



ADVERTORIAL

Abenomics – An Update

In the last edition of The News I briefly discussed “Abenomics”, the economic policy platform of the Japanese Prime Minister, Sinzo Abe, begun in January this year. At that time the third of Prime Minister Abe’s three “arrows” was about to be fired. Expectations of success were high. The firing of the first and second arrows were thought to have been successful.

At the time I felt that the chances of success were slim and that the project as a whole was very ambitious. Unfortunately, events so far appear to bear my pessimism out and so we now perhaps need to look at what failure might look like. Before looking at why the policy platform might collapse and what effect that might have on Australia, I will very quickly deal with what the policy platform comprises and what has occurred to date.

Mr Abe refers to the three “arrows” of his platform, being:-

- 1) loose monetary policy;
- 2) loose fiscal policy; and
- 3) structural reform.

Arrow 1: Loose monetary policy

Given existing zero interest rates, looser policy involved actually buying bonds on a grand scale. On 4 April, the Bank of Japan doubled the volume of long-term bond purchases per month.

Arrow 2: Fiscal policy

Given a debt-to-GDP ratio of around 200% (worse than Greece!), any stimulatory measure would have to be brief, as in order to maintain confidence amongst lenders (mostly domestic) there needs to be a long term plan to square the ledger. So, a supplementary budget equal to about 2% was announced last year with spending concentrated in the second quarter of this year, together with legislation raising the consumption rate from 5% to 8% from the start of the 2015 fiscal year (1 April 2014) and then to 10% from the start of the 2016 fiscal year (1 April 2015).

Arrow 3: Structural reforms

Proposals for reforms in the areas of health, IT, economic partnerships, energy, global warming, industrial renewal, labour (particularly female labour) participation, agriculture and resources were expected. Japan’s dismissal laws forbid any firm from dismissing employees unless they are going out of business. Most farmers work on pocket handkerchief plots which are uncompetitive. Corporate governance is sadly lacking and many firms are serial loss makers.

The reforms announced in June included nothing which directly tackled the dismissal laws. A new public body will collect farmland and lease it to firms, but otherwise agricultural policy remains unchanged. No new corporate governance laws were announced.

Broken Arrows

So, the third arrow never really took flight and the second arrow is starting to break up in the air.

The spending in the second quarter of this year was largely already announced reparations necessary to address post-earthquake reconstruction in any case. Hopes for bolder action after Mr Abe’s expected party win in the upper house in July have been dashed when he signalled in August through his personal advisers that the legislated consumption tax hikes should be delayed. This show of apparent indecisiveness despite his improved political position does not augur well for the future of the three arrow program. The structural rigidities existing within the Japanese economy are profound and puts Japan at a clear disadvantage to most Western countries where these issues were largely addressed 20 or 30 years ago.

The failure of the third arrow to fire and the headwinds the second arrow is flying into in turn looks like breaking the first arrow as foreign investors see the program unwinding and in turn unwind their positions in the country, likely causing a yen appreciation and fall in the local stock market which will largely undo the effect that loose monetary policy might otherwise have.

Effect on Australia in particular and South East Asia generally

A complete collapse of the policy platform looks likely. Mr Abe’s political position is probably at its peak and yet breakthrough programs are not forthcoming. As I mentioned in my previous discussion, failure to boost growth is likely to further weaken confidence which will in turn tend to worsen the already dire debt position.

My comments at the close of my previous article on this subject seem even more appropriate now:-

“The general population will have to finally gain a sense that there is indeed a crisis that requires national sacrifice.

Australia in particular will be watching closely. We will not so easily play a stabilising role as we did during the 1996 East Asian Financial Crisis, and a re-run of a crisis of those proportions could well mean that, with Chinese growth now slowing, the whole world would be reliant on some form of rescue from the US economy, which has recently shown the faintest glimmers of hope of a better economic future.”

One hopes that the digital cold war that the two superpowers seem to want to start can quickly die down and that they can both get back to improving their respective economies without thinking that they have to do so at the expense of the other. Our own government’s opportunity to promote economic relations in Asia without the distraction of Middle East hot war involvement which has constrained prime ministers in this country for the last 15 years or so is one that needs to be grasped with both hands.

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 at Dymond, Foulds & Vaughan.

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FROM THE EDITOR

As we relax over the festive season and look forward to the coming year, we may be well pleased at the accomplishments of the Society over the year just gone, and look forward with relish to the opportunities before us in the coming year.

In particular I must note the outstanding success of our Goulburn tour which broke records of every kind and I think exceeded the expectations of even the most optimistic Committee member. A heartfelt vote of thanks is due to both our esteemed President Roy Lumby and our renowned Vice President David de Rozenker-Apted, as well as to valuable contributors Stuart Read and Alan Matthews, and to the generosity of spirit of our many guides, suppliers and service providers on tour. Your intrepid reporter was thrilled with the whole experience and records the many highlights in our feature article beginning at page 10.

The Vice President has got into valedictory mode in his note on page 3, and I must say I echo his sentiments in that the success we have enjoyed in 2013 has come not just from the hard work of the Committee and other stalwarts, but also from the level of engagement from the membership, which has been truly heartening.

I am pleased to announce that our President has begun a new series, Heritage Snapshots, which will cover several issues of The News, in which a close examination of both the social and architectural development of Sydney's inner suburbs will take place. The first article in this series may be found at page 4.

One of our frequent and much anticipated contributors, Larisa Sakardi, has given us a delightfully portrayed insight into the state of modern textile printing in the first decade of the twentieth century. This intriguing piece starts at page 6.

On page 18 we have a number of important items. The inimitable Matt Stone, webmaster extraordinaire, newsletter designer *première classe* and closet aviation

nut, has telegraphed the arrival of what will surely be an astounding article in the next edition discussing Art Deco in aviation, amongst other things. There is also a photograph taken some time ago recording a Society visit to Eryldene, a charming early twentieth century property well worth the visit if you have not seen it or a return visit if you've been away for a while. Finally, a provisional event calendar also graces this page and invites your attention.

Our very hard working Honorary Secretary, Robin Upcroft, who did a sterling job under difficult conditions, reluctantly resigned at the 2013 AGM due to the weight of other commitments. Accordingly, the position is now vacant and provides a member with the opportunity to explore the inner workings of the Society. I can advise from experience that if you really want to know how an organisation ticks, become that organisation's secretary. So, for those who seek to understand things, possess at least a modicum of responsibility and are attracted to the order in things, this job will be a delight.

Just a reminder that the Society has embraced technology in organising its events and these are now listed and administered through Eventbrite, a superb web based facility specifically geared to the running of group events like ours.

The website address is www.twentieth.eventbrite.com.au and it enables you to keep track of all Society events and keep right up to the minute as to the latest developments affecting you as a Society member. You can also book online and pay online for any Society event, thus securing your place for even the most popular of activities. Keep an eye out too for eNews, a snappy one or two page publication which sets out upcoming events over the next few months.

We have again been able to provide you with a bumper 20 page newsletter due to the devoted contributions of a few of you. We encourage contributions of any sort from all of you and on page 19 we explain how to submit text and/or pictures. We are also happy to have news of upcoming events etc., so please feel free to contact us. The next edition is sure to be something special, so why not be part of it?

John Dymond



FROM THE VICE-PRESIDENT

On behalf of the President and the Management Committee, I trust that you have enjoyed the Festive Season and the Very Best Wishes for 2014. It is gratifying for both the President and I to look back on the 2012/2013 formal operating year, with a very successful events programme and the healthy financial state of the Society.

John Dymond, our Honorary Treasurer, has maintained a highly professional stewardship of the Society's financial affairs, providing valuable guidance to the Management Committee in respect to our ongoing undertakings.

We also recognise the invaluable contribution made by our Management Committee both past and present, and also those who act for us in co-opted roles across all working groups that have been set up in recent years. Without taking anything away from the work of other subcommittees, we must thank those who work with Julia Tomkinson to provide the catering for our talks at The Powerhouse and over the last two years at Tusculum.

We are also thrilled that the Society was able to invite terrific speakers who have brought their expertise to all our attendees, and just to recap on these successful events. In February Anne Warr brought us *László Hudec The architect who changed the face of Shanghai between 1918 and 1948*. In June, Colleen Morris presented *Rose Seidler's garden – the tension between Modernist design and the urge to garden*.

Dr Jeffrey Turnbull visited from Melbourne to bring us *The Architecture of Walter Burley Griffin: Water Elements* at our

August AGM' and recently in November, Lorainne Kypiotis spoke on *The Art Deco Sculpture of Rayner Hoff and His School*.

Whilst our President is well known for declining any type of compliment, I wish to acknowledge his special contributions to our Events Programme during the year with the heritage walk in Kirribilli, the PowerPoint presentation *Sydney to the Bush – Picture Palaces and other Cinemas in New South Wales* and especially the research, tour notes and ground work undertaken to mount the Goulburn Long Weekend.

Roy would join with me in saying a very big 'Thank You' to Stuart Read and Alan Matthews for their invaluable assistance and knowledge in that very successful long weekend.

I also wish to acknowledge the following, who generously contributed to the event. Daphne Penalver, expert researcher on architect E C Manfred & Son, Lynette Miller from St Clair Heritage Museum for assisting Daphne in displaying the Manfred drawings, Peter King & Sue Burgess from Boyce Chartered Accountants for allowing entry to Elmslea Chambers, Mary & Geoffrey Ashton for generously hosting us in their wonderful property at Markdale to view the Edna Walling Garden that has been in their family since its inception in the 1920s. In Taralga, John & Bronwyn Sullivan welcomed us to the Former Bank of New South Wales, and Sister Bernadette Mary Walsh RSJ gave us a wonderful insight into Christ the King Church.

Michael Rose and Family of The Roses Café for the excellent catering, especially the packaged lunch for our Sunday Coach tour, and their very attentive and helpful staff. Julie Harrington & Staff at The Fireside Inn, and the Management & Staff at The Paragon Café.

Last but not least Joe Foley our driver for the Sunday coach tour, a polite, friendly, accommodating and excellent driver and also Matthew Dunn from Murrays Coaches who made all the arrangements on our behalf in a very professional and timely manner.

On page 18, we have set out a 'basic' Calendar of Events simply setting out the date and type of event. We will subsequently send out the 'fully detailed' programme in January, however we would hope that you will put these dates into your diaries so that you do not miss out.

To see an image of a society event quite some years ago, also turn to page 18, *Memories...*

We wish you all a Happy, Prosperous and even more importantly, safe 2014.

David de Rozenker-Apted

Interesting opportunity for a heritage enthusiast.

Sadly, due to a heavy workload, our Honorary Secretary, Robin Upcroft, resigned at our AGM.

We are currently seeking a Member prepared to take on this responsibility. Whilst the position is important, its accompanying duties are not onerous.

We expect any interested party would be a Financial Member of at least 12 months' standing.

For further information, please contact the Vice President at davidattwentieth@gmail.com

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A significant Modernist building

The Former Reader's Digest Building
26-32 Waterloo Street, Surry Hills
Architect: John James
Builder: F T Eastment & Sons Pty Ltd

to architect James, although the building was constructed of "machine-age" components, every effort was made in its design to avoid the "cold and sterile box and to create a warm, friendly place for people to work in".

Great attention was paid to the design of the concrete elements on the exterior of the building both in terms of function and quality of construction. It was anticipated that grime would be retained on the undercut faces while outwardly sloping and vertical faces would shed stains and grime through the action of rain. The "heart" of the building was a \$1 million computer that was intended to deal with the company's mail order operation situated on the third level.

Separate floors were allocated to administration, storage and car parking, while an employee's lounge and cafeteria and artist's studio were also included. The executive level was on the highest floor and opened onto the highly significant rooftop courtyard designed by Bruce Mackenzie, populated with native plants and young trees through which a quarry tiled path meandered.

Several hundred pieces of cast iron were designed for the building, whimsical and eccentric foils to the architecture including grilles, bollards, corner posts and balustrades by Douglas Annand. Some, including the balustrades and corner posts, were not installed, apparently due to the negative response of a senior manager, who found their anthro-

Douglas Annand sculptural metal element



Roof garden

The dense residential character of nineteenth century Surry Hills was overlaid by equally dense industrial development during the twentieth century. Yet both managed to co-exist uneasily for many decades, underscored by important socially responsible institutions.

Over a series of "Heritage Snapshots" in upcoming issues of The News, we will explore the social and architectural evolution of one of Sydney's inner city suburbs moulded by forces of relentless change, by focusing on the rich stock of items of the built environment in this important and diverse area.

Let us begin with the former Reader's Digest Building, a highly significant building because of its associations with three prominent and greatly respected professionals who were involved in its design. The combined expertise of architect and scholar John James, designer and sculptor Douglas Annand and landscape architect Bruce Mackenzie resulted in an accomplished, rare and distinctive aesthetic expression that combined architecture, sculpture and landscaping.

The firm of Docker & Smith was responsible for structural design, while construction was carried out by F T Eastment & Sons Pty Ltd. It was officially opened in November 1967. According

pomorphic forms disturbingly suggestive.

The Reader's Digest Building has retained a high level of integrity within its external fabric and its major internal spaces and demonstrates an exceptionally high level of design and execution. The latter is particularly evident in the off form concrete construction throughout the building, which has great technical interest. Apart from its merits as a building it is a significant element within the Surry Hills townscape.

The Reader's Digest Building also reflects the growth and consolidation of newspaper and journal publishing on the periphery of the City of Sydney during the post World War II era as well as providing evidence of the expansion of Reader's Digest in Australia during the second half of the twentieth century.

Between September 1994 and September 1995, the building was refurbished to the design of Perumal Partners Architects, which worked in consultation with John James. The building eventually became too large for the needs of Reader's Digest, on account of improvements in technology and a reduction in its workforce numbers. It was offered for sale about nine years ago and is no longer occupied by Reader's Digest.

Words and photos by Dr Roy Lumby,
with special thanks to Anne Higham



Original light fittings



MODERN TEXTILE PRINTING

Something old,
something new...

1900-1910

By Larisa Sarkadi

Next time you pass a display of printed textiles or dress fabrics in the shop window, try to imagine the road travelled by inventors and designers to achieve the variety of techniques, patterns and colours available to the modern mass consumer. I will attempt to trace the progress in the field of modern textile printing, using each decade of the 20th century as a milestone.

Originally developed in India, hand-printed textiles reached Europe early in the 17th century. One of the first methods of imprinting design onto textiles was that of woodblock printing, with separate blocks needed for each colour.

The next step in the development of the block-printing method was the use of engraved copper-plates. Invention of roller printing in England in 1785 mechanised textile manufacturing therefore greatly lowering production costs. Other early forms of textile printing were stencil work and screen printing developed by Japanese artists.

Along with advances in mechanisation, the greatest progress in textile technology before the turn of the



Stylized flowers roller-printed cotton manufactured by F Steiner & Co. 1903.

20th century was the invention of man-made fibres (such as viscose as a substitute for silk) and synthetic dyes.

Aesthetically, however, in line with all forms of art and architecture, textile design in the first decade of the 20th century was to undergo the most revolutionary transformation. Early printed textiles were used mainly for soft furnishings and home decorating as less expensive substitutes for woven fabrics. Mostly variations of floral designs, these textiles were considered low-class as dress fabrics, with garments worn 'to death'. Surviving examples of such textiles



Printed linen for furnishing designed by J Hoffman, Vienna, 1900.

exist only in samples. Around the

turn of the 20th century, fabric manufacturers still used variations of patterns popular at the end of the 19th century.

Changes have first manifested themselves in textile designs incorporating exotic flowers from far-away lands such as China and Japan. Typical Art Nouveau style elements - flowers, such as orchids, lilies, wisterias and cyclamens - had never been used before. This trend was followed by the gradual stylisation of realistic floral motifs, plus inclusion of some geometric elements into designs.

Products of the London store, House of Liberty, with patterns sourced from the best freelance designers

Furnishing fabric designed and printed by Fortuny workshop.



Fashion illustration from 'Journal des Demoiselles', 1907

and regularly updated, came to epitomise the British version of Art Nouveau in decorative arts. Around the turn of the 20th century, the so-called Liberty style of interior decorating gained popularity throughout most of Europe. This period also coincided with the trend away from the heavy drapery towards lighter furnishing fabrics.

The First International Exposition of Modern Decorative Arts held in Turin in May 1902 is regarded as the pinnacle of Art Nouveau style. In an attempt to encourage aesthetic renewal, the guidelines for exhibitors stipulated that imitation of historical design vocabulary was not permitted. Contemporary trends were perfectly illustrated by the Dutch section which displayed two different concepts followed by its textile artisans. The first concept was represented by

batik-style fabrics depicting images of flora and fauna from Dutch colonial outposts in the Far East. The second concept

displayed constructivist-inspired combinations of abstract and geometric shapes. In Europe, in the last years of the 19th century saw the emergence of a radically new stylistic movement, freed from established constraints and outdated traditions. First originating in Austria and Germany, the Secession style would eventually influence all aspects of fine and applied arts, from architecture to textile design.

At the turn of the 20th century, yet another modern aesthetic movement was born in Scotland – the Glasgow School – its inspiration coming from the Arts and Crafts movement of the late 19th century. In all these new stylistic movements, the common thread was the giving way of intricate floral patterns of the past to simplified, more

stylised textile designs, in turn to be replaced by geometric motifs with a minimal colour palette.

Along with changes in interior decorating style, the turn of the 20th century also coincided with a gradual reform in clothing design. The shapely feminine silhouette of the early 1900s gradually became more columnar, greatly simplifying the design of garments. Dress embellishments, so popular until then, were becoming sparser, with fabric design playing a more prominent part. Japanese aesthetics, another major influence on decorative arts of that period, inspired French couturier Paul Poiret to create loose, kimono-style robes. By 1906, the Austrian painter Gustav Klimt produced numerous fashion sketches for art magazines. His pioneering designs show free-flowing gowns made from fabrics decorated with bold lines or stylised floral elements.

One of the first to use print as ornament on dress fabric was the Spanish-born, Venice-based designer Mariano Fortuny. An accomplished painter and photographer, as well as stage, lighting and interior designer and inventor, he had more than 20 patents to his name. By the early 1900s Fortuny had perfected the method of dyeing and printing of textiles to replicate the antique patterns on such luxury fabrics as velvets and silks. He opened his own couture house in 1906. Ever the innovator, Fortuny took note of the emerging modern aesthetic concepts, translating them into his fabrics and designs. He invented silk pleating in 1907, creating the columnar 'Delphos gown'. The fabric was often dyed to achieve subtle variations in colour. Again, drawing inspiration from the styles of Ancient Greece, Fortuny created a rectangular-shaped silk scarf with bold geometric

patterns. He also introduced into his designs such ornamental devices as bold, centrally-placed patterns on capes and ornamental bands along the fabric edges. These effects were achieved by using woodblocks and utilising Japanese stencil techniques similar to po-choir. The stencil printing method employed by the Fortuny workshop still remains a trade secret. It is not clear how different colour elements were combined without being smudged. Exclusivity, however, came at a price. Sold in Paris and later on in New York, Fortuny outfits were accessible mainly only to celebrities and royalty.

Towards the end of the first decade of the 20th century, the contemporary trend towards abstract patterns in fine arts began to influence mass produced furnishing textiles as well as dress fabrics. Aesthetic movements such as Fauvism, and the vivid hues of costumes of the Ballets Russes, which first performed in Paris in 1909, provided inspiration for the use of bolder colours. Textile printing would become the most creative and easily adaptable method of fabric manufacturing. From 1904 Liberty House opened its own printing factory. By 1910 textile printing workshops were also established in Vienna and Munich.



Emilie Flöge, a friend of Gustav Klimt, photographed in 1905-1910 wearing a robe probably designed by Klimt

This is Part One in a series of articles tracing modern textile printing in the 20th Century

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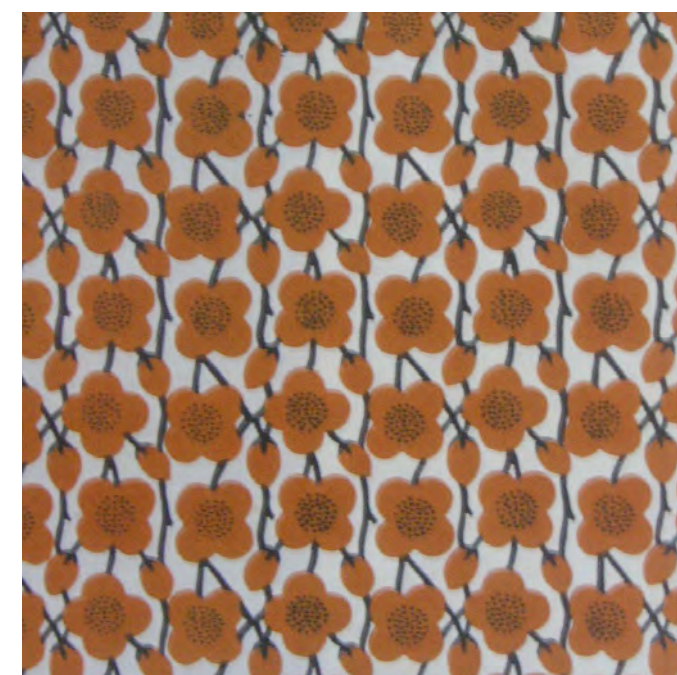
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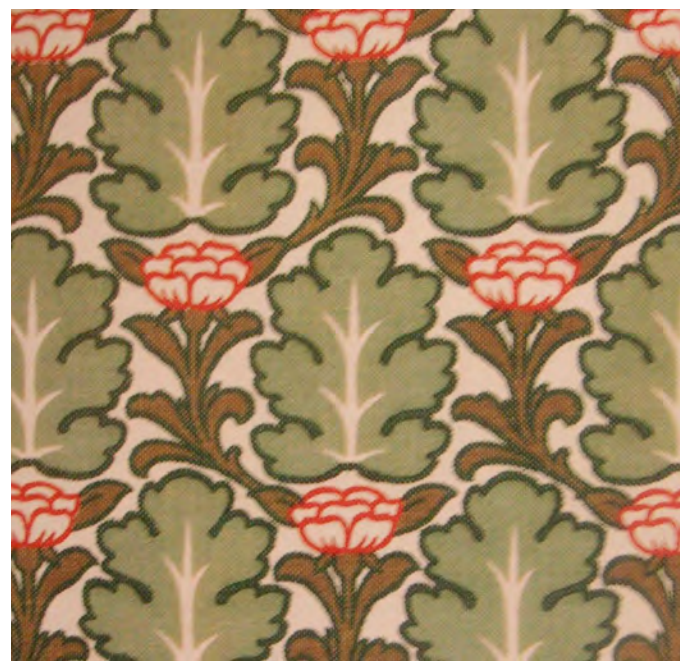
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Roses and buds hand block-printed cotton designed by M H Baillie Scott, c 1905.

Oak leaves printed cotton manufactured by Turnbull & Stockdale Ltd, Lancashire, 1910



Stylized peacocks, hand block-printed silk dress fabric, 1900-1905



Block-printed cotton designed by R Riemerschmid, manufactured by the Deutsche Werkstätten, 1907.



Leaves and flowers, printed cotton manufactured by Newman, Smith & Newman, Dartford, 1909.



GOULBURN

SOMETHING

FOR EVERYONE

PARTICULARLY FOLLOWERS
OF E.C. MANFRED & SON

Words and pictures
by John Dymond

After the very successful regional tour conducted over the October long weekend last year, I again took Friday off and determined to have a four day break to both take in the full cultural delights of the region and be in a relaxed frame of mind for what I expected once again would be an informative, entertaining and eye opening experience.

Wow! What an experience! What a city! How unknowing of its architectural gems was I!

If, like me, your memories of Goulburn are as a pit stop on the way to Canberra, then I dare say, like me, you'll be amazed at what you have overlooked.

The experience totally excited me and made me think of the Society's great 2010 walk through Potts Point, which I described then as a "brickie's Mecca", and on which I commented:-

If one delights in the many and varied ways bricks may be used to decorate a building, I have found the spot for you. If you admire the work of Sodersten, thrill to the application of Art Deco with other building styles and don't mind seeing some Seidler works, then you will be in paradise.

Like Potts Point, Goulburn and its surrounds provide an encyclopaedic demonstration of what can be done with bricks. More than that however, it is a demonstration of a wide variety of different architec-



Halsbury House, a good example of the Interwar Functionalist style, with streamlined looks, facade-high finial, stepped parapet & entry focus.

tural styles and an almost dizzying display of asymmetry generally and what one can do with a roof in particular.

Even more than that, it is a display of how both the built and natural environment may be crafted to best suit the climatic conditions of a region.

So, little did I realise how much there was to absorb as I set off south-westward along the Hume Highway.

After a relaxing catch up with friends on Friday night, the tour started with a lunchtime rendezvous at Rose's Café, which was a living example of adaptive re-use, something at which the city of Goulburn appears to excel.

An excellent lunch was enjoyed by all and, suitably re-fuelled, we set off under clear skies to explore the city. Working our way up the hill

towards the Cowper Street ridge which overlooks the city, we very quickly saw how prolific an architect Edmund Manfred was and what a major influence he had on the development of the town. Personally and professionally he became very engaged with the community and he and his son provided a good portion of the wealthy late 19th and early 20th century inhabitants with both their private residences and their commercial premises.

Arguably his most significant contribution to the city of Goulburn was his direction of construction of St Saviour's Anglican Cathedral, designed by eminent architect Edmund Blacket.

Having scaled the hill and reached Cowper Street, we were rewarded with excellent examples of both Manfreds' work and a whole street where no house is the same and every house is pushing

A lively lunch was enjoyed at Rose's Café before setting off about the town



St. Saviour's Anglican Cathedral from Church Street, showing Montague Street



some architectural boundary.

A fascinating tour in itself.

Starting at one end of Cowper Street (No. 144) with Clandulla, designed by Edmund Manfred, we found a relatively restrained Victorian Italianate work which anchors the corner quite nicely.

Just a few houses up at No. 140, we were able to see a work by Edmund's son Herbert with a hint of Interwar Functionalism, great use of bricks and the widest bracketed eaves I have ever seen. This direct response to the very particular climatic conditions of Goulburn was something that we struck time and time again throughout the tour and was a striking feature of the city's architecture.

Coming back down the hill, with Tarcoola (85 Verner Street) we have an example of Manfred the elder, now more established, putting his mark on a Federation house with almost eccentric work done to the gables and including a rear verandah to capture the view, almost unheard of in the late 19th century.

Returning to the centre of town we spied the Cathedral of St Peter



Use of colour and form in brickwork abounds in Goulburn's streets

A Victorian era building in the Italianate style makes a good start to a very interesting street



Yet another interesting roofscape - very wide bracketed eaves, perhaps a direct response to the rather harsh climatic conditions



and St Paul. Quarrying of local stone was prevalent and the extraordinary green porphyry was extracted from a quarry near Goulburn.

Whilst Manfred the elder didn't work on the church, he did work on extensions to the Bishop's house next door, and again we could see how his very particular style comes through and enlivens what otherwise might have been just another church building.

After a brief adjournment to catch our breath, we were out on the town again, this time to attend an expertly constructed presentation by our eminent President and tour leader, Roy Lumby, held at no less a venue than the former Goulburn Town Hall.

Roy put forward a persuasive thesis that the particular conditions prevailing in regional Australia lead to an innovative approach to architecture that gave rise to a phenomenon he described as architectural modernism.

Following this stimulating presentation, the group retired to the

A very unusual dwelling, with timbering in the gables and a vast veradah at the rear to capture the view, rare in the late 19th century



The striking colour of the Cathedral of St Peter and St Paul is derived from green porphyry quarries near Goulburn



Here again with the Bishop's House we have a Manfred throwing everything at it, combining Gothic with trademark asymmetry and eccentric joinery

The former town hall was the setting for a presentation by Roy on regional architecture in NSW



Fireside Inn for an excellent dinner enjoyed by all. The Fireside Inn has an authentic full-size fireplace which is a delight in winter.

On Sunday we were up early for a coach tour of Taralga, Binda and Crookwell.

Orchard Street, the main street in Taralga, is an extraordinarily intact streetscape boasting impressive stone Georgian and Victorian buildings reflecting the fact that this town started as a private village for the Macarthur family and their employees.

As Taralga therefore was not designed as a main thoroughfare, it has not felt the same pressure for development as some other towns. Most buildings are thus well preserved inside and out, and so the town provides a delightful step back to how things were, particularly in the case of the former local branch of the Bank of New South Wales, where the banking chamber and the manager's living quarters have been faithfully preserved.

The huge fireplace is a special treat in winter



Taralga Hotel, proudly supporting breast cancer research



Roy giving his talk to a packed house in the Activities Room of the former town hall

An excellent three course meal was enjoyed by all at the Fireside Inn on Saturday night



A walk along the lane at the side of the bank takes one to the Catholic Church, convent and school. The convent and church both provide further examples of fine brickwork, the convent showing polychromatic brickwork with an amazing array of finely executed embellishments the like of which arguably outdo those found in Potts Point. Certainly the work done on the porch and around the rose window is just extraordinary.

Following our inspection of Taralga we went on to visit the property Markdale at Binda. The magnificent homestead and garden are just a delight and we were privileged to be given a private tour by the Ashtons, whose family have owned Markdale since the 1920s.

Edna Walling's fine handiwork is evident in the garden design, particularly the very pleasant low wide wall encircling the garden immediately surrounding the house and the creation of a lake to control erosion and provide a wonderful water feature which may be

The bank also served as home for the manager; note piano at the rear of main banking chamber



Just dig that polychromatic brickwork!



The diminutive side lights add a Interwar Georgian Revivalist touch

The bank manager's office as seen from the employees' entrance



The brickwork is most impressive



viewed from the living room.

Following a very pleasant tour of the garden it was back on the bus and on to Crookwell, a lively little town full of extensions to existing buildings, carefully executed in such a way that an appealing streetscape is maintained. One fine example is the interwar-era Free Classical extension to an Edwardian building at 54 Goulburn Street.

Again it was seventh heaven for the brick aficionados, no better example being the Crookwell Post Office, boasting an imposing Classical facade with some interesting rustication at ground floor level, brackets above and a nod to Art Deco around the porches at either side of the street front (one of which is bricked up)! Wow!

Dinner that night at Goulburn Workers' Club that night was very friendly and we were afforded our own private room which allowed us to chat freely about the day's events without interruption.

Monday was another day of highlights, one of which must have been the guided tour of Elmslea Chambers, the ground floor being



Markdale features a lovely colonial revival homestead sitting on a superb, elevated position



Interwar Free Classical takes over from early Edwardian, a tastefully done extension



Elmslea Chambers provides a quite exquisite example of polychrome terracotta cladding



Another interwar extension, mainly classical with a slight hint of Deco, this time to a late 19th Century building

just a knockout.

The foyer of Elmslea Chambers is just stunning, and reminded me of the foyers of buildings along the main street of Napier in terms of excellence of preservation.

The farewell lunch was staged appropriately enough at the Paragon Café, a classic 20th century eating place in the heart of Goulburn.

My congratulations and heartfelt thanks to Roy Lumby, David de Rozenker Apted, Stuart Read, Allan Matthews and all those associated with this tour.

Like the Mudgee tour last year, the enormous effort required to put these tours on paid off to produce a fabulous tour which again has awoken me to the wealth of 20th century heritage waiting to be discovered in the regions of New South Wales, in this case Goulburn.



It's just amazing what opne can do with terracotta.....



The Art Deco embellishments continue inside Elmslea Chambers



Society members gathered at the Paragon Cafe for a farewell lunch at the end of the tour

The magnificent interior of the Church of Christ the King



Extraordinarily fine brickwork





In our next edition:

TEMORA WHERE ART DECO TAKES TO THE SKIES



A Society visit to Eryldene, the early twentieth century historic house and garden located at 17 McIntosh Street, Gordon, in northern Sydney. It is recognised as one of the nation's most important heritage properties, and was designed by architect William Hardy Wilson for Professor E. G. Waterhouse, who created its internationally acclaimed camellia garden. Built in 1914, Eryldene was the family home for the Waterhouses and their four sons. It is listed on the National Estate and the New South Wales Heritage Register.

PROVISIONAL EVENT CALENDAR FOR 2014

Month	Venue	Day	Event
Jan			No Event
Feb	Tusculum POTTS POINT	Friday 28	Talk – Roy Lumby Modernism – Social aspects of Architecture
March	Kirribilli	Sunday 30	Heritage Walk – Roy Lumby North End of Kirribilli
April	Tusculum, POTTS POINT	Friday 27	Talk – Guest & Subject TBA
May	North Shore	Sunday 25	Visit to two private houses TBA
Jun	Central Maitland	Sunday 22	Walk in Association with Maitland City Council
	Tusculum	Friday 27	Guest & Subject TBA
July	Bondi	Sunday 27	Walk in Association with the Friends of Bondi
Aug	Tusculum	Friday 29	AGM – Dr Judith O'Callaghan on Motels
Sept	No Event		
Oct	TBA	TBA	Possible two day visit to Bathurst
Nov	Tusculum	Friday 21	Guest & Subject TBA
Dec	Australian Hotel	Sunday 14	Christmas Luncheon at the Rocks

- We have already approached guest speakers for those dates noted TBA, and await their confirmation.
- The October event may be Bathurst towards to end of October for just two days, or a two-day visit to Melbourne on our long weekend. Victoria does not have an October long weekend.



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