



NEWSLETTER - TERM 2, 2024

A MESSAGE FROM OUR PRESIDENT

Welcome Everyone to Term Two, 2024. As they say in the classics – ‘doesn’t time fly?’ There have been many fascinating sessions and ongoing programs in the past month when we could travel, figuratively speaking, to many international locations as well as areas within Victoria from the Old Colonists Village in Westgarth to Bendigo, and some of us have joined a weekly walking group which may be as much about a really good chat and catchup as about exercise!! In any case, my thanks to all those Coordinators and Leaders who think about the U3A membership, and plan and organise an exceptional array of fascinating experiences and mental and physical challenges every day of the week.



Susie White

One hundred of our 1,400 members joined our Annual General Meeting on Wednesday 15 May. On that occasion, we officially farewelled Joan Taylor, our long-term Program Developer and Program Manager, Vice President Vince Giuca, three-year Committee Member Doug Crocket, and Errol Muir, who all retired from the Committee. We were pleased to welcome to the Committee of Management some new members, who are introduced later in this Newsletter. These people are Simon Harris, Leonie Kuhrt, Fiona Malcolm, Trevor Rosen, and Philip Russell. Leonie is currently away from Victoria on travels, but the others introduced themselves to all members present. Each of these people brings experience in a range of different roles and interests and I, for one, look forward to working closely with them.

Possibly the most exciting part of the AGM was the presentation of Life Memberships of U3A Deepdene to Pam O’Brien, Jenny Cash and Tral Cash. These presentations were made by our longstanding Life Member Suzanne Collings and all present appeared quite thrilled with the recognition of these three wonderful members. You will read more about their astonishing contributions in this Newsletter. Many of those who had joined the AGM were absolutely amazed that we had managed to keep these presentations a secret until the moment of acknowledgement at the AGM! Special thanks to Ilza Dulmanis and Suzanne Collings for their secret work!!

In the recent U3A Annual Report, I acknowledged the range of organisations and people who support U3A Deepdene. I encourage those with any interest in these more official links with Boroondara Council and other organisations to peruse that document.

Some of you may have participated in the ‘Heart Start Wednesday Special’ which we organised with presenter Anne Holland in an attempt to reduce some of the myths and misunderstandings about defibrillators. I anticipate that there will be some sessions addressing First Aid in the next few months. Be ready to enrol for those as it makes such a difference to feel a degree of confidence in an emergency. This reminds me too of the importance of wearing your name tags with the back sections completed. It is part of our organisation’s responsibility to alert key people in a person’s life in the case of any misadventure! Special thanks to Vince Giuca and his assistant Errol Muir for further development of the work initially commenced by Carole Williams to ensure our Health and Safety policy and systems are comprehensive and up to date.

There are so many items I could write a few lines about, but I think you will find plenty to alert your interest throughout our U3A Newsletter. Thank you, Pam O’Brien for your splendid and gentle reminders for our articles! Have a great winter everyone until our next Newsletter!

Susie White

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COMMITTEE OF MANAGEMENT, 2024

We congratulate our 2024 Committee of Management and thank them for their willingness to lead U3A Deepdene for the coming year. It is a vital role, involving lots of hard work, and is most appreciated by us all.

President: Susie White
Vice-President: To be appointed
Secretary: Helen Christie
Treasurer: Paula Grundy

Ordinary members: Jenny Cash, Simon Harris, Lois Heycox, Leonie Kuhrt, Trish Lele, Fiona Malcolm, Trevor Rosen, Philip Russell, Judy Still

Simon Harris

Where to start? I was born in England (not my choice, forgive me), before emigrating to Australia as a £10 pom (the best decision that my parents ever made!) and grew up in the Sunshine State. I have completed several undergraduate and postgraduate degrees in Biochemistry, Biotechnology, and Business (BSc, MSc, PhD, MBB, and MBA [Executive]) which have provided the foundation for my career in research and management in Australian and overseas universities and research institutes, and Australian biotechnology companies. During my time at Monash University and UNSW, I have developed some expertise in financial management, facilities management, and operations management within several multidisciplinary research facilities, and centres.



I have been a member of U3A Deepdene since 2022, and my interests in retirement include travel, golf, bridge, and reading. I am also an active tutor for a small cohort of ESL students.

Fiona Malcolm

I can't remember when I didn't want to be a librarian. From the moment I saw Batman on TV (Adam West version) and discovered that Batgirl was a librarian my future was sealed. What could be better? Librarian by day, crime fighter by night.

I moved into public libraries 30 something years ago, where I shared my love of crime fiction with all and sundry. Away from the library I enjoy reading, musical theatre, calisthenics, local and family history, gadgets, and travel.

In March 2020 I joined the Melbourne Athenaeum as Senior Librarian (just in time to close the library for COVID19).

I first encountered U3A Deepdene whilst working at Balwyn library – I would present short courses about the libraries. I joined U3A Deepdene in 2020 and have presented sessions on crime fiction, travel, technology, and musicals. I now co-ordinate the Music short course program.

When not at the Library or at U3A I like reading crime fiction, going to the theatre (mainly musicals), and exploring Melbourne.

I am looking forward to joining the committee and becoming more involved with this great organisation.



Trevor Rosen



I have spent almost all my life living in what is now the City of Boroondara. After graduating in law from Monash University in 1976 I spent a short time working as a solicitor in Melbourne but soon went on to become a barrister at the Victorian Bar. As such I was self-employed and practised mainly in commercial litigation.

I worked as a barrister for a period of about forty years and I retired six years ago. Although I enjoyed my professional career I found the transition to retirement to be seamless mainly because I developed a lot of interests outside work.

I am a regular cyclist and a keen bushwalker. I have been a member of the Executive Committee of the Melbourne Walking Club for the last twelve years, during which I was President for nine years. This club is the oldest bushwalking club in Australia having been founded in 1894. I also enjoy reading, travel and current affairs. My wife shares these interests and we have travelled widely both in Australia and overseas.

This is my third year as a member of U3A Deepdene and I am very impressed with the wonderful range of courses and activities it offers and the dedication of its tutors, helpers and the Committee of Management. More broadly I think the U3A organization offers so much to so many older people and I look forward to learning more about its operations and contributing to the great work of U3A Deepdene.

Philip Russell

I joined Deepdene U3A last year after retiring from a legal career spent in different parts of the superannuation industry, and that started before super took off in the 1990s. I've worked as a legal officer in the administration of military and public sector super schemes, a solicitor in private practice advising super funds, a lawyer in different government bodies regulating the superannuation industry, and as legal counsel at an alternative dispute resolution scheme for super complaints. I completed degrees in Economics and Law and have spent my career continually learning.



Outside of work I've been involved in local theatre (both in Committees and on stage), multiple book clubs, reading history, international travel and helping to raise a family of 3 boys. Apart from U3A I volunteer at a local indigenous plant nursery. I also like just about anything to do with trains and railways, and to try my hand at writing fiction.

I'm originally a Sydneysider and also worked for many years in Canberra, before meeting my spouse (a Melburnian) and making Melbourne home in 1998. Having lived and worked in those other places I can say with some conviction that I really prefer Melbourne (and AFL over Rugby League). Even after 25 years there are so many places in and around Melbourne where I haven't been.

I think we've got a great U3A. I have really appreciated the breadth and quality of the program and the enthusiasm of the organisers and presenters. I recently presented a session myself and hope to do so again. I'm looking forward to working with the Committee to continue our U3A's great work.

Leonie Kuhrt is presently travelling in outback Australia, with very limited internet reception, so her bio will be published in the Term 3 Newsletter.

UNLOCKING TECHNOLOGY

It's getting harder and harder to avoid using technology. For many of us it brings additional worries. Will I be scammed? Will I be bombarded with ads? But technology also has the potential to enrich our lives by facilitating communication, providing access to massive amounts of information and opportunities to learn, and making daily tasks easier and faster (to mention just a few).

For many, it can be daunting just to start. For others, computer use often hits a technical wall where without some help, it is difficult to do more than the basics. And for many, it can be difficult to know just what can be done with the phones, tablets and computers we have.



That's why the Technology Team at U3A Deepdene provides a range of technology sessions to address these issues. Whether you're interested in learning about the latest technological advancements or mastering essential computer skills, we have something for everyone. There's always something exciting to discover. From informative talks on artificial intelligence and scam awareness, to hands-on classes covering iPad basics, photography, photo book creation, using PC essentials like Microsoft

Word, our sessions are designed to cater to individuals at every skill level. Based on feedback from members we will be providing, in Term 3, new sessions that address Apple computer basics, Android devices and basic file and document management, as well as using the 'Cloud' to store documents and photos. Some of these will equip participants to pass on their new knowledge to others.

So, please check out the Technology offerings when the Term 3 Program Guide is published. If there is something you want to learn, and it's not covered, please let me know and we'll try to meet the need in future terms. Contact me on deepdenu3atechnology@gmail.com

Errol Muir (Technology Course Coordinator)

LIFE MEMBERSHIP AWARDS

Three of our members were honoured to be awarded Life Membership at the AGM. Suzanne Collings, herself a Life Member since 2017, read the citations and presented the certificates to three very surprised and delighted members. Following are some of Suzanne's comments:

Jenny Cash

Jenny has been absolutely vital to the success of U3A Deepdene. We have a wonderful program here - in the past our Life Member Joan Taylor was responsible for this with her band of workers in their various areas - but the program would not have got off the ground without the organisational skills and input from Jenny: checking the timetable, organising the venues and initially co-ordinating the printing and uploading of the Program to the website. Early on in our existence, she was responsible for getting it up on the website.

Jenny manages the office, is here almost every day (in the beginning it was every day), answering the phone and attending to all of the enquiries which we bombard her with, facilitating the technology for the lecturers, sending out the emails which enable us to connect to Zoom sessions, sending out our weekly emails, overseeing the tea and coffee, and generally keeping us in touch with what is going on. She has been on the Committee of Management for almost the whole of our existence.



*Suzanne Collings, Pam O'Brien,
Jenny Cash, Tral Cash*

Tral Cash

Tral has been instrumental in making sure we are technologically connected. He was also instrumental in overseeing the transformation of our website at this time last year.

First of all, he is responsible for our administration data program, MyU3A, (and incidentally, not just U3A Deepdene, but many other U3As as well) which means that we are able to manage the program as efficiently as we do, giving access to tutors and members, enabling us to do our enrolments online, tutors can check class lists, members can check their membership information, among the myriad other things we can do online. He also designs and manages our website, uploading the information so that we can do the enrolments, view the program etc. and others can read about our amazing U3A.

Tral has been vital in our connection to Zoom. Many other U3As struggled, even went out of existence, when COVID hit, but within an amazingly short time of the pandemic hitting WE had Zoom organised. Licences were organised, instructions provided for the apprehensive lecturers, and assistance given on the many other aspects of using Zoom.

Tral also organises the audio-visual equipment for our large functions – or you wouldn't be able to hear me today!

Pam O'Brien

Pam has been involved with U3A Deepdene almost from the beginning. She was on the Committee of Management from 2010 to February 2018. At the beginning she was coordinator of volunteers.

There have been the enormously successful travel talks EVERY WEEK without fail since the beginning and Pam has been responsible for these almost the whole time. It is a huge commitment. It is now one of our programs which is on Zoom every week, keeping in touch those who cannot get out.

Pam is also responsible for our wonderful newsletter – every term, full of information and photos about events in the program, lectures, outings, news, upcoming events. It is always an informative and interesting read, essential to our keeping in touch.

Pam also has a major role in the production of our Program Guides. She is our number one editor and organises the editing team which ensures that our Program Guide has minimal mistakes! Pam liaises with the printer and mails out the documents to our members who do not have email access.

AUTOMATED ELECTRONIC DEFIBRILLATORS (AEDs)

On 8 May a large group of our members heard an excellent presentation by Anne Holland RN, on the use of the Automated Electronic Defibrillator (AED).

Anne told graphic accounts of young people who had suffered cardiac arrests, and but for the immediate intervention of bystanders with CPR ability and the use of the AED would not have survived. Most of the survivors had young families and their deaths would have had enormous and tragic consequences.

Anne explained that cardiac arrest is not a heart attack. Cardiac arrest comes out of the blue and is totally unpredictable, whereas a heart attack has (generally) warning signs. We were assured that anyone can use an AED as the machine has simple audio instructions. All it takes is the courage to act - and that immediate action may well save a life.



Those who have the courage to act, but may be concerned about legal implications should their actions not succeed, can be reassured, as they are covered by the Good Samaritan Act.

We at U3A Deepdene are fortunate to have access to an AED should it ever be required.

Gillian Yung

AEDs can be found at -

- **Balwyn Park Centre** - near the office on the north wall, next to the lift
- **Alston Halls** - to the right of the doorway into Room 1B from the Breezeway
- **Stradbroke Park** - inside Room 1, to the left as you enter from the Cricket/Football oval (not the Athletics field)
- **Horrie Watson Pavilion** - inside, on the west wall

TRIVIA

While on our cruises, my late husband John and I particularly enjoyed the Trivia sessions, which were held twice daily. Each morning and afternoon, about 500 passengers took part. We played in teams of six people. When we came home from our holiday, John had an idea that Trivia could be an interesting program for U3A. He was prepared to be the organizer. After speaking to Joan Taylor, who readily agreed with the idea, Trivia sessions commenced in 2015 and continued until everything was closed down due to Covid.



While Joan was compiling the Term 3 program in 2022 she asked me if I would consider starting Trivia again. We had two sessions in Term 3 and two in Term 4. We play in teams and have three rounds of twenty question at each session. Answers are checked by an opposing side. Some people say to me 'I do not have enough knowledge to join Trivia?'. This is not true, as we all have collected a lot of trivia over many years. Being part of a team,

there is always someone who knows an answer. Why not come along, join a team, have some fun and maybe even win a chocolate.

Val Little

VOLUNTEERING AT U3A DEEPDENE

As you are all aware U3A Deepdene, like all U3As, is run entirely by volunteers – hundreds and hundreds of you!

Have you updated your record on MyU3A lately?

- Which volunteering roles have you ticked?
- Do you want to change this?
- Delete some?
- Add others?



As we now hold more social events involving refreshments, we need to recruit members for the following categories:

- Hospitality
- Housekeeping

If you volunteer for these two categories, you will be invited to assist at various events (not every time!!).

We currently have a few members who hold their **RSA – Responsible Serving of Alcohol** certificates.

- Do you have an RSA certificate, can you help us?
- Would you like to apply for one?
- Courses are face to face or online
- U3A Deepdene will pay the cost of your training

If you're available and interested, please send an email to deepdeneu3amembership@gmail.com for more information.

READING GREAT LITERATURE

Have you ever sat down determined to read a particular book which has a reputation of being worthy but difficult to understand, and put it down with a sigh after a few pages? This is a very common story. Literature, however, is not meant to be easy. Literary works should be of superior and lasting artistic merit. They should enlighten and enhance your understanding of history, philosophy and human development.

Our reading group has found that by reading and discussing literary works in class they become much more accessible and enjoyable and provide a great sense of accomplishment.

In the past 11 years we have read a very large range of works, from China and Greece as early as the 8th century BC, through Ancient Rome, the Dark Ages, through the Renaissance to the present day.

A very interesting article in *Good Weekend* magazine last year about books being too long, cited *Ulysses* by James Joyce as the most impossible book to engage with the reader's interest. I have heard the same story from many people. They are unaware that it is necessary to have familiarity with other texts before attempting to understand *Ulysses*. Our group will tell you that we read *Ulysses* very successfully because we dealt first with these other texts so that we could make the necessary connections.

We are currently reading *The Leopard* by Giuseppe Tomasi di Lampedusa which deals with the revolution of 1860 and the formation of the modern Italian state. Then we will read *Hedda Gabler* by Henrik Ibsen.

Christine Watters



LILIAN COHEN IN CONVERSATION WITH SANDY CURNOW

On 15 February many of our members had the pleasure of attending the launch of Lilian Cohen's book *Murder in Hebrew* at Balwyn Park Centre.

Lilian was warmly congratulated on the publication of her first book, and Sandy Curnow chatted with her about the process of writing it, after which we enjoyed drinks and delicious savouries, thanks to the literary hospitality group.

Fiona Malcolm's review of *Murder in Hebrew* follows:

Lilian Cohen has written a tense crime novel set in and around Tel Aviv's Shuk Hacarmel (Carmel market.)

Take a cast of interesting characters, mix them with some stunning locations, throw in a murder or two and you have *Murder in Hebrew*.

Homeless people are being targeted and viciously attacked.

Investigative journalist, Eli Marcusa, wants to write about the plight of the homeless and decides the best way to do so is to go undercover and join the local homeless population.

A chance encounter on a bus gives Eli an 'in' with some local street people and a 'bed' in a shed where a group of them live.

By day Eli scrounges for food in the market dumpsters and bins; at night he sneaks away to an internet cafe to email his wife, and his editor.

One night, as Eli heads back to the encampment he is set upon and viciously beaten. Later that same night a security guard stumbles across a badly burned body. Next to the body is a homeless man holding Eli's wallet and calling Eli's name.

The police investigation continues - there is a breakthrough confession but was it coerced?

As the body count rises, was the attack on Eli part of the current investigation or payback from a previous case?

Lilian's descriptions are spot on. I was transported to the market. I could see, hear, and smell the sights and sounds of the market: the sickly-sweet smell of rotting fruit, the stallholders spruiking their wares, the shoppers trying to get their shopping done before the heat of the day sets in.

This is a strong debut crime novel and I look forward to reading more stories about this crew.

Fiona Malcolm is a semi-retired librarian who likes to travel using crime novels as her guidebooks. Tel Aviv is now much higher on her 'to visit' list.



Sandy Curnow and Lilian Cohen

VISIT TO KEW CEMETERY

Why would about 40 oldish people meet at a cemetery on a sunny Thursday? It was certainly not to choose a plot or visit the graveside of a deceased relative.

No! No! No!

It was to admire what the Friends of the Kew Boroondara Cemetery have achieved in the greening of this supposedly 'Garden Cemetery'.

When they originally visited it was almost greenless and covered in greyness. It is an incredible challenge as there are 31 hectares in the cemetery overall. Now, when you enter through the main gates there is a magnificent rose garden to the right-hand side with so many blooms - most impressive. Apparently the plants that have been dug in are all from donations and cuttings that have been collected.



As you walk up the main driveway there is a lovely growth of tall trees hugging the road-side. On the left near the entrance is a very creative area called the Remembrance Garden, with tastefully placed walkways and attractive plantings of bushes and smaller plants. As we moved along the main driveway we saw some notable grave sites, including Alice Anderson, the female mechanic, and Louis Buvelot, the artist; and the David Syme family has installed a lovely garden area with lawns surrounded by trees.

The Friends have planted so many shrubs on the left hand side among the headstones it is becoming a most attractive area. Helen Page from U3A Deepdene is a member of this group, and is to be congratulated on the achievements so far. There is an enormous amount still to be done, but it is progressing very well.

Thanks to Helen and also Suzanne Collings for such an interesting morning.

Jean Mapp

HISTORIC WALK IN BALLARAT

After a very comfortable and enjoyable train ride, 22 members of U3A Deepdene arrived at the 1880s Ballarat train station and viewed the well maintained and decorated main hall. Rested, we were ready for an historic walk to experience the locations that John Manton shared with us in his zoom presentation on 13 March.

John's very well-rehearsed walking tour commenced at the Ballarat Art Gallery to view two specific paintings, the first being Eugene von Guerard's 'Old Ballarat as it was in the summer of 1853-54' (below left). This very large painting depicted quite an established mining village with tents, horses and people panning in the river.



The second was a painting by James Meadows after Albert Charles Cooke: 'Ballarat 1886' (above right). It was amazing how, in just a couple of years, Ballarat became established into a sizeable town with many major buildings, some of which are still standing today.

From there we went to the site of the 1850's Government Camp, passing historic buildings such as Her Majesty's Theatre (under renovation), Craig's Hotel, other 19th century buildings and intact Victorian streetscapes. We viewed the Sturt Street Gold Monument and the Yarrowee River near Canadian Creek where a mine shaft stood near the bottom of the hill. A 'McDonalds' was established in the old existing buildings on historic Bakery Hill. Here the Eureka Flag was first raised on 29 November 1854 at a Ballarat Reform League meeting.



After lunch, walking through more historic sites, we boarded a bus to the Eureka Centre – a lovely modern museum set below grassy slopes. Here we viewed the Eureka Flag on loan from the Ballarat Art Gallery.



It is believed that police trooper, John King, souvenired the flag after the attack on the Eureka Stockade. In the 1890s the King family loaned it to the Ballarat Art Gallery and his descendants donated it in 2001. An explanation of its history was provided by a very knowledgeable guide. The flag is 2.6m x 4m and made of cotton and wool. It has missing sections that were cut out as souvenirs. Some of these pieces have been returned. In 1973 the Art Gallery received a grant to repair and display the flag. In 2011 the flag was treated for a second time and was installed in a purpose-built case at the Eureka Centre.

From here we bussed it back to the train station to return to Melbourne. And so, the end of a most enjoyable, interesting, and successful outing.

A big thank you to John Manton and his wife Noela for planning such an informative historic tour, which was even more interesting following John's zoom presentation.

Thank you too to Graham Ray, who was wonderful doing the head counts and generally making sure we were all together.

Bea Hardman

MARVELLOUS MELBOURNE HERITAGE WALKING TOUR

Tour leader Graham Ray, and organiser Beth Perrigo, met the group outside the Immigration Museum (400 Flinders Street) on Tuesday 7 May. It was a lovely sunny day for viewing various heritage buildings and other features such as the historic railway viaducts and Banana Alley.

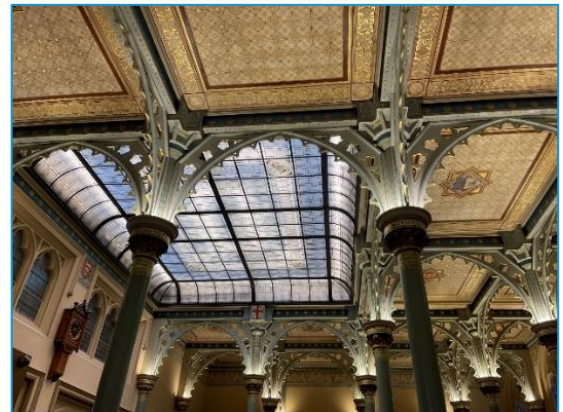
Along the way we saw warehouses and elaborate bank and commercial buildings which reflect the boom times in Melbourne. Some are now converted to residential buildings like the Port Apartments (29–31 Market Street). Many of the buildings have heritage plaques, fascinating doorways and heritage features. I took lots of photos, so it was hard to choose only two of them for this article.



The Rialto Winfield and Olderfleet building group, left, in Collins Street (Nos 477-525), is a group of five historic buildings all built within a few years of each other between 1888 and 1891. They are of a similar height, width, and level of detail, making up one of the most notable historic streetscapes in Melbourne, and a particularly notable Victorian streetscape. All the buildings were subject to preservation battles in the 1970s and early 1980s; the front portions of four of them, and the whole of one of them, the Rialto, were ultimately saved from demolition. This website has a more detailed history of these

historic buildings in Collins Street: https://en.wikipedia.org/wiki/Rialto_building_group,_Melbourne

On the corner of Queen Street and Collins Street are two impressive heritage buildings, the former **English, Scottish and Australia Bank** and the former **Melbourne Stock Exchange**. Built between 1883 and 1891, the two were combined and renovated in 1921, and have recently been renovated again. Anyone can visit the ANZ bank and view its amazing interior, gaze at heritage exhibits and view a video of how the floor tiles were restored. The displays include clocks, rifles, scales, and numerous varieties of old savings boxes. To find out more about the ANZ Bank and its restoration I urge you to click on the following web link: <https://www.theage.com.au/national/victoria/inside-melbourne-s-restored-gothic-bank-where-every-teller-had-a-loaded-revolver-20240430-p5fnlk.html>



ANZ Bank interior, 388 Collins Street – the finest Gothic revival building in Melbourne

For those who want to know more about Melbourne's heritage laneways, I recommend the Melbourne's Storied Laneways exhibition which is on until November 2024 at the Royal Historical Society Victoria (RHSV) premises, not far from Flagstaff Station. It also has a variety of heritage books that can be viewed at the premises or purchased there or online at <https://www.historyvictoria.org.au/bookshop/>

I would like to thank Graham Ray for making the Marvellous Melbourne Walk so interesting and enjoyable and Beth Perrigo and others who assisted in organizing it.

Biruta Don

EXPLORING THE KENDON MUSEUM

A Journey Through Australian Studio Pottery

In May, over two days, some 16 U3A members were able to visit the KenDon Museum in Prahran. The Museum was formed from the private collection of Kenneth Lawrence and Don Evans who began collecting studio ceramics in the 1970s. The collection focus is on Australian studio potters from the post World War II period. It also includes pieces of early Greek pottery and a remarkable piece of 16th century Japanese pottery.

It is an eye-opening collection of over 2,000 pieces and is exceptional not only for the range of ceramicists on display but also for the breadth of their work on show. It was a delight to see some of the works of leading potters such as Peter Rushworth, Col Levy, Milton Moon and Pippin Drysdale. What sets the KenDon Museum apart is its intimacy. Cupboards throughout the house (museum) held hidden treasures and we were encouraged to open doors to view what interested us. Unlike traditional galleries, where touching artworks is discouraged, visitors here are welcome to handle the pieces, fostering a deeper connection with the artistry and craftsmanship.

There were many exquisite pieces. Amongst personal favourites were pieces by Reg Preston that had wonderful lustre due to the many layers of glazing, and a pot by Greg Daly that not only had a beautiful shape but beautiful patterning and colouring. Words are really inadequate to describe these spectacular pieces.

Our tour of the Museum was much enhanced by our volunteer guide Gary Prince, a Trustee of the KenDon Trust. Gary gave us the history of the collection, shared anecdotes about purchasing visits to potters' studios by Ken and Don, and provided many details about the works on display.

Following the visit, both U3A groups had lunch at a nearby café, then viewed another amazing exhibition of pottery by Greg and John Daly, father and son potters renowned for their distinctive styles and techniques. This was curated by Anna Maas, proprietor of Skepsi Gallery and a trustee of the KenDon Museum. Here we could examine the on-going development of Greg Daly's style and compare it with our recollection of the beauty of his earlier pots at KenDon.

The KenDon Museum is a hidden gem and well worth a visit. We are immensely grateful to Anna Maas and Gary Prince for the opportunity to visit. We are hoping for another visit to KenDon in the September break with a subsequent viewing of an exhibition by Owen Rye and Susie McMeekin, so watch for the opportunity in future announcements.

Aliya Porter and Errol Muir



Left: Chris Myers
Right top: Greg Daly
Middle: Andrew Halford
Bottom: John Daly

DR MONIQUE RYAN ADDRESSES U3A DEEPDENE

On 13 March 2024, at a U3A Deepdene Wednesday Special, we had the honour to host our local MP for the federal seat of Kooyong, Dr Monique Ryan, who kindly shared her experiences as a newly-minted parliamentarian. Clever interviewing by Trish Lele brought out some insights into the incredible initial progress made by this former leading Neurologist, who left a senior hospital position to contest the seat of Kooyong and defeated the incumbent Treasurer of Australia. Monique then gave frank answers to U3A member questions. Here is just a smidgeon of the fascinating narrative that Monique shared with us.



Monique Ryan

Queried about her first impressions of Canberra, Monique told us that there were ‘no instructions, just some PCs and highlighters’, and that the behaviour of parliamentarians in Question Time had to be seen to be believed!

Monique was invited to tell us what it is like sitting with the other independent MPs and was proud to tell us that she was part of the biggest ever cross-bench. She related how good it was to work with other Independents including Helen Haines, and that she spoke with Cathy McGowan early on, which was very helpful. She is very concerned about integrity and was pleased to meet Kate Chaney whom she found very engaging. She did media training with Kate and David Pocock, where they realised that they had a lot to learn. Monique continually interacts with her constituents, including holding regular ‘Town Hall’ meetings, and is active in a panoply of progressive actions with and for the local community.

Monique told us about her current bill addressing the regulation of lobbyists. There are existing regulations, but they are inadequate to achieve transparency regarding the influence of lobbyists in Canberra, who outnumber MPs by more than 10 to 1. There are thousands of lobbyists stalking the halls of the Australian Parliament and this industry has an undue influence on the government. Her bill will require proper registration of all serious professional lobbyists and will show the public how much access the lobbyists have to key decision-makers. It will also involve opening up the diaries of ministers to public scrutiny. The other independent MPs are each dealing with important issues that have not been adequately addressed by the two major parties; they are NOT a party but they coordinate admirably to take action in the areas critical to the future of our society.

Another of Monique’s concerns is the ‘revolving door’, whereby senior members of government leave the Parliament to walk into lucrative jobs in an industry about which they have been making key decisions. Such questionable behaviour does not pass the ‘pub test’ and needs to be curtailed.

It was a great privilege to get a frank glimpse into the inside world of the Parliament through the eyes of our own new MP – and to learn how democracy can work better in the interests of our society’s future.

Ken Parker

ITALIAN ITINERANT MUSICIANS IN AUSTRALIA

Well, there were lots of surprises in Alison's session on 7 March !

First, Alison Rabinovici is not Italian. (The Rabinovici name is from Eastern Europe.).

Alison Rabinovici is a Musicologist, a violinist and a violin teacher, who completed her Master's degree on the subject of 'A History of Horned Strings: Organology and Early Sound Recording 1899-1945' and began her doctorate, on the subject of 'Italian street musicians in Australia, 1860-1930' ... so why would we not be surprised to hear that she is also a student of the Japanese language?!

Furthermore, much to Alison's delight, sitting in the audience were individuals from the families of Argenzio, Curcio, Cinquegrana and Padula, all descendants of Italian itinerant musicians from Basilicata. (*Nota Bene* - It was definitely not surprising that this group of individuals were (a) very engaged, (b) passionate and (c) full of stories of family connections!)

The migrant story and how Alison came to research Italian itinerant musicians in Australia is fascinating. When studying a history subject at the University of Melbourne relating to archives, Alison found herself undertaking project work on the restoration of the University's music library's Orchestral Music Loan Register (1910 -1950).

At the time of Alison's work on the Loan Register, musicology was very much focused on the Anglo-Australian and Anglo-German musical contribution in Australia, and no one really talked about Italian musicians. Through the Loan Register, Alison found that many of the borrowers of orchestral sheet music had Italian names and furthermore, the majority of Italian itinerant musicians who came to Australia in the nineteenth century had come from Viggiano and Marsicovetere, two small villages in the province of Potenza, in the region of Basilicata in Southern Italy.

Between 1861 and 1865, a census of married men living in Viggiano showed that 21% noted their occupation as 'musician'. In number, the occupation of musician amongst these married men was second only to farmers. These musicians could read music and they played, in the main, portable harps, violins and flutes. Why should this particular region have produced so many musicians?

Potenza is a mountainous province, deforested with poor soil. It had suffered economically from the great earthquake of 1857 and then suffered further as a result of the unification of Italy in 1861. Once harvest was over each year, the men of the province needed to supplement their income, and the undertaking of seasonal work performing music on the streets throughout Italy and other European countries provided this much needed income. These itinerant musicians were not individualistic, they formed small bands of three or four family members and all groups included young male children (some as young as seven). Music was taught and passed down through families from parents to children. Soon these groups of musicians began to migrate around the world and in so doing, transport their musical vocation with them.

Many came to Australia and established their livelihoods, initially playing on the streets. Unlike a number of other countries, which regarded street musicians as beggars, Australia was tolerant of the musicians, and since the musicians played music which was popular among the Australian people (eg British, Welsh, Irish and Scottish music, along with pieces from well-known operas), the street musicians were in the main given good reviews by the Australian press.

In Australia, there was no legislation that prevented street musicians performing, so Melbourne was a safe destination from an occupational viewpoint. In the United States, young children playing in Italian street bands were in some quarters viewed as victims of exploitation. This particular negative framing did



(‘Rarely ... will you pass through a Sydney street and fail to hear the sweet, dulcet note of the harp’) from Nelson P. Whitlocke, *The Streets of Sydney from the Shady Side. Sydney: 1885.*

not reflect the experience that Australia had with the Italian street musicians. In Australia, the Italian itinerant musicians were family orientated, with children being provided with a vocational skill somewhat akin to an apprenticeship. Money earned by the groups was sent back to their families in Italy or used to assist with the migration to Australia of separated families.

By dint of their musical talent, their ability to read music and their ability to improvise, the itinerant Italian musicians soon moved from performing on the streets to performing in orchestras on the stage, providing music to the silent cinemas, and playing at weddings and other formal functions. Many of them added music teaching to their weekly routines.

One of the well-known Italian itinerant bands in the early 20th century, was the Di Gilio Band which started as a street band and then was regularly booked for functions at Government House, as well as other formal private functions. Others were the Giuseppe Briglia's Orchestra and in Adelaide, Giuseppe Setaro's Canary String Band.

By the early twentieth century, every emerging symphony orchestra in Australia included Italian-Australians who had started their musical journey on the streets or in the early cinema orchestras, thereby providing a bridge from the old country to their new home. We are culturally richer from their efforts.

Jane Mitchell

RONE - BEYOND STREET ART

For our first Wednesday Special session we were honoured to have Rone (Tyrone Wright) share his splendid career with us. He was born in Geelong, and the Geelong Art Gallery was where he held his first exhibition. He is now known worldwide - Paris, Tokyo, Los Angeles, Port Vila and many other places. His work has been displayed in the following galleries - National Gallery of Australia, NGV, London, New York, San Francisco and Berlin.

Rone walked us through the development of his career. He started his early works in skateparks. He studied at RMIT and then used stencils for his works in the streets of Melbourne in the early 2000s. He worked with Everfresh Studios, which opened in 2004, the home for some of Australia's best street and graffiti artists.



Rone with Kay Axsentieff and John Kidman

Rone believes 'seeing a human face is different from seeing an object'. He always uses women's faces in his installations. His presentations of them are very diverse, enchanting and captivating. These gigantic countenances express emotion of the time and the place. There is a sense of mystery and the unknown, capturing the viewer's imagination. The viewer is forced to look at the face and understand and interpret her emotional state. He has worked in abandoned buildings using the memorable face of a woman, exploring the themes of beauty, loss, decay and significance, when responding to a space, creating walk-through experiences for visitors.

His projects have included the Geelong Silos, 'Empire' at Burnham Beeches in the Dandenong Ranges, 'Omega' at Alphington Paper Mill, and an empty house nearby. His exhibition at Flinders Street Station titled 'Love Letter to Melbourne' attracted large crowds of people and was his most ambitious project. All the designs for each project were more than just his art but constructed into a meaningful context of the time. This meant much research, collecting furniture and machines from the time period; then off-site building of the furniture and props, even cobwebs, using a cooperative group of artisans. Coinciding with this was the composing of sounds and music to create a surreal adventure experience for the audience.

All of these amazing commissions have been removed. Rone is well aware of the impermanence of his artworks and when asked about his feelings about his works being removed, and his sense of loss, he stated the permanence of his photos helps to overcome this and all works are then a memory.

The Flinders Street Station Project is moving to Perth later this year.

Sandra Powell, formerly curator of the KSR Gallery, spoke about how Street Art is the largest and most diverse art movement globally, with Melbourne leading the way, being the biggest in the world. She and her husband, Andrew, have facilitated artists, and their patronage of this movement brings it to the attention of the art world. They have brought world focus to the Australian artists Rone, Lush, Lister, Adnate, Reka and HA-HA, and to the artists' power of social commentary. Sandra describes Rone as talented, a genius, and a man of vision, with which we would all agree.

From his early beginnings of being a graphic artist, working illegally and risking life and limb in unoccupied buildings, Rone now has achieved his dream to live his life as an artist. Rone's work appeals to many people who would never have attended an art gallery. His art has political undertones and a sense of naughtiness and is a joy to all who view it.

We thank Trish Lele and Sandra Powell for leading this amazing session, and the Hospitality team for providing delicious savouries and drinks for us all to enjoy.

Bev Steer

Some of Rone's amazing work:



Left: Ballroom



Right: Manager's office

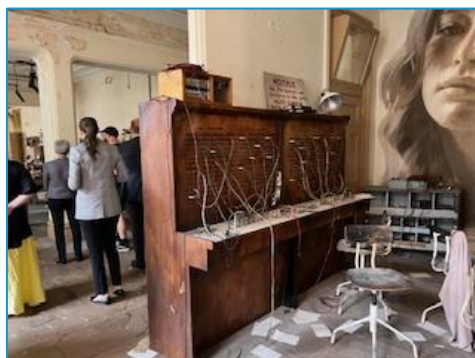


Left: Schoolroom



Right: Sewing room

Switchboard



AWESOME APRIL VACATION PROGRAM

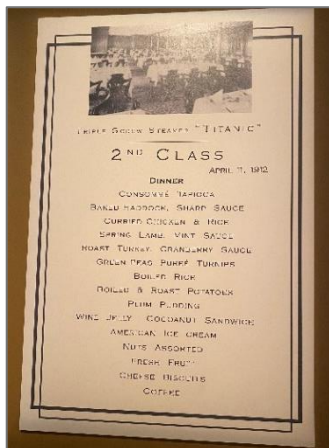
With approximately 100 participants in total, our program, which ran over two weeks, was well received.



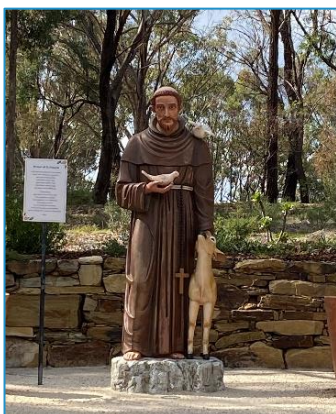
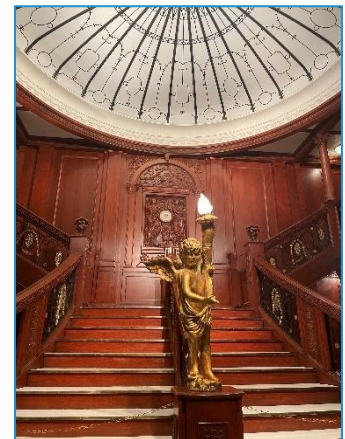
From our visit to the Cranbourne Botanical Gardens (left), which has evolved so much since I was last there 10 years ago, to seeing the wonderful work of our own U3A Deepdene Photography Group, on public display at the Greythorn Hub (below right), to enjoying informal coffee catch ups, it's certainly been a busy time.

We also had two wonderful travel presentations via zoom which covered beautiful

tours of Lake Como, France and the United Kingdom (by Margaret Dixon) in the first week and scenic Switzerland and Austria (by John Manton) in the second week - our thanks to our amazing presenters!



We visited a most impressive tour of the Titanic artifacts - what surprised me was how many people hadn't planned to be on the fateful trip yet through circumstances were; and the reverse, how many had planned and luckily again through circumstance weren't on board. The artifacts are amazing to see, the menus were impressive (and huge!). There was a reproduction of the staircase of the ship, a first class cabin and as the exhibition progressed with sound effects and even a big piece of ice, with the associated drop in temperature. It was one of the best exhibitions I have experienced, that evoked all senses.



Our trip to the Great Stupa of Universal Compassion in Bendigo was a great success. The Stupa is the largest Buddhist Stupa in the southern hemisphere and when completed will include a kindergarten and aged care facility. It has an amazing serenity and we were so lucky that quite a witty monk talked us through the early days there and the story of the exquisite jade Buddha - the largest of jewel quality jade ever used for a carving. The lunch provided was interesting and varied - alas all too soon it was time to make our way back to the railway



station for the return trip home. It was a wonderful opportunity to learn about Buddhist culture, Asian art and of course delectable cuisine. Highly recommended!

Those who came to see 'Wicked Little Lies' enjoyed the film immensely, and following there was lively conversation over a light lunch at East & Co.

Unfortunately, our picnic to Maranoa Gardens had to be postponed as the weather was too risky, and with the wet grass, an unnecessary hazard. We'll revisit this in the warmer months.

Beth Perrigo conducted an interesting walk which mysteriously included lunch at one of her favourite haunts - how lucky are we to have her, and all the presenters, on board!

Thank you to our participants, and to our travel presenters, who as always gave wonderfully well researched presentations.

I have started work on the mid-year Holiday Program. However, I will need a few people to help me with an excursion or two, or perhaps be the 'meet up' person for a coffee morning. Please let me know if you are able to help out - it's fun, not arduous and you get to meet some new faces!

Please email me : anne.kemp462@gmail.com or give me a call on 0413 940 705 to discuss further.

Anne Kemp

REMEMBERING KOONUNG CREEK RESERVE

The photographic exhibition is now on display in Greythorn

The U3A Photography Group's exhibition of 'Remembering Koonung Creek Reserve' opened on 7 March at the Greythorn Community Hub in front of a crowd of about 40 people.

Geraldine Farrell, Coordinator of Trentwood at the Hub Community House, welcomed people to the opening and spoke about the new exhibition space; ours was the first exhibition to be held in the Centre. Kimbra White, U3A member and initiator of the project, explained that the purpose of the exhibition is to record the park as it exists in 2024 for historical purposes, before it is largely demolished for the widening of the Eastern Freeway.



**Susie White (right)
and U3A photographers**



**Left to right: Peter Ogier,
Karin Watts, Coral Ross**

Karin Watts, U3A Deepdene photography group leader, spoke about the photos and the photography group; Susie White, U3A Deepdene President thanked the Bendigo Bank for their support; and Coral Ross, Community Bank Inner East (Bendigo Bank) Board Director opened the exhibition. Many of the U3A photographers were in attendance for the opening.

A group of our members led by Anne Kemp visited the 'Remembering Koonung Creek Reserve' photographic exhibition during the recent U3A Vacation Program. Their response was 'it was fabulous'. They also thanked the U3A photography group for all their efforts in putting the exhibition together as it must have been a mammoth task.

Presenting the exhibition was a huge task but one that was shared, making it easily manageable. Susie White and Kimbra White undertook the work to obtain a grant from the Bendigo Bank for the printing and framing, the photography group took the photos over two sessions, Karin Watts collated the photos and Kimbra, Karin and Kay Axsentieff spent a morning with Jackie Warren of the Trentwood Neighbourhood House in framing and hanging the photos. So, if you have an idea for an exhibition, we now have the resources, knowledge and location for future displays.

Since the exhibition opened in March, parts of the park have now been closed to allow the bike path to be re-routed, and a large wall is going up. Trees are already being cut down on the corner of Bulleen Road and the Freeway.

The works since - pictured right: the new bike path and fence. The park on the left of the fence will be taken over for construction work.

More information about freeway construction over the years, the park and the expected changes were in an article in our last newsletter (Term 1, 2024).

The exhibition is still on show if you are interested. The end date is not yet known but it will definitely be there until the end of May. The Greythorn Hub, which also includes the Greythorn Library, is located at 2 Centre Way in Greythorn, behind Aldi.

Kimbra White



trentwood
at the hub
your local community house



DEE PDENE
UNIVERSITY OF THE THIRD AGE

Community Bank
Inner East

Bendigo Bank

WILDLIFE ART MUSEUM AUSTRALIA (WAMA)

One of our wonderful Wednesday Specials on 1 May informed us about WAMA. WAMA is the Wildlife Art Museum Australia and includes the Australian National Centre for Environmental Art and the Grampians/Gariwerd Endemic Botanic Garden.



Our speaker was Jill Burness, a Director of WAMA. Also present was Glenda Lewin, Patron of WAMA. Jill has a background in horticulture, having worked at Royal Botanic Gardens (RBG) Cranbourne for 27 years, working in the development of the regional botanic garden before becoming involved in WAMA.

The vision for WAMA is to foster the connection between art and the environment – art interpreting the environment. WAMA was inspired by the vision of Greg and Glenda Lewin, to provide a nature-based learning precinct where artists could work, being inspired by nature.

The entire project is to encompass four areas:

- 1 The art gallery
- 2 An endemic garden
- 3 A bushland sanctuary for local species of plants
- 4 A nature play space.

Work on the project began in 2014 with the official launch of the WAMA Foundation.

At present, work is being undertaken on the garden. This has been going on for two years but is not yet open to the public. The site is 16 hectares between Halls Gap and Pomonal, close to Halls Gap Zoo, near the Grampians in Western Victoria. There are distinct zones within the site – the ephemeral wetland, bushland, and a bio diverse corridor with bore water available.

There are close links between WAMA and RBG Cranbourne so that the area becomes a steward of the native flora of southeastern Australia, especially for rare and endangered species. WAMA has become a member of the regional botanic gardens organisation of Australia and New Zealand (BGANZ). The site is of

significant importance in the horticultural world as the Grampians are home to 30% of Victoria's native plants, with the need to protect them from fire and drought etc, and eradication by non-native vermin.

Landscape architects were contracted to prepare the overall plan. The total budget for the garden project was \$120,000 which had to cover establishing the ground work, building paths and moving tons of rock to make the rocky outcrop garden.

However, it was of vital importance to build a vermin proof fence before any work could be started on the garden. This was completed in 2020. The fence has been dug into the ground to prevent rabbits digging underneath, and has a floppy flap or skirt at the top to prevent vermin climbing over and into the area. The rabbit eradication plans are beginning to work at last.

COVID interrupted the work for two years but it has recommenced, with the construction work on the site being completed in 40 days.

Endemic plants were collected from the local area by joint excursions with RBG Cranbourne but planting out couldn't really happen until the rabbit eradication was effective. Permits were needed before endemic plants could be removed from their locations. Planting-out days are mingled with weeding days, all of which had been done by volunteers, but a full-time site management supervisor has now been employed, so the work load is now organised and maintained by him.

Donors have been vital to the progress of the project – in providing the rocks for the rock garden, in plant propagating, planting out and weeding, and of course, cash to cover costs. The Victorian Government has now provided some funding.

Art Gallery

Work has commenced on the building of the art gallery. This is scheduled to be completed by 2026 and must be completed before work on Stage 2 of the endemic garden can commence.

The art gallery is officially titled the Australian Native Centre for Environmental Art, with the full cost to be over \$10 million.

The WAMA Art Prize was launched in 2021 and is one of Australia's leading art prizes, with separate awards for works on paper, works in oils etc. The major art prize is an acquisitive prize and will be establishing a collection for the art gallery. It is being run in partnership with the Ararat Art Gallery.

This was a fascinating talk introducing us to the exciting new project which should provide us with a wonderful place to visit and learn in the future.

Suzanne Collings

CRACKING THE ENIGMA CODE AT BLETCHLEY PARK

Gerald Hughes delivered a fascinating talk on 14 May titled 'Cracking the Enigma Code at Bletchley Park'. (BP)

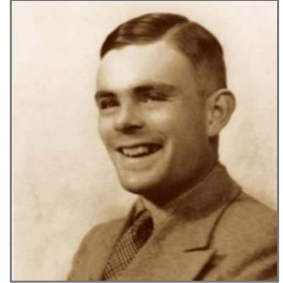
People are incredibly proud of the achievements at Bletchley Park. The idea that the war was won not only on the battlefield, but also by the collective brainpower of a stellar team, has always had the element of intrigue. The Government Code and Cypher School (GCCS), more fondly known as the Golf, Chess and Cheese Society (GCCS), was established at BP in the remote countryside of Buckinghamshire, on 58 acres. The location guaranteed the secrecy of the site, an hour and a half from London. Everyone signed the Official Secrets Act and their silence was a gilt-edged commitment. The postal address was Room 47 of the Foreign Office.



The statue is in memory of Winston Churchill's reference to 'His geese that laid the golden eggs and never cackled'

A collection of 23 wooden huts were all hives of activity, each with a very specific role. Eight brick blocks were added to the unique 'real estate'. BP was where code breaking and hacking evolved, in the decryption of messages in WW2. The GCCS devised methods to enable the Allied forces to decipher military codes and the communications of other enemy nations. This was absolutely vital to the Allied victory.

Commander Alastair Denniston recruited 'The Wicked Uncles' - the four luminaries of highest distinction were Alan Turing, Gordon Welchman, Bill Tutte and Tommy Flowers. Most famous are Turing and Welchman, who were responsible for cracking the Enigma code. They worked differently: Turing by using computers and Welchman by traffic analysis. Welchman lost his security clearance by publishing his book *The Hut 6 Story* in 1982 before his work was officially declassified in 2013. He migrated to USA and was ostracised by the authorities and lost his US and UK security clearances. He was forbidden to discuss either the book or his wartime work.



**Alan Turing,
master code-breaker**

At its zenith, the staff at BP numbered 10,000, 75% of whom were women - many with degrees in maths, science and languages. These women were integral to the computer process: Mavis Batey, Jane Fawcett, Joan Murray, and Jean Valentine can be mentioned in particular. Everyone worked long hours under extreme pressure and with poor lighting. All had a natural ability to work on codes. Codebreaking grew to an industrial scale, and staff worked around the clock to break settings by hand.

Ada Lovelace, the daughter of Lord Byron, was an English mathematician and writer. Charles Babbage invented the Babbage machine, which was a mechanical computer. Ada recognised that it had applications beyond just mathematics. We could say that she was the first computer programmer. Turing and Welchman were renowned for the Enigma Code Breaking using the Bombe (mechanical computer); Bill Tutte and Tommy Flowers for the Lorenz machine using the Colossus electronic computer.

Tutte was Cambridge educated in Maths and Chemistry. Flowers worked at the post office. He invented the Colossus, which was the first electronic decoder. This decrypted Hitler's messages and enabled the sinking of the Bismarck. But all traces of BP's secret life were removed after the war. Enemy messages were received at a chain of wireless intercept stations across Britain, nowhere near Bletchley Park. After interception they were written down on paper and sent to BP by motorcycle or teleprinter. The use of computer resources had to be prioritised. The code breakers did not decide how to act upon the messages. BP did not just decrypt messages, but the contents had to be analysed before an intelligence report could be produced for Commanders in the field.

The origins of modern day computing lie in the machines used back then; and of course the present day relevance of encryption to secure communications means that codebreaking and security are enduring concepts.

When the war ended, a number of male personnel became famous as academics, politicians, writers and more. Some stayed on and worked for GCHQ which relocated to Cheltenham. But most of the impressive women went back to civilian life, and back to the kitchen. After the war, all traces of the outbuildings' contents were erased. When funds finally became available, the site was eventually restored to its former glory. Today it is the National Museum of Computing, to honour the work of all the brilliant minds who worked there.

Two notable films on this subject are:- 'Enigma' and 'The Imitation Game'; and Turing's nephew, Dermot, wrote a book *X,Y,Z - the Real Story of how the Enigma code was broken*. ('The Bletchley Circle' is Hollywood fiction.)

Thank you, Gerald.

Lyn Anderson

MARION MAHONY GRIFFIN AND WALTER BURLEY GRIFFIN

ARCHITECTS OF CANBERRA AND SO MUCH MORE

Graham O'Rourke was a teacher at Xavier for many years specialising in History and Humanities. Since retirement he has worked at Toscano's and volunteered at the State Library of Victoria as a research assistant and tour guide. He is also a member of U3A Deepdene and has given previous talks on influential historical figures, usually men. His wife challenged him to make his next presentation about a woman so he has - almost. His fascinating talk was about the partnership of Marion and Walter Burley Griffin, as architects and life partners. He began with Marion.

Marion Lucy Mahony was born in 1871 in Chicago, Illinois and came from a family of dynamic women. She went to Boston to study architecture at a time when there were only two universities teaching architecture. She graduated in 1893, the second female student to graduate in architecture in the USA. She returned to Chicago and worked in her cousin's architecture firm before being the first person employed by Frank Lloyd Wright. She embraced the style of the Prairie School and designed buildings, furniture, stained glass windows and decorative panels. She was licensed in 1898, the first registered female architect in the United States.



Walter Burley Griffin and Marion Mahony Griffin

Marion worked with Wright for 11 years, sparking ideas off each other and both creating amazing buildings. Marion was renowned for her beautifully presented drawings with water colour landscape plans included, although they were often thought to be the work of Wright.

Walter Burley Griffin was born in Chicago in 1876. He was five years younger than Marion and was much quieter and more conventional. He was licensed as an architect in Illinois in 1901 and joined Lloyd Wright's studio, overseeing the building of many of Wright's designs. He was a Naturalist and worked on numerous projects providing the plans for the natural surroundings to enhance the Prairie style buildings of the studio. He resigned in 1906 after a difference of opinion with Wright.

Marion and Walter had a professional relationship for many years, working together again after Frank Lloyd Wright moved to Europe in 1909 and handed his practice over to Herman von Holst. Their relationship slowly changed to a more personal one and they eloped and married in 1911. Together they decided to enter the competition held by the Australian Commonwealth Government to design the new, as yet unnamed, federal capital city. They were one of 137 entries and won first prize. Marion's exquisite drawings on silk were said to be important in deciding the results.

Walter was offered a three-year contract to manage the project and they moved to Sydney. The building of Canberra was complicated by changes of government, the First World War, the financial depression and resistance from some authorities. A Royal Commission was held, plans were altered, and a new Committee of Management was appointed. Eventually Walter resigned in 1920 and the building of Canberra went on without the Burley Griffins.

Walter and Marion continued their architectural practice throughout this time and were responsible for many significant buildings in Melbourne and Sydney as well as the design of the towns of Leeton and Griffith for the Murrumbidgee Irrigation Authority. Notable buildings in Melbourne include Newman College at the University of Melbourne, the Capitol Theatre, and the Glenard Estate in Eaglemont. In 1916 and 1917 they developed a concrete construction system called Knitlock, using it for small practical houses, including one for themselves still standing in Eaglemont. Another example of their work can be found in 7 Warwick Avenue, Surrey Hills.

Their work in Sydney included the ambitious development of the suburb of Castlecrag on 650 acres of bushland. During the Great Depression Walter designed a series of elaborate incinerators in Victoria and New South Wales, several of which are still standing. This was a difficult time for their relationship and Marion returned to Chicago in 1930 for a period of two years. Walter was asked to create a design for a library for the University of Lucknow in India and moved there. Marion followed in 1936 and took over his office where she oversaw the design of many buildings. Less than a year later Walter died unexpectedly, aged 60, with a debt of \$8000.

Marion returned to Castlecrag and then to Chicago in 1939, and retired from her architectural career. She lived until she was 90, dying in an aged care institution largely unknown and unappreciated. She had, however, spent her last 20 years compiling a detailed manuscript about her husband which has never been published but is available online (<https://archive.artic.edu/magicofamerica/moa.html>)

The large audience for Graham’s excellent presentation showed their appreciation of his research and also expressed their appreciation to his wife for encouraging him to tell the story of Marion Mahony Griffin - and her husband.

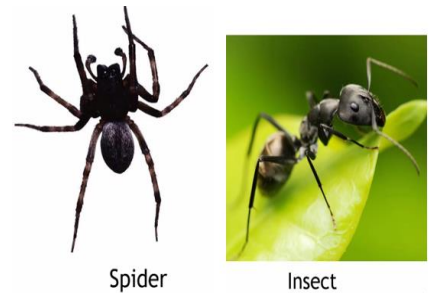
Janet Leckie

ARACHNIDS

Gerald Hughes presented ‘Arachnids’ via Zoom on 24 April 2024. The level of research conducted by Gerald was evident in the enormous detail, along with the many photographs which he presented. Gerald gained his initial interest in the subject of spiders earlier this century when he was a member of U3A Chester, UK.

The summary in U3A Deepdene’s Term 2 program stated ‘Come and find out about the wonderful world of spiders and spark your interest in understanding more. The talk will include information about the life cycle, dangers of mating, eating habits, catching prey, making webs and even how they can fly 1000s of kilometres without wings. Australia has many of the world’s most dangerous spiders – learn which to recognise and avoid – also why they are less dangerous than other creatures.’ Gerald covered all of these aspects of spiders and more.

Within Phylum Arthropoda, Class Arachnida and the Order Araneae there are over 51,000 Spiders. Arachne comes from the Greek. They are air-breathing arthropods that have eight limbs, chelicerae with fangs generally able to inject venom, and spinnerets that extrude silk. They have two body parts while insects have three body parts and six legs.



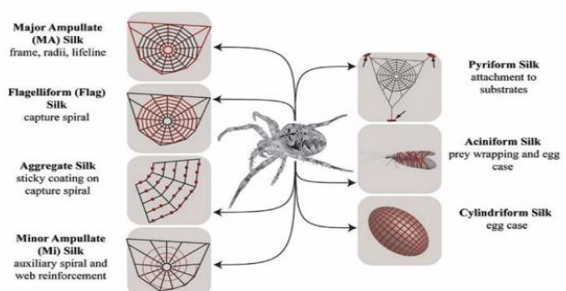
Spider

Insect

Different species of spiders have between zero and eight eyes. While spiders do not have ‘ears’ they are thought to sense predominantly using sight and hairs on their legs. Also, they have an acute sense of ‘hearing’ over distance. Spiders detect smell by their leg hairs and chemo-sensitivity. They have no taste sensation per their mouth parts; relying on smell alone.

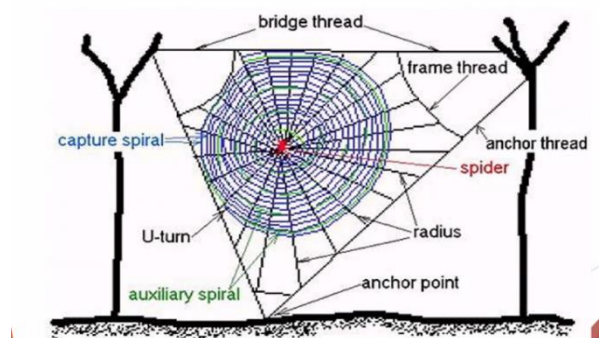
Spider motion is by muscular and hydraulic actions, with jumping spiders able to jump 25 times their body length.

Thread types



Different silk types produced by female orb weaving spiders (Araneae). Each silk type (highlighted in red) is tailored for a specific purpose.

The Finished Product (Schematic)

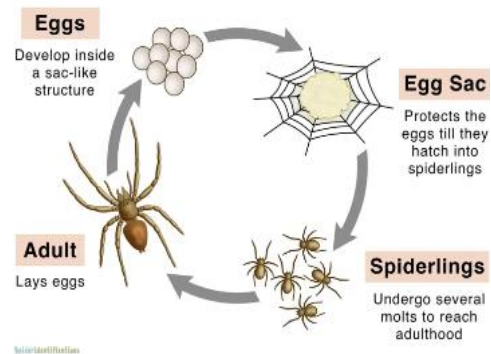


Spiders spin silk from their spinnerets for capturing prey, protecting offspring, reproduction, movement and shelter. There are fifteen types of spiders' webs. A spider web, spider's web, or cobweb is derived from the archaic word 'coppe' meaning spider, and is the structure created by a spider out of polypeptide spider silk extruded from its spinneret glands.

'Spider web' refers to a web that is apparently still in use, while a 'cobweb' refers to an abandoned web.



A natural web structure



Spider life cycle

Spider Reproduction - females are typically larger than their male counterparts and most species of spiders consume their mate after mating. Females that consume their mate produce more eggs, and produce stronger offspring that have a greater life expectancy.

Venom glands are present in most spiders and the venom aids digestion of the prey. Trapped prey is anaesthetised and digestive enzymes are secreted to liquify that prey for suction by the spider's mouth. Spiders feed on a vast array of creatures, not just insects.

Australia's most dangerous spiders include:



Redback spider



White-tailed spider



Trap door spider

Brent Campbell

Contributions to the Newsletter are very welcome. There is no need to be asked, just email a review, an article, or photos to editor Pam O'Brien at u3adeepdeneeditor@gmail.com

SLEEP STUDY

AN OPPORTUNITY TO ENGAGE WITH SLEEP STUDY FOR OLDER ADULTS AT MONASH UNIVERSITY

Researchers in the Mindful Sleep program at Monash University contacted us last year, asking if we would publicise their program in our Newsletter, which we did last November. They advised us recently that they were delighted with the interest shown by about 20 of our members and asked if we would be interested in sending out their study details again, as a refresher.

Following is the flyer about their program, and we hope that more of our members will be able to participate in this very worthwhile research project.

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 of 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://basemindfulsleep.wixsite.com/mindminc-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: basemindfulsleep.wixsite.com/mindminc-study or contact base.mindfulsleep@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



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 3, 2024 will be distributed in mid-June.

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:

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

Wednesday 12 June Mid-Year Celebration and Get Together: 5pm
Friday 28 June Tutors' Lunch: 12 noon

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

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