performed at many of the clubs in Sydney and in Queensland, in particular in Cairns.

On moving to Pretty Beach, Chris continued singing, this time entertaining at many aged care facilities and on Australia Day at Wagstaffe. Chris Dillon retired to Pretty Beach in the 1990s, having spent most of his life in the Paint Industry. He arrived in Australia in 1974 from Lancashire England and met his wife, Ann (from Reading U.K.) while performing as a singer in a club. They lived in Cromer until they decided to retire and explore Australia by caravan for seven months. “An amazing experience” he says.

After settling in at Pretty Beach he acted as MC and accompanying singer for a Tap-Dancing Group raising funds for the Fred Hollows Foundation. He was also a radio presenter for community radio, 93.3 FM, for ten years.

Earlier Chris had a varied career involved in paint, from an apprenticeship as a Painter and Decorator, then with a quantum leap, to an Industrial Chemist, formulating paints and surface coatings. Some of his leisure time has been taken up by painting, in particular portraits. He has painted local personalities such as Fay Gunther, Gwen Perrie, Tom Jackson, Graeme Anderson and others.



After moving to Pretty Beach Chris was invited to officiate as MC for Australia Day at Wagstaffe. This was in the late 90s, and the event was a humble occasion, with only a few attendees. One year, the flag-raising ceremony at 8am was performed by a young pupil from Pretty Beach School who was seriously ill, and not expected to live to her next birthday. With the aid of a CD player Chris sang “I am Australian” to bring the ceremonies to a close.

This song became an integral standard and was included at every Australia Day celebration. Chris sang this song for eighteen years consecutively, together with the Anthem. During this period the attendance had increased to more than 500 people celebrating Australia Day and enjoying a scrumptious free breakfast. **RW**

CHRISTINE CAVE

Dramatic Arts, Dance and Multi-Arts Events

Christine Cave trained as a teacher and specialised in the teaching of dramatic arts. She produced a number of fine school productions.



In 1999, Christine and her husband, Jamie Coffill, were leading figures in the preparation for *Bouddi 2000*, the local celebration of the new millennium. Christine drew up a detailed plan for the major public event, the Grand Parade. She worked on the production of vivid banners and costumes and invited local dancers and drummers to participate. As a result the parade was a huge success.



She also played a major role in the multi-media production *The Place where the World Turns Around*, including a solo dance, *The Dance of Life*. (Pictured)

She added lustre to the exhibitions at the Maitland Bay Centre by providing musicians and original dance by local children, illustrating the subject of the display. The photo below shows the dance for the *Wattle and Weeds* Exhibition. DD



BEVERLEY CALLOW

**Director, Filmmaker, Actor, Musician, Artist,
Creative Healer**



Beverley Callow has made a number of valuable contributions to the Bouddi Peninsula and Gosford City communities as an actor, filmmaker, director, musician, artist and tutor of drum and drama.

Bev's training reflects her interest in the performing arts and media. She studied and achieved diplomas for acting: (Dip Creative Arts DDIAE) in 1986-89, and publishing (Dip Book Editing & Publishing) in 1995. She was awarded certificates in film production: Screen Certificate 3 in 2005 and 4 and 2007, and the Media & Performance Certificate 2 in 2006. More recently, she earned a qualification in music production (Music Tech Prod Cert 3 & 4) in 2008). Beverley is currently studying sound engineering.

Bev has put the knowledge she has gained into practice and has been involved in many productions with a variety of roles. (See Appendix below)

Before coming to the Central Coast, Bev performed in theatre, commercials and films in Queensland, Sydney and Adelaide. Highlights of those days include playing the role of Sheila in *Top Girls*, Portia Kingsbury in *Morning Sacrifice*, and Clytemnestra in *The Greeks*. She took on the role of Catherine in *Coming Home* for the Adelaide Fringe, which was a great experience. Her first film role was in *Struck by Lightning* for the South Australia Film Corporation. During this period of her career, she enjoyed making television commercials and starred in advertisements for Cadbury Crave, Telstra, Valvoline, Mastercard and Mazda.

She was not only appearing on the stage; her interest extended to writing and she co-wrote two plays. One play, *Melon Meets Botticelli*, was about anorexia, an important subject, when it comes to teenage girls especially. The play was performed in high schools in NSW, ACT and SA for four years from 1996 until 2000. Bev hopes she was able to do something towards informing young women of the dangers of the eating disorder.

Arriving in Hardys Bay from Sydney in 1998, with daughter Imogen Sage, Bev brought her skills as actor, writer, poet and musician to the Central Coast. Beverley's transformative journey, a work in progress, resulted in many creative community works. (See Appendix below.)

Beverley played an important role in the production and narration of *The Place Where the World Turns Around* for Bouddi 2000. She is seen here with writer and fellow narrator, David Dufty, at Wagstaffe Hall.

Starflower, Beverley's first short film, was shot in beautiful Maitland Bay on a night with a full moon in the middle of winter, starring an all local cast: Naomi Jones, Donella Waters and Adam McCall. Local photographer, Eric Gunzel, was the Cinematographer and Jerry Retford looked after Lighting, Steven Hopley was the Production Assistant and Imogen Sage enjoyed her role in charge of Costumes, Hair and Makeup. The Music was performed by Beverley on mbira, with Kynan Hughes on didgeridoo and Charles Richmond on djembe, with a track which included Darryl Jolliffe and Rendra Freestone.



Bev Callow and David Dufty.



The Artwork was designed by Greg Coates. *Starflower* won the film prize at Bouddi Reflections multi-media event.

The story centered on a young girl, shipwrecked on a lonely beach. Initially frightened, but with some subtle help from an indigenous woman, a local hermit and an eagle, she finds her own way back into the world. *Starflower* is symbolic of Beverley's own experience in a place that is close to her heart.

Left: Donella Waters and Naomi Jones in the cave scene in *Starflower*
Below: Bev plays the mbira, sacred musical instrument from Zimbabwe.

Beverley plays the djembe (drum) and mbira (thumb piano) as pictured, which is a sacred instrument used for ceremony by the Shona people of Zimbabwe. Earlier this year, she recorded *Timbuka Mbira*, a CD of birthing music and is currently writing and recording tracks of ambient mbira with percussion for a music video for her film and sound studies.

She also likes to paint and has created murals at home and for her friends. See Appendix below.



Beverley's role as tutor has given her great satisfaction. She has given drumming lessons for children, including the successful Eisteddfod group Harmni (Heidi, Alice, Rowan, Mim & Imy); led Bouddi Women's Drummers; facilitated a women's singing acapella group; co-organised a drum dance and mbira workshop in her home in Pretty Beach and Wagstaffe Hall and has trained many high achieving drama students for ongoing drama classes, Eisteddfods, HSC, auditions and other performances.

APPENDIX

Early experience: Sheila in *Top Girls*; Portia Kingsbury in *Morning Sacrifice*; Clytemnestra in *The Greeks*; Catherine in *Coming Home* for the Adelaide Fringe; *Struck by Lightning* by SA Film Corp.

Commercials: Cadbury Crave, Telstra, Valvoline, Mastercard and Mazda.

Play: *Melon Meets Botticelli*.

Acting Roles: Frances in *Gulls* CCTC (1999); Morgan Le Fey in *Camelot* GMS (2000); Anna in *Burn This*, Ad Hoc (2001); Ruth in *Cosi*, Mad Cow Theatre (2003); Lady Macbeth at Terrigal, CCSC (2005);

Music: *Glass Menagerie* treble recorder, Ad Hoc (2000); *Much Ado* percussion, Mad Cow Theatre (2002).

Sound: Brackets & Jam, Coast Fest (2008).

Directing: *How Green is My Grocer* (2007) and *Shopping for Life Forms* (2008) for Dandy Lion Theatre Co and Short and Sweet; Pretty Beach School Musicals; Bouddi Community Performances (2000-1); *Selfless* written by daughter, Imogen Sage, and performed by Beverley's drama students.

Short Films: *Starflower*; *Hitched*; (*nameless*), *Little White Hope*; *A Life More Meaningful*; *Tracks & TOK* – last two yet to be premiered; Documentary: *Robert Lloyd* (in the making).

Art: Murals at home: Sunset

Clouds on ceiling; African Dancing Women in bedroom.

Murals for friends: Sea Cave in Alice's bedroom; Eagle on Rowans wall; Turtle under Naomi's bunk bed; Wild Cat Cavern in Darryl's van.

Tutoring: Drumming lessons for children including the successful Eisteddfod group Harmni; led Bouddi Women's Drummers; facilitated a women's singing acapella group; co-organised a drum dance and mbira workshop at home and Wagstaffe Hall; trained many high achieving drama students for ongoing drama classes, Eisteddfods, HSC, auditions and other performances. [DD](#)



'Come you Spirits....'
As Lady Macbeth, Terrigal
Beach, 2005