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

Karen readers of my advertorials would know that I often question whether more thought 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 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, having 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 certainly 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 concludes 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 unsuitability 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 outperform 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 the 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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The Twenty First Century Heritage Society of NSW & ACT

Winter 2019

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 you 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 protests and well as those of heritage conservation 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-ring-gai Avenue, Turramurra, conducted on 7 July. Having been on many Society street walks over nearly two decades, Kur-ring-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 on 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.

The Twenty First 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 townscapes.

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. 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 Twenty First 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

FROM THE EDITOR

FROM THE PRESIDENT

WINTER 2019

The Home

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

From the President

FROM THE EDITOR

WINTER 2019

The Home

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FROM THE EDITOR

WINTER 2019

The Home

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

**URE SMITH'S SECRET INSPIRATION:**

**GAZETTE DU BON TON**

*By Zeny Edwards*
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 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.’ Others at Smith and Julius incorporated their own stylistic interpretations, ranging from the angular flapper-dove-grey plumage! Fantasy and style have replaced nostalgia.’ Others at Smith and Julius to follow suit for its advertisements.

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 art - The Home became the bread and butter of Smith and Julius’ cohort of *The Home*, created by Bertha Sloane, a commercial artist and cartoonist and a staffer at Smith and Julius Agency.

Later 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.

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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. ‘Pochoir screenprinting’ or ‘pochoir’ was both an intensive and highly luxurious way of producing images, one which created publicity for the elegance and exclusivity of the Art Nouveau and Art Deco fashion journals that were the sources of much avant-garde fashion art. It was a very expensive process, requiring very sophisticated stencilling skills, and was consequently only found in the most upmarket fashion magazines. The best known example of this was *Gazette du Bon Ton*.

Cover 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 1931.

Left: Illustrations by Thayett, 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 unhampered by corsetry presents woman as siren and sophisticate. The image of Australian women was surely being reworked to good effect!” 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.

References:

Gazette du Bon Ton magazines, private collection.
One of Canberra’s outstanding destinations is the National Film and Sound Archive in Acton. Apart from its marvellous 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 died at his home on 29 June 1938. According to Monica MacKenzie (his assistant, Winifred Iris Evelyn) following year he was knighted. Ill health forced him to retire in November 1937 and he and his wife returned to Melbourne. MacKenzie 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, his ideas on the importance of Australian fauna and the conservation of Australian fauna and the protection of Australian fauna were favourably commented on by prominent architects such as Sir

By Roy Lumby

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 Castouite, 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 Medalion 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...
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. Fortunately, 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 be 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 plot and on the market before completing the Museum to house Sir Colin MacKenzie and his wife. The other two houses, along with the zoological park, never even tuated. The Museum was known as the Australian Institute of Anatomy by March 1930 and the first public gathering, at a presen-
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 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.

Sources:
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, I could see two fighter planes closely engaged in the far distance, I could see two fighter planes closely engaged in what appeared to be 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 the Saturday’s air show, but I was overcome with a rather odd feeling that I was imagining things.

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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 ‘Moszie’, it was built using advanced composite timber lamination techniques. Over 200 were produced for the RAAF at the De Haviland factory in Sydney between 1942 and 1948. The Mosquito’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
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 shopfronts 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, Te-

Now, however, looking back on my visit, I have realised I was somewhat focused 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.