



ADVERTORIAL

Does the Productivity Commission's recent report on superannuation warrant a comprehensive review of the retirement income streams regime within Australia?

Keen readers of my advertorials would know that I often question whether more effort should go into researching the consequences of various parts of Australia's taxation system, as preliminary observation tends to indicate that various taxation regimes are not providing the results that were initially intended and apparently more efficient solutions exist elsewhere around the world.

A case in point was a subset of the capital gains tax regime proposed to be changed, originally with effect from 1 July 2019, so as to abolish the main residence exemption for taxpayers who happened to sell their homes whilst overseas. Preliminary observation appeared to indicate that the proposed changes would unleash a host of unintended consequences and that, barring the inconvenience of unexpected death, was eminently avoidable through the resumption of Australian residence, seemingly then ignoring the basic tenet of an equitable and efficient tax that its imposition does not significantly affect economic and/or social behaviour.

The recent release of the Productivity Commission's ("PC's") report of its two year inquiry into efficiency and competitiveness of Australia's superannuation system must then surely beg the question as to whether a comprehensive review of the regime as such should be undertaken, as has been heralded by the Federal Treasurer, Josh Frydenberg, in May this year, and if so, what form that review should take.

The Report's Findings

Despite the inquiry being conducted over four years in three stages and involving extensive surveys and detailed analysis of data, the Treasurer's suggestion of a comprehensive review gave rise to vehement criticism of the Productivity Commission's investigative approach. This is particularly in the context of the PC's recommendation at page 3 of its report that broader questions such as the role of superannuation in funding retirement incomes or the impact of super on national savings, public finances or intergenerational equity of our present superannuation system be answered through an independent inquiry prior to any increase in the Superannuation Guarantee Charge.

As set out at page 2 of the PC's report, the PC found, broadly, that Australia's superannuation system was both inefficient and uncompetitive, particularly amongst retail funds, suggesting at least the need to address these problems but also perhaps, as recommended by the PC, an inquiry into whether the regime as a whole should be changed.

The PC's approach

So, what was the PC's approach? As set out at page 4 of its report, the PC investigation has three sequential stages.

The first stage ran for two years to November 2016 and analysed the superannuation system through the prism of 5 system-level objectives, 22 assessment criteria and 89 unique indicators, covering the system's contributions to retirement incomes, how well the system meets member's needs over their lifetimes, gains in efficiency over time, value for money for insurance and how and whether competition drives the outcomes members need. Measurement of outcomes was conducted by constructing a series of "benchmark" portfolios to assess investment performance across the super system. The mix of assets was adjusted to match the asset allocation adopted by type of fund. The PC

concedes that this analysis is subject to and sensitive in response to a number of assumptions. In response to this, the PC argues that to take account of these risks, investment performance was benchmarked over the longest time period permitted, being about 13 years. Of course, the statistics can still be significantly affected by a change in assumptions.

The second stage involved the development of alternative models for allocating default members to products

The publication of the PC's draft second stage report in March 2017 formed the basis for the third and final stage, which involved assessing the efficiency and competitiveness of the superannuation system, drawing on the results of the first stage, identified areas for improvement and provided advice on default models.

It should be noted that the PC's investigation did not include the self-managed superannuation fund sector due to the unavailability of sufficiently detailed data.

Food for Thought

If one assumes for a moment that the PC's approach is reasonable, or at least not unreasonably flawed, its report seems to point out a number of rather confronting aspects of the current retirement system:-

1. there are far too many funds, and far too many which demonstrably lack scale;
2. over a third of the funds underperform;
3. most default products overperform but more than 15% underperform significantly;
4. fees have reduced but are still excessive, particularly due to unintended multiple accounts, and appear to be relatively high by OECD standards;
5. insurance within superannuation is poorly targeted and under-delivering;
6. there is excessive complexity within the system, making it difficult for even engaged members to make a decision in their own interest; and
7. access to impartial financial advice is difficult and expensive

Conclusions

On the face of it, the PC report appears to represent a rigorous investigative effort. The nature of this sort of work will necessarily involve assumptions which may or may not accurately reflect what has happened, is happening or will happen in the future.

The findings, however, do not appear to be radically different from those that emerged from other investigations, including aspects of the recent Royal Commission.

It would seem that much could be gained and little would be lost by embarking on a comprehensive review of Australia's superannuation system as a whole of the nature recommended by PC, and before further resources are expended, as if nothing else the current systems looks to be operating sub-optimally such that those resources currently being devoted to it are to some extent at least being wasted.

Dymond, Foulds & Vaughan works with fellow professionals to provide taxation, structured estate planning, asset protection and wealth preservation services for individuals and their businesses. To discuss these issues, and their relevance to you, call John Dymond.

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AN ARCHITECTURAL TREASURE IN CANBERRA

The former Institute of Anatomy building by architect Walter Hayward Morris

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URE SMITH'S SECRET INSPIRATION

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FROM THE EDITOR

W I N T E R 2 0 1 9

In the depth of winter, I bring glad tidings of another edition of The News, full of the variety of news and information that you have come to expect and enjoy. As well as fascinating feature articles from prodigious authors such as Zeny Edwards and Roy Lumby, I am pleased to relate that once again we have been able to acquire an aviation article from Matt Stone. I know that those aviation enthusiasts amongst us enjoy Matt's aviation pieces and in this case, he travelled to Temora and enjoyed what the town had to offer and relates those experiences as well.

Our esteemed president Roy Lumby reports of the unfortunate decision to ignore local council protestations and well as those of heritage conservations groups, including your Society, and allow the current owner of Bidura House to have his way with yet another residential development, which at this time of relative oversupply would seem to be asking for the worst of all worlds. On a cheerier note, Roy also reports that planning for the October long weekend excursion to Canberra is rapidly taking shape and includes a few "architectural surprises"! Do catch up with all this detail in the note From the President at page 3.

Roy was also busy lately leading a large troupe of loyal followers around Town Hall and surrounding streets on 28 April. I never cease to be amazed at Roy's ability to bring fascinating new detail to areas I have traversed countless times during my working life. If you have not participated in one of Roy's walks you really should go out of your way to be at the next one.

Zeny's piece begins on page 4 and delves into the inspiration for one of the early women's publications of the twentieth century, *The Home*, created by Ure Smith. As well as contributing to The

News, members and friends were entertained and intrigued by Zeny's comprehensive tour of Kur-ing-gai Avenue, Turrumurra, conducted on 7 July. Having been on many Society street walks over nearly two decades, Kur-ing-gai Avenue must be one of the best maintained avenues in NSW, bringing to my mind the amazing architectural arrays displayed in some of Goulburn's streets. Well worth a visit armed with a copy of Zeny's notes!

Art Deco lovers will be interested to know of Peter Sheridan's new reference book, *Sydney Art Deco*. Full details are at page 8.

As a prelude to our excursion to Canberra in October, Roy gives us an in depth look at what he rightly describes as an "architectural treasure", the National Film and Sound Archive building at Acton, including a number of early photographs of both the exterior and interior of the building. Take a journey around and inside, starting at page 10. Starting at page 16, Matt not only takes us to Temora and provides an insight into some of the best hospitality establishments, but gives us an aviation history lesson which is likely to transport you back in time.

World Congress devotees should note that details of the upcoming 15th ICADS World Congress in Buenos Aires may be found at page 19.

Just a reminder that the Society has embraced technology in organising its events and these are now listed and administered online through Eventbrite. Keep an eye out too for our eNews, a snappy one or two page publication which sets out upcoming events over the next few months.

John Dymond



In April, Roy Lumby led us on an exploration of the area around Sydney Town Hall.



In July, Zeny Edwards showed us the historic homes along Kur-ing-gai Avenue, Turrumurra.

Cover: The National Film and Sound Archive in Acton, Canberra.



FROM THE PRESIDENT

The Twentieth Century Heritage Society was amongst many of the objectors to the proposed demolition of the Bidura Children's Court and Metropolitan Remand Centre in Glebe. This fine example of Brutalist style architecture was designed in the Government Architect's Branch (project architect Andy Milcz) and constructed between 1979 and 1983. It is located behind important Victorian-era architect Edmund Blacket's family home (later called "Bidura"), which was designed and built during the latter years of the 1850s. The Remand Centre is notable for the quality of its architecture externally and internally, and its sensitive integration into the surrounding nineteenth century townscape.

Architects and heritage advocates have been campaigning to save the building since 2015, when its owner lodged a development application for the demolition of the building and construction of a large residential project. The City of Sydney opposed the demolition to the extent that it has been the subject of hearings at the Land and Environment Court. In 2018 the senior commissioner at one hearing found in favour of the developer. The City of Sydney launched an appeal but in March this year the decision was upheld. At least part of the reason was the relative "objectivity" of the advice given by the heritage expert witnesses.

The Society's expedition to Canberra over the Labour Day weekend in October is shaping up to be a rich, varied and stimulating event. We are privileged to have the generous support and input of *Canberra Modern*, which is an annual program of events showcasing Canberra's unique mid and late twentieth century places and spaces. Three dedicated young women, Edwina Jans, Amy Jarvis



Constructional Review, February 1979

and Rachel Jackson, make up the team of heritage and design practitioners behind *Canberra Modern*. Its events are designed to increase public awareness of Canberra's highly significant and unique modernist character and heritage. According to its website, "Through event-based advocacy and engagement with the community, *Canberra Modern* aims to promote protection and appreciation of the places which make an irreplaceable contribution to Canberra's historic urban and designed cultural landscape."

The Twentieth Century Heritage Society's agenda for October includes a tour of the Australian National University and a rare opportunity to see inside some of its buildings, tours to explore the architecture of highly significant Melbourne architects Grounds Boyd & Romberg, some of Harry Seidler's major projects, a visit to the Arboretum and a few architectural surprises for good measure.

Roy Lumby

Aspects of Modernism in Canberra

Long weekend – 5 to 7 October 2019



Exploring the work of Robin Boyd, Roy Grounds, Harry Seidler, John Andrews and others.

Details soon at twentieth.org.au

ART DECO RIOPLATENSE

Mar del Plata • Buenos Aires • Montevideo



The 15th ICADS World Congress on Art Deco will be hosted by Buenos Aires in November.

More details on page 19

URE SMITH'S SECRET INSPIRATION: GAZETTE DU BON TON

By Zeny Edwards



A significant influence on Australian social and cultural history, *The Home* was the brainchild of Sydney Ure Smith and his fledgling effort to crack the publishing industry. His own public persona evolved with his growing popularity, along with the change in name from Sydney George Smith to Sydney Ure Smith. By adopting his mother's maiden name, he believed that the triple-barrelled name would have a more fashionable ring to it. With the name-change, the transformation from newcomer to entrepreneur had leapt to a new phase in Ure Smith's career.

Ure Smith's life is well-documented in Nancy Underhill's biography, so there is no need to rehash it here. Central to this story is the fact that between 1906 and 1916, Ure Smith's forays into the social, artistic and literary circles led to the publication of *Art in Australia* – the artist's creativity vehicle which targeted the cognoscenti or wannabes who wanted to be part of the 'in crowd'. High-end *Art in Australia* needed a counterpoint to its connoisseurship, Ure Smith must have thought, and so he created *The Home*, published four years later – a magazine that embraced everyone or, more to the point, everyone's aspirations to be somebody; it was sophisticated yet achievable, bohemian and bonhomie at the same time.

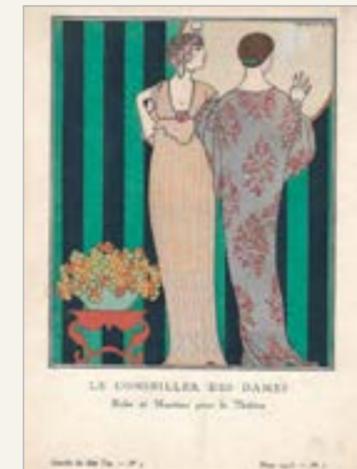
The Home began as an Australian quarterly, directed by Bertram Stevens as Editor, with Ure Smith and Charles Lloyd Jones as Co-editors, with a new position awarded to Julia Lister as Fashion Editor, and published by the offices of Art in Australia Ltd in Sydney. The cover of the first magazine published in February 1920 featured Percy Leason's idyllic, semi-colonial, domestic scene of a mother engrossed in her needlework and her frilly-dressed daughter in ribbons and curls holding a book looking lovingly on. Hardy Wilson's designed Eryldene provided a suitable 'cottagey' ambience to the whole scene. But the colonial-inspired first cover and the next cover, also by Percy Leason, perhaps were deemed too backward-looking and needed a change of perspective – from deep nostalgia to something that had more appeal to the modern woman.



Percy Leason's cover, *The Home*, February 1920.



Clockwise from above: *Gazette du Bon Ton* fashion plates by A.E. Marty, 1921; G. Barbier, 1913; and Pierre Bissaud, 1920.



The coffers of Smith and Julius, the advertising agency also founded by Ure Smith with childhood friend and cartoonist Harry Julius in 1906, provided the answer. Smith and Julius Agency was the trail-blazer for the *avant-garde* in its field and was considered to be a fundamental figure in affecting the modernisation of advertising art in Australia. In its library of reference books was *Gazette du Bon Ton*, a fashion magazine published in Paris and London by Lucien Vogel and distributed by Conde Nast, which reflected not only the latest trends in fashion and lifestyle of the period, but also the trends of the future. *Gazette du Bon Ton*, published in 1912-25, was short-lived but influential enough to leave an impression of a distinctively elegant yet elitist image, its exclusivity matched by a subscription-only price that was pitched to the well-heeled who could afford such extravagance. Published on heavy-gauged, textured paper, the magazine featured colour plates from top French fashion designers including Beer, Lanvin, Paquin, Worth and Patou, using the *pochoir*¹ technique – an elaborate method of hand-stencilling layer upon layer of solid colour on the image. *Gazette du Bon Ton* certainly lived up to its name, as a ‘journal of timeless good taste’. It certainly must have caught Ure Smith’s keen eye for new ideas, and it became the copybook for not only *The Home*, with its fashion pages interspersed with articles from notable personalities, but also for all the commercial art that subsequently came out of Ure Smith’s publishing endeavours.

Earlier attempts at pinpointing Ure Smith’s sources of inspiration for covers and commercial art trends were attributed to *Vogue* and *Harper’s Bazaar* (both published in the 1890s), perhaps influenced by the magazines’ entrenched popularity at the time. In Australia, *The Home* tapped into *Gazette du Bon Ton*’s little-known treasure trove of fashion ideas presented in a distinctively different modern style. As an advertising agency, Smith and Julius was also clearly influenced by the fashion vignettes from *Bon Ton*’s, and plied on its success in transforming Paris day-to-day *couture* as ‘haute’. There was every opportunity that Australia, through Ure Smith’s magazines, could achieve the same result. Judging from the loose pages of *Bon Ton* in the Smith and Julius archive, Ure Smith must have distributed these pages to his staff of commercial artists to garner ideas for cover designs for *The Home* following this style and for Smith and Julius to follow suit for its advertisements..

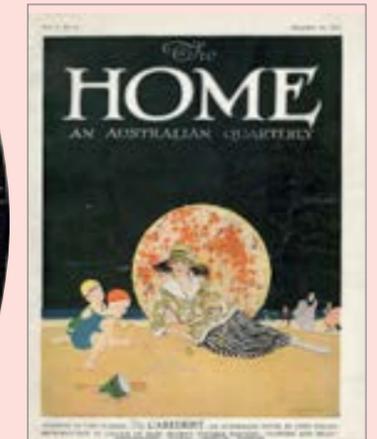
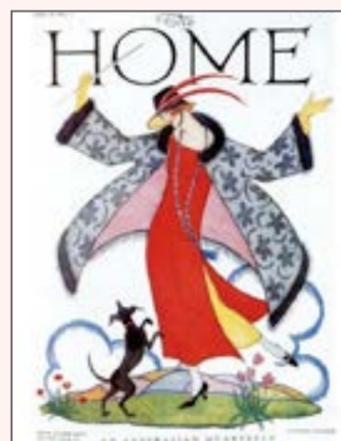
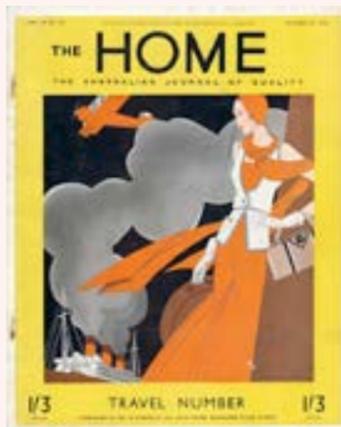
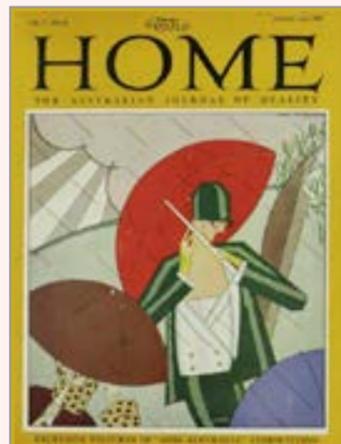
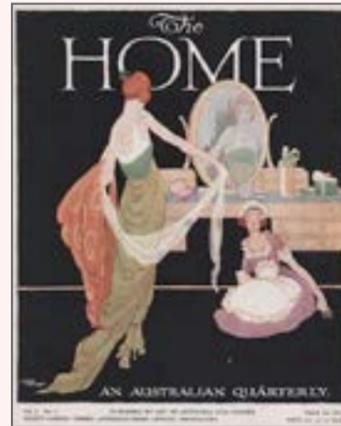
Percy Leason’s nostalgic covers were subsequently replaced with the ‘fashion-style moderne’, as shown clearly on the cover image of the December 1921 issue of *The Home*, created by Bertha Sloane, a commercial artist and cartoonist and a staffer at Smith and Julius Agency.

The Home covers became the bread and butter of Smith and Julius’ cohort of commercial artists. English commercial artist, Mabel Leith, designed the cover for the December 1922 issue of *The Home*, again following closely the style of *Bon Ton*’s fashion images, ‘moving away from nostalgia into contemporary fashion’...‘with its modish ebony furniture presided over by an Erte-inspired model dressed in fantastic, dove-grey plumage! Fantasy and style have replaced nostalgia.’² Others at Smith and Julius incorporated their own stylistic interpretations, ranging from the angular flapper-zapper image by Phil McLachlan and the whimsy illustrations of Joye Dennys.

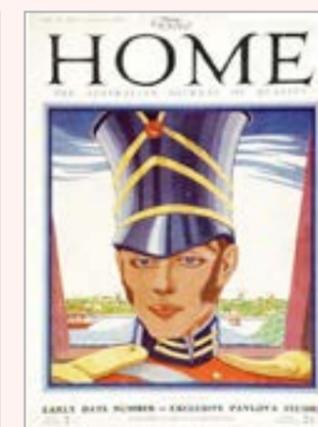
The bright, solid-colour fashion illustrations for *The Home* became its signature covers. Ure Smith, energised by the growing patronage for his magazine, sought named artists to create more covers, inviting the input of Hera Roberts, Thea Proctor and Adrian Feint to present their more contemporary interpretations for *The Home*.

¹ *Pochoir* is a print-making process of stencilling by hand. ‘Entirely unmechanised, ‘pochoir’ was both an intensive and highly luxurious way of producing images, one which suited perfectly the elegance and extravagance of the Art Nouveau and Deco fashion journals that were the source of its enormous popularity from the early 1900s to the glistening Jazz age.’ See <https://discover.goldmarkart.com/brief-history-pochoir/>
² Robert Holden, *Cover Up*, Sydney: Hodder & Stoughton, 1995, 167 p., col. ill., pp.90-91.

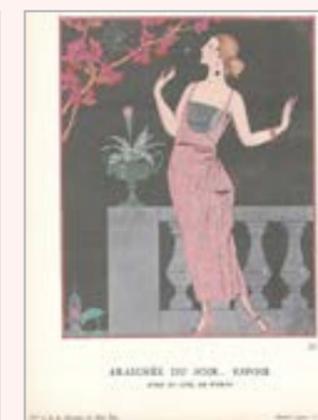
From the top: covers for *The Home* by Joye Dennys, March 1921; by Phil McLachlan, December 1926; by Hera Roberts, October 1931; and a study in ‘dynamic flamboyance’ by Thea Proctor, March 1923.



Covers by Bertha Sloane, December 1921 and left: by Mabel Leith, December 1922.



Left: Covers for *The Home* by Hera Roberts, January 1928; and by Adrian Feint and Hera Roberts, October 1928.



Left: Illustrations by Thayatt, 1922; Simeon, undated.

Hera Roberts, cousin of Thea Proctor, contributed over 50 covers using flat, stylised images rendered with bright colour palettes. Thea Proctor, fresh from her overseas travels, produced the most flamboyant, non-conformist cover for *The Home* on the March 1923 issue. Robert Holden, in his book *Cover Up*, described Proctor's cover as a '...fresh and inviting image. The tubular dress without any obvious waistline and enclosing a bust which is unfettered by corsetry presents woman as siren and sophisticate. The image of Australian women was surely being reworked to good effect!¹³ Perhaps, the unframed cover illustration can be interpreted as a symbol of the exuberance of a modern-day feminist freed from the constraints of conservative society.

Adrian Feint was appointed assistant editor to Ure Smith at *Art in Australia* from 1928-40, where he designed many cover illustrations and provided artwork for Smith and Julius advertisements. *The Home* featured eighteen Feint covers, including the most well-known cover of a British (?) soldier on the October 1928 issue in collaboration with Hera Roberts.

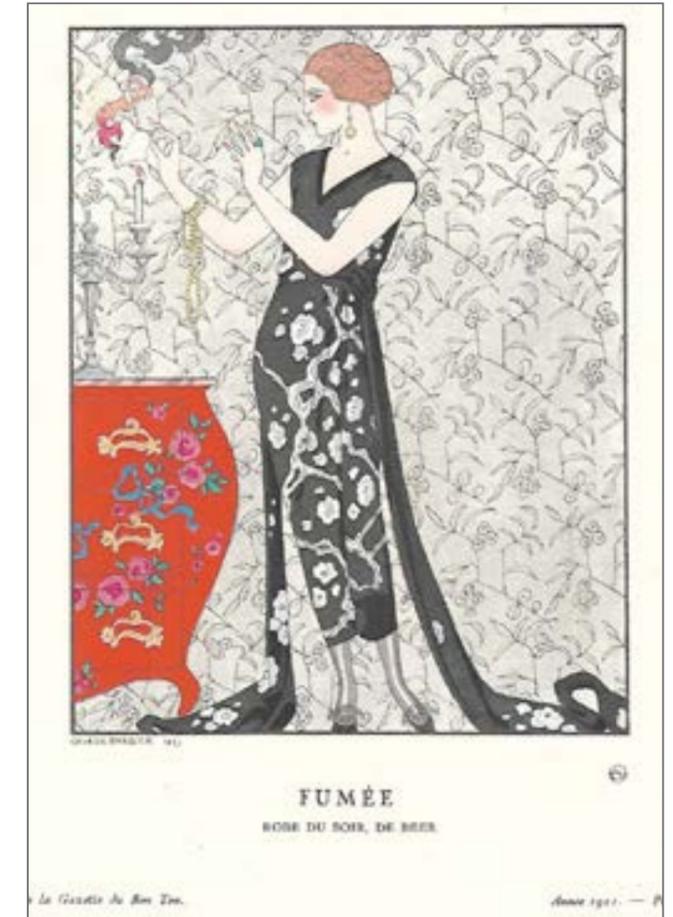
As with any trend, other home and fashion magazines joined the bandwagon, flooding the market in fierce competition and offering more affordable price tags. Perhaps a fall in readership numbers led *The Home* to cut costs by adopting the mainstream conventional magazine approach, subsequently featuring covers of varying styles and standard. It was a fall from grace which was exacerbated by a change in ownership. In 1931, *The Home* moved offices to Kyle House, Macquarie Place, Sydney and in 1934 was acquired by the *Sydney Morning Herald* and published by John Fairfax and Sons Pty Ltd until it ceased publication in September 1942.

³ Robert Holden, *Cover Up*, pp.93-94.

References: Ure Smith et al; *The Home*, Art in Australia Ltd, Sydney, 1920-1931.; Robert Holden, *Cover Up*, Sydney: Hodder & Stoughton, 1995; 167 p.; col. ill.; Lucien Vogel, *Gazette du Bon Ton*, Conde Nast, London, 1920-1925.; Nancy D. H. Underhill, 'Smith, Sydney George Ure (1887-1949)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/smith-sydney-george-ure-8485/text14925>, published first in hard-copy 1988. *Gazette du Bon Ton* magazines, private collection.



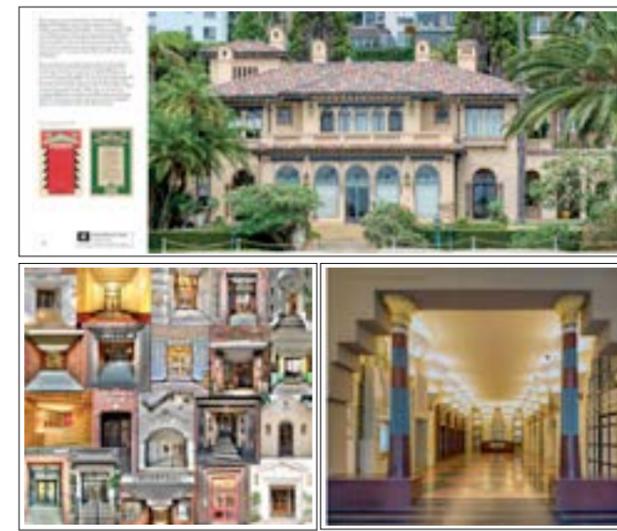
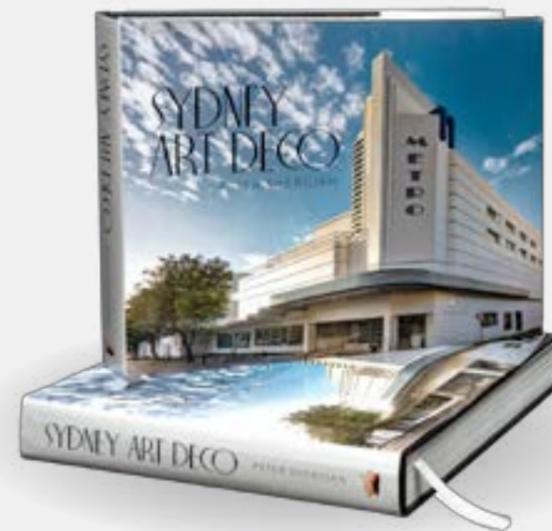
Left to right: *Gazette du Bon Ton*: loose page, undated; George Barbier, 1922; George Barbier, 1921.



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AN ARCHITECTURAL TREASURE IN CANBERRA

By Roy Lumby



The National Film and Sound Archive in Acton, Canberra.

One of Canberra's outstanding destinations is the National Film and Sound Archive in Acton. Apart from its marvelous collection, the building that houses it is one of the city's great early architectural treasures.

It was built to house the vast collection of anatomical specimens built up by Sir Colin MacKenzie, which he offered to the nation in 1923. Sir William Colin MacKenzie (1877-1938), was born at Kilmore in Victoria, the youngest child of Scottish-born draper John McKenzie and his wife Anne. He studied medicine at the University of Melbourne from 1894, graduating as a medical bachelor with first class honours in early 1899. He obtained his MD in 1901 after gaining surgical experience at two hospitals.

MacKenzie went into general practice and in 1902 he was appointed honorary demonstrator in anatomy at Melbourne University. After further study in Europe he was elected fellow of the Royal College of Surgeons, Edinburgh, in December 1903. At this time he developed an interest in orthopaedics, and after returning to Australia developed a systematic and successful method of treating infantile paralysis.

He returned to Britain, spending three years at the Royal College of Surgeons during World War I, assisting prominent anatomist and anthropologist Arthur Keith to catalogue specimens of war wounds. At the same time, he continued research begun in Melbourne on the comparative anatomy of Australian fauna. In 1917 MacKenzie set up a unit at the Military Orthopaedic Hospital, Shepherd's Bush, where he tested his principles of muscle rest and re-education and consequently was commissioned by the War Office to write a paper on Military orthopaedic hospitals. In this period he wrote his best-known book, *The Action of Muscles: Including Muscle Rest and Muscle Re-Education*.

MacKenzie returned to Melbourne in 1918. He moved into a house on St Kilda Road and converted part of it into a laboratory and museum, which he called the Australian Institute of Anatomical Research. He devoted much of his time to research on Australian animals, publishing four books in 1918 and 1919, sometimes known as *The Comparative Anatomy of Australian Fauna*. In

1920 MacKenzie was granted permissive occupancy of bushland at Healesville as a field station for his research, which ultimately became the Sir Colin MacKenzie Sanctuary in 1934. On 22 December 1928 MacKenzie married his assistant, Winifred Iris Evelyn. The following year he was knighted. Ill health forced him to retire in November 1937 and he and his wife returned to Melbourne. MacKenzie died at his home on 29 June 1938. According to Monica MacCallum, a notable contributor to the *Australian Dictionary of Biography*,

MacKenzie had red hair which earned him the sobriquet 'Bricky'. He had a great affection for children, which seems to have been reciprocated; his friends spoke of his modest, retiring nature and essential kindness, but he clearly also had great energy and determination. He disliked controversy but was often involved in it. He was inclined to jump to theoretical conclusions with great conviction on little evidence. This can be instanced by his ideas on the importance of Australian fauna for the understanding of human health and disease, on which the institute was founded On the other hand, he was a pioneer in orthopaedics in Australia and a dedicated practitioner. He energetically espoused the conservation of Australian fauna and was very generous with his time and money, both in his efforts to advance Australian science and in the care of his poorer patients. Former students have spoken with warmth and gratitude of the personal help and inspiration he gave them. He had a love of things Australian including Australian Rules football, which he considered the best form of human exercise.

Over time MacKenzie's anatomical collection became well known. He received offers from America for the collection, but in 1923 he offered it to the Commonwealth government. In October 1924 an Act of Parliament was passed establishing a National Museum of Australian Zoology, consisting of MacKenzie's gift to the nation along with any future additions to it. MacKenzie was made the first director of the Museum and Professor of Comparative Anatomy. The Museum was initially located in a building on St. Kilda Road in Melbourne before finding its permanent home in the fledgling city of

Canberra. In 1924 a site on the Acton Peninsula was selected for the National Museum of Australian Zoology, and architects from the Federal Capital Commission (FCC) began work on building documentation the following year. However, the museum was initially given a low priority in Canberra's building program because of the transfer of the Federal Government from Melbourne in 1927. We should perhaps be grateful that this happened, given the character of early schemes for the building.

The FCC was formally established on 1 January 1925. There were three commissioners: engineer John Butters (its chairman); building contractor John Harrison; and real estate agent and valuer Clarence Gorman. Their task was to build and administer Canberra. The Commission operated independently of departmental control and was empowered to raise the funds necessary for its work. The provisional Parliament House, the first important public building in the nascent city, and the Hotel Canberra were under construction when the FCC took command, but it had a short life and its term of office expired on 1 May 1930.

The National Museum of Australian Zoology's building was designed by the FCC's Design Architect, W Hayward Morris. He was assisted by Robert Casboulte, who became the FCC's Chief Architect in 1927, and Malcolm Moir, who was to become a very important Modernist architect practicing in Canberra during the 1930s and after.

Walter Hayward Morris (1899-1990) was born in England, the son of an engineering patternmaker and his wife. The family moved briefly to Utah in 1908 but then returned to England before settling in Sydney during 1909. Morris enrolled in Sydney Technical College's Diploma of Architecture course during 1915, and after achieving top marks in 1921 was awarded the Kemp Memorial Medal (which also came with a prize of money). Morris completed the course in 1922 and was awarded a NSW Board of Architects Travelling Scholarship and Australian Medallion in 1924.

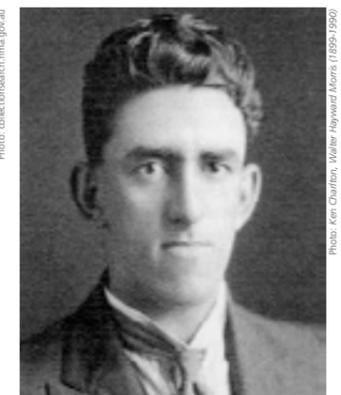
He undertook a study tour of Western Europe and worked in several architects' offices while in England. It is said that his abilities were favourably commented on by prominent architects such as Sir



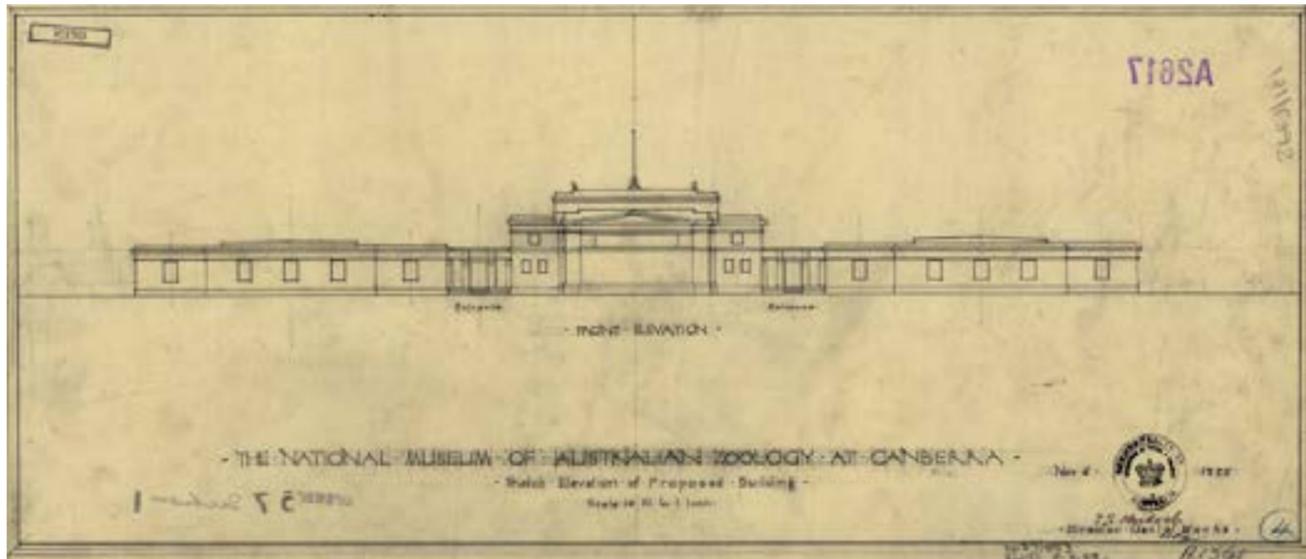
The Institute of Anatomy shortly after completion.



Portrait of Sir Colin MacKenzie by William McInness



Walter Hayward Morris



Sketch elevation of the proposed National Museum of Australian Zoology, 1925

Edwin Lutyens. Morris returned to Sydney via America towards the end of 1926.

The following year he started work with the firm of Robertson & Marks. Fortuitously, the committee of the FCC were taken with his abilities and offered Morris the position of Principal Assistant Designing Architect. He accepted the position and moved to Canberra in November 1927. In September 1929 he married Doris Woodhead, and the couple lived in Canberra until moving to Sydney in June 1930 so that Doris could receive the medical care she required.

Back in Sydney, Morris joined the practice of prominent architect Emil Sodersten and in 1936 enrolled in the Town Planning course at the University of Sydney. During World War II Morris worked for the Allied Works Council under its Director of Architecture, Henry Rolland, who had been Chief Architect of the Federal Capital Commission between 1925 and 1927. After the war he became an associate of Peddle, Thorp & Walker, where he remained for the rest of his working life. Morris received a Diploma of Town and Country Planning in 1949, was elected a Fellow of the Royal Australian Institute of Architects in 1954, and retired in the 1970s.

When he began work on the new Museum, Morris travelled to Melbourne and conferred with Sir Colin MacKenzie about what

was required. A detailed proposal was already in place. It included a museum building containing a large display area with a mezzanine surrounding it, a lecture theatre at one end and a basement for storage. Separate buildings were to contain items such as a library, offices, space for the Museum's artist and research rooms. An area of about 32 hectares was to become a zoological park, with a central pond and a number of animal houses arranged in a "geometrical association with each other." Finally, three dwellings were proposed, for the Museum's Director, its Curator and for park staff.

Morris was evidently inspired by Commissioner Butters' call for "an architectural gem". Instead of the static conception of the mid-1920s, Morris produced the innovative Stripped Classical style building that stands today. Once documentation was completed and approved, tenders for construction were invited. The Melbourne building contractor Simmie & Company's tender was accepted in the first half of April 1929. Tenders were later called in January 1930 for a residence, also attributed to Morris, adjacent to the Museum to house Sir Colin MacKenzie and his wife. The other two houses, along with the zoological park, never eventuated. The Museum was known as the Australian Institute of Anatomy by March 1930 and the first public gathering, at a pres-



Polychrome terracotta spandrel panels are based on Aboriginal art. Note also the goannas forming the capitals of the piers (author's photograph)



Two of the moulded plaques depicting Australian fauna within the museum spaces (author's photographs).



Portraits in the Vestibule. Sir Colin MacKenzie's ashes are placed behind the plaque below the portraits (author's photograph).



The gentle curve of the porch offsets the severity of the flanking museum wings (author's photograph).

entation held in its lecture hall, took place on 2 September that year. The Australian Institute of Anatomy was formally established in October 1931 after relocation from Melbourne was complete.

As originally built, the Institute was U-shaped in plan, organised around a central court. It's imposing façade, surely the most assured and refined of any building standing in Canberra in the early 1930s, is symmetrical in design and consists of a curved projecting central entrance porch flanked on each side by long wings containing the museum spaces. An unusual and rare construction technique was used for floors. Known as the Innes-Bell Hollow Block system, blocks were placed on concrete formwork with spaces between them, in which reinforcing rods were positioned. Concrete was poured into the spaces, forming a ribbed slab. This system is uncommon.

The building is clad in Hawkesbury sandstone. The severity of its exterior is relieved by its wealth of imaginative and striking embellishment. The capitals of the columns and pilasters between the bays of windows on either side of the porch are a radical break from what is normally found in classical buildings. They take the form of goannas among ferns and waratahs.

Frill-necked lizards surround the main entrance doors and rather surly koalas have supplanted more traditional roundels between the openings of the loggia surrounding the courtyard. The striking, richly coloured glazed terracotta spandrel panels are decorated with motifs based on Aboriginal art. The incorporation of decorative elements based on Aboriginal art in architecture at this time was extremely rare, thus adding a level of distinction to a fine building.



Left: Plaque containing a koala's head in the courtyard. Right: Stylised frill-necked lizards form a decorative architrave around the main entrance to the building (author's photographs).



Walter Morris' buildings for the Divisions of Economic Entomology and Economic Botany of the Council for Scientific and Industrial Research.

The central vestibule is flanked on either side by ancillary spaces, including a lecture hall (now a theatrette). The wings on either side of the court contained generously proportioned museum spaces, high enough to be encircled by a mezzanine around the display area. All of this was placed over a large basement. The use of native fauna and Aboriginal art established on the building's exterior continues inside.

The geometric patterning in the hall's marble floor was inspired by Aboriginal art, while the black marble itself was quarried nearby in the Acton flats (now drowned under the Lake Burley Griffin). The design of the metal radiator cases is also based on Aboriginal art. High above the hall a platypus floats effortlessly within the lead-lighted skylight. On one side of the vestibule, plaques depict portraits of eminent men of science moulded in relief. These are echoed in the former museum spaces by relief plaques mounted high up on piers, depicting various Australian animals and birds. Understated geometric embellishments such as the stepping of beams and chevrons of orange and blue glass encircling suspended glass light fittings can be found elsewhere in the building.

The site's original landscaping was designed and implemented by the FCC's Superintendent of Parks and Gardens, Alexander Bruce. It included avenues of trees, trees scattered across the site, a hedge around the drive in front of the building, and a rose garden. The courtyard was finished with lawns traversed by a gravel path.

During the 1930s, the Institute's collection was augmented by eminent naturalist Henry Burrell's unique complete sequence of monotreme exhibits and several anthropological and ethnological collections relating to Australian aborigines and the natives of



The Institute of Anatomy at centre left in the context of its interwar contemporaries – the 1927 Hotel Acton, foreground, and 1940 Canberra High School at centre right.



Ian Mackay's bronze platypus (author's photograph).



The former Director's Residence, an adjunct to the Institute of Anatomy (author's photograph).

Papua New Guinea. Following World War II, the establishment became increasingly devoted to research on human nutrition, with a focus on people living in Australia and Papua New Guinea. In 1961 a pool was installed in one corner of the courtyard, in memory of Sir Colin MacKenzie. The following year a bronze sculpture of a platypus, a gift from Lady MacKenzie and the work of Ian Mackay, was installed in the pond.

The Institute of Anatomy was formally abolished in December 1985. The year before, however, the building became the home of the newly created National Film and Sound Archive, which was formally opened by Prime Minister Bob Hawke on 3 October 1984. A few years later, at the end of September 1991, Hazel Hawke officially opened the remodelled courtyard gardens. In due course the Archive outgrew the available space and so the fourth side of the courtyard was closed off with a sympathetically designed three-storey wing by GHD Architects. This was completed in 1999.

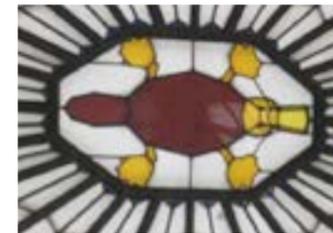
The Institute of Anatomy was but one of several projects undertaken by Morris while at the FCC. One consisted of buildings for the Divisions of Economic Entomology and Economic Botany of the Council for Scientific and Industrial Research (CSIR). The result was markedly different to the Institute of Anatomy, although designed in the same Stripped Classical vein. He designed a building with two-storey wings and a three-storey administration block, in the Stripped Classical style. Its relative austerity reflects the deteriorating economic climate at the time, but Art Deco details included decorative plaques appropriate to the research subjects. The wings were completed in 1930, but the administrative block was deferred until 1956 and is an amended design.

Morris also designed housing for the FCC, in particular Inter-War Mediterranean style semi-detached two-storey dwellings, some in the suburb of Reid, and a major group of 32 duplexes and four corner buildings built between 1930 and 1936 near Manuka shopping centre. Their symmetrical layout along the streets reflects

Morris' interest in town planning. Another project in which he was involved was the unbuilt Zoological Park intended for Yarralumla.

The Institute of Anatomy was one of a handful of buildings constructed in Canberra during the late 1920s and early 1930s for major institutions. Apart from the CSIR buildings, there was the Australian Forestry School in Yarralumla. It consisted of a small complex of buildings - a school, museum and director's residence - set in formally landscaped surroundings.

Like the Institute of Anatomy, the main school building was designed in the Stripped Classical style by architect J H Kirkpatrick, assisted by H M Rolland. Others included the first stage of the National Library in Barton (since demolished) and the Australian War Memorial, which did not open until 1940. The Patents Office in Barton was completed a little later, in 1941. In many ways the Institute of Anatomy was the handsomest of these buildings, although all of them show a remarkable confidence in the establishment of Canberra when the nascent city was still an isolated and dispersed township.



Leadlight platypus in the laylight above the central vestibule (author's photographs).



Part of the museum within the Institute of Anatomy, circa 1930s.



Sources: Ken Charlton, *Federal Capital Architecture: Canberra 1911-1939*, National Trust of Australia (ACT), 1984.; Ken Charlton, *Walter Hayward Morris (1899-1990)* dated May 2017 at <http://www.architecture.com.au/docs/default-source/act-documents/morris-w-h.pdf?sfvrsn=0>; Peter Freeman, *The Early Canberra House: living in Canberra 1911-1933*, Federal Capital Press of Australia, 1996.; Monica MacCallum, 'MacKenzie, Sir William Colin (1877-1938)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University at <http://adb.anu.edu.au/biography/mackenzie-sir-william-colin-7392/text12831>, published first in hardcopy 1986, accessed online 14 August 2018.; Andrew Metcalf, *Canberra Architecture*, Watermark Press, 2003.; G. P. Walsh, 'Burrell, Henry James (1873-1945)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University at <http://adb.anu.edu.au/biography/burrell-henry-james-5435/text9221>, published first in hardcopy 1979, accessed online 3 April 2019.; National Capital Development Commission, *Works of Art in Canberra*, self-published, 1980.; H L White, *Canberra: a nation's capital*, Angus & Robertson 1954.

Art Deco Traveller with author Genista Davidson

On Sunday 3 February, our guest speaker was Genista Davidson from the UK, author of a new book, *Art Deco Traveller – a guide to Australia & New Zealand*. The event was held at The Grace Hotel, with attendees joining in the spirit and dressed to impress in their snazziest Deco attire.

Genista showed us many interesting Deco sites in the UK, including haunts of Monsieur Poirot. Many in the audience had connections to the sites in Genista's presentation.

2019 continues to be an eventful year as we explore many exciting aspects of the Twentieth Century.

Don't miss 'Aspects of Modernism in Canberra' over the October Long Weekend.



TEMORA TIME WARP

By Matt Stone



Volunteers preparing the museum's Ryan STM 52 for flight. Developed in the USA as a military training aircraft in the late 1930s, Ryans were used by the RAAF during WWII.

Some time back, finding myself with a weekend to spare, I decided to take a trip to the town of Temora – home to the Temora Aviation Museum, which specialises in 'war birds' of various shapes and sizes.

From Sydney, it is a little under 450 kilometres by road, approximately south-west. Too far for a casual expedition, perhaps – but very rewarding for anyone interested in vintage aircraft. The museum was planning an air show on 7 December, Pearl Harbour Remembrance Day, entitled *Aircraft Showcase – Pearl Harbour*, and it seemed like an ideal time to visit.

I headed off on Friday, the day before the air show. After about five hours of driving – including some final long sections of remarkably flat scenery – I found myself on Burley Griffin Way, with the town visible in the distance. At this point, I was compelled to pull over to the side of the road and jump from the car. Gazing up into the sky, in the far distance, I could see two fighter planes closely engaged in a dogfight.

For the briefest instant, I felt as if I had been transported back in time (well before my birth, I might add) to the dark days of World War II. Of course, I knew this would just be two pilots practicing for Saturday's air show, but I was overcome with a rather odd feeling all the same.

Although in no way an expert plane spotter, I could readily identify one of the distant silhouettes as a Supermarine Spitfire, with its ellipsoid wing profiles. The other one I couldn't identify, but I later learned it was a Curtiss P-40 Kittyhawk from the USA. Both types were used by the Royal Australian Air Force during the war.

Proceeding into town, I made my way to the slightly run down but charming Railway Hotel on Hoskins Street, where I had booked a room. After making my way through a crowd of enthusiastic drinkers, I paid the barmaid, and she showed me upstairs. The accommodation was fairly basic, and typical of an old-style country pub. However, the room was very well stocked with essentials including bread, milk, a toaster, sachets of instant coffee, and a good supply of Kellogg's Variety Packs. After pausing to stroll out

of my room onto the hotel's incredibly wide balcony, I went out to search for dinner. I was fairly tired after the long drive, so didn't feel like venturing too far. Indeed, after a short walk, I ventured into the *Hong Kong* Chinese restaurant, which seemed to be doing quite good business. My meal was perfectly edible...even if it didn't quite transport my tastebuds all the way to the exotic Orient.

After dinner, I took a stroll along the main thoroughfare of Hoskins Street, and it was there that I had my second 'time travelling' experience of the day. Looking around, I realised that many of the buildings had been constructed in the 1920s and 30s, and they remained in remarkably well-preserved condition. I could see numerous examples of Edwardian, Federation and Art Deco styles, including some elaborately constructed shopfronts.

Along the way, I took some photos of the streetscape, although the light was fading. Then, after a couple of beers at the packed Ex-Services Club, returned to my room. Overnight, the hotel was very quiet indeed – I had the unnerving feeling that I was the only living soul under its roof – but I had a restful sleep anyway.

The next day I drove out to the Aviation Museum, which sits on the edge of the local airfield. It was a hive of activity, and I could see various vintage planes being carefully tended out on the tarmac. Most of the aircraft in the Museum's collection are maintained in airworthy condition, which is quite an achievement, and requires huge resources. Taking a stroll around the main hangar, I admired several iconic craft, including a de Havilland Tiger Moth bi-plane and a de Havilland Vampire, an early jet fighter. There were also some unusual military aircraft built by Cessna – a Skymaster and a Dragonfly. Two of the planes, a Lockheed Hudson and a Gloster Meteor, are the only two flying examples of their type in the world.

The stars of the Temora collection are undoubtedly Australia's only two airworthy Spitfires. One is a Mk VIII, which was the last one acquired by the RAAF, and built by the Supermarine Company in England in 1944. It is painted in the green and grey camouflage colours worn by RAAF craft which defended Darwin and operated in the South Pacific. Its livery includes the fearsome shark's teeth of the 457 Squadron RAAF, and the plane is aptly named 'Grey Nurse'.

The other Spitfire is a Mk XVI, built by Vickers Armstrong in England. Fitted with a long-range belly tank, it had seen considerable action on more than a dozen strafing and bombing sorties over Germany. After the war it was sold as scrap, and was acquired as a film prop by MGM, where its history became a little vague. Some sources suggest that the cockpit was used for scenes in the 1955 film about Douglas Bader, *Reach for the Sky*. The airframe was also kept on standby for spare parts on the film *Battle of Britain*. It changed hands again a couple of times in the 1980s before being acquired by a private collector, Sir Tim Wallis, who had it fully restored. The museum acquired the plane in 2006.

The largest plane on display was an English Electric Canberra, a twin-engined Cold War jet bomber, which was introduced in 1951 and flown by the RAAF. A pioneering British design, it has strong links to Australia, with 48 being built by the Government Aircraft Factories at Fisherman's Bend in Melbourne. Over 400 were also built under licence in America as the B-57, where even today two modified examples are flown by NASA for high altitude research.

I wondered whether the museum would eventually acquire the Canberra's predecessor, the de Havilland Mosquito. When it first took to the air in England in 1940, this twin-engined bomber was significantly faster than the fighter planes of the time. Known as the 'Wooden Wonder' or the 'Mossie', it was built using advanced composite timber lamination techniques. Over 200 were produced for the RAAF at the De Havilland factory in Sydney between 1943 and 1948. The Mossie's construction was adapted for Australian timbers, and local furniture makers played a significant role.

A fairly large crowd had gathered at the museum. It was a very hot December day, and we stood in the shade and enjoyed the various displays above our heads. The simulated dog fights included the P-40 Kittyhawk I had seen practicing on the day before. The Kittyhawk is not part of the museum's collection but is privately owned by a (presumably well-heeled) enthusiast, Allan Arthur, who had flown in for the occasion from his home in Albury. Mr Arthur's Kittyhawk entered service in New Zealand in 1943, after being delivered from the USA to the NZAF. Today, it is painted with Royal



The museum's two Spitfires – Grey Nurse, in the foreground, served with the RAAF during WWII.



RAAF Canberra bombers from the Cold War era.



Photos on this page by Matt Stone



Well-preserved group of shops including Nel's Fabric Place and the White Rose café.

Air Force markings from the European theatre. The RAAF was also a major user of the P-40 and its variants. It proved to be a robust plane, and in many ways better suited to Australian requirements than the more refined Spitfire. Nearly 850 machines were acquired and served with distinction, the first operating from 1941 in North Africa by 3 and 450 Squadrons RAAF.

At the museum, I learned that Temora had been established as an RAAF training base in 1941, and home to the No. 10 Elementary Flying Training School. Its remote location helped to maintain secrecy, while the flat agricultural surrounding terrain was forgiving of pilot error during landings and take-offs. No. 10 was the largest and longest-lived of the flying schools during WWII, with more than 10,000 personnel involved and upwards of 2,400 pilots trained. At its peak the unit operated a total of 97 de Havilland Tiger Moth aircraft, and it ceased operation on 12 March 1946.

After the air show, I made my way back to the town centre, and took some more photos of the beautiful buildings and shop fronts along Hoskins Street. Indeed, there were too many highlights to include all the pictures here. They included the Temora Post Office, the Open Door bookshop, Nel's Fabric Place, White Rose Café, Temora House, Temora Ambulance Station and the Hotel Temora.

Now, however, looking back on my visit, I have realised I was somewhat focussed on aviation at the time and probably missed a lot. Certainly, I think there is much more to discover in Temora and its surrounds.

The Bradman cottage, for example. In 1908, Sir Donald Bradman was born nearby in Cootamundra, and in 1983 his family's original two-room slab cottage was dismantled and moved to Temora. The structure is on display at the Temora Rural Museum, which looks like it would be well worth a visit – apart from Bradman's memorabilia, there are vintage ambulances, farm machinery, fire engines and much more.

Overall, I was most impressed. Temora has a lot going for it, both for aviation and architecture enthusiasts. Perhaps we could consider it for a Society weekend at some time in the future.

Sources: Temora Aviation Museum – <https://aviationmuseum.com.au/>; Australian War Memorial – <https://www.awm.gov.au/collection/REL/20242/>; Pacific Wrecks – <https://www.pacificwrecks.com/aircraft/p-40/NZ3125.html>; Australian Spitfires in the Pacific During World War II – <http://camriley.com/spitfires/>; Jetphotos – <https://www.jetphotos.com/photo/7794228/>; Mosquitos in Australia – <https://www.goodall.com.au/australian-aviation/dh98/civilmosquito.html>; ADF-SERIALS: Canberra bomber – <http://www.adf-serials.com.au/2a84a.htm>



Elaborate 1930s entrance of Nel's Fabric Place.



Temora House, 170 Hoskins Street.



The Open Door Bookshop, 162 Hoskins Street.



Former Strand Theatre amid historic shopfronts.



Inter-war house at 219 Hoskins Street.



Block of flats at 227 Hoskins Street.



Melzer House, 116-120 Hoskins Street.



Independent Newspaper, 193 Hoskins Street.



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