



# Heritage in Trust

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### contents...

Members' Page .....	3
Early Women Architects of the ACT .....	5
Cuthbert Whitley .....	10
Travels with the Trust .....	11
Norfolk Island, its History and Heritage .....	17
Trust News .....	20
Shop News .....	22

### Editorial

**T**he Council and staff of the National Trust of Australia (ACT) extend heartfelt sympathy to those members, and the wider community, who were affected by the disastrous bush fires of Saturday 18th January.

At a public level, the city has lost a substantial part of the landscape surrounds and setting which were an important part of the basis for the site being chosen for the National Capital. We now need to look at ways of reinstating that loss. There will, no doubt, be discussion about the very nature and character of Canberra as a city in a bush setting.

In residential areas building damage can be repaired. What is critical for Canberra, and its ethos, is the way people will rebuild suburban community spirit. In typical Canberra spirit, it was wonderful to see how people pulled together to help their neighbours.

At the time of writing it is not known how much of the Territory's heritage assets have been destroyed; there is, as yet, no access to such places as the Mt Franklin Ski lodge, the old huts in Namadgi, the remnant brumby yards and the survey markers along the Territory border. The Trust is particularly saddened by the confirmed loss of the Mt Stromlo Observatory, including some of the best of the Federal Capital style buildings which are such a significant component of Canberra's architectural heritage. And, of course, there are enormous losses to the natural heritage of the Territory since the fires have destroyed so much of the Namadgi National Park and the Tidbinbilla Fauna Reserve.

**Professor Emeritus Ken Taylor AM, President**



front cover: The Patent Office, now the Attorney General's Department. Barton. Photo Ken Charlton.

above: Two views of Norfolk Island — top: Foundation Day Ceremony and immediately above: Quality Row houses. Photos: Eric Martin. Turn to page 17 for an article on the history of Norfolk Island by Alan Kerr.

**T**he National Trust was saddened to hear of the recent deaths of Jean Dunbar and Ivy Bond. The President, Council members and staff of the Trust extend their sympathy to both families.

**[www.act.nationaltrust.org.au](http://www.act.nationaltrust.org.au)**

Our purpose is to identify places and objects that are significant to our heritage, foster public appreciation of those places and objects, and advocate their conservation.

# Members' Page

## Members and Friends Night

### National Archives

**Tuesday 1st of April, 5.45 p.m.**

Yes. April Fools Day has been chosen because it was one of the few available dates on which we could book the National Archives (the former East Block) in Parkes for our next Members' Night.

Commencing with drinks and savouries at 5.45 p.m., the main attraction will be an illustrated talk by Garth Setchell on the Trust's recent Silk Road tour of 5 weeks from Beijing, China, through to Kyrgyzstan and Uzbekistan — a vast region, soaked in history but now undergoing rapid transformation.

Recent new members will receive a written invitation but all members and friends are welcome. Because seating is limited to 80, it will be necessary to pre-book by phoning the Trust Office on 6230 0533 or the Shop on 6273 4744 by the 28th of March. There will be a \$5 pp charge for invited new members and \$10 for all others.

## ACT Heritage Festival 2003

The ACT Heritage Festival is on from 5–20 April, this year, and will celebrate heritage through the theme of 'Journeys...'

Discover how journeys can be your pathway from the past to the present and even a peek into the future!

To find out how you can be involved or for more information, contact the Festival Coordinator on (02) 6207 2179 or email: [Heritage@act.gov.au](mailto:Heritage@act.gov.au)

## Trivia Night

**Venue : Gorman House**

**Date : Friday 11th April**

**Time : 7.30 p.m. – 10.00 p.m.**

**Cost : \$15.00 pp** (includes wine and nibbles at interval and prizes during the night).

As part of the Heritage Festival, the National Trust (ACT) and Gorman House will be hosting a Trivia night with a 'HHH' theme, (History, Heritage & Hostels).

Participants are encouraged to make up tables of six or eight, but single entries are welcome and will be grouped at the time of booking

This promises to be a great fun evening. For more information contact the office (62300533), the Old Parliament House Shop (62734744) or refer to the Heritage Festival Program.

## Future Events

**Watch this space for coming activities**

June/July: Special film preview with Champagne and nibbles.

August/September: Resurrection of a winter curry lunch. Start looking for those curry recipes, the more varieties we have the better the taste sensation.

## Cooma Cottage, Yass

Cooma Cottage is a National Trust of Australia (NSW) property located on Yass Valley Way, Yass NSW. The 1835 cottage was home to the famous Australian born explorer, Hamilton Hume. Set in a pastoral landscape on the Yass River, the house exhibits an interesting and unique array of colonial architecture and building techniques. The Cottage forms an integral part of the history and social fabric of the Yass district.

### Heritage Festival

On Sunday 6th April, Cooma Cottage is celebrating both the NSW Heritage Festival and the ACT Heritage Festival by hosting an Open Day from 10 a.m. until 3 p.m. It will be a great way to experience this amazing property, with market stalls, games for the kids, regular tours of the house and a range of displays and exhibitions. For further information call 6226 1470.

### Lamplight Ghost Tours

To further celebrate Heritage Festival, Cooma Cottage is hosting two special Lamplight Ghost Tours on Sunday 6th April and Saturday 12th April. The Tours will start at 8 p.m. and will cost \$20 including a light supper. Bookings are essential, please call 6226 1470.

### Guiding at Cooma Cottage

Cooma Cottage relies on Volunteer Property Guides to keep the property open to the public. Quite a few of the Guides are Canberra residents who really enjoy taking the short trip to Yass one day a month. If you would like further information please call 6226 1470.

## Recent activities

The 2002 Antique Fair was successful. Thanks to the sterling efforts of volunteers, the Fair itself made a profit of \$2,200, plus there were Gift Shop sales of \$1,200. Most of the dealers made good sales and commented on the pleasant and relaxed atmosphere throughout the weekend. We have some ideas on how to improve things next year and the committee will re-convene some time in February to start planning for the 2003 Fair. If any member has any ideas of their own please contact Mike Hodgkin on 6230 0533. Many, many thanks to Marie Hodges and the volunteers who provided and arranged flowers, worked on the door, raffle, gift shop and cafeteria rosters; and to Phyllis Montgomerie and her crew for the catering at the Friday night preview. Special thanks to Mr John Gale OAM for his words at the opening, reminding us of the history of the Canberra Antique Fair and the enormous contribution it has made to the fortunes of the ACT National Trust. Of course, John Gale himself was the Antique Fair's principal mover and shaker for 19 years.

A balmy evening was enjoyed by only a handful of members who travelled out to John Gale's property Huntly, on the banks of the Murrumbidgee. A relaxing time was spent wandering around the spacious gardens and being serenaded by two young cellists. Their beautiful rendition of Bach's unaccompanied cello suites created the mood for the evening and





it was unfortunate that it was experienced by so few.

Once again the luncheon at Mugga Mugga was a great success. It is good to see so many new faces among the volunteers and this function is a chance for them to meet others from various divisions of the Trust. We may have to start thinking of a new venue soon as we could outgrow the room at the education centre at Mugga Mugga. But we all must agree that there is no other setting quite like it. Being able to relax on the veranda and look at the view spanning from Capital Hill and the lake towards Black Mountain, to Mount Ainslie and the hills behind Queanbeyan. A tour of Sylvia Curley's house was organised and was very informative. We would like to thank Historic Places for their help and support in

getting the venue ready.

Congratulations to Mr Charles Campbell, on being voted the 2002 Volunteer of the Year. National Trust (ACT) President, Professor Ken Taylor, presented Charles with his certificate at the luncheon. Congratulations also to the following volunteers who were awarded their 10-year volunteer pins, Phoebe Bischoff, Russell Campbell, Peter Dowling, Marjory Gallagher, Jean Nolan, Jim Ritchie, Sanya Ritchie, Gabrielle Watt, Beryl Williams and Gordon Williams.

The National Trust would like to thank the membership committee for all their hard work in organizing and making the day a pleasant outing for other volunteers.

## Charles Campbell OAM 2002 Volunteer Of The Year

Emeritus Professor Ken Taylor presents Mr Charles Campbell with the Volunteer of the Year award at the Volunteers' Luncheon last December



It was with great pleasure that the Trust recognised the outstanding contribution of Mr Charles Campbell to the ACT Trust by naming him Volunteer of the Year for 2002. The presentation was made at the Volunteers' Luncheon last December. Charles has had an active and sustained association with the Trust in the ACT since its inception in 1976. Indeed he was instrumental in its starting; he was on the Steering Committee which set up the ACT Trust, then became a Member on the first Council and foundation Honorary Secretary.

In 1978 he took on the Chairmanship of the Lanyon Working Party to steer negotiations with the then Minister for the Capital Territory, Mr R J Ellicott, to have the Nolan paintings removed from Lanyon Homestead and for a house museum to be initiated. At this time Mike Hodgkin was also involved as an officer of the ACT Administration.

Charles recommended to the Trust Council that an offer should be made to the Minister and Department that the Trust arrange to make furniture available for the rooms at Lanyon as an interim measure, that money from entry fees be available for long term furnishing, and that voluntary Trust Guardians be used when the house opened. Charles was able to report that the museum would open in March 1980. At that time furniture loaned by Trust members was used.

As a result of the negotiations with the Minister, Charles

Campbell was appointed Chairman of a newly formed Lanyon Restoration and Acquisitions Committee which recommended on furnishings and later restoration of Lanyon. Originally there were two Trust members, a representative of the Department (Mike Hodgkin), and two others to be selected from nominations made by the Trust and the Department. This committee evolved into the existing ACT Historic Places Committee as part of the Cultural Facilities Corporation portfolio and Charles is still the Chair. As a member of that Committee I can testify to Charles' dedication.

In 1985 the Trust's Lanyon Working party was renamed the Lanyon Committee and Charles served as Chairman since 1986 until his retirement in 2002. He remains as a Committee member. He also served as Chairman of the Lanyon Volunteers' Committee for many years. Three years ago in an emergency Charles stepped in to assist in organising the Antique Fair.

With such a distinguished and dedicated record of service, not just to the Trust, but to the protection of the ACT's heritage, Charles Campbell's nomination as Volunteer of the Year was warmly welcomed by the Council. Charles, we thank you and wish well.

**Emeritus Professor Ken Taylor, AM, President.**



# Early Women Architects of the ACT

by Peter Freeman

This article is intended to provide a glimpse of the work of some of the early women architects who worked in the ACT. It centres on the work of Heather MacDonald Sutherland, but also touches on the work of Marion Mahony Griffin and Rosette Edmunds.

For a profession so dominated by men, particularly in the early twentieth century, it is not coincidental that there are linkages between these three women and others with whom they worked. In all cases the women's work was often overshadowed by their male partners — in this case Malcolm Johnson Moir and Walter Burley Griffin. With Rosette Edmunds, however, who never married and who published in her own name, the record is clearer and attribution of her work is more distinct.

## Marion Mahony Griffin<sup>1</sup>

Although several women had gained architecture degrees in the United States before her, Marion Mahony Griffin was one of the first to have a long career in architecture. She completed her degree at the Massachusetts Institute of Technology in 1894, after which she returned home to Chicago to work with her architect cousin Dwight Perkins. She worked briefly with other architects, before moving to the office of Frank Lloyd Wright late in 1895. Mahony Griffin held a key role in Wright's office, which has been described as 'superintendent'<sup>2</sup> and the equivalent of head designer.<sup>3</sup> Although playing an important role in Wright's office, her most well known work with Wright was the beautiful drawings she did for the *Ausgeführte Entwürfe von Frank Lloyd Wright* (the Wasmuth volumes). She also completed a number of her own commissions, including the Church of All Souls, Evanston, Illinois.

In June 1911 she married Walter Burley Griffin, an architect associated with the Prairie School, and joined him in practice. The Griffins worked together on their entry to the competition for Canberra in 1911 and, upon winning that competition in 1912, moved to Australia in May 1914.

The Griffins opened offices in both Melbourne and Sydney in 1914, as well as retaining an office in Chicago. By the latter half of 1915 Mahony Griffin was established in the Sydney office, which she briefly ran under her own letterhead,<sup>4</sup> with Griffin visiting regularly from Melbourne. Mahony Griffin returned to Melbourne and Griffin's office in 1916, where she ran the office, supervised the staff, drew the presentation drawings that were sometimes produced on silk, contributed to, and documented designs. Projects undertaken during this time included: Cafe Australia, Collins St, Melbourne (1916); Newman College, Parkville (1915–1918); the Capitol Theatre, Swanston St, Melbourne (1922–1924) — Mahony Griffin is

sometimes credited with the design for its well-known ceiling — the Lippincott house, Heidelberg (c 1917); and their own house, Pholiota, Heidelberg (1922).

Mahony Griffin played an integral role in the practice, from the philosophical basis of the designs to the delineation, documentation and realisation of the projects. Although Griffin is often credited as being the conceptual designer of the partnership (something that Mahony Griffin herself affirmed), it is incorrect to separate and diminish Mahony Griffin's contribution to their architectural practice.

In October of 1935 Griffin journeyed to India, where he had been commissioned to design the Lucknow University Library. Mahony Griffin joined Griffin six months later and once more resumed her position in the office, training and managing the drafting staff, and contributing to the design and documentation of more than 100 projects. Griffin died of peritonitis in India in February 1937, and Mahony Griffin remained to complete the work after turning down a teaching position at the Technical School of India and a partnership.

After a brief return to Sydney, Mahony Griffin returned to live in Chicago in 1939, where she designed further projects, none of which were realised: a landscape plan for the World Fellowship Centre, Conway, New Hampshire (1942); and a plan for the Hill Crystals township, near Boerne, Texas (1943). In 1949, she completed her memoirs, *The Magic of America*, which remains unpublished. She died in Chicago in 1961.

In Australia, the embracing of women into the architectural profession was a slow and hard fought battle; and it was not until the early 1920s and the opening of schools in Melbourne and Sydney that formal training became available for women wishing to join the profession. The relative popularity of university-based architecture courses with women was borne out with the establishment of the Bachelor of Architecture course at the University of Sydney in 1918. In the first intake of students, three women enrolled: Leonore (Lorna) Rennick Lukin (m. Phillips) (1894–1974), Beryl Mary McLaughlin (c 1890–1988) and Ellice Maud Nosworthy (1897–1972).<sup>5</sup>

For the first five years of the Bachelor of Architecture at the University of Sydney, women made up between 30 and 40 per cent of the graduates, easily the highest percentage rate in architectural training in Australia at that time. The formation of the course was an important moment in the development of architectural education in Australia. J.M. Freeland, in his chapter on education in *The Making of a Profession* (1971), highlighted the event — he noted three of the four male graduates, but failed to mention the three women who had also achieved the degree.<sup>6</sup>

## Rosette Edmunds<sup>7</sup>

Rosina Mary Edmunds, known as Rosette, was born at the turn of the twentieth century in Sydney. She was one of six children of Walter Edmunds, a Labor NSW parliamentarian and judge (himself the son of two convicts).<sup>8</sup> Edmunds attended a Dominican convent school, Santa Sabina, at Strathfield. She completed an arts degree at the University





of Sydney before enrolling in its newly offered architecture course, graduating with the third cohort of architecture students in 1924.

Edmunds never married but worked full-time all her adult life as an architect, writer and town planner. She registered as an architect in 1927 and joined the RAlA in 1932. From 1929 to 1941 she worked in the Sydney office of Clement Glancey, where many successful early women architects were employed at one time or another (including Winsome Andrew, Heather Sutherland, Delitia Harrington, Elizabeth Causwell, Beryl Fakes and Moya Merrick). Beryl Fakes remembers that as a student, she was directed towards Glancey's office in 1936 'because Clem employed Rosette Edmunds'. Fakes found Glancey Snr to be an excellent employer and teacher, 'very helpful'.<sup>9</sup> According to Clement Glancey Jnr, Glancey's son and successor, Edmunds became the lead designer and was responsible for dozens of the firm's projects — the firm specialised in Catholic churches and schools.<sup>10</sup> In 1938 Edmunds published a survey history of architecture, illustrated with her own elegant art nouveau drawings, *Architecture, An Introductory Survey*.<sup>11</sup> Brief, but written with incisive intelligence, its tone is authoritative and yet informal, readable yet challenging. It attempts to combine social, technological and aesthetic analysis to articulate criteria for architectural quality with universal application. This typically modernist aspiration is one now considered problematic because of its indifference to the internal integrity of other cultures. Edmunds, at least, was aware of this difficulty and tried to justify her approach by articulating an early notion of the global village. The book's thesis relates to the modernist dictate that 'form follows function', that aesthetic value inevitably arises out of materials brought together with integrity. However, Edmunds develops the notion by laying as much weight on the social considerations of function as on technological ones.

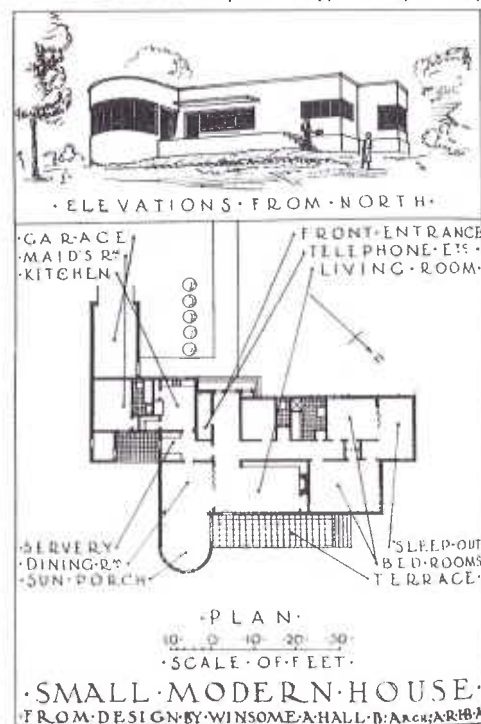
During World War II, Edmunds left Glancey's office and worked for the Department of the Interior on naval defences around Australia. She studied town planning at the University of Sydney and worked as a planner, first with the Commonwealth Department of Postwar Reconstruction and later in a senior staff appointment with the Cumberland County Council in 1946. One of her most inspired achievements was her role in convincing Sydney Luker that Bennelong Point should be the site for the Sydney Opera House.<sup>12</sup> In 1951 she moved to Canberra where she worked for Moir & Sutherland before setting up her own architecture and town planning practice in Braddon.

She took up the Presidency of the Canberra Committee of the RAlA in 1955, the first woman to hold such a position within the RAlA in Australia. In 1956 she was made a Fellow of the RAlA. Tragically, in the same year she died suddenly of a heart attack. The RAlA obituary described her as:

a person naturally interested in people [who] gave of her time generously to civic affairs; an exhibition of painting, pottery or the like always found her present, taking an intensely analytical part. Never hesitating to express an opinion on

any matter, she had a natural quietness of manner and a keen appreciation of other peoples work, which at all times made her a sympathetic and stimulating colleague. All those who knew her will be greatly distressed by her sudden death.<sup>13</sup>

Clement Glancey Jnr was one of many who admired Edmunds, describing her as 'a very majestic figure', tall, fine featured and 'charismatic... extremely talented' and 'insufficiently recognised'. A respected designer, she was also a Catholic intellectual who worked for a better world through the integration of social, aesthetic and moral considerations in architectural and town planning theory and practice.



'Small Modern House', design by Winsome A. Hall, drawing by Rosette Edmunds. R.M. Edmunds, *Architecture, An Introductory Survey*, Dymocks, 1938 (reproduced in Willis & Hanna, op cit).

## Heather Sutherland

Heather McDonald Sutherland and Malcolm Johnson Moir were born in Australia in 1903 within two days of each other. They shared in the early days of Professor Leslie Wilkinson's School of Architecture at the University of Sydney, and a decade later they were united in a professional and domestic partnership in Canberra which continued until the early 1950s. This flourishing partnership was halted by Heather's untimely and tragic death.

Heather entered the School in 1923, two years after Malcolm, at a time when the course was still of only four years duration. The friends they made during their university years were to remain with them, both as professional and personal associates for their entire architectural careers. For example, Moir graduated with Kenneth McConnel, Rosette Edmunds, and a year before Finlay Munro and Delitia Harrington. He was later to work professionally with McConnel, Edmunds and Munro, and to marry Delitia. Heather graduated with



Raymond McGrath, a year after Eric Andrew, Winsome Hall [later Andrew] and Marjorie Holroyde, and two years after Malcolm Moir. All four were to remain close friends and colleagues throughout her life. The Andrews were later to win the Sulman Award in 1939, with their Manly Surf Pavilion in Sydney [since demolished].

Heather and Malcolm would have met in 1923 when Heather commenced university. She was by all accounts a striking woman. In his biography of Raymond McGrath, Donel O'Donovan recounts how McGrath, one of Heather's student colleagues, designed and made two bookplates for her. Of Heather, McGrath recalled:

...She had most of the tantalising characteristics of her sex. She could be very witheringly sarcastic... She had very large dark eyes and I found it dangerous to look into them. He had given her one of the precious copies of *Seven Songs* and was happy with her reply: "I shall value it very much as a memento of student days and as much again for its quaint songs and woodcut".<sup>14</sup>

Heather Sutherland had found work following her graduation with the Sydney office of Clement Glancey where she was employed from 1928 to 1931. Clement Glancey's architectural practice provided Sutherland with the crucial stepping stone of practical experience, as it did for many of her female contemporaries, including Rosette Edmunds, Winsome Andrew and Delitia Harrington, all of whom were graduates of the University of Sydney. Nothing is yet known of the work Heather performed in this office. We do know, however, that Rosette (her contemporary at Glancey's office) was responsible for drawing plans for numerous churches and schools in Sydney, and in country districts of New South Wales.

Heather's professional experience between 1931 and 1935 is also unknown. It is possible that, like many other architects and other workers of all descriptions during the Depression, she was unemployed. This is confirmed by the fact that she wrote a novel in the early 1930s which she sent for comment to the famous Australian writer, Norman Lindsay. Lindsay's evaluation was both complimentary and condescending, and the manuscript, which, according to her son Angus, addressed both architecture and feminism, was never published.

So what do we make of the architectural influences on Malcolm Moir and Heather Sutherland to the early 1930s? Clearly all those early students were architecturally influenced by specific lectures and tutors at University. Professor Leslie Wilkinson was remembered by Marjorie Holroyd since he, Wilkinson,

...taught me to appreciate a lot of things I didn't appreciate before. For example, the value of shade and shadows on buildings and other values in design.

The artist architect John D. Moore was also remembered fondly:

...he used to lecture to us in presentation of drawings... he was very quiet, kind and had a sense of humour. He was a very good architect and artist.<sup>15</sup>

By 1935 Malcolm Moir had started an architectural practice, and a house, and had lost his first wife. Late in 1935 Heather Sutherland would have heard of the death of Malcolm Moir's partner, and it is highly probable that, with her own parents dead and with her sisters and brother now self sufficient, she offered her services to help Malcolm with his practice and to look after his children. In early 1936, Heather left for Canberra.

Jack McNamara, a Canberra building contractor, recalled:

...I really respected him. He was quite tall, dark hair flattened down. He wore beautiful suits, mainly dark grey, and he was the best dressed man in Canberra. His hands and fingernails were always clean. Meticulous. Moir was quietly spoken, dealt with everyone in the same way. He trusted me. If I suggested some modification he would listen carefully and usually say it was a good idea, let's do it. He was very easy to get on with. I didn't realise [Heather] was his second wife. She was energetic and very competent. I always thought she was a very good architect. This was a time when few women worked, so it was interesting to see how she dealt with the men on the site. There was a brickie who tried to give her trouble but she put him in his place with cheerfulness and with authority. I only worked with her on one job, the Sutherland job. I was the foreman and I didn't realise she was on site when her dark cropped head popped up through a window at the top of a long ladder. We hadn't put the stairs in yet. The only other Moir/Sutherland house I worked on was at Chandler's alterations and additions in Arthur Circle. That's when they were upstairs at 43 Melbourne Avenue.<sup>16</sup>

By this time (early 1936), Heather Sutherland had arrived in Canberra and was staying at Beauchamp House, a hostel in Acton. Malcolm Moir was living with his two children, Barbara and Ian, in Barton Court and juggling his architectural practice and his managerial work on the Capitol and Civic Theatres. On November 25th, 1936, Heather Sutherland and Malcolm Moir were married and they moved, with Malcolm's two children, into the completed Melbourne Avenue house on Christmas Eve 1936. Their first and only child, Angus, was born six years later on June 20th, 1942. Thus the domestic and professional partnership of Moir and Sutherland commenced.

It is interesting to speculate on the degree of collaboration between the two architects. It seems clear that at an early stage Heather was content to design and document projects, which were subsequently checked by Malcolm Moir and promulgated as joint Moir and Sutherland projects. A case in point was the house designed by Heather Sutherland for Robin and Pattie Tillyard in Mugga Way late in 1936. The title to the drawings reads as follows: '...drawn HMcDS/checked MJM'. The architects for the project are titled as '...M.J. Moir RAIA and J.A.V. Nisbet RIBA, Architects in Association'.

However, we know that Heather played the major role in the design of the house, known as The Spinny, as Patience Wardle (the daughter of Robin and Pattie) recalled that:





...A Professor's wife wrote after Pattie's death to say, ..."Mrs Tillyard's was the most indigenous house in Canberra"; indeed it was, the low, red-tiled roof and sand coloured bricks blending sympathetically into the reds and browns of the hill behind. Heather Sutherland, who later became the wife of Malcolm Moir, architect, designed the house and caused great local interest with the use of the [then] modern steel-framed windows, low hung and giving maximum light and air'.<sup>17</sup> Heather's design for The Spinny was, like 43 Melbourne



The Spinny, Mugga Way, Red Hill, under snow, undated. Photo courtesy of the Canberra & District Historical Society

Avenue, forthright and modern. Extensive use was made of steel-framed corner windows; and a vernacular whimsy was retained in the stepped parapet to the gabled breakfront on the Mugga Way elevation.

The mid-1930s saw increased interest in the modernist ethic both for domestic and government buildings. By the late 1930s Heather and Malcolm were designing houses for the senior public servants who had moved to Canberra. The years 1937 to 1939 proved to be halcyon years for the practice, for in that period they designed and built houses for W.H.B. Dickson, Harold White (the Commonwealth Librarian), Colonel H.E. Jones (head of the Commonwealth Security Service), and Albert Allan Tregear, a Parliamentary official. Each of these houses explored modernist and functionalist themes; culminating in the courageous and adventurous design of the Tregear House high on Arthur Circle in 1937.

The Tregear House has simple two-storied cubist massing which was emphasised at the corners by the universal use of steel-framed corner windows. The Arthur Circle elevation was interrupted by a semi-circular bay window, with a balcony at the first floor. The rear elevation was a bold composition that comprised massive forms, interrupted by a highly sculptural chimney element. Not remarkably, the house caused a good deal of comment in Canberra.

Thus, Heather Sutherland and Rosette Edmunds were linked by profession, friendship, and career paths. Both attended the University of Sydney School; both worked with Clement Glancey's office; and both found their eventual home in Canberra, the Federal Capital.

The Moirs had friendships and working relationships with

other architects including Eric and Winsome Hall Andrew, and Eva and Hugh Buhrich. Heather's son, Angus Moir, recalls a family story concerning an occasion when Winsome and Eric Andrew were visiting the Moirs for lunch in 1938, and happened to look outside to see an older woman photographing the house. Winsome and Heather walked out to introduce themselves, only to discover it was Marion Mahony Griffin. Mahony Griffin announced that this was one of only two buildings in Canberra of which her recently deceased husband Walter would have approved, and that the other was the Civic Theatre — also a building designed by Moir, since demolished.<sup>18</sup> That this story has become a proud part of the family history confirms the Moirs' fascination with modernist architecture. Malcolm Moir's first son, Ian Moir, recalls that the Moir & Sutherland partnership was 'a very cooperative arrangement ... at every meal there was talk of architectural projects'.<sup>19</sup> The architectural oeuvre of Moir and Sutherland, though large and distinguished, has gone virtually unnoticed by architectural historians and until recently by heritage authorities. The documentation of the practice's work has been negligible, although the entire archive of the firm's work is held by the National Library of Australia's Manuscript Section in Canberra. To all intents, the work and reputations of Moir & Sutherland has been virtually invisible.

For example, Robin Boyd, in an address to the 1964 conference 'Canberra: Our National Capital', discussed the 'Architecture of Canberra'. Apart from some generalist comparisons with Brasilia and Chandigarh, and some innocent observations on the architecture of the Provisional Parliament House and the Hotel Canberra (he seemed not to be aware that they were designed by John Smith Murdoch), he makes some less than fulsome comments about the early 'Spanish Mediterranean' style in Canberra which was '... not altogether unsuitable because of the climate... this style was used in the little cottages that clustered around that early Civic Centre.' He concludes his review of Canberra by stating that '... Canberra is taking its architecture always rather second-hand, influenced by what is happening elsewhere in the world



The Tregear House, 66 Arthur Circle, Forrest, in 1981. Photo: Ken Charlton, Canberra





and Australia. One could hardly expect any particularly new movement to be developing here...<sup>20</sup>

The architectural reputations of both Malcolm Moir and Heather Sutherland are virtually invisible. This is understandable in Heather's case because of the tendency in reciting architectural history to adopt a male-oriented chronology. But it is demonstrable that both architects were talented; and deserve to be recognised for their pioneering 1930s architectural work, if for nothing else. It is also highly probable that the work of this partnership also influenced public domestic work of the time. The Forrest Fire Station precinct, for example, is a stripped down functionalist style precinct, which appears to borrow from the mid-1930s work of Moir and Sutherland. The Forrest precinct, and the later Department of Interior government housing by architect Cuthbert Whitely, are a linear development of the European, Melbourne/Sydney and the Moir & Sutherland Canberra antecedents.

Finally, what of the buildings themselves? Nearly all the Moir & Sutherland buildings have been altered, added to or demolished. Until recently 43 Melbourne Avenue remained architecturally intact, but works are currently being under-



The Tobler House, Evans Crescent, Griffith, c 1940. Photo: Tobler family, Canberra

taken to the interior of the building. Only one of the buildings remains untouched and well conserved, and that is the Tobler building within the Evans Crescent precinct in Griffith, conserved by Con and David Tobler, the sons of one of Moir & Sutherland's favourite contractors and joiners, Con Tobler.

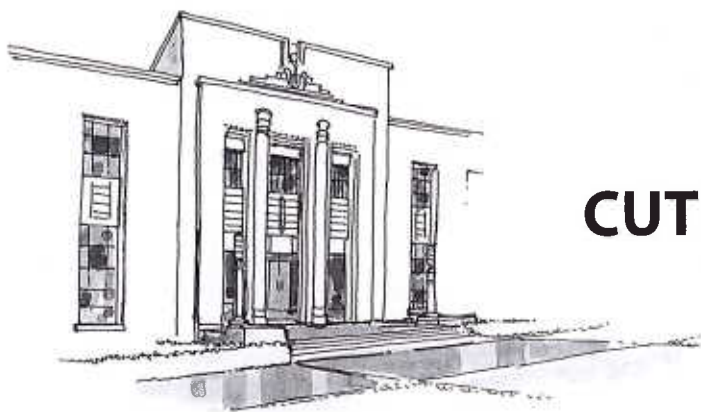
## References

- 1 The section on Marion Mahony Griffin is extracted from Julie Willis and Bronwyn Hanna, *Women Architects in Australia 1900–1950*, RAI, ACT, 2001, 'Marion Mahony Griffin (1871–1961)', pp 14–16
- 2 S. Berkon. Marion Mahony Griffin, in S. Torre (ed), *Women in American Architecture: A Historic and Contemporary Perspective*, Whitney Library of Design, New York, 1977
- 3 Grant Carpenter Manson. *Frank Lloyd Wright to 1910: The First Golden Age*, Van Nostrand Reinhold, New York & London, 1979

- 4 Pers comm. Jeffrey Turnbull to Willis & Hanna.
- 5 Willis & Hanna. op cit
- 6 J.M. Freeland. *The Making of a Profession*, Angus & Robertson, Sydney, 1971
- 7 The section on Rosette Edmunds is extracted from Willis & Hanna, op cit, Rosette Edmunds (1900–1956), pps 30–31
- 8 Caroline Webber, Edmunds, Rosina (Rosette) Mary, *Australian Dictionary of Biography*, vol 4, Melbourne University Press, Carlton, 1996
- 9 Interview with Beryl Fakes by Bronwyn Hanna, 1997
- 10 Interview with Clement Glancey Jnr by Bronwyn Hanna, 1997
- 11 Rosette Edmunds. *Architecture, An Introductory Survey*, Dymocks Book Arcade, Sydney, 1938
- 12 According to Robert Freestone, Women in the Australian Town Planning Movement 1900–1950, *Planning Perspectives*, vol 10, 1995.
- 13 Obituary for Rosette Edmunds, *Architecture in Australia*, April/June 1956
- 14 Donel O'Donovan. *God's Architect: A Life of Raymond McGrath*, Dublin, 1990
- 15 Paul-Alan Johnson et al (eds). *Architects of the Middle Third: Interviews with NSW Architects Who Commenced Practice in the 1930s and 1940s*, University of NSW, Sydney, 1996
- 16 Interview with Jack McNamara by Peter Freeman, March 2001
- 17 Patience Wardle. Canberra's grand old lady: Mrs Tillyard [1880–1971], *Canberra Historical Journal*, C&DHS, New Series No. 24, September 1989
- 18 Pers. comm. Angus Moir to Bronwyn Hanna
- 19 Pers. comm. Ian Moir to Peter Freeman
- 20 Canberra: Our National Capital, Proceedings, Canberra, May 1964

Peter Freeman is a conservation architect and planner, whose publications include studies in Australian vernacular architecture; and *The Early Canberra House: Living in Canberra 1913–1933*. He is Chair of the ACT Heritage Council.





## CUTHBERT WHITLEY

by Ken Charlton

Cuthbert Whitley was a talented and quite prolific architect, but he is rarely credited with being the person who had much of the responsibility for the housing and public buildings in Canberra and elsewhere, that were produced by the Department of the Interior's Works and Services Branch in the 1930s. He seemed to have been most proud of his design for Canberra High School, which Sir Zelman Cowen described as "one of Canberra's strongest architectural statements".

Whitley, born in 1886, was indentured for a period of four years with a leading firm of architects in Melbourne and passed a three-year architecture course at Melbourne Technical School. He received further professional training in the State Public Works Department of Victoria. He joined the Commonwealth Public Works Branch in 1912 as a draughtsman at the age of 26, and qualified as an architect in 1920 by passing the Royal Institute of British Architects examination. Six years later he was assisting the Chief Architect John Smith Murdoch in the design of the major Commonwealth Bank building for Brisbane. He finalised the working drawings and details and supervised construction work on that project until its completion in 1931. Whitley also produced preliminary drawings based on Murdoch's 1923 design for Commonwealth Offices at ANZAC Square in Brisbane.

Meanwhile, the Department of Works & Railways' Public Works Branch central staff, including Whitley, were transferred from Melbourne to the Jolimont Building in Canberra. In 1930, within a year of its transfer to Canberra, the Public Works Branch produced the Swimming Pool at Manuka, a foretaste of the progressive yet conservative architectural character of the Branch's public buildings by Henderson and Whitley for the next decade. Its style is Stripped Classical, with decorative

elements such as shell motif embellishments and wave-patterned stained-glass fanlights appropriate to the building's purpose — in keeping with the Art Deco style which came into prominence at an exposition in Paris in 1925.

Edwin Henderson, who moved from Sydney to become the Public Works Branch Principal Designing Architect, was responsible for its design. He had designed the Pitt Street extension to the Commonwealth Bank Head Office in Martin Place, which was completed in 1933.

About 1931 the Commonwealth Bank entrusted its work throughout Australia to the Public Works Branch; Whitley's experience in bank work was a factor in that decision. Henderson then made a special overseas tour to study bank architecture. The bank buildings they produced ranged in style from Free Classical to Stripped Classical-cum-Art Deco with similarities to the Pool building at Manuka.

Whitley took on more responsibility within the Public Works Branch while Henderson was overseas for six months in 1936 studying broadcasting studios. Whitley had begun designing Canberra's school buildings in 1932, and signed design drawings for the Ainslie Primary School in 1936. Of the Department of the Interior Works and Services Branch's 52 officers in 1935, 19 were in the Architectural sub-section with 11 architects under Whitley, the then Acting Senior Architect, who often acted in Henderson's position as Principal Designing Architect.

This shows Henderson and Whitley were the equivalent of partners in an architectural practice of considerable size. Their output included 340 government houses erected in Canberra in the Depression period of the first five years of the 1930s.

Whitley completed the design of the Canberra High School in 1936, after touring schools in Sydney and conducting

continued on page 15



Cuthbert Whitley as a young man



Whilst the National Trust (ACT) is fortunate in that it has been able to obtain affordable public liability insurance cover, it is necessary to remind applicants that most activities involve some element of risk. Bushwalking, in particular, is an inherently dangerous activity and requires a reasonable level of fitness. Whilst the National Trust (ACT) will endeavour to protect your safety, it cannot remove all the dangers. Anyone undertaking activities should be aware that they are participating at their own risk. The National Trust (ACT) must also assume that each applicant has levels of acuity, mobility and fitness appropriate to the particular activity.

### **FLINDERS AND KING ISLANDS — Wednesday 19 to Sunday 23 February 2003.**

At the time of writing, we had a full 19-seat Metroliner for this exclusive air tour — details in the last *Heritage in Trust*. IF YOU ARE NOW KICKING YOURSELF, TRY THE TRUST OFFICE (PH 02-62300533) IN CASE OF LATE CANCELLATIONS.

### **SOUTHERN HIGHLANDS EXPRESS — Saturday 22 February 2003.**

The Australian Railway Historical Society (ACT Division), with whom we jointly ran the very popular train tour to Mudgee in late 2001, has advised us of a special one-day diesel-hauled train tour to Bowral, with coaches to take you either to Opera Australia's very popular "Opera in the Highlands" at the Bong Bong Racecourse, or on a tour to the historic Joadja shale oil works (highly rated by those who came on our last Trust visit in 1997). The train will leave Canberra at 9.00 am, returning about 10.00 pm. The \$153 pp Opera option includes tea/coffee and scones and brunch on the train, return coach between Bowral and Bong Bong and admission to the performance, with Christopher Lawrence as Master of Ceremonies, Richard Gill conducting the Australian Opera and Ballet Orchestra and artists including Emma Matthews, and Lisa Russell (soprano), Roxane Hislop (mezzo-soprano), Jaewoo Kim (tenor), Teddy Tahu Rhodes (baritone) and Richard Anderson (bass). The program includes the Lakme duet, "One Fine Day" from *Madame Butterfly* and "In the Depths of the Temple" from *The Pearlfishers*. The \$119 pp Joadja option includes tea/coffee and scones and brunch on the train, return coach between Bowral and Joadja, plus guided tour and afternoon tea at Joadja. There is even a BYO cycling option from Bundanoon or Bowral for \$82 pp. A two-course dinner on the train can be pre-ordered for about \$20 pp and soft and alcoholic drinks will also be available. The Trust has been offered a small commission (no extra cost to you) on bookings it generates. Although open to the general public, and although Garth Setchell will be on King Island, Trust applicants will be seated as a group (unless you request otherwise). Queries should be addressed to ARHS (ph 62842790). BOOKINGS, WITH PAYMENT, MUST BE RECEIVED AT THE TRUST OFFICE BY c.o.b 17 FEBRUARY AT THE LATEST. PLEASE ENSURE THAT YOU COMPLETE ALL REQUESTED DETAILS ON THE TRUST FORM. TICKETS WILL BE POSTED TO YOU BY ARHS TOURS.

### **ROCKLEY AND HILL END — Canberra Day Long Weekend — Saturday 15 to Monday 17 March 2003.**

At the time of writing, this coach tour was also fully booked, with 46 bookings and a small Wait List. IF YOU LEAVE YOUR NAME WITH THE TRUST OFFICE, WE WILL CONTACT YOU IN THE UNLIKELY EVENT OF VACANCIES.

### **THURSDAY AFTERNOON SYMPHONY WITH THE S.S.O. — Various Thursday afternoons in 2003.**

At the time of writing, we had only 3 vacancies remaining on our second coach for the first concert. Bookings will close when we reach 70. In addition, we had just a few remaining vacancies to fill a single coach to the second and third concerts. Second coaches will also be chartered for these concerts, provided we receive sufficient bookings. If you have not yet booked, it is suggested that you don't delay. Subject to available places, payment in full (\$95 pp) is now required for the first and second concerts, but a deposit (\$30 pp) will suffice for the third concert. Those who have already paid only in part for the first and second concerts are reminded that balances are due by the following dates: First concert — now. Second concert — 20 March. Balances for the third concert are due by 18 September. The dates and programs for the three concerts at the Sydney Opera House are set out hereunder:

**Thursday 20 March:** "The Allure of Paris" — Conductor Edo de Waart, pianist Olli Mustonen — Mozart *Symphony No 31*, Rachmaninov *Rhapsody on a Theme of Paganini*, Saint-Saens *Symphony No 3 (Organ)*.

**Thursday 1 May:** "Heroic Beethoven" — Conductor Gianluigi Gelmetti, pianist Gerhard Oppitz — Beethoven *Piano Concerto No 5 (Emperor)*, Beethoven *Symphony No 5*.

**Thursday 30 October:** "A Tchaikovsky Spectacular" — Conductor Edo de Waart, violinist Regis Pasquier — Tchaikovsky *Eugene Onegin: Polonaise*, Tchaikovsky *Violin Concerto*, Tchaikovsky *Symphony No 4*.

Our \$95 pp price includes transport by air conditioned coach to and from Sydney, A Reserve concert seats (normally \$50 pp), morning tea and, on the way home, a light evening supper at Mittagong. Departing Deakin at 7.10 am, Civic at 7.20 am and Braddon at 7.30 am, we hope to reach Sydney by 11.30 am, thus allowing patrons plenty of time to arrange their own lunch at The Rocks or The Quay before the concerts commence at 1.30 pm. It is expected that we will return to Canberra between 8.00 and 8.30 pm.

IF YOU WISH TO RESERVE A PLACE FOR ONE OR MORE OF THE ABOVE CONCERTS, PLEASE LODGE YOUR APPLICATION ASAP.

### **BAYDREAMING — Saturday 29 March 2003.**

Given the ravages of drought and fire, it was thought that a walk with plenty of water views might be preferable — hence the coastline just south of Batemans Bay. Assembling at 10.00 a.m. (2 hours drive from Queanbeyan), we will walk along a succession of tracks, beaches and rock platforms from Sunshine Bay past Denhams Beach and Circuit Beach to Lilli Pilli and Mosquito Bay. You will be surprised by the beauty and seclusion of much of this spectacular coastline — so close to houses. Although only about 9 km in length, a reasonable degree of fitness and balance (for walking on sharp rocks at low tide) is required. With the water probably still fairly warm, there will be opportunities for swimming, after our traditional champagne party, at the end of the day. LIMIT 40. BOOKINGS CLOSE 25 MARCH.

### **WESTERN VICTORIA AND THE GREAT OCEAN ROAD — Thursday 3 April to Monday 14 April 2003.**

Following a long and successful association with Adventure Wildlife and Park Treks (11 Trust people enjoyed last year's High Country Huts & Wildflowers and Quintessential Queensland tours), we are pleased to draw your attention to the above small coach tour to Wyperfeld, Little Desert and Grampians National Parks in western Victoria, before returning home from Port Fairy via the Great Ocean Road, Ballarat, Bendigo and Echuca. Although not an exclusive Trust tour, the \$1950 pp twin share (\$2325 sgl) price includes all accommodation and meals, plus Countrylink connections which will permit you to join the tour at Lake Cargelligo and to return from Yass. The Trust receives a small commission on bookings (no extra cost to you).

EARLY APPLICATION ESSENTIAL. FURTHER DETAILS WILL BE SUPPLIED ON PAYMENT OF A \$25 PP BOOKING FEE TO NATIONAL TRUST (ACT) — THIS IS PART OF THE TOTAL TOUR COST — \$20 PP REFUNDABLE IF NOT PROCEEDING.



### **AUTUMN SOJOURN — Saturday 3 and Sunday 4 May 2003.**

This weekend we are offering a coach tour for up to 44 persons, which will coincide with a weekend of house inspections in the Goulburn area organised by the Womens' Committee of the National Trust (NSW). The Saturday inspections are understood to include Springfield, Reevesdale and Spring Ponds (all between Lake Bathurst and Bungonia) and the Sunday morning inspections are of Lockyersleigh, Longreach and Glenrock (garden only) near Marulan — all of great interest. Exclusive to the National Trust (ACT), we will also be visiting the lovely garden of Bongalabi at Lake Bathurst and lunching at Francis Greenway's Old Goulburn Brewery (after an inspection) on Saturday. We will be inspecting and lunching in the Great Hall of Bishophorpe on the way home on Sunday. With DBB at Trapers Motel, Goulburn, the coach price is all inclusive. The self-drive price (up to 24 places) excludes overnight accommodation in Goulburn and teas, but includes all inspections plus both lunches.

LIMIT 44 BY COACH PLUS 24 SELF-DRIVE. EARLY BOOKING STRONGLY RECOMMENDED. BOOKINGS CLOSE 7 MARCH.

### **OUR SOUTHERNMOST POINT 3 — Sunday 11 May 2003.**

Subject to the final outcome of the current bushfires, this walk may yet offer another chance to reach the elusive southernmost point of the ACT with local historian, Matthew Higgins, as leader. The return walk covers about 16 km of undulating, but scenic, terrain between 1100 and 1400 m above sea level. Some of the walk is off-track and reasonable fitness is essential. Highlights will hopefully include several border markers, some hut ruins and Sam Aboud's bush toilet, plus the traditional end-of-walk party.

EARLY APPLICATION ESSENTIAL. HOWEVER, PLEASE CHECK WITH THE TRUST OFFICE THAT THE WALK IS STILL ON BEFORE PAYING. PLACES WILL ONLY BE HELD FOR 2 WEEKS FOR THOSE WHO MISSED LAST SEPTEMBER'S WALK. LIMIT 25.

### **THE MOST BEAUTIFUL GARDENS OF FRANCE — Friday 16 May to Wednesday 11 June 2003.**

To be led by National Trust (ACT) member Kathie Mills BSc MAIH, this tour (which is open to all garden lovers and is not therefore exclusive to the National Trust) includes an overnight stopover in Singapore on the way across, 2 nights in Paris on arrival, then 3 nights in Orleans, 4 in Brive-la-Gaillarde, 2 in Albi, 4 in Tours, 5 in Caen and 3 in Paris at the end. Some of the more than 30 notable gardens and sites to be visited include Versailles, Jardin des Tuileries, Vaux-le-Vicomte, Fontainebleau, Hautefort, Chenonceau and Monet's garden at Giverny. However, the tour also includes visits to numerous places of cultural interest such as Chartres, Lascaux, Bayeux and Mont St Michel (all supported by copious notes) and there will be free time in Paris for shopping, etc. The tour is being arranged by Travelworld Orange (Lic No 2TA5098) and will be operated in France by Insight Vacations. The return cost for the tour ex Sydney, including all breakfasts and 7 dinners, all entries and airport taxes, etc is \$A8900 pp twin share or \$A10600 pp sgl (possibly less if the \$A holds up). At the time of writing, it appeared that the Trust contingent would number at least 10 out of a maximum of 30 places. The Trust receives a small commission on bookings (no extra cost to you).

SUBJECT TO PLACES REMAINING AVAILABLE, FURTHER DETAILS WILL BE SUPPLIED ON PAYMENT OF A \$25 PP BOOKING FEE TO NATIONAL TRUST (ACT) — THIS IS PART OF THE TOTAL TOUR COST — \$20 PP REFUNDABLE IF NOT PROCEEDING. BOOKINGS WILL BE SECURED ONLY ON PAYMENT OF A \$1000 PP DEPOSIT TO TRAVELWORLD ORANGE. BALANCES PAYABLE BY 7 MARCH 2003.

### **CORNER COUNTRY, BIRDSVILLE AND LAKE EYRE — Sunday 8 June to Monday 23 June 2003.**

Also being offered by Adventure Wildlife and Park Treks, this non-exclusive small coach tour commences in Sydney and travels via Bourke, Tibbooburra and Cameron Corner to Innamincka (Cooper Creek and the Dig Tree) before continuing on to legendary Birdsville. The return journey is via the Birdsville Track to Marree, thence Arkaroola, Broken Hill, Mootwingee, White Cliffs and Lake Cargelligo. Although you will need to make your own way to Sydney on Saturday, the \$3120 pp twin share (\$3535 sgl) price includes the convenient Countrylink coach connection back to Canberra on Monday. Some easy walking — accommodation in motels, outback hotels and resorts. The Trust receives a small commission on bookings (no extra cost to you).

EARLY APPLICATION DESIRABLE. FURTHER DETAILS WILL BE SUPPLIED ON PAYMENT OF A \$25 PP BOOKING FEE TO NATIONAL TRUST (ACT) — THIS IS PART OF THE TOTAL TOUR COST — \$20 PP REFUNDABLE IF NOT PROCEEDING.

### **AUTUMN COLOURS IN JAPAN — October 2003.**

Sufficient expressions of interest having been received to confirm likely viability. The itinerary and price for this exclusive Trust tour, to be led by Mike Hodgkin, are now being finalised by Japan Travel Bureau of Sydney. Although priority will be given to those who have already lodged a booking fee, some vacancies probably remain. Accommodation will be in a mixture of western style hotels and traditional ryokans. Travel will be mostly by train, with some shorter journeys by bus. The itinerary will include visits to temples and shrines, hot springs, castles, gardens, small villages and places of natural beauty — all in the full glory of autumn with English-speaking local guides. Places of outstanding cultural importance such as Nikko, Kyoto and Nara will also be visited. Probable cost for 15 days — \$A6500 pp, including all travel ex Canberra, all accommodation and most entries and meals.

IF INTERESTED, FURTHER DETAILS WILL BE SUPPLIED ON PAYMENT OF A \$25 PP BOOKING FEE TO NATIONAL TRUST (ACT) — THIS IS PART OF THE TOTAL TOUR COST — \$20 PP REFUNDABLE IF NOT PROCEEDING.

### **MYANMAR — THE GOLDEN LAND — Wednesday 19 November to Wednesday 3 December 2003.**

Ross Goddard of Goddard & Partners (Lic 298/d/1) has offered to lead an exclusive 15-day Trust tour to Myanmar (Burma) at a probable cost of \$A5500 pp twin share, \$A6850 sgl. Ross has already run 4 tours to this fascinating Buddhist country, which has at last become safe and welcoming and is beginning to attract tourist attention. The tour will have an excellent balance of culture, scenery and history, with 2 days in Yangon (Rangoon), 3 days at beautiful Lake Inle and 2 at Mandalay, before 2 days cruising down the Irrawaddy in the *RV Pandaw*, with its 16 air-conditioned staterooms. There are then 2 days at fabulous Bagan (Pagan), with its 5000 stupas, pagodas and temples (11th to 13th century) before returning to Yangon. Timed to coincide with the start of the dry season, all accommodation will be en-suite and first class. The indicated price does not include, say, \$A400 to cover meals (other than English breakfasts, all meals on the *RV Pandaw* and arrival and farewell dinners), visa, travel insurance and tips, etc. A briefing session will be held in April, at a date and place to be advised, for those who have expressed interest.

IF INTERESTED, FURTHER DETAILS WILL BE SUPPLIED, AND YOU WILL BE ADVISED OF THE BRIEFING, ON PAYMENT OF A \$25 PP BOOKING FEE TO NATIONAL TRUST (ACT) — THIS IS PART OF THE TOTAL TOUR COST — \$20 PP REFUNDABLE IF NOT PROCEEDING.

## TRAVELS WITH THE TRUST — APPLICATION FORM

Please post this form to the Ticket Secretary, National Trust of Australia (ACT), PO Box 1144, Civic Square, ACT, 2608, together with one long stamped, self-addressed envelope for each activity being applied for. Although requests for further details will be posted out as soon as possible, please note that activity leaflets, receipts, etc, are often only posted out a few weeks before each activity. Payment may be made by cheque, cash or credit card. Unless otherwise stated, cheques should be made payable to the National Trust (ACT). Phone bookings to the Trust Office will be noted but can only be assured if credit card and tour specific details (eg. pick-up point) are also given.

Places are reserved in order of payment. EARLY APPLICATION ASSISTS US WITH ARRANGEMENTS. Where booking fees are invited, places are reserved in order of receipt, provided subsequent payments are received by the date(s) advised for payment.

Whilst the Trust makes every effort to ensure the quality and safety of the walks and tours on offer, applications are accepted only on the understanding that applicants participate at their own risk. In order to ensure that applicants for the more expensive tours receive protection under the Travel Compensation Fund against default by external suppliers and agents, and acting on the advice of the ACT Registrar of Agents, payments for such tours (other than the Trust's booking fees) will need to be paid to the relevant travel agent. Details will be advised to each applicant.

Where offered, the junior (junr) rate applies to children (10 yrs +) and to full-time students, the senior (senr) rate applies to senior citizens and pensioners, and the adult (adlt) rate applies to all others. A surcharge is generally applied to all non-members (nonm) of the Trust (including U3A members) to encourage Trust membership. All quoted prices include applicable GST. Unless otherwise indicated, a minimum fee of \$4 (at cost after the "Bookings Close" date) may be retained on any cancellation refunds.

Queries may be addressed to the Trust Office (ph 02-62300533) or to our Tours Coordinator, Garth Setchell (ph/fax 02-62901100 — preferably during business hours).

SURNAME OF APPLICANT \_\_\_\_\_ TITLE \_\_\_\_\_ GIVEN NAME \_\_\_\_\_ M'SHIP NO \_\_\_\_\_

ADDRESS OF APPLICANT \_\_\_\_\_

PHONE (H) \_\_\_\_\_ (W) \_\_\_\_\_

SPECIAL REQUIREMENTS (eg. vegetarian, ground floor accom, etc) \_\_\_\_\_

PLEASE TICK WHETHER PAYING BY CASH \_\_\_\_\_ CHEQUE \_\_\_\_\_ BANKCARD \_\_\_\_\_ MASTERCARD \_\_\_\_\_ VISA \_\_\_\_\_

If paying by credit card, please complete the following:

Card Number \_\_\_\_\_ Expiry date \_\_\_\_/\_\_\_\_/\_\_\_\_ Name on Card \_\_\_\_\_

Signature \_\_\_\_\_

### SOUTHERN HIGHLANDS EXPRESS — Saturday 22 February 2003

Please complete all panels above and below as relevant, particularly dietary requirements. If paying by cheque, please make your cheque payable to ARHS Tours. If paying by credit card, the details you complete above will be forwarded to ARHS Tours.

**Opera Option** All applicants \_\_\_\_\_ persons @ \$153 pp \$ \_\_\_\_\_

**Joadja Option** All applicants \_\_\_\_\_ persons @ \$119 pp \$ \_\_\_\_\_

**Cycling Option** All applicants \_\_\_\_\_ persons @ \$82 pp \$ \_\_\_\_\_

If requiring dinner on the return train journey, please add the following amounts as relevant:

Chicken breasts served with mushroom and shallot sauce \_\_\_\_\_ persons @ \$15 pp \$ \_\_\_\_\_

Prime sirloin of beef with sauce béarnaise \_\_\_\_\_ persons @ \$17 pp \$ \_\_\_\_\_

Apple strudel with ice cream \_\_\_\_\_ persons @ \$5 pp \$ \_\_\_\_\_

Seating preference: If anywhere with Trust group, please tick \_\_\_\_\_

If with friends, please list names here \_\_\_\_\_

Names of others covered by this application: \_\_\_\_\_

ARHS TOTAL \$ \_\_\_\_\_

### THURSDAY AFTERNOON SYMPHONY WITH THE S.S.O — Various Thursday afternoons in 2003

NB. This is intended for new applicants only — or for existing applicants who wish to apply either for extra concerts or for extra places:

**Thursday 20 March (The Allure of Paris)** All applicants \_\_\_\_\_ persons @ \$95 pp \$ \_\_\_\_\_

**Thursday 1 May (Heroic Beethoven)** All applicants \_\_\_\_\_ persons @ \$95 pp \$ \_\_\_\_\_

**Thursday 30 October (A Tchaikovsky Spectacular)** All applicants — deposit \_\_\_\_\_ persons @ \$30 pp \$ \_\_\_\_\_

Coach pick-up point. Pl tick — Deakin \_\_\_\_\_ Civic \_\_\_\_\_ Braddon \_\_\_\_\_

Names of others covered by this application: \_\_\_\_\_

SUB-TOTAL \$ \_\_\_\_\_

### BAYDREAMING — Saturday 29 March 2003

All National Trust ordinary members \_\_\_\_\_ adlt @ \$18 pp \$ \_\_\_\_\_

All National Trust senior members \_\_\_\_\_ senr @ \$17 pp \$ \_\_\_\_\_

Non-member or U3A surcharge ADD TO ADULT OR SENIOR RATE ABOVE \_\_\_\_\_ nonm @ \$1 pp \$ \_\_\_\_\_

All persons qualifying for junior rate \_\_\_\_\_ junr @ \$10 pp \$ \_\_\_\_\_

Transport offered/requested. Please state numbers \_\_\_\_\_

Names of others covered by this application: \_\_\_\_\_

SUB-TOTAL \$ \_\_\_\_\_



## WESTERN VICTORIA AND THE GREAT OCEAN ROAD — Thursday 3 April to Monday 14 April 2003

Expression of interest \_\_\_\_\_ persons @ \$25 pp \$ \_\_\_\_\_

Names of others covered by this application: \_\_\_\_\_ SUB-TOTAL \$ \_\_\_\_\_

## AUTUMN SOJOURN — Saturday 3 and Sunday 4 May 2003

National Trust & U3A members requiring sgl accom \_\_\_\_\_ persons @ \$305 pp \$ \_\_\_\_\_

National Trust & U3A members requiring dbl/tw (pl circle) accom \_\_\_\_\_ persons @ \$270 pp \$ \_\_\_\_\_

Senior Trust member discount DEDUCT FR RELEVANT ROOM RATE \_\_\_\_\_ senr @ \$5 pp \$ \_\_\_\_\_

Non-member surcharge ADD TO RELEVANT ROOM RATE FOR ORDINARY MEMBERS \_\_\_\_\_ nonm @ \$10 pp \$ \_\_\_\_\_

Coach pick-up point. Pl tick – Braddon \_\_\_\_ Civic \_\_\_\_ Deakin \_\_\_\_

Self-drive National Trust members (incl all inspections & both lunches) \_\_\_\_\_ persons @ \$145 pp \$ \_\_\_\_\_

Self-drive U3A members/non-members (incl all inspections & both lunches) \_\_\_\_\_ persons @ \$150 pp \$ \_\_\_\_\_

Names of others covered by this application: \_\_\_\_\_ SUB-TOTAL \$ \_\_\_\_\_

## OUR SOUTHERNMOST POINT 3 — Sunday 11 May 2003

All National Trust ordinary members \_\_\_\_\_ adlt @ \$18 pp \$ \_\_\_\_\_

All National Trust senior members \_\_\_\_\_ senr @ \$17 pp \$ \_\_\_\_\_

Non-member or U3A surcharge ADD TO ADULT OR SENIOR RATE ABOVE \_\_\_\_\_ nonm @ \$1 pp \$ \_\_\_\_\_

All persons qualifying for junior rate \_\_\_\_\_ junr @ \$10 pp \$ \_\_\_\_\_

Transport offered/requested. Please state numbers \_\_\_\_

Names of others covered by this application: \_\_\_\_\_ SUB-TOTAL \$ \_\_\_\_\_

## THE MOST BEAUTIFUL GARDENS OF FRANCE — Friday 16 May 2003 to Wednesday 11 June 2003

Expression of interest \_\_\_\_\_ persons @ \$25 pp \$ \_\_\_\_\_

Names of others covered by this application: \_\_\_\_\_ SUB-TOTAL \$ \_\_\_\_\_

## CORNER COUNTRY, BIRDSVILLE AND LAKE EYRE — Sunday 8 June to Monday 23 June 2003

Expression of interest \_\_\_\_\_ persons @ \$25 pp \$ \_\_\_\_\_

Names of others covered by this application: \_\_\_\_\_ SUB-TOTAL \$ \_\_\_\_\_

## JAPAN IN AUTUMN — October 2003

Expression of interest \_\_\_\_\_ persons @ \$25 pp \$ \_\_\_\_\_

Names of others covered by this application: \_\_\_\_\_ SUB-TOTAL \$ \_\_\_\_\_

## MYANMAR — THE GOLDEN LAND — Wednesday 19 November to Wednesday 3 December 2003

Expression of interest \_\_\_\_\_ persons @ \$25 pp \$ \_\_\_\_\_

Names of others covered by this application: \_\_\_\_\_ SUB-TOTAL \$ \_\_\_\_\_



left: Jiayuguan Fort, at the extreme western end of the Great Wall — The Silk Road Tour, September 2002.

right: A National Trust group at the Birdsville Hotel — Corner Country, Birdsville & Lake Eyre. Photos: Garth Setchell.



### Cuthbert Whitley, continued from page 10

discussions with NSW education authorities. He designed it more firmly in the Art Deco style than his primary school, befitting its loftier role. The surfaces have parallel line motifs and stylised low-relief ornamentation, concentrated around the monumental entrance. Between the 1936 aerial perspective drawing, and working drawings in 1937, the semicircular ends of the facade were raised to two storeys, which provided stronger terminations.

Also in 1936, Whitley designed the sandstone Patent Office. It was planned with the benefit of drawings of the Patent Office in The Hague, which the Commissioner for Patents brought back from a visit to Holland earlier that year. Although the working drawings were signed by Henderson in 1938, Whitley was in charge of the building's detailing and construction, which commenced in mid 1939 and was completed in 1940. This is a beautifully-proportioned Stripped Classical style public building with an implied central portico featuring vestigial fluted Classical pilasters. There is only a little Art Deco ornamentation, and metal spandrels help to emphasise the vertical proportions of the windows.

Working drawings of the Fire Station in Forrest were signed by Henderson in April 1937. Its design has a dominant

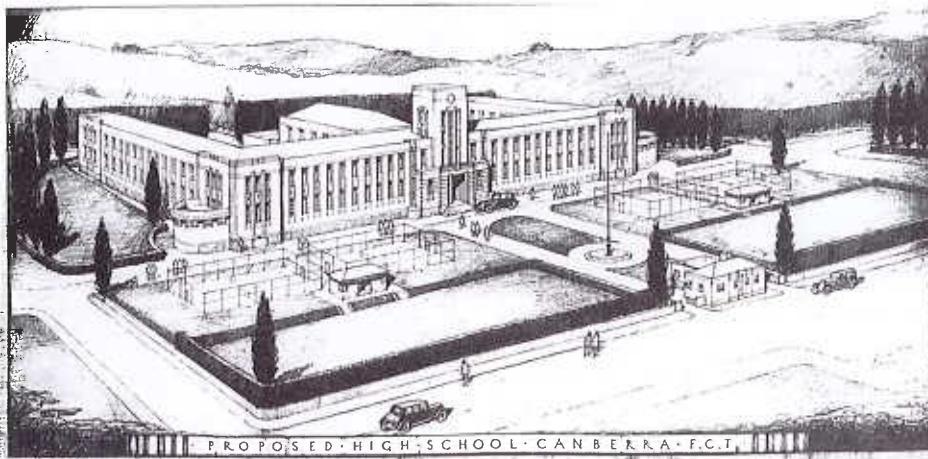
central pavilion and side wings of red brick walls relieved by horizontal bands of windows, but is undistinguished. The firemen's residences were to be in a Georgian-like style in red brick with pitched tiled roofs, until Henderson, no doubt in consultation with Whitley, proposed their redesign and the rearrangement of the subdivision in June 1937.

In a burst of inspiration, the residences were drastically redesigned in the Inter-War Functionalist style and arranged symmetrically, mirror-reversed about the north-south axis of the Station building, after its site was changed from the corner to the centre of the Empire Circuit frontage. Buff-coloured bricks were selected, with some panels of red, and low-pitched fibro roofs were concealed behind parapets to give the desired effect of flat roofs. Some windows were moved close to corners and garages were attached to the residences to provide accessible roof decks. How much involvement Whitley had in this redesign is unclear, but it seems to have sparked his interest in bringing the style of government housing in Canberra into line with the houses being produced by the progressive architectural practice of Moir and Sutherland.

Whitley's opportunity came on 12th June 1939 when, sadly, Henderson, who had been depressed for some time, committed suicide the day before the Royal Commission into a Sydney GPO contract opened in Canberra. The problem was that he had designed the facade of the Pitt Street extension to the GPO to have terra cotta facing and, although there was a cheaper quote for stone, the contract was let by the NSW Works Director to Wunderlich for terra cotta, against the wishes of Henderson, who wanted the signing delayed.

While in charge of the architectural sub-section of the Works Branch as Acting Chief Architect (which was to last only six months), Whitley signed the working drawing for a very different style of government house, the Type 111 on 16th June 1939 — only four days after Henderson's death. With the group of houses he designed and laid out on Canberra Avenue, Griffith in 1939, he seized the opportunity to introduce this style of architecture for government housing in Canberra. In so doing, he became one of the Modernists who were at-

tempting to show the way to a brave new world, with truth in art and architecture and the belief that every designed object should be functional above all else. Architectural historians in recent decades have named the then new style in the period between the world wars the Inter-War Functionalist style.



The original plans for the Canberra High School

By 1939 the popularity of modern houses in the Inter-War Functionalist style of pristine white boxes was gaining momentum in Australia. Whitley was no doubt well aware of the trend towards such houses, and also aware that no single-storey government housing in Australia had yet been built in that style. Whitley's Functionalist houses on Canberra Avenue have carefully-considered proportions. The brickwork was painted from the beginning to give the houses a clean white appearance, with flush perpends and bed joints raked to complement the horizontal nature of the compositions with horizontal shadow lines. Important elements of Whitley's designs for these houses were the steel windows, limited to the fronts of the houses because of their cost.

The site for that house and others was determined with a Site Plan for 15 Residences at Section 23 Griffith, signed by Whitley on 9th August 1939. Seven were in the Inter-War Functionalist style, the other eight being conventional houses in red brick. Within three weeks the working drawing was completed for a Type 108 house. Along Canberra Avenue, as a prominent group to give a progressive impression at a major entrance to the city, five newly-designed houses of the





three types were planned symmetrically in mirror-reversed pairs about the central Type 107. They were linked by brick garden walls, with special gates, rather than lattice fences that normally separated front gardens from backyards. The Type 107 house, which had been drawn up in June 1939 a few days after the Type 111, was an appropriate centrepiece, with cubic massing in a pinwheel-like form. The symmetrical disposition of the houses was completed with a Type 108 reversed house on the corner of Canberra Avenue and Burke Crescent. Type 108 houses were also sited on the far corners in Leichhardt Street, also mirror reversed for symmetry. The construction of all these houses was soon completed, but only two houses on Canberra Avenue and one in Leichhardt Street survive.

In September 1939 the finding of the Royal Commission exonerated the late Edwin Henderson of any wrongdoing. The finding was that "no undue influence had been exerted in the letting of the contracts for a building faced in terra cotta" but the NSW Works Director, James Orwin, was demoted and transferred to Canberra, with the title of Senior Commonwealth Architect, to take over the architectural sub-section of the Works Branch from Whitley, which he did in December 1939. One month later Orwin signed a sketch design of the Type 133 house, a modification of the Type 108. Whitley signed its working drawing in April 1940. The Block Plan for Sections 10 & 15 Braddon had been drawn up under Whitley in late 1939, with some Functionalist style houses.

Whitley's vision for Canberra's government housing to contribute to the progress of modern architecture was becoming unattainable, as the war meant cutbacks in the housing program, and Orwin took control of what remained of the Works Branch. Most of the central staff were transferred to Melbourne in November 1939 to become the executive wing of the Allied Works Council. Only two houses of the Type 133 were built, both in Braddon. The only survivor is on Limestone Avenue. The more conservative Orwin seems to have been responsible for the walls being red face brick, which lost some of the progressive image imparted by the light coloured walls seen in Griffith. The layout of the front terrace was an improvement on the Type 108 house, with the clean lines of the hood and flowerbox more successfully accentuating the horizontal proportions. In the front bedroom, the side window was changed to a steel corner window.

In 1939 and 1940 Whitley designed many of the buildings at Fairbairn for the RAAF. The Instruction Building, the Gymnasium and others are timber with vernacular forms, and some Functionalist-style horizontal proportions in their fenestration. Important buildings like the three massive hangars and the Guard House are in brick in the Inter-War Functionalist style.

While Senior Architect in the Department of the Interior's Canberra Drawing Office in late 1941, Whitley suffered the first of several strokes and died in 1942 after a long period of ill health, at the age of 56. The *Canberra Times* concluded a summary of his career with the words:

"In Canberra his name will be connected, particularly with

the Canberra High School and the Ainslie Public School which are acknowledged as fine contributions to the city's architecture and to which Mr Whitley enthusiastically devoted his skill and experience for the lasting benefit of the children of the National Capital."

Ken Charlton is a Fellow of the Royal Australian Institute of Architects and was awarded the Order of Australia in 2001 for his work to save architectural heritage. He is a member of the Trust's Heritage Committee.

## Recollections of my father, Claude Cuthbert Whitley

I am very pleased that my father, at last, is being recognised for his innovative architecture. My father was clearly a quiet achiever; although his talents were recognised at the time by his peers, they were largely unknown to his own family. We were only aware of a fraction of the buildings for which he was the principal architect (many are in Canberra, but are also in Brisbane, Adelaide and beyond).

This modesty about his own achievements is illustrated by the following anecdote.

In 1945, when my son Warren was a baby, I would regularly push him in his pram from my home in Reid all the way to Braddon (well, it seemed a long way in those days). I went to admire some houses that I thought were beautifully designed. These houses were in Torrens Street and on Limestone Avenue. I have only recently discovered that my father designed these houses!

It is only with the recent studies by people such as Ken Charlton, Matthew Higgins and Roger Pegrum, of my father's work in the 1920s, 30s and 40s that I have learnt so much more about his work. I was recently asked what I thought about my father's work and was reminded of the quote by Christopher Wren's son when he was asked about his father's legacy. He said, "If you seek his monument, look around".

When at home my father didn't speak very often about his work. However, I did know he had worked on the Ainslie Primary School, (Old) Canberra High School, the Patents Office (all in Canberra) and the Commonwealth Bank, Brisbane.

My father worked hard but enjoyed spending time with his family. The Cotter was a favourite spot for a picnic lunch. He would also take my younger brother, Keith, fishing. My father played golf regularly on a Saturday, at Royal Canberra, and won a few trophies along the way.

Jean Nicholls, nee Whitley, January 2003



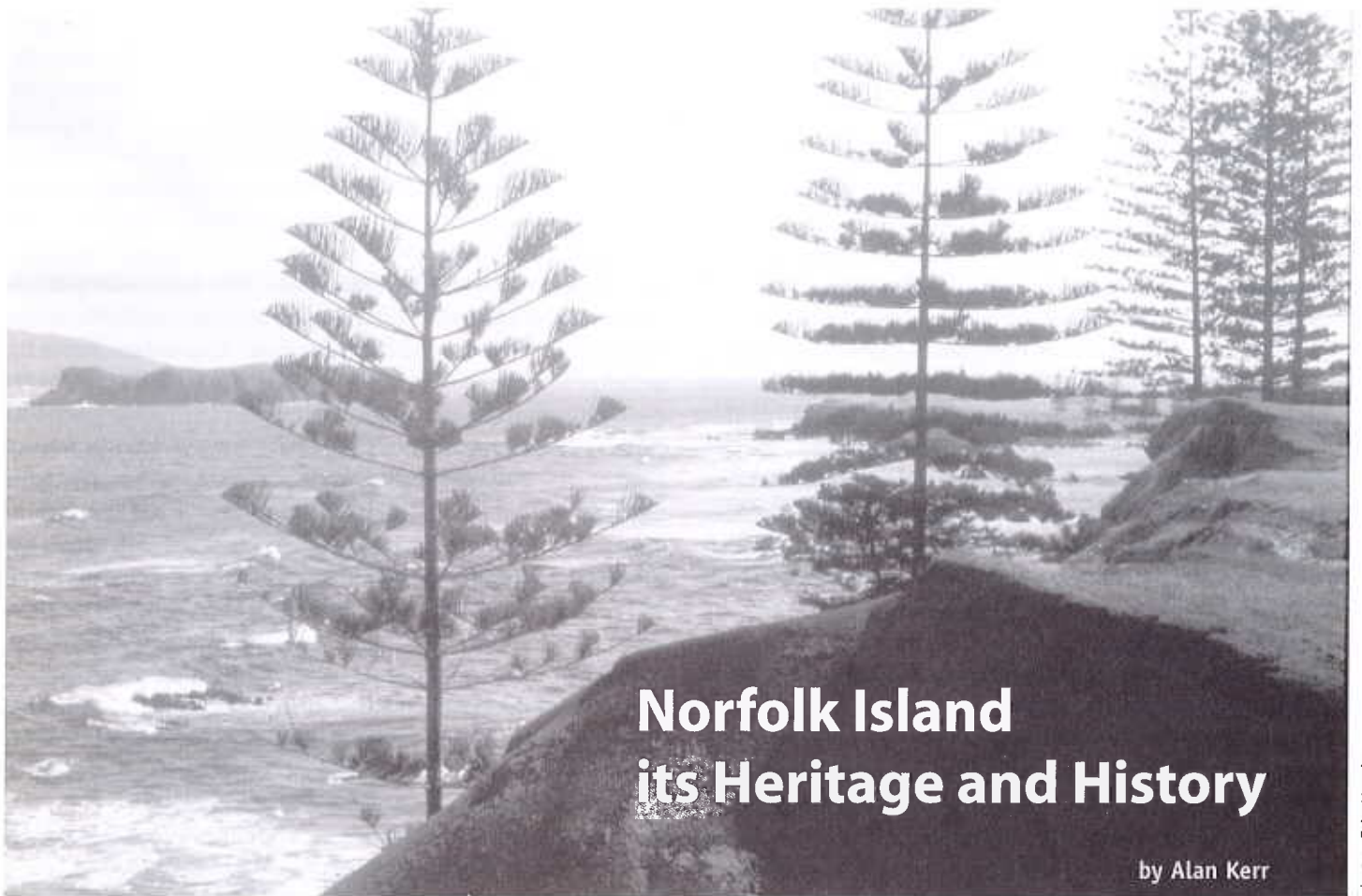


photo: Eric Martin

## Norfolk Island its Heritage and History

by Alan Kerr

The following article is based on a talk given at the 2002 Annual General Meeting of the National Trust of Australia (ACT). The views expressed are the author's.

**E**arly in 1774, in London, Captain James Cook sat at dinner on the eve of his second voyage into the Southern Hemisphere to try to find the Great South Land. Next to him sat the Duchess of Norfolk who said, "If you find a small isle, would you name it after me?"

Later that year Cook, in HMS *Resolution*, stood south from New Caledonia, bound for New Zealand. On the morning of 10th October the ship brought up an emerald island, a paradise as Cook described it, which he promptly took in the name of the Crown and called Norfolk Isle.

Cook landed briefly in the northwest corner of the island and spent the morning ashore. Among other things he was impressed by the sight of the tall pine trees which covered the island, and the flax which grew in the undergrowth. Ever the naval officer, he immediately thought of masts and cordage for the Royal Navy. Here was a prized possession indeed! His other observations led him to believe that he and his party were the first humans to visit the island. Cook sailed on south, noting two adjacent smaller islands (Nepean and Phillip) as making up the Norfolk group.

The Norfolk Island group is on the Norfolk Ridge — the eastern edge of ancient Gondwanaland — approximately 1500 km northeast of Sydney, about on a parallel with Byron Bay, 800 km from New Caledonia and 600 km from New Zea-

land. The group is volcanic in origin (2½ million years old) with calderas making up the Mt Bates–Mt Pitt area and Ball Bay (on Norfolk Island), and Phillip Island. Norfolk Island is about 12 by 5 km and has endemic fauna and flora.

After Cook's visit, Norfolk Island slumbered on undisturbed by humans for another 14 years. Then in January 1788 the French explorer La Perouse sailed by and, not able to find a spot to land, described the island as "fit only for angels and eagles". Six weeks later, however, humans came again to change Norfolk Island forever. At 11 a.m. on 29th February 1788 Lt Philip Gidley King on HMS *Supply* sighted Norfolk Island. King had sailed from Sydney Cove on the orders of Governor Phillip who, in turn, had instructions, on settling Sydney, to secure the island for its resources and to prevent it being occupied by others.

King put two men ashore on Norfolk at the co-ordinates mapped by Cook, and then spent five days trying to find a suitable spot to land. He finally landed his party on a flat area of shoreline on the south side of Norfolk. This area was known for a while as Sydney. King proclaimed Norfolk Island again in the name of the Crown. The men he had put ashore on the other side of the island joined the party on its landing, after spending five days cutting their way through dense forest. King's party included 23 convicts and free settlers.

Before long the party realised that they were not the first humans to spend time on the island. They discovered bananas growing (which require initial hand-propagation),





stone patu (axe heads) and the Polynesian rat. This evidence of Polynesian occupation has, of late, been shown to have been some 800 to 1200 years ago, with no clear evidence as to whether that occupation was for a longish period or was just a fleeting, or sporadic contact.

King's party soon found that the wood grain of the pine trees was not suitable for masts, for which we need to be thankful, as the island may have been clear-felled! The flax was a different story. King brought two Maori men from New Zealand to teach the settlement how to produce woven flax, only to be told on their arrival on Norfolk that it was women's work and that they had no idea how to do it. However, some good came from the visit; the men and King enjoyed excellent relations and they stayed for some months as his guests in Government House before returning to New Zealand. I have been told that the Europeans and Maoris in that part of New Zealand to which the men were returned by King (Waitangi) were so impressed by the good relations shown between them that it led, in part, to the signing of the Treaty.

While King's little group was settling in, elsewhere in the Pacific the start of another island saga was unfolding which would eventually profoundly affect Norfolk Island. Captain William Bligh, First Mate Fletcher Christian and others were engaged in 1789 in the United Kingdom's most famous, or infamous, naval mutiny — the Mutiny on the *Bounty*.

Meanwhile on Norfolk Island the community's toil was bearing fruit; so much so that it was felt that the Island's produce could be of help to Sydney (NSW) which was struggling with its poor soil to survive. Sydney (NI) could be the saviour of Sydney (NSW). Eventually, because of the confusion of the two Sydneys, Sydney (NI) became Kingstown and then Kingston — its name today.

Fate, however, was to intervene when HMS *Sirius* sank at Norfolk Island in 1790. Not only did that put paid to Norfolk being the market garden for Sydney Cove, but the ability of Norfolk even to feed itself was seriously threatened. Its population was suddenly quadrupled. Migrating birds saved the day in the form of the providence petrel of which some 170,000 were killed to keep the island's human inhabitants alive.

In the same year (1790) as the *Sirius* was wrecked, the HMS *Bounty*, with nine mutineers, six Tahitian men and twelve Tahitian women, reached Pitcairn Island, a tiny rock some 7000 km east of Norfolk Island. The *Bounty* was stripped and burnt to its waterline.

On Norfolk Island pests and unreliable rainfall plagued the crops; Phillip Island was plundered for its migratory birds, and pigs, goats and rabbits were introduced there for food and sport. The community managed to eke out a fairly hand-to-mouth existence but, because of a lack of safe anchorages and landing facilities, it was decided in 1814 to abandon the island. The convicts were sent to Port Arthur in Van Diemen's Land and the free settlers were given compensatory land grants at New Norfolk on the Derwent River, or on the Norfolk plains south of Launceston. All the settlement buildings on Norfolk were razed to discourage would-be future settlers from trying

to make landfall. Thus, unfortunately, all of the early built heritage of Norfolk Island was lost, although some foundations and other ground level structures remain. So Norfolk Island returned to its slumbers and the pigs and goats and rabbits steadily ate their way through Phillip Island.

Meanwhile on Pitcairn Island hearsay provides us with a tale of murderous chaos! The mutineers had divided up the arable land and the Tahitian women between themselves, with the Tahitian men getting the left-overs. The female companion of one of the mutineers died and he appropriated one of the female companions of a Tahitian man. This action started a series of killings of men in the community which ended with only four men (all mutineers) left alive. The women tried to build a raft to escape with the children and, had they succeeded, the story would have surely ended there. The men had discovered how to distill alcohol and using the *Bounty* kettle, they often drank themselves senseless. Three eventually died and John Adams (the teller of the above story) was left as the sole male with 11 women and 23 children — all of whom were the issue of the mutineers. Although Adams had also apparently taken part in the drinking binges, he had one day fallen and hit his head and experienced a vision. This caused him to stop drinking and, using the *Bounty Bible* and the *Book of Common Prayer*, to begin the process of educating the community to read and write.

In 1808 Captain Folger on the USS *Topaz* sailed by Pitcairn Island for water and wood and was astonished to see a canoe paddling out to meet him — he thought the island was uninhabited. Two young men leapt aboard, one saying "Pray, what is the name of this ship and how is King George the Third?" That man was Thursday October Christian — the first born of Fletcher and his Tahitian sweetheart, Miami. Folger had discovered the whereabouts of the *Bounty* mutineers. Meanwhile Bligh was the Governor of the Colony of NSW and Norfolk Island slept on.

In 1825 Norfolk Island was resettled by the British as a convict prison, mainly for second offender convicts. Some of the commandants were apparently little more than sadists. A sentence to Norfolk Island was commonly described as a "fate worse than death" and the convicts sometimes drew lots to kill each other and thus both the murdered and murderer received the benefit of clergy at their burial; this benefit was not extended to those who took their own lives. Two of the commandants stood out from their colleagues. One was Anderson, under whose supervision a number of imposing buildings were constructed at Kingston of sandstone mined from a ridge which runs across Kingston Common, and from Nepean Island. The other was Maconochie, the prison reformer. He was considered too progressive and humane and was quickly recalled to England. The commandants lived in the third Government House which was built in 1827. It still stands today; the first and second houses were demolished.

With the discontinuance of transportation and the development of more enlightened social attitudes, Britain decided in the early 1850s to abandon Norfolk Island again. The convicts





were removed to Port Arthur; a caretaker and his wife and 12 or so ticket-of-leave men were left to clean up the Island and prepare it for its new settlers, the Pitcairn Islanders.

Since its discovery by Captain Folger, the Pitcairn Island community had grown and prospered. New surnames had appeared amongst those of the mutineers as some new arrivals settled on Pitcairn and married into the community. The islanders had outgrown Pitcairn and were concerned for the education of their children and were therefore seeking to resettle. They had made an earlier attempt to resettle in Tahiti, but sickness and death and a general abhorrence at what they felt was a high level of moral degradation in the Tahitian community drove them back to Pitcairn. The community presented a petition to Queen Victoria to find them a new home and Norfolk Island was offered.

On 8th June 1856, 194 Pitcairn Islanders landed on Norfolk Island — the entire community plus one who had been born at sea on the voyage. During the next five years some of the Pitcairners returned to Pitcairn Island, but the majority remained on Norfolk Island and are the forebears of those with Pitcairn blood who today form about a third of Norfolk Island's community.

At first the Norfolk Island community was pretty well left alone by the British Government. Each family had been given 50 acre grants and they had brought their Ten Laws from Pitcairn by which they governed themselves. The gaol buildings at Kingston were an unpleasant reminder of Norfolk's appalling convict history, but a useful source of stone for island homes. The island gradually began to be farmed, but the unreliable rainfall and no scope for water storage because of the volcanic nature of the land, together with the distance to markets, meant that opportunities for export crops were limited. Norfolk Island was not as remote as Pitcairn Island and gradually the community began to be involved in the outside world as ships visited and new settlers arrived.

In the 1880s Britain began to take a closer interest in gov-

erning Norfolk Island and the Governor of the Colony of NSW was appointed also as the Governor of Norfolk Island. After Federation the British Government asked the Australian Government if it would take on the responsibility for the administration of Norfolk Island. It agreed in 1902, but the transfer did not take place until 1st July 1914. Norfolk Island became a territory under the authority of the Commonwealth and a resident administrator was appointed.

The Second World War saw a magnificent convict planted avenue of pine trees cut down to make way for an airstrip and the outside world moved even closer to Norfolk. Up until the 1950s stone from the Kingston Gaol area continued to be used as building material but the islanders, recognising the unique historic and heritage nature of the convict era, joined with the Federal Government in a program of restoration and preservation of the Kingston area to produce what is now described as the finest example of a Georgian military streetscape in the Southern Hemisphere. Army barracks, officers' houses, storehouses, and goal or other buildings that are lived in or used on a daily basis are a wonderful reminder of the history of the Island, as well as the backdrop to a vibrant living community. The Kingston and Arthur's Vale Historic Area (Kavha) Board is a joint Norfolk Island – Federal Government body responsible for ongoing restoration and preservation of the area, which is listed on the Register of the National Estate. Phillip Island is slowly revegetating; the last rabbit was killed in 1986.

Norfolk Island became self-governing in 1979 and its government is responsible for a wide range of federal, state and local government issues. It is a place of friendly welcoming people with an extraordinarily rich history and heritage, and well worth a visit.

Alan Kerr is currently a member of the Trust's Council. He was a Commonwealth public servant in various departments until 1992, when he was appointed Administrator of Norfolk Island. He held this position until 1997 when he retired.

### *AN APPEAL TO TRUST MEMBERS — Heritage Protection Fund*

The Trust's operations in 2001–2002 resulted in a deficit. Apart from the general increases in costs associated with the usual activities of the Trust, there were major expenses that were not foreseen at the time of preparing the budget. A substantial component of this related to the Trust's increasing role in defending Canberra's heritage, especially the older 'Garden City' suburbs. The heritage protection role is one of the Trust's prime responsibilities under its Memorandum of Association, but the level of involvement has grown very considerably in recent years.

The Council of the Trust has been discussing ways of covering the costs associated with meeting present and future challenges to Canberra's heritage values without excessively increasing membership fees. We have decided that the best solution is to create an on-going, separate fund to cover this activity. The fund is to be called the *Heritage Protection Fund* and donations to it are, of course, tax deductible. To start the Fund we are making an appeal to Trust members for donations. Later we plan to appeal to the general public. Please consider making a contribution to the *Heritage Protection Fund*. The next case we have to defend might be in YOUR suburb or even next door to your home! Fill out and detach the slip below and post it or drop in to the Trust office, or call 6230 0533, to make a donation. You will be sent a tax deductible receipt.

**Donation** (Please return to The National Trust of Australia (ACT), PO Box 1144 Civic Square, ACT 2608)

I, .....

wish to donate \$ ..... to *the National Trust of Australia (ACT) Heritage Protection Fund*:

*please circle:* cash; cheque; Bankcard; Mastercard; Visa; Amex; Diners

card number: ..... / ..... / ..... / ..... expiry date: .....

in the name of: ..... signature: .....



# Trust News

## National Trust Committee Meetings

Council: 5.30 p.m. Thursday February 6, March 13, April 24, May 29

Education & Cultural Committee: To be advised

Heritage Committee: 12.30 p.m. Tuesday February 11, March 11, April 8, May 13

Lanyon Committee: 12.15 p.m. Tuesday February 18, March 18, April 15, May 20

Membership Committee: 4th Thursday each month at Old Parliament House Shop 5.30 p.m.

Publications Committee: To be advised

## Coming Events

### Old Parliament House

Old Parliament House offers an exciting and informative range of exhibitions and events, including night sittings and events which highlight the exhibitions. For further information visit [www.oph.gov.au](http://www.oph.gov.au)

*Playing Politics: the cartoons of Pickering & Pryor*: until 31 August. An insightful, irreverent and hysterically funny political commentary by two of Australia's most successful political cartoonists, Geoff Pryor and Larry Pickering.

*Salt of the Earth*: On Now! This exhibition presents a series of photographs of the southern areas of the Murray Darling Basin, that depict people and rural scenes, and highlights the contribution by, and hardships of, farmers. A touring exhibition from the Wangaratta Gallery.

*In the picture — an exhibition of personal images at the House*: Discovery Gallery: Saturday 30/11/2002 – Sunday 01/06/2003. Celebrating 75 years of memories, this exhibition is an unofficial history of Old Parliament House.

*Seat of Power*: On now. An inspired exhibition of installations by local artists that uses pieces of House furniture to tell stories about the House. Senate Courtyard Party Room.

*Garden History*: The House Gardens, Sundays 5, 12, 19, 26 January 2003, 10.00 a.m. – 11.30 a.m. Cost \$5 adults, \$4 concession. Explore the historic rose gardens.

*An Architect's Vision tour*: Sundays 9, 16, 23, 30 March 2003, 10.00 a.m. – 11.30 a.m. A fascinating tour and slide show highlights the work of John Smith Murdoch, the architect of Old Parliament House. Cost \$5 adults, \$4 concessions.

*Humour in the House*: Night Sitting, Thursday 27 March 2003, 6.30 p.m. – 9.00 p.m. Highlighting the cartooning talents of Geoff Pryor and Larry Pickering, this night sitting includes special night viewing of the exhibition — *Playing Politics*. Bookings essential, cost \$8 adult, \$6 concession.

Old Parliament House Shop – 15% discount for all ACT National Trust members!

### Historic Places ACT

*Volunteer Guide Training course*: Saturdays 22 February, 1, 8, 22 & 29 March 10 a.m. Are you interested in historic houses? Do you enjoy learning? And would you like to help others discover the architecture, furnishings, gardens and culture

of the past? If the answer is yes, attend this course and become a volunteer at Mugga Mugga, Calthorpes' House and Lanyon Homestead. Sessions are held at CMAG, Lanyon, Mugga Mugga and Calthorpes' house. Enquiries: 6237 5136 for a program.

*Special Event — Lanyon Garden Festival* Saturday 5 & Sunday 6 April 10 a.m. – 4 p.m. Opening event of the Heritage Festival, this weekend caters for the gardening enthusiast. Lectures, demonstrations, garden walks, food, celebrities, garden clinic and children's activities. Cost \$7 pp, \$5 concession, \$10 family, includes entry to homestead, bookings not necessary.

Free entry to all historic places for grandmothers and mothers on Mother's Day, Sunday 11 May

### Lanyon Exhibitions

*The Convict Years*: Permanent exhibition. No charge. This rare exhibition shows us what life was like for convicts who lived and worked while at Lanyon.

*Within Living Memory*: Permanent exhibition. No charge. Based on an oral history project, the exhibition focuses on the lives and memories of people who lived at Lanyon during the 20th century.

### Lanyon Events

for bookings ring 02 6237 5136.

*The Lanyon Saga*: Saturday 22 February 7.30 – 9.30 p.m. You've seen the house, now find out about the people in this atmospheric twilight guided tour. Cost \$15 pp, including house entry and a post tour drink, \$10 per child including snack.

*Music under the Elms*: Fridays 7, 14 & 21 February, 5.30 – 8.30 p.m. Relax at the end of the week to the sound of easy music as the sun sets over the Murrumbidgee River. Refreshments and dinner are available from the Lanyon homestead café which is under new management and boasts some of the best coffee in Canberra. Cost free, no bookings necessary.

*Down the Garden Path*: Sundays 2, 9, 16 & 23 February, 1.30 – 2.30 p.m. Discover the secrets of the summer garden on a guided walk that explores elements of earlier periods of ownership. Cost \$7 adult; \$15 family, includes entry to homestead.

*Workers cottages in the 19th & 20th century*: Sundays 9 February, 11 May 10am – 4 p.m. A rare opportunity to take a self-guided walk across the paddocks to see the 19th century stone hut and the early 20th century cottages 5 & 6. See the changes in standards of agricultural workers' housing in Canberra over the past hundred years. Cost \$7 adult, \$15 family, includes entrance to the Homestead. No bookings necessary.

*From India's Coral Strand*: Sunday 9 March 11a.m. – 1 p.m. Nineteenth century Lanyon was only a small part of the British Empire. Find out about public buildings, architecture and furniture in nineteenth century British India in this Commonwealth Day lecture by Ian Stephenson, Director of Historic Places ACT.

*Special event for senior citizens*: Thursday 20 March 10 a.m. – 4 p.m. Free entry to all senior citizens including guided tours for Seniors' groups.





*Bolters and Bushrangers*: Friday 28 March 6–8 p.m., Thursday 24 April, Friday 23 May. A repeat of the exciting event held in previous school holidays — only for the very brave. Sit around the campfire, watch out for convict bolters and bushrangers while listening to yarns about Lanyon's past. Cost \$10 pp or \$30 family, includes tea, damper & snags.

*Orroral bush walk*: follow the steps of local pioneers: Saturday 12 April 10.30 a.m. Jennifer Horsefield leads an easy walk from the Orroral campground, Namadgi National Park, to the Orroral Homestead which was Andy Cunningham's home in the 1930s. Over damper and a cuppa, hear yarns about his journeys and adventures in his plane, the Orroral Dingo. Bring a picnic lunch. No cost.

*Sing Australia*: Sunday 13 April 2 p.m. Enjoy a selection of songs on the theme of journeys performed, by the Sing Australia choir, amongst the tranquil gardens of Lanyon. Gold coin donation. Bookings not necessary.

*Great Lanyon Easter Egg Hunt*: Sunday 20 April 9.30 a.m. sharp. Easter fun for children. Cost \$10 family, includes entry to the homestead. Bookings required.

*Augustus Welby Pugin and the Queanbeyan Church*: Saturday 3 May 10 a.m. – 12.30 p.m. Visit this rare remaining NSW example of the work of the designer of the interior of the new Houses of Parliament in London. Ian Stephenson, Director Historic Places ACT, explores Pugin's ideas on the Gothic Revival style and its introduction to Australia. Cost \$10, includes a light lunch.

### *The Nolan Gallery*

Normal admission applies for all exhibitions and events. Ring 6237 5192 for information and bookings for the extensive program of community events that include one-day and weekend courses for artists and school holiday activities. Additional costs may apply.

*Foundation Collection*: The 24 paintings from Sir Sidney Nolan's early career which were donated to the people of Australia have become the foundation collection at the gallery and are normally on display.

*Remembrances of my youth*: 26 January – 20 April 2003, Sidney Nolan's idiosyncratic reflections on his youth.

Selected Works from the Nolan collection: 25 April – 5 October.

### *Calthorpes' House*

Collection includes photographs of early Canberra, memorabilia, books, souvenirs, and clothing worn by the family. Open weekend afternoons and for guided tours Tuesday to Thursday. Relive the past in the thought-provoking community program of events, including school holiday programs. Normal admission applies, and bookings are not necessary for exhibitions. Additional costs may apply for events. Bookings and further information 6295 1945.

Highlights of the calendar include the following:

*Autumn Garden Party*: Sunday 9 March, 1.30 – 4.30 p.m. Enjoy a relaxed afternoon tea while listening to the music of the 1920s and 30s played by the Antiquity Jazz Band. Cost \$10 pp, \$20 family, includes house entry.

*Open House for senior citizens*: Wednesday 19 March 10 a.m. – 4 p.m. Free for senior citizens, bookings required only for groups.

An afternoon with Shirley Temple: Saturday 22 & Sunday 23 March. View a collection of memorabilia and see some early films. Cost \$15, includes a light lunch.

*Journeys in the family Buick*: Saturday 12 April, 2 – 4 p.m. Dawn Waterhouse will talk about her childhood memories of family trips from Canberra along dusty roads to rural locations, the Cotter, the coast and Sydney. Cost \$10, includes afternoon tea.

*War memories*: Friday 25, Saturday 26 & Sunday 27 April, 1.30 – 4.30 p.m. Explore the impact of two world wars on the Calthorpe family.

### *Mugga Mugga*

Mugga Mugga stands as a testament to the lives of the families who worked on one of the district's great pastoral estates. Its centrepiece is the simple cottage built for the head shepherd. Mugga Mugga is open 1.30 – 4.30 p.m. Sundays, and every Saturday and Sunday from the end of April, and for special events which include an extensive school holiday program. Bookings and further information 6239 5607.

*Getting it together*: Permanent exhibition which explores the impact of Federation on the Canberra district and includes early photographs, memorabilia and fascinating statistics. Normal admission.

Highlights of the calendar include:

*Special opening for senior citizens*: Tuesday 18 March, 10.30 a.m. – 3 p.m. Guided tours will operate on the hour and will tell the story of the late Miss Sylvia Curley OAM, her family's cottage and pioneer rural workers. Free for senior citizens.

*Pioneers' Picnic*: Sunday 23 March, 12 noon. Join Mugga Mugga's first curator, Elaine Lawson, as she gives the inaugural Miss Sylvia Curley Oration at 1.30 p.m., and meet descendants of pre-Canberra pioneers. Buy and enjoy picnic fare. Bookings necessary, normal admission.

*Campbell's Canberra*: Sunday 13 April, 10 a.m. – 5 p.m. A special journey of discovery in association with the ACT Heritage Festival. Adele Rosalky will lead a tour that covers 177 years and explores the Canberra of Robert Campbell, owner of Duntroon property in the nineteenth century. The tour commences with a short introduction at the Canberra Museum and Gallery (CMAG). Cost \$40 pp, includes entry to Duntroon House, Blundell's cottage, St John's Church and Schoolhouse, Mugga Mugga, morning and afternoon tea and transport. Meet at CMAG.

### *Canberra Museum & Art Gallery*

Free entry to all exhibitions. Open 10 a.m. – 5 p.m. Tuesday – Thursday; 10 a.m. – 7 p.m. Fridays; and 12 – 5 p.m. Saturday, Sunday and most public holidays. As well as the permanent exhibition, CMAG hosts a variety of temporary exhibitions on social history and visual arts and conducts a wide range of community and school holiday programs. Ring 6207 3969 for details. Costs apply to some events.



*Reflecting Canberra*: Permanent exhibition. Art and social history objects from CMAG's permanent collection.

*Treasures of Palestine*: 25 January – 20 April. A colourful exhibition that celebrates the fascinating history and culture of Palestine through its arts and crafts in collaboration with the General Palestinian Delegation to Australia.

*Michael winters, Greece: the real and the surreal*: 31 January to 27 April. Canberra artist, Michael Winters, highlights his close association with Greece, a country that has become his second home.

*Multicultural Festival*: 8 February – 30 March. CMAG celebrates the National Multicultural Festival and presents the work of four Korean sculptors in collaboration with the embassy of the Republic of Korea.

*Heritage Festival — Site and Soul*: 5 April – 18 May. Artists selected by Megalo access arts Inc. interpret places on the ACT Heritage Places Register.

**10% discount for ACT National Trust members at the Café in the Square, CMAG foyer.**

When next visiting the National Trust Office on Level 1, North Building, take a look at the changing exhibitions at CRAFT ACT on the same level.

**Thank you** to the following who helped with the mail-out of the Summer edition of *Heritage in Trust*:

Co-ordinator – Maree Treadwell

Rita Bishop

Neville Halgren

Joan Manley

Max McKenzie

Margaret West

Number wrapped and posted 1179

### New Members

Mr David and Mrs Lorraine Anderson

Mrs Narelle Blackaby

Professor & Mrs C Bryant

Mr John & Mrs Pat Cassell

Ms Elizabeth Clark

Mr John Taylor & Miss Morag Donaldson

Ms Sandra Fenwick

Mr Shannon Ford

Mrs Petra Hammond & family

Ms Joanne English & Mr John Hill

Mr Koos & Mrs Helen Jensma

Mr Harley & Mrs Johanson

Mr Ian and Mrs Sheila Keightley

Miss Therese Lalor

Ms Helen Lamb

Ms Margaret Larkin

Mr Peter & Mrs Maureen Lundy

Mr Reg & Mrs Margaret Miller

Mr Winston & Mrs Rae Newman

Mr Ernie and Mrs Jane Nichols

Miss Emily Wells & Miss Kathryn O'Brien

Mr Barry and Mrs Jenny O'Brien

Ms Kate Parks

Mr Hugh Podmore

Mr Glen and Mrs Helen Pope

Mr Peter & Mrs Patricia Raphael

Mr Andrew & Mrs M Reed

Dr A J & Mrs G M Robinson

Mr Michael and Mrs Wendy Smith

Mr Brendan and Mrs Sandra Stevens

Mr Ray & Mrs Helen Thomas

Ms Jennifer Wardle

Ms Diane Whitehead

Mr Jeremy & Ms Yvonne Wisbey

Ms Annie Glover & Mr Jonathon Wood

### SHOP NEWS

The staff and volunteers would like to take this opportunity to wish all members and their friends a happy and prosperous New Year, and hope that we will have the continued support of so many.

The first six months of the current financial year have ended well for the shop. Many customers came in to do their Christmas shopping in peace and quiet. The hot weather and the need for air-conditioning and no crowds, has made the Shop particularly attractive.

We have just produced a leaflet advertising the Shop and the National Trust. These will be distributed around Canberra and also interstate with the hope of making more people aware of the Shop and the link to the National Trust. Next time you are in the Shop pick up a couple and put them in the glove box of the car for that next trip interstate.

The Australian Council of National Trusts has just redeveloped their web page and has a direct link with the shop for mail orders. We have been working together to promote National Trust Logo merchandise and as a trial, asked us to participate. This will also give us extra exposure.

### What's New

Just arrived is a small range of crystals with Australian animals and Ned Kelly etched on the inside. This is a new line and we have them as a trial. The small key rings have been very popular because they are unusual.

Dawn Waterhouse's new book *Chortles, Chores and Chilblains* is available in the shop at a price of \$25. This is a first class view of the ups and downs of what life was like in Canberra from the late 1920s to the late 1980s.

Also just arrived is a large selection of Tan Plated Jewellery. These are original eucalypt leaves and seahorses treated and strengthened with copper and nickel which creates iridescent copper colours.

As always all members of ACT National Trust receive a 15% discount in the shop, and we are open 7 days from 9 a.m. to 5 p.m.

We do not have an ad on the back page in this issue; instead we thought of showing a few of the Trust's volunteers enjoying themselves at the Luncheon given in their honour at Mugga Mugga. We can never thank them enough.

**Dianne Dowling**





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ADVERTISING  
Enquiries should be directed to the National  
Trust Office on (02) 62300533.  
Discounts on advertising rates apply to non-profit  
community groups and Corporate Members  
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## Join the National Trust of Australia (ACT)

The National Trust is a non-profit, community based organisation that aims to preserve Australia's heritage for future generations. Membership of the National Trust offers a number of benefits, among them are:

- free entry to National Trust properties around the world
- discounts at National Trust shops
- an opportunity to participate in travel organised by the Trust
- access to the National Trust's special events and activities
- an opportunity to help the Trust protect your local natural and cultural heritage.

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or pay in person at the Old Parliament House Shop





## THE 2002 VOLUNTEERS' CHRISTMAS LUNCHEON AT MUGGA MUGGA

above: Phyllis Montgomerie & Christiane Mellors, Marjory Gallagher & Robyn Hughes, Robin Setchell & Denise Jefferson, Edna Alexander, Jenny Peaker & Paddy Sly, Party in full swing, Elaine Laver & Dawn Waterhouse, & the membership committee (from left to right): Rosina Akhurst, Maree Treadwell, Viggo Pedersen, Rita Bishop, Dianne Dowling, Margaret Howard, Garth Setchell and Pam Behncke  
Anna Moreing & Cecilia Skene absent from photo.

below: (left to right) Peter Dowling & Michael Moreing; Marie Hodges & Mary Eggleton; & Ian Stephenson & Professor Ken Taylor.

