



NEWSLETTER - TERM 4, 2023



IN THIS ISSUE: A message from our President p 1; Remembering Sadie Stevens p 2; Box Hill walk p 3; Committee of Management p 4; Thinking and exploring artworks, p 4; Visit to Australian Tapestry Workshop p 6; Mauve: how a colour changed our world p 7; Footy Special p 8; Fun and exercise with Bocce p 10; Judy Gregory - world masters swimmer p 11; St Paul's Cathedral p 12; Montsalvat visit p 13; Gillian Yung's 'war' stories p 14; Leonard Buckland and the Daffodil p 15; Visit to two contemporary art galleries p 16; Sleep Study p 17; Frozen Memories p 18.

A MESSAGE FROM OUR PRESIDENT

Hello one and all. Our fourth term is well and truly 'in full swing' and I hope you are all making the most of the magnificent array of offerings available through our U3A Deepdene program. The work of all people involved in coordinating our Full Year and Short Course teams is also well underway as they send requests to our Tutors re topics, dates and times being offered for next year. Our sincere thanks to Judy Still who has stepped into Joan Taylor's very big shoes to coordinate our Short Term course teams. I imagine that many of you already know about the role Jenny Cash and Lois Heycox undertake in organising all our Full Year courses. They are also working with tutors to plan times and courses for 2024. Within a very short few weeks the 2024 Term 1 programs will be planned, written details all proofread, dates checked and final programs available to all members online. Please remember to renew your membership in early November and then you may select some fabulous 2024 courses for enrolment in late November. Hopefully, many of you will, like me, pluck up the courage and make the time to test yourself in one new area in 2024. Surely we can make it an ideal 2024 New Year resolution! While discussing programs, our thanks go to Anne Kemp who is planning and will manage an exciting Jolly January program. Although conducted in January 2024, it is actually a program for 2023 members in particular. Watch carefully for program details in November.



Susie White

New pamphlets, available at the Balwyn Park office, have been prepared by your committee to assist members to discuss U3A Deepdene and invite any interested friends to join for 2024. These pamphlets provide all details for your friends and acquaintances to know all they need to understand the organisation and hopefully to join and participate with you as a member. We invite you to pick up some pamphlets from the Balwyn Park office and pass them on to your friends and acquaintances.

In the next pages, you will read about the recent death of Sadie Stevens who, along with Joan Taylor, founded U3A Deepdene. At a similar time one of our tutors, Russell Downie, also died. We were so sad to hear this news as many, like me, will have known Russell through his excellent ukelele lessons as well as his contributions to the Science program. Many have also told me about a joyful French Soirée which Russell and Elaine Downie organised not long before COVID changed so many lives.

No doubt, most members reading our Newsletter will be aware of the wonderful ways in which Boroondara Council supports us with advice, access to spaces and important connections with Council. The Active Ageing team has now contacted us for our support in circulating information about, and hopefully members participating in, a fascinating and what is likely to be very valuable program entitled 'Boroondara Cooks'. This appears to me to be an exciting new version of what many of us knew as Meals on Wheels – but with a difference! The Council information sheet notes:

Boroondara Cooks is a meal-sharing and community strengthening program that connects local residents who are happy to share a portion of their meal on a regular basis with a nearby older resident. The program aims to support older residents who live in their own homes but find it difficult to prepare a nutritious meal on a daily basis. Council is looking for volunteer cooks who are interested in becoming involved in the program. The commitment may be weekly, fortnightly or monthly. We are also looking for diners who may benefit from being involved in this program. You can find out more and maybe join by calling (03) 92784777 or emailing active.ageing@boroondara.vic.gov.au The online sign up form is located on the following Council website : <https://boroondara.vic.gov.au/community-support/volunteering/boroondara-cooks>

In closing my notes, I want to thank every volunteer (and every member of U3A Deepdene is a volunteer) who have taken on small and larger tasks so willingly this year. Without your work, active participation and friendliness, U3A Deepdene would not be the organisation of which I am so proud to be a part. I am really pleased to thank our enthusiastic and amazingly competent Committee of Management who are presented in photos in this edition. On their behalf as well as my own, I wish you all a very happy next few weeks of Term 4. Please keep your eyes open for information about our special celebratory lunch and barbecue occasions organised by Ilza Dulmanis, Rhonda McCaw, Ian Withell and the rest of the hospitality team. These are all held well before those really busy Christmas weeks, so we hope to see many of you there!

Susie White

REMEMBERING SADIE STEVENS AO



Sadie Stevens

Sadie Stevens AO, our wonderful Foundation President and No 1 member, sadly died on Sunday 20 August, 2023. She was almost 97 years old. Sadie had worked with Joan Taylor on the practical component of a Community Development course which they undertook as part of their membership of Deepdene Uniting Church. The outcome of their project was U3A Deepdene!! They started this in 2009–2010 with 26 members.

One member wrote of Sadie: 'She was so many things: a talented administrator, a strategic planner, inspirational and pragmatic, but most of all warm, empathetic and concerned for the welfare of all'. Similarly, the recreation planner at the residential care service where Sadie lived in recent years described her as 'gracious and graceful'.

Sadie was born in Sydney and grew up in Mascot, which was in those days a working-class suburb. Her mother had been a milliner and her father was a carpenter. Sadie loved school and excelled there. Her family was very proud when she was selected to attend Sydney Girls' High School. It was apparent very early in life that she was born to be a teacher.

Sadie started her teaching life in Albury, where she met Bert Stevens, who was also teaching there. They married on 18 December, 1948, and their marriage was to last 67 years until Bert's death in 2015. After their marriage they moved to Melbourne, where Bert attended the University of Melbourne and was ordained as a minister. Their first parish was in Morwell. However, after two years Bert turned back to a career in education and they moved to Ballarat College and then Hamilton College. In 1963 Bert was appointed Principal of Essendon Grammar School. Sadie became Head of the Prep School, where she established one of the earliest Early Learning Centres in Australia.

Sadie was always passionate about improving services for the western suburbs and supporting the disadvantaged. She was guided by the principles of equity and social justice. She became involved with various community projects: first was setting up a toy lending library; later she was instrumental in establishing a community space for the arts in the western suburbs. In 1986, Sadie became a member of the Footscray

Institute of Technology Council and chaired several committees. She was a member of the Academic Board and was later appointed Vice-President of the Institute Council. She was awarded the Order of Australia Medal for service to the community in 1986.

From 1995 to 1997, Sadie was Deputy Chancellor of Victoria University, where she drove the merger between the Footscray Institute of Technology and the Western Institute, to form Victoria University of Technology; and in 1999 she was awarded an honorary Master of Arts degree by VU, in recognition of her tireless efforts to improve health and welfare services in the community, and for her service to developing secondary and post-secondary education.

Sadie and Bert moved to Kew in 1999, in their retirement, which neither took to be a time of rest. They became regular members of Deepdene Uniting Church, and Sadie quickly became involved in local church groups that planned for the future. She was always thinking of the needs of others and started a Friendship Circle for older members. Later she became a member of a Halmonie scheme, which offered substitute grandparents to the children of local Korean families whose own grandparents had not come to Australia. Sadie was a well-loved Halmonie.

Sadie embraced quilting in her retirement and joined the local Wednesday Quilters. She was also involved in 'Deepdene on Show', together with the Uniting Church, the local Scout group and Deepdene Primary School.

As mentioned earlier, Sadie and Joan Taylor took part in a Community Development course in 2009, after which they chose to start U3A Deepdene as their community project. This involved an enormous amount of hard work and organisation. Our U3A started in 2010 with 26 members ... and today our enrolment is over 1400. We are all aware of the amazing difference that U3A has made to our lives, particularly during lockdown, when Zoom enabled us to continue to provide stimulating classes and invaluable connections while we were isolating at home.

In the earliest days of U3A Deepdene, Sadie and Bert started our News and Views series, inviting significant members of the community to give presentations. In recent years, Sadie joined News and Views on zoom every week and she participated in the session just three days before she died. Sadie was also a frequent class leader and participant in a range of activities, and she led our wonderful Quilting group.

Sadie moved to residential care at Kew Gardens in 2021, and she enjoyed the many activities provided there, especially the morning quizzes and the craft group. She was very pleased to be asked to join the Residents' Committee, to provide advice from the resident perspective to the Board of Management. This was something she greatly enjoyed as she felt she could continue to make a difference to the community in this role. In fact, Sadie remained interested to the end: people were invited to make a donation to the Asylum Seekers' Resource Centre in lieu of flowers, and U3A Deepdene did so in acknowledgement of Sadie's lifetime contributions.

Sadie had a long and very productive life which touched so many of us. She has left a great legacy, guided by her quest for equity and social justice.

BOX HILL WALK

'From Market Town to Skyscrapers' was the theme for this walk around the historic precinct of Box Hill on a sunny Tuesday 15 August. We noted the Whitehorse statue which originally stood over the 1853 Whitehorse Inn at the corner of Elgar and Whitehorse Roads, being the first staging post for coaches on the road to Lilydale; the 1867 bluestone church which had been moved from the city stone by stone in 1933; as well as the site of the first electric tram

A surprising contrast from the bustle of this multi-cultural city was found in the oasis of the Surrey Dive with its former brick quarry and former swimming hole transformed into a placid lake, with swans and radio-controlled sailing boats.

Alan Ray



COMMITTEE OF MANAGEMENT, 2023



Left to right -

Back: Errol Muir (Organisational and policy development), Helen Christie (Secretary), Judy Still (Short Courses co-ordinator), Doug Crocket (Organisational and policy development)

Front: Paula Grundy (Treasurer), Susie White (President), Jenny Cash (Administration Manager), Lois Heycox (Full year courses co-ordinator)

Inset: Joan Taylor (Curriculum Co-ordinator), Vince Giuca (Vice-President), Trish Lele (Wednesday Specials co-ordinator).

We appreciate and thank our Committee very much for the tireless and vital work that they do behind the scenes, which keeps our organization running smoothly for our enjoyment, pleasure, information and social connection.

THINKING AND EXPLORING ARTWORKS

Slow Looking ... not only with Pierre Bonnard but Bev Steer too.

Bonnard wrote: *'The painting will not exist if the viewer does not do half the work.'*

The article in the *NGV Sept-Oct 2023* magazine about the Bonnard exhibition has prompted me to tell our members about Bev Steer's classes.

Bev, one of our members, has been conducting a class for the past three terms. The name of the class in Term 4 is *S08 Sharing thoughts and exploring ideas about artworks*. There are two classes per term – on the first Wednesday afternoon of the month.

Bev chooses a work of art each session for the class to analyse. It is only shown on the day, so no homework and no prior knowledge is required. What you see and find in a work of art is based on your own perception, knowledge and experience. The work chosen by Bev is projected on the big screen for ease of viewing and noticing the details. Bev provides some historical and social context for the work and some information about the artist, which add to how the work is viewed.

This class allows you to enjoy a Slow Look at a work of art which could be quite familiar to you, but you have not taken time to view it in detail. Some of the works of art that have been viewed are John Brack's *Collins Street, 5pm*, Picasso's *Guernica*, a Leunig cartoon, and others.

With Bev's guidance we then share our thoughts and ideas with the other class participants. It provides an opportunity to explore the meaning and message of the work.

It is an enjoyable class, and you will be surprised at what you know and what more you see even though you might be quite familiar with the work. Sharing our thoughts and impressions is fun and adds to everyone's knowledge. Such a class will only help to enhance your next visit to an exhibition.

Lois Heycox

... and Bev explains the steps involved in discovering meaning in a work of art

A group of motivated members of this group meet to view an artwork each month and discuss the messages they may have interpreted or understood from the representations in a work. This involves looking, seeing and thinking to uncover meaning.

At first, we use our eyes to look and see to observe the work. The next step is to think and interpret and engage with messages in the artist's painting. This means connecting with things we already know, using creative and problem-solving skills to elaborate on the clues that are presented. Using the art of questioning and listening to others' thoughts often triggers new ideas for the listener and viewer. Chances to challenge and confirm ideas presented are always encouraged.

Any process of understanding art means slowing down thinking, looking at symbols or images in the painting and then sharing thoughts with others to comment on or add to others' ideas.

Skills in questioning, reflection and mind mapping were developed throughout the sessions.

A wide variety of artworks were presented across a range of genre. Even a Leunig cartoon was discussed as an example of graphic art.

Paintings in Semester 1 included - Dali's surrealist piece, *Persistence of Memory*, a local Melbourne scene by John Brack titled *Collins Street, 5pm*, an indigenous artist, Gordon Hookey, *Sacred Nation, Scared Nation*, which had a political focus, and a Leunig cartoon *School*.



**Salvador Dali,
Semester 1**

Semester 2 saw Picasso's 'Guernica', a protest piece, and Peter Booth and two climate change paintings as comparative examples; and the next class will look at a work by Patricia Piccinini.

At the end of each session, time was given for participants to respond to the artwork. Poems, short essays and perhaps writing a response from the view of a person in the painting were presented. The huge range of ideas presented in the session were written on the whiteboard during the discussion and were a reference for everyone while writing some amazing responses. This was an exciting sharing time where people's wide variety of talents were evident, demonstrating the flair and gifts of members in this session.



**Patricia Piccinini,
Semester 2**

I would like to thank Lois Heycox for her ongoing support with the projector in each of our meetings and all those who attended, making it a special learning event.

Bev Steer

VISIT TO THE AUSTRALIAN TAPESTRY WORKSHOP

Creating Works of Art



Guide, Marion Harris

If you have seen the Arthur Boyd tapestry of a eucalypt forest that hangs in Parliament House Foyer, Canberra, then you have seen one of the creations from the Tapestry Workshop in South Melbourne.

It was a delight to visit this large, light filled studio, awash with colour, and see the intricate designs coming to life. Our guide explained some of the history behind the start of this studio. A group of women art lovers worked tirelessly in the 1970s to persuade politicians to grant some funds to find a building and establish a collaborative of artists and weavers. Many thought it was an indulgence and would fail, but with the Governor's wife Lady Delacombe, Dame Elisabeth Murdoch, and Premier Rupert Hamer convinced, they were given some funding. The studio was based on one in Edinburgh.

The building, near the South Melbourne Market, was built in 1885 in Victorian Gothic style, like Block Arcade and the Exhibition Building. It has been updated a few times, but the inside is still very Victorian. It was originally used as a drapery store, then became a knitting mill, so it is fitting that it remains a place of threads.

Australian Tapestry Workshop employs a specialist dyer, so that every shade, of every colour, is possible. Gazing down from the gallery, to see the weavers at work, we were amazed at the variety and subtle colour combinations that go into every small block. The weavers work in shifts alongside each other on tapestries that could be up to 20 metres long. Sometimes they take months to years to complete, with up to 11 weavers working on the project. Most of their work is commissioned by architects for specific public buildings, but occasionally they create tapestries for private homes, both in Australia and overseas.

They run workshops and competitions for weavers, artists and architects and maintain their place as a vibrant, creative hub that brings international recognition in the Art and Modern Design World.

Jan Dods

As many of you will know, we often take photos of our members at various classes and social functions. If you do not wish to be photographed would you please let the photographer know, and step aside.

MAUVE: HOW A COLOUR CHANGED OUR WORLD

On 29 August, Dr Leigh Peterson presented a fascinating talk about the invention of a new colour – mauve, by an English teenager in 1856, and how it changed the world.

Leigh traced the historical use of colour in clothing from pre-historic times when primitive dyes were garnered from the shores of the Mediterranean through to Roman times, when purple made from vegetable dyes was very expensive and only worn by the elite, as seen in the robes of the Emperor Justinian.

In Medieval times, vegetable dyes, mainly red, blue and black, were used, not just for the clothes of the wealthy but also for the beautiful religious illuminated manuscripts.

During the Industrial Revolution, gas was used for lamps. Coal tar, collected from the gas works, which needed to be near water, was thrown into the rivers as waste. Raw tar was used in soaps and was thought to protect against infection.

In the 1850s, August von Hofmann became the first Director of the Royal College of Chemistry which had been established by Prince Albert. Hofmann was inspirational in the wider use of coal. At this time, malaria was widespread and missionaries in South America were offered quinine by the natives to help malaria sufferers.

Hofmann was asked by Prince Albert to analyse coal and tar and he subsequently found small traces of Aniline, an organic compound which could be used to make dyes and other chemicals.

William Perkin, a fourteen-year-old Londoner, became interested in scientific research, particularly in Chemistry. He entered the Royal College of Chemistry at fifteen and began his studies with Hofmann. Meanwhile, Hofmann published a hypothesis on how it might be possible to synthesise quinine to treat malaria.

Perkin became one of Hofmann's assistants and performed experiments in the laboratory and at home, where he made an accidental discovery that Aniline, when extracted with alcohol, produced an intense purple colour. These experiments were not part of the work on quinine which had been assigned to Perkin, who subsequently fell out with Hofmann and patented the purple dye when he was only eighteen.

Perkin faced obstacles in furthering his research as coal tar was the major source of his raw material but with family support he bought land near a canal in London to build a factory. With the advance of his Chemistry studies, he further utilised his use of coal tar as the major source of his raw material, an abundant by-product of the process of making coal gas and coke.

Public demand for the new colour mauve developed hugely when the Empress Eugenie, the wife of Napoleon III in France, and Queen Victoria in Britain became eager users of it for their beautiful crinolines. Empress Eugenie loved it, saying it matched her eyes.

During the next decade, the growing German Empire eclipsed Britain as the centre of Europe's chemical industry and by the 1890s Germany had a monopoly of the business and Perkin was forced to sell his holdings and retire.

In 1866 Perkin had been elected a Fellow of the Royal Society and was knighted in 1906. He was awarded the first Perkin Medal to commemorate his discovery of mauveine. Today, the Perkin Medal is the highest honour in US Industrial Chemistry. Sadly, in his home country, there is just one portrait of him, at the University of Strathclyde in Scotland, and there is a very small tombstone in the grounds of Christ Church in Middlesex.

Leigh's fascinating talk on William Perkin was illustrated with wonderful pictures, and of particular delight were the ones of the beautiful mauve gowns.

Barbara Steele



FOOTBALL TRIVIA QUIZ AND LUNCHEON

Proof that the 'real' football code is alive and well in Deepdene!



On Thursday 7 September, in full Hawthorn regalia, *Kay Axsentieff*, the convenor of News and Views, warmly welcomed 76 keen football supporters who had turned out for a day of fun and conviviality. Kay explained that most people in the football world are otherwise occupied towards the end of the AFL season making it increasingly difficult to obtain speakers. So, the Trivia Quiz and Luncheon had been launched as an alternative activity to a zoom session with a guest speaker.

Kay paid tribute to Joan Taylor, U3A Deepdene's Curriculum Coordinator. Very sadly, Joan was unable to join us but it was well known that she would have been there if she could have, along with her jolly smile, a knowing wink and her beloved Bombers' scarf. In a heartfelt message to Kay and Karin, Joan sent her 'warmest best wishes for a very happy day'.



Imagine the scene: colourful team balloons festooned the tables; a sea of scarves, beanies and caps identified allegiances, causing much chatter and friendly rivalry. Videoclips on two screens and themed music completed the scene, ready for the quiz.



Teams of three set about answering the questions posed by our excellent, super knowledgeable Quiz Master and loyal 'Dees' supporter, *Karin Watts*. Karin set some strict rules for the conduct of the quiz including the use of mobile phones under threat of disqualification!

There were some tough questions designed to trick us and test our memories. What was the year the VFL changed to the AFL? (1990). Who was the greatest goal kicker in the history of the game? (Tony Lockett). Which team won the 2020 grand final? (Richmond). Some rulings made by the Master were very controversial. How many umpires are there? (Ten +) What are the GWS official colours? (Orange, white and charcoal, not black!)

By the half time break, we were ready for the traditional party pies, sausage rolls, and sauce, washed down with some welcome drinks! Thank you very much to Rhonda McCaw and the catering team of Jennifer O'Sullivan and Peggy Wynn, and Ian Withell and Jean Mapp for the drinks.

After the final siren, Karin announced the winners and awarded 'fabulous' prizes of the chocolate variety.



First prize: 'The Duds' with a near perfect score!
 Equal second: 'The Kazalys' and 'Happy Tipplers'
 Wooden spoon: 'The over 75s'
 Best dressed: Hugh Bucknall
 U3A footy tipping competition: 1st Lynn McKay, 2nd Joan Anson,
 3rd John Kidman.

Special Mention: Hugh Bucknall for his enviable skills in producing wonderful multimedia presentations shown throughout the day.



On behalf of everyone present, Celia Dynon, one of the News and Views Coordinators, thanked Kay and Karin for all their efforts.

The President, Susie White, concluded the day thanking all organisers and participants. Susie made a special mention of Sadie Stevens who, with her husband, initiated the idea of News and Views. Susie was sure that they would have been very happy to see such a large group enjoying themselves.

We are indeed lucky to have two dedicated, self-confessed 'Footy Tragics', whose infectious enthusiasm led to such an enjoyable day. Thank you to the fabulous Karin and Kay.

The Trivia Quiz and Luncheon is now a permanent fixture on the News and Views program and open to all U3A members. So, spread the word and come and join in some footy fever next September!

Melinda Sparkes



Photographs from top left page 8: happy footy fans; Hugh Bucknall; Karin Watts and Kay Axsentieff; Keith Head; some of the Collingwood and Richmond supporters; Susie White (St Kilda) Celia Dynon (Essendon) and Kerryn Williams (Brisbane Lions); page 9 - Footy tipping winners – Joan Anson 2nd, Lynn McKay 1st, John Kidman 3rd; Joan Anson's wonderful album of football memorabilia (see below); just a few of the numerous Hawthorn tragics; balloons in team colours created a bright atmosphere; Hawthorn and Melbourne followers.

Joan Anson writes about her football memorabilia album:

This football memorabilia comes from my father, Keith Anson, 1906 - 1960. As a boy he collected football cards and housed them in an album entitled 'Cigarette Cards', as I believe they were found in tins of tobacco and Capstan cigarettes. The cards represented teams in the then Victorian Football League including current teams and others now forgotten ... Prahran, Northcote, Brighton, Brunswick etc.

Around the edges of the photo are arranged his annual Collingwood membership cards, each match attended clipped on the card as we remember tram conductors clipping our tram tickets. Thank you, Peter Ogier, for this photo taken at our great 2023 annual U3A Football Lunch and Trivia Quiz.

FUN AND EXERCISE WITH BOCCE



Left: Veneto Club's Bocce court; Right: Deepdene and Manningham U3A members

The opportunity to play at the Veneto Club's indoor Bocce Drome was one of the drawcards for me in choosing the U3A Bocce course. Meeting people who were also new to the game was another. About a dozen beginners came together for seven Monday afternoons in Term 3, to learn the basics of the game from John Inglese and Angela Sirianni.

The first task was to learn the best way to bowl the ball!! The recommended 'palm down' technique doesn't come naturally, but it was also fine to bowl 'palm up' as in lawn bowls. We were shown some simple ways to control length, and the basics of scoring. We learnt that the Italian name for the small white 'jack' is 'pallino', and the other balls are 'bocce' – which by the way have no inbuilt bias like lawn bowls. Our bocce were made of hard plastic, but serious players often use metal ones, with some subtle differences in the way they bounce.

The Veneto Club's Bocce Drome has several courts arranged in lanes (picture top left). Most of the time we were split into teams playing in different lanes. As promised in the course description, there was gentle exercise, namely walking between ends of the court, or generally milling around trying to remember what comes next!

The playing surface adds some uncertainty. Being sandy, it's not completely smooth, and in some cases a slight slope on the court made the tactics even more interesting. There are times when a player will choose to throw the ball on the full rather than bowling it, but as we were beginners not too many of us were game enough to try that!

There seemed to be plenty of rules to learn, and some were modified for the purpose of our beginners' games, so at times it could be confusing. However, the technicalities were balanced by having us play some fun games in each session. Sometimes these were regular games of Bocce, while at other times the court was converted by laying a scoring mat, or tic-tac-toe mat, so that a variety of games could be played with their own scoring rules.

The final session combined the Deepdene and Manningham U3A Bocce groups for a sausage sizzle and a competition with prizes! Everyone enjoyed themselves and left with souvenirs of their time spent at the Veneto Club (thank you Sonya Velo, Club Vice-President). We also received a handout showing pathways for those wishing to continue playing, eg competitively. Many thanks to John Inglese and Angela Sirianni for patiently sharing their knowledge and time, and making it an interesting introductory course to the game of Bocce.

David Arnold

Members are reminded that U3A Deepdene has policies about Health and Safety, as well as Physical Programs. These can be found on our website.

JUDY GREGORY - WORLD MASTERS SWIMMER!

I would never have participated in the World Masters Swimming Championships in Japan without the encouragement of my brother, John.

John has provided enormous support in my quest to qualify for international competition in my age group since I joined the Malvern Marlins in 2011, originally to improve my fitness.



My training regime has gradually built up to:

- Swimming for 1 – 1.1/2 hours with my swimming club at Harold Holt Pool once each week;
- Swimming on my own at either North Balwyn or Kooyong swimming pools twice weekly;
- Doing fitness exercises in a gym two/three times weekly.

I have competed in World Masters championships in Riccione, Italy, 2011; Montreal, Canada, 2014; Kazan, Russia, 2015 – then there was a break because of Covid until this year, when I competed in Fukuoka, Japan.

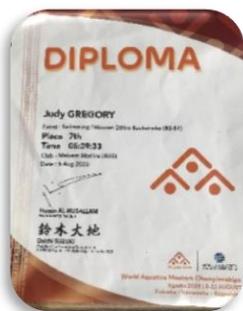


After arrival in Fukuoka, John took me on reconnaissance trips to the two swimming pools, far apart, as we would be swimming in separate pools since male and female events alternated between the nearby and distant pools.

Given my limited training opportunities I was delighted to get one top ten finish, coming seventh in the 200m backstroke, taking 10 seconds off my personal best. Other impressive results for the Australian team were John's breaststroke successes of two seventh places, and I am proud to bask in his reflected glory! I watched Tony Goodwin set a new world record, and Tony Rebeck was placed sixth. I enjoyed hearing of Susie O'Neill's relay success when she smashed the world record.

I befriended an Egyptian backstroker, Nagwa, who is a WHO ambassadress promoting swimming for health and fitness for mature women. Her two male friends from Doha insisted we should participate in the championships in their country next February.

I also experienced the medical room where they attended to my leg infection; and twice I managed to enjoy a free physio massage.



After the swimming concluded I could relax. John had prepared a detailed itinerary and all I had to do was to try to keep up and not lose sight of him in the crowded Japanese train stations. Every night was an opportunity to visit a different Japanese restaurant. My greatest challenges were physically contorting myself into a space at floor level, or trying to sit on a floor cushion in a Japanese Tea House. These are only a few of the memorable experiences of 'travel with my brother'.



I would encourage all U3A members to aim always to do **one's personal best** in any field, not just in sport!

Judy Gregory

ST PAUL'S CATHEDRAL

The Rev Canon Chris Carolane's presentation on the role of the cathedral in the heart of the city



Beneath the soaring spires of St Paul's Cathedral, a much-loved landmark in the heart of Melbourne, the life of the Cathedral has proceeded seamlessly since the 19th century. Celebrating its 125th anniversary in 2016, it is the home for Anglicans in Melbourne and throughout Victoria, and its community includes members from more than 25 nations. Every day over 1500 visitors come to enjoy the architecture and history, to pray and reflect, and to attend its many services in English and Mandarin. Few are aware of the full-time and part-time dedicated staff and the many groups devoted to the day-to-day running of the cathedral.

On Thursday afternoon 31 August, Canon Emeritus Christopher Carolane came to tell us about the role the Cathedral plays in the life of Melbourne.

He put us on our mettle with an entertaining Q&A with many questions, simple but often hard to answer correctly. Why is it called a cathedral? The word comes from the Greek word 'kathedra', and the Latin word 'cathedra,' meaning seat, and it is the church which contains the bishop's seat or throne. The Archbishop of Melbourne, the Most Reverend Philip Freier, sits on the carved wooden throne of St Paul's Cathedral. He is assisted by the Dean, the Very Reverend Dr Andreas Loewe, who is responsible for the worship, mission and life of the Cathedral, and by the Precentor and other full-time staff, including the stipendiary clergy, the Director of Music and the administrative staff.

Contributing significantly to the life of the Cathedral, in addition to the stipendiary full-time and part-time staff, are the volunteers, some of whom serve in the Cathedral shop. Visitors, both local and overseas, can browse and choose souvenirs, mementos, prayer cards and study guides. Tourists on day-tours from cruise ships are also keen to visit. Many dedicated musicians and choristers share their love of music week by week to reveal the faith of the Church through Anglican musical tradition.

Trained storytellers tell 'Stories under the Windows' to visitors who may not know the Bible. The storytellers spend time in the Cathedral engaging with people exploring the building, but possibly with little or no knowledge of the New Testament. By listening to the storytellers many may have their first opportunity to hear the stories depicted in the glorious colours of the windows and to engage with their meaning.



St Paul's is committed to work towards social justice and a more just settlement for all Indigenous people. On Monday afternoons a lively English Conversation Corner, known as ECC, meets in the Cathedral. Overseas students from many countries and social backgrounds feel relaxed enough to 'have a go' at learning English in a friendly, welcoming atmosphere with trained mentors.

Canon Chris's talk helped us understand better that whether St Paul's Cathedral is crowded with sombre mourners for a State funeral, or with happy worshippers celebrating the festivals of Christmas and Easter, or offering a quiet place of comfort for those who are not religious but are yearning for spiritual connection, St Paul's Cathedral Melbourne is there for us all.

Gillian Forwood

MONTSALVAT



When U3A Deepdene visited the historic artists' colony Montsalvat in Eltham in August, we were more than fortunate to have as our guide U3A member Sue Giffney, who has been associated with the colony for the past 50 years, being Sigmund Jorgensen's partner until his death four years ago.

Sue led the tour through the buildings, gardens and facilities, as well as sharing the history of the colony. She entertained us with whimsical anecdotes about the Jorgensen and Skipper families while giving us facts and stories about each of the buildings along the way.

Montsalvat has been home to many of Australia's artists, writers and crafts men and women. It has a tradition of storytelling, good food and long dinners, and has been home to many of Australia's artists and crafts men and women.

The name Montsalvat means 'home of the Holy Grail' and comes from both German and English mythology. It is the oldest artists' colony in Australia. Its origins date from 1934 when Justus Jorgensen of Norwegian descent decided to buy land in Eltham following a visit to a friend there, and recognising that the area was perfect for plein air painting.

Justus had trained as an architect before developing a lifelong commitment to painting. He studied under Max Meldrum. His dream of a self-sufficient life, living with other artists of various skills and talents, became possible on the 12 acres of Eltham land which he and his wife Lily, a psychiatrist, purchased.

They built, with the help of students and friends, student quarters where young artists could come and live while they learnt the tools of their trade. In return they would help with the buildings and gardens.

The inspiration for building in mud (pisé) came from Pliny the Roman philosopher. Justus would go to the State Library to study his methods.

After initially camping on the site at weekends, the first building was the pisé cottage at the bottom of the grounds. This was followed by the dining room, student cubicles, and Justus's studio; later the Great Hall, with windows from the Royal Insurance building in Collins Street. The many circular staircases came from the Bijou Theatre. Justus had made friends with Whelan the Wrecker and sourced many materials from him.

Other buildings quickly followed including cottages for more permanent artists and family, utility buildings, the Chapel, galleries, towers, a swimming pool and studios.

Many trees were planted, some still surviving today, and of course the vegetable and flower gardens from which plants were ongrown and potted up for future use. These gardens are still in use and well-tended by volunteers. Cows, goats, chickens and little Shetland ponies formed part of the menagerie.

Self-sufficient living proved a boon during the depression years for many who came to stay and work on the property before moving on, although in some cases choosing to stay.

Justus was a conscientious objector during WW1 but later was drafted into the army anyway. His skills as an artist again came into play.

During WW2 the market garden, orchard and poultry farm became useful, often as a financial resource from selling as well as sharing food.



A highlight of our visit was when saw a most unusual, pure white peacock in an enclosure. It is a shy bird but with a magnificent white feather tail which looks like a bridal train. Many photos were taken (see image left).



In the early days, rumours spread in conservative Melbourne about licentious living at Montsalvat, but these were very far from the reality of busy artistic life.

Montsalvat has also featured in films, such as *Neighbours*, two vampire films and *Miss Fisher Murder Mysteries*. The Barn Gallery burnt down due to arson in 1996 and was rebuilt with input led by Justus's son Sigmund, whose knowledge of its history proved invaluable. It has also survived various financial crises and has now been classified by The National Trust and Heritage Victoria.

Liz Brown

GILLIAN YUNG'S AUSTRALIAN 'WAR' STORIES

On 31 August Gillian Yung informed and entertained us with two stories of 'wars' that are never mentioned on Anzac Day! One at Broken Hill NSW, the other in the wheatbelt district of Campion, WA.

Battle of Broken Hill, 1915

When Britain declared war on Germany early in August 1914, Australia, as a Dominion, was therefore also at war. Three months later the Ottoman Empire entered the war when it declared its support for Germany. Two former cameleers from north India, who lived on the outskirts of Broken Hill and were Muslims, saw this as their war and decided to attack people taking an open train to a picnic on New Year's Day. They shot four people dead and wounded others but were themselves soon killed by police and townsfolk. It is interesting that local cameleers assisted police and helped rescue people, and later refused to take the bodies of the two rebels for burial. Though apparently motivated by religious loyalties one of the rebels bore a grudge because he had been forbidden to slaughter his own halal meat, and intended to kill the butcher.



Locals reacted by torching the town's German Club, and the Broken Hill Company dismissed about a dozen German, Austrian and Turkish employees. All 'enemy aliens' were interned for the duration of the war by the Australian government.

Gillian quoted from the wildly inaccurate and therefore humorous German propoganda version of these events which suggested that Canberra had been under threat.

Emu War, 1932

This is a story of rural hardship during the Great Depression when new landholders unwittingly increased emu numbers as they cleared land and provided water. Often on poor soil and with inadequate holdings and falling wheat prices, soldier-settlement farmers struggled to make a living and requested an emu cull. Commanded by Major Gwynydd Purves Wynne-Aubrey Meredith of the Royal Australian Artillery, soldiers armed with ammunition and machine guns attempted to control the crop-damaging emus. Their efforts had little success and were satirised in newspapers and parliament.



The Emu War may even be revived soon in 'an action-comedy movie re-telling of the events in 2023' (Wikipedia 'Emu War — Legacy').

Thank you, Gillian for a wonderful history session!

Annie Treasure

LEONARD BUCKLAND AND THE DAFFODIL

On an overcast Spring morning, we gathered in the aptly named 'Garden Room' at Balwyn Park to listen to Pamela Jellie speak on 'Leonard Buckland and the Daffodil'.

Her opening sentence immediately aroused our interest 'What did a Shakespearian actor, a trout fisherman and two polo playing gentlemen have to do with the introduction of the daffodil to Victoria?' While we were pondering this riddle Pamela reminded us that a bloom which we now associate as a precursor to Spring and is easily available needed to be specially bred by early Victorian settlers to suit our local conditions.



The distinguished Shakespearian actor was George Titheridge (1848-1916) who arrived in Melbourne in 1868. He enjoyed trout fishing at Riddell's Creek, and it was through this that he met Walter Smith the proprietor of the local nursery, who had a particular interest in the Narcissus (Daffodil) which he was keen to promote. He offered Titheridge some bulbs to plant. Titheridge became somewhat of an authority on daffodils and over the next four years he imported more varieties from Britain. As his collection grew, he purchased a house with eight acres of land where he developed into an amateur daffodil farmer. When he left Australia in 1898 his considerable bulb collection was put up for sale.

The two gentlemen who made the largest purchases from this collection were Alister Clark and Leonard Buckland.



Alister Clark (1864-1949) was the second son of Walter Clark, a successful pastoralist from New South Wales who purchased land outside Melbourne at Bulla, and in 1857 he built the homestead 'Glenara' which overlooked Deep Creek. In 1892, Alister was able to purchase the homestead portion from his father's estate and with his wife moved into 'Glenara' where he developed an interest in breeding garden plants, in particular roses, and from 1898, daffodils. He also enjoyed golf and playing polo.

While he was in the United Kingdom, Alister met the Trustees of the Royal Horticultural Society and they formed a syndicate to buy the stock of bulbs bred by The Rev G H Engleton, a leading daffodil breeder in England. Among the named varieties of daffodil were *White Queen*, which cost £5 a bulb in 1900, and *Albatross*, £1 a bulb in 1897. Alister purchased ten bulbs from the Syndicate.

Leonard Buckland (1872 – 1930) was the second youngest son of Stephen Vine Buckland, a well-known solicitor from Newtown, Geelong. In 1901 he purchased land on the Cobden Road outside Camperdown and had a house built which he called 'Keyham'.

In 1898 Buckland and Clark met while playing polo at Camperdown. They shared a love of shooting and daffodils. In 1902, Clark shared the bulbs that he had ordered from the syndicate with Buckland who had come to view the earliest daffodils at 'Glenara'.

They became rivals at the local Daffodil shows in Melbourne, Geelong and Ballarat. In 1910 the Daffodil Society was formed, and in 1936 the *Royal Horticultural Society Victoria* booklet published that of the 362 raised varieties listed, 58 were produced at 'Keyham'.

There has been a remarkable advance in the number of varieties of daffodils by local hybridists since then. Our speaker had recently visited Hancock's Nursery at Menzies Creek, in order to find out if any of Buckland's daffodils are currently commercially grown. The proprietor remembered one, possibly *Vera Pura* which was grown in the 1970s, and that *Pink'Un* had been bought by Jackson's in Tasmania, who specialise in breeding pink daffodils.

In 2014 about 30 different varieties of daffodils planted at 'Keyham' were dug up by The Friends of Camperdown Botanical Gardens (photo at right) and relocated to the Gardens in honour of Leonard Buckland.



Roslyn Berman

VISIT TO TWO CONTEMPORARY ART GALLERIES

In October a group of U3A Members visited two contemporary art galleries: Australian Centre for Contemporary Art (ACCA) in Sturt Street, Southbank and then a short walk to the Buxton Contemporary on the corner of Southbank Boulevard and Dodd Street.

ACCA's exhibition, called *Open Glossary*, is a multi-lingual installation in a collaboration of five artists led by James Nguyen. The stories associated with the installations are beautiful albeit painful. The first installation, James' *White Shirt Installation 2023*, reminds us of backyard clotheslines on the streets of Asia. The story is that when James' family arrived in Australia from Vietnam, they set up a shirt making factory. It was James' job as a small boy with nimble quick fingers to close the buttons on the shirts, readying them for packaging.



Left and right: James Nguyen and Budi Sudarto, White shirt installation 2023, installation view, Australian Centre for Contemporary Art, Melbourne. Courtesy the artists. Photography by Lois Heycox
Centre: U3A members visit ACCA

The exhibition at Buxton Contemporary, called *Nightshifts* had more and different works of art. The theme was to *contemplate the importance of solitude through contemporary art*. One was a video, called *Maximus Swept out to Sea* by Shaun Gladwell. It is played on a large screen, covered in glitter, taking 12 minutes to play the complete cycle. As the name *Nightshifts* hints, it is dark, interesting, intriguing, hypnotic as well as beautiful, with the figure holding a flaming torch above the water.

In contrast is the model of the famous (mecca for modernist architects) Farnshaven, Illinois, designed by Mies van Der Rohe. The artist's model depicts the social failure of the modernist project. It has a soundtrack and lighting where a party inside the house descends into chaos and violence. Van der Rohe minimalism lacked basic functional necessities for living – which resulted in a legal battle between the architect and the client. The 7 Eleven Store further ridicules the concept *less is more*.



Shaun Gladwell, Maximus swept out to sea (Wattamolla) 2013. Michael Buxton Collection, the University of Melbourne Art Collection. Courtesy of Anna Schwartz Gallery. Photography by Lois Heycox



Left: Callum Morton, International Style 1999. Michael Buxton Collection, the University of Melbourne Art Collection. Courtesy of Anna Schwartz Gallery. Photography by Lois Heycox

Right: Callum Morton, Farnshaven, Illinois 2001, Michael Buxton Collection, the University of Melbourne Art Collection. Courtesy of Anna Schwartz Gallery. Photography by Lois Heycox



Both galleries are worth a visit to these and future exhibitions, and they are free to enter.

Lois Heycox

SLEEP STUDY

An opportunity to engage with sleep study for older adults at Monash University

Sleep difficulties are highly prevalent in older adults but often go untreated as they are considered a sign of normal ageing. Sleep difficulties are also linked to increased feelings of stress, anxiety, depression and issues with memory and concentration. These difficulties - getting to sleep, staying asleep or waking early and being unable to return to sleep - can be treated effectively even without medications. However, not many seek these alternative treatments due to barriers like time constraints, geographical access, long waitlists and limited availability.

Our study aims to investigate the feasibility of an online mindfulness-based intervention for insomnia for older adults with sleep difficulties compared to a control program. This will help to determine whether such interventions are a helpful way to overcome some of the barriers to accessing sleep treatments for older adults.

The landing page of our study is: <https://basemindfulesleep.wixsite.com/mindmnc-study>

Are you 55+ and having sleep problems?

Access an online insomnia program for better sleep in a Monash University led study.

Ethics approval: HREC #38104

 **MONASH** University

PLEASE SCAN QR CODE FOR MORE INFO or go to: basemindfulesleep.wixsite.com/mindmnc-study or contact base.mindfulesleep@monash.edu

 A Mindful Way.

ELIGIBILITY

You must be aged 55 and over and have difficulty falling asleep, staying asleep and waking up from sleep

CONSENT

Your participation is entirely voluntary and your consent may be withdrawn at any time for any reason

CONFIDENTIALITY

Your involvement will remain confidential and your data will be kept in a de-identifiable form. You will not be identifiable in any publication. At no stage will your individual data be shared with anyone except study researchers

DATA

Data will be kept secure on confidential storage platforms in encrypted files. Only researchers will access these files. All data will be stored for a period of 15 years. Summary results from the data will be presented in conferences and publications

WEDNESDAY SPECIAL: FROZEN MEMORIES

A presentation given by Quentin Turnour from Sydney and Rod Butler from Canberra on early Antarctic photographs in the National Archives of Australia (NAA) on 2 August, 2023.

Both Quentin and Rod have backgrounds at the National Film and Sound Archives. Quentin is the Project Officer, Audiovisual Preservation, NAA and Rod is the Assistant Director, Preservation and Photographic Digitisation at the NAA.

It was very clear from the start that both men have a passion and fascination for the early Antarctic explorers, as well as a vast amount of knowledge about them and their photos. Not knowing much about these Antarctic expeditions and heroes, I was keen to see photos of their exploits. It must have taken an incredible amount of courage and planning for them to explore this unknown continent.

They covered two eras:

- 1 Heroic – 1897-1922 (included 17 major expeditions)
- 2 Mechanical – 1922-1950

After the death of Ernest Shackleton in 1922, there were advances in transport and communication with reliable aircraft and motorised vehicles that hailed the Mechanical era. Australian aviator Hubert Wilkins successfully carried out the first flight over the Antarctic continent in 1928.

Quentin mentioned many explorers and expeditions, notably John King Davis, CBE (1884-1947). Davis was an English-born Australian explorer and navigator who captained exploration ships in Antarctic waters. He served as chief officer on the *Nimrod* during Ernest Shackleton's expedition in 1908-1909. He was captain of the *Aurora* and second in command of Douglas Mawson's Australasian Antarctic expedition in 1911-1914. He also served as captain of *Discovery* in 1929-1930. Davis Station in Antarctica is named after him as well as the Davis Sea in East Antarctica. He reportedly clashed with Shackleton and was a rescuer and a 'crusty' character.

Davis gave a lecture series in 1909 in both Australia and England - 'In Antarctica with the Mawson expedition' including photographs, to help raise revenue for future expeditions. Perhaps the most famous was Ernest Shackleton's search for the South Pole in 1907 aboard his ship *Nimrod*. He almost succeeded, falling just 97 miles short.

Another important person during this time was Frank Hurley, OBE (1885-1962), an Australian photographer and adventurer. He was the official photographer for the Australasian Antarctic Expedition on Sir Ernest Shackleton's Imperial Trans-Atlantic Expedition on *Endurance*, which set out in 1914 and was marooned in 1915 in the Weddell Sea. This resulted in him saving only 120 of his glass-plate negatives (as they were heavy to carry) and him smashing about 400 remaining plates. There are a couple of theories about the reason he did this, one being that he had the difficult choice of which 120 glass plates to take. He would look at two plates, choose the preferred negative and smash the other until he only had 120 left. Another theory is that he was concerned that the plates could be recovered later and whoever found them would take credit for his photography.

Over the years there have been many discoveries of glass-plate negatives found in sheds and homes of mostly past explorers, usually after they had died, which have expanded the collection. However, they were often stored in poor conditions, highlighting the fragility of their evidence.

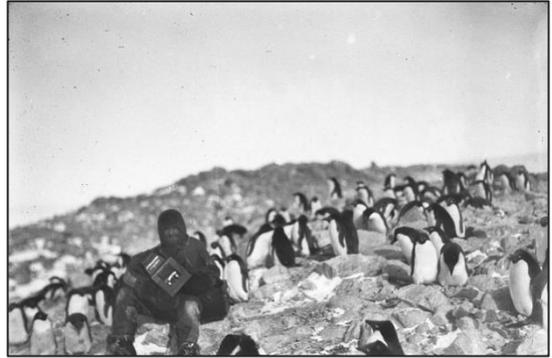
There are many photos that are still to have the photographer identified and work continues on this difficult task, but preserving these photographs remains a priority for the NAA. The collection includes prints and both wet and dry glass-plate negatives. These are carefully stored in archival containers as well as taking photographic duplicates and digital preservation. Everyone now has access to see this collection of photos.

Lou McDonald

Some of the beautiful photographs in the collection



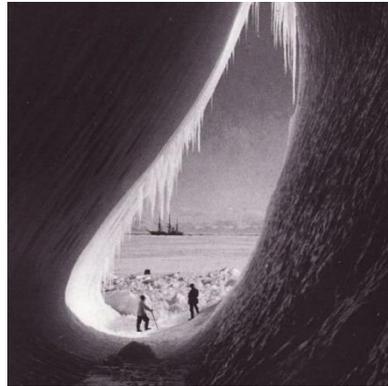
The Enterprise, 1914



Frank Hurley among the penguins



*Moulting Adelie penguins,
Frank Hurley, 1914*



Frank Hurley photo



Frank Hurley – self portrait



*The Endurance being crushed
by the ice, 1915*



*Shackleton and crew leave for
South Georgia, 1916*

The A14518 British Antarctic Expeditions and Australian Antarctic Expeditions photographic glass plate and album collection in the NAA.

naa.gov.au

Advanced Search

Series number – A14518



OFFICE HOURS (during term time):

Mondays to Fridays: 9.00 to 12.00
T: 9817 7736; (AH) 0408 019 815
E: u3adeepdeneinc@gmail.com
W: www.u3adeepdene.org.au

Weekly email/s are sent to all members with email addresses; watch for these updates. See our website for details of courses.

The Program Guide for Term 1, 2024 will be distributed in late November.

The views expressed by presenters in all our classes are their own views and not the official views of U3A Deepdene. Our aim is to encourage the exploration of ideas in a relatively free environment.

CALENDAR DATES, 2023:

Term 4 Monday 2 October to Friday 1 December
Barbecue at Balwyn Park Centre Wednesday 15 November
End of Year drinks at Balwyn Park Centre Wednesday 29 November

TERM DATES, 2024:

Term 1 Monday 5 February to Friday 22 March
Term 2 Monday 22 April to Friday 21 June
Term 3 Monday 22 July to Friday 13 September
Term 4 Monday 14 October to Friday 6 December

Many thanks to all contributors to our Newsletter: writers, photographers, and proofreaders. Your support is greatly appreciated.

PHOTOGRAPHERS: David Arnold, Liz Brown, Jan Dods, Lois Heycox, Pam O’Brien, members of U3A Deepdene’s photography group, supplied by the contributor, or in public domain.

NEWSLETTER EDITOR: Pam O’Brien.

WE THANK OUR SPONSORS:



Deepdene



Community Bank Inner East

Jellis Craig

248 Burwood Road, Hawthorn 3122

We thank Jellis Craig for kindly printing our Newsletter.