



Elsie Walk Mural – a Community Initiative

by Katharine Vernon

A small neighbourhood celebration was recently held to mark the completion of a Mural along Elsie Walk, a project involving local community artists, funded by the City of Sydney and auspiced by the Glebe Society. Gail Jones, a novelist, academic and local Glebe resident recently described the mural in an essay titled 'Turnings and Over-turnings in Glebe', which was published in the Sydney Review of Books. (See review on p.12.)

Along Elsie Walk, which borders the Glebe Primary School, there's an exuberant mural painted on the side of a house by Liz Rooney with the assistance of (Aunty) Kath Dodd Farrawell. The mural honours the establishment of Elsie in 1974, when a small group of feisty women seized two vacant houses in Westmoreland Street and converted them into a women's refuge. At each end of the wall are the black and white silhouettes of sheltered mothers and children. In the centre, radically simple, is a brilliantly coloured fantasy space, mostly cerulean blue sky, that features grass, water, a distant shore and a rainbow of hope. After the artist died her image was painted into the mural, kneeling as if still in the act of painting, and children from the school added their child-like flowers. Tucked away as it is, this might seem a minor vision. But it's a bright surprise and an artefact wholly of the community. It references solidarity and the sharing of space. That the best view is from the primary school seems entirely appropriate. Against the monumentalism of bridges and the tales of great houses (of which

this suburb has many), these pocket-shaped reminders, modest, sweet, flagrant in contrast, carry the story of other needs and the assertion of collective feeling. Berger thought wall paintings essentially a life-enthusiasm, and an address to the future. I side-track here often, returning from the markets or the bookshop, to pass with a nod of recognition, and to be reminded.

A small ceremony was held at Elsie Walk on 6 May. In Councillor Jess Scully's address to a group of locals, she highlighted the importance of art to the city. Katharine Vernon also spoke on the occasion and here is an extract:

The Elsie Walk mural is truly a community artwork for so many people were involved. The mural was the idea of the women who formed The Glebe Community Action Group. They came up with the idea firstly of naming this unnamed laneway as 'Elsie Walk' in honour of Elsie Women's refuge, the very first women's refuge in Australia. Lord Mayor Clover Moore officially named Elsie Walk in 2012 and following this the Glebe Community Action Group suggested a mural should be painted along Elsie Walk. Two local women artists were engaged on the mural project, Auntie Kath Farrawell and Liz Rooney. Both of these artists were well known in the Glebe community and their creative skills recognised. Both Auntie Kath and Lizzie had worked closely with local kids and teenagers over the years.

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A panoramic shot of the Elsie mural¹ (image: Phil Young)

A community grant was needed to fund the mural and the Glebe Society was asked to auspice the community grant, that is, administer the grant. I recall the first time I met with Aunty Kath and Lizzie to scope out the mural. They were clearly passionate about the mural. We would walk the length of Elsie Walk and they would share ideas about how they would paint the story of Elsie's refuge. There was a wonderful energy between them and you could see that they shared a common vision, with each contributing to the design of the mural. Their enthusiasm was infectious. They were a great team together and they looked forward to involving others, especially local children, in various stages of the mural painting.

Our application for a community grant was approved and funding was made available by the City of Sydney. We thank the City of Sydney for their generous support. The first steps in such a project are largely administrative, for we needed to obtain planning permissions which involved approvals by the Dept of Housing and the Land and Housing Corporation. As I was not very well at the time I needed to call on some help in this matter. Who better than Jan Wilson for the task! Picture Jan arm-in-arm (so to speak) with Deputy Lord Mayor Robyn Kemmis and Nick Hespe, the manager of the City of Sydney's Glebe Neighbourhood Service Centre, meeting with the Department officials in Elsie Walk. Not only were the necessary planning approvals obtained but Jan managed to persuade the Dept of Housing to donate \$220 to cover the cost of the Development Application which had to be lodged with the City of Sydney. Thanks Jan, for your effort.

With planning approvals under our belt the mural could begin – or so we thought. But another hurdle emerged. The state government announced the closure of all women's refuges in New South Wales. The Manager and staff at Elsie Women's Refuge were retrenched and the St Vincent de Paul Society took over the premises, though we were unclear as to its future. So we had to wait and see what the eventual plan for women's refuges would be, for we knew there was considerable push-back from the public. In late 2014 we learnt that Vinnies was going to run Elsie Women's Refuge.

So, in February 2015 Aunty Kath and Lizzie set to work. Lizzie had prepped the wall and painted the large background colours on the mural. Aunty Kath painted the silhouettes of the women and children at the bookends of the mural. One day I noticed the rainbow that Liz was working on was finished. Wow, it was simply beautiful!

Sadly Liz Rooney died in tragic circumstances soon after and her loss was deeply felt by so many people. In our grief, her rainbow somehow brought

some solace – she had left us the most beautiful gift of the rainbow. Constantly it reminded me of Lizzie – her warmth, her care and creativity that she readily shared with others. Indeed, she painted rainbows in the hearts of so many people around her. And this rainbow was a constant reminder.

We all needed time to grieve. Later that year we talked with Lizzie's family and it was clear that we wanted to see how we could incorporate something of Lizzie into the mural as a tribute to her. As a result Kate Brennan, facilitator with the Glebe Tree House, painted an image of Lizzie kneeling in front of the rainbow she was painting. Kate, you did a wonderful job, thank you.



Katharine Vernon, from the Glebe Society which auspiced the grant for the Mural (image: Janice Challinor)

Over time other parts of the mural took shape. I'm so grateful to Lizzie's family who came and spent time with us painting the decorations of flowers and butterflies on the mural. These images of hope, healing and beauty that had been chosen by Aunty Kath and Liz to represent the valuable service of Elsie's refuge became a source of healing for us in the midst of the heartache we felt over the loss of Lizzie. We thank the whole family for sharing part of your journey with us here in Glebe.

Other kids joined in as well and I recall meeting one of the staff from Elsie's who was also helping to paint some decoration on the mural. I know that Aunty Kath valued all those passers-by who would stop and admire the mural and share their memories of Liz. Nearby neighbours would come over to the mural with cups of coffee and Tim Tams for Aunty Kath as she painted. Such kindness was so appreciated. Kelly Wallwork, who had painted the tram mural on the corner of Glebe Point Rd and Hereford St, joined Aunty Kath to help in the final stages of the mural. They shared stories as they added the finishing touches to the mural. Thank you, Kelly, for your wonderful help.

And so it is that this mural is testimony to community, for so many people helped along the way. I thank all of you who were involved in one way or another. And a special thanks to Aunty Kath. The mural is a fitting tribute to the service that Elsie Women's Refuge has provided since 1974.

Katharine Vernon

1. In the photo on the front page, the slight imperfection in the rainbow is a result of the photography process, and is not in the mural itself)

History & Heritage

Who lived in your street? James Johnstone Barnet (1827-1904)

by Lyn Collingwood

Much is on the public record covering James Barnet's career as Colonial Architect; this article focuses on his life in Glebe and Forest Lodge where he settled after arriving in Australia. Barnet is one of the architects whose local buildings are featured on the Glebe Walks website.

Born on 17 October 1827 in Scotland, Barnet was apprenticed to a builder at age 15, trained as an architect and was a clerk of works in London before migrating with his new wife Amy née Gosling in 1854 under the auspices of the Family Colonisation Loan Society. There was plenty of work for an architect in 1850s Sydney with the building of the University of Sydney and a number of churches. Barnet designed the Presbyterian Church (he was a deacon) in the Cleveland Paddock, and was employed by Edmund Blacket as a clerk of works on the Randwick Asylum and Sydney University's Great Hall. (Barnet designed and coloured the carvings on its cedar ceiling; his watercolour of the interior of the Great Hall is in the Macleay Collection.)

In 1860 Barnet joined the NSW Colonial Architect's Dept, responsible for major building and repair projects as well as lighting Sydney's streets, cleaning the chimneys at Victoria Barracks and providing coffins for paupers. In 1865 he became Colonial Architect, succeeding old and incompetent John Dawson from whom he inherited a good deal of unauthorised expenditure. With fewer than 10 men on his regular staff, Barnet completed thousands of NSW public projects including defence works, lighthouses, courthouses, jails, post offices and police stations. His major Sydney buildings include the new wing of the Australian Museum, the General Post Office, Lands Dept, Chief Secretary's Dept, Mortuary Station, Macquarie Lighthouse, and the neo-classical Callan Park complex (of which he was particularly proud). His Glebe legacy is its courthouse, police station, post office (no longer used for its original purpose) and the first fire station. His Garden Palace – conceived, designed and built in less than nine months in the Botanical Gardens – was destroyed by fire, but Barnet triumphed over criticism of the cost and style of his architecture.

James and Amy Barnet settled in Glebe, firstly in Christie St where their eldest child Amy was born in 1856. She was followed by four more daughters and a son born on Glebe Rd: Lilia (1858-1928), Rosa (1859-1940), Enid (born 1861), Maud (1862-1949) and James jnr (1865-1932). In 1867 the family moved to *Braeside* a two-storey building on

the corner of Ross St and Parramatta Rd, designed by Barnet and built by his own stonemasons. At *Braeside* (a popular house name recalling Scottish heritage) they kept pets (including a magpie, an Italian greyhound, a Skye terrier and a kangaroo) and two more sons were born: Thomas (1867-1931) and Donald McKay (1869-1940). James jnr and Thomas followed their father's profession, while Donald became a clergyman. The Barnets worshipped at the Glebe Presbyterian Church.

Having served 20 years as Colonial Architect, James Barnet took 12 months' leave to visit the art centres of Europe and the Broadmoor Asylum in England. Colleagues farewelled him with a picnic dinner at Cabarita Point before he sailed with his wife on the *Ballaarat* for Venice in January 1885, returning just in time to celebrate Christmas at Forest Lodge with their family. A few days later Barnet was back at work.

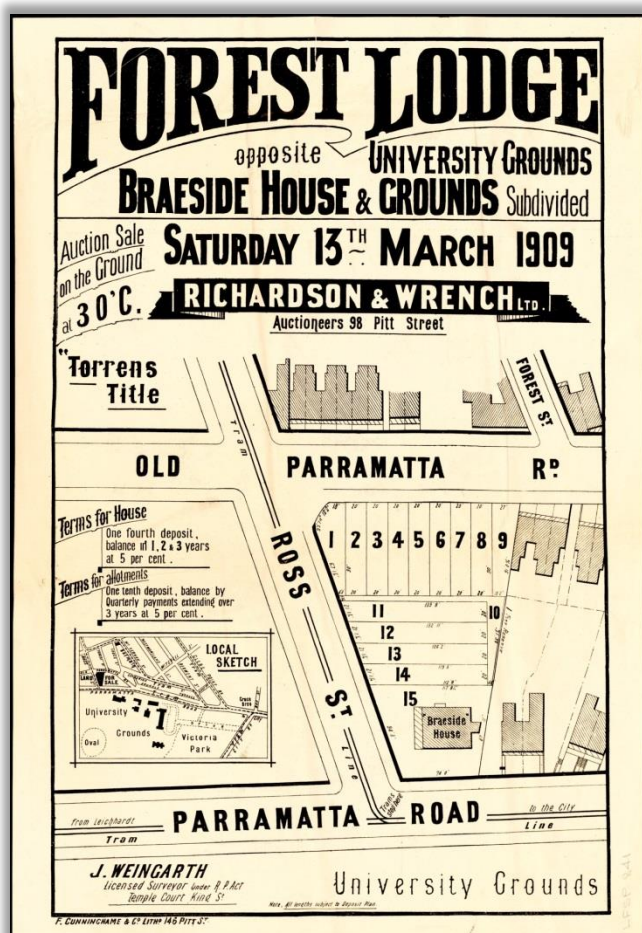


Amy Barnet and her eldest child Amy, 1857 (source: Sydney Living Museums)

After an illness lasting several months (during which time James went home each day to spend his lunch hour with her) Amy Barnet died aged 59 at *Braeside* in December 1889. The following year her widower retired. Survived by four daughters and three sons, James Barnet died at *Braeside* on 16 December 1904 and was buried with his wife in the Presbyterian section at Rookwood where his and Amy's profiles were worked into a granite and marble headstone.

The TGS Community Development Subcommittee invites you to Afternoon Tea at St Helen's Community Centre, Glebe Point Rd.
Call in any time from 3.15 to 5pm on Wednesday 20 June to celebrate a successful launch of the **Kitchen Pack Project.**
If possible please bring a kitchen utensil item.

Although in his will James had carefully divided his personal effects among his children, settling the affairs of the Barnet estate (which included an orchard at North Ryde) took years. Middle son Thomas and his family stayed on at 1 Ross St until 1907 when it was briefly occupied by Ernest Phillips. In November that year *Braeside* and its subdivided grounds were first put up for auction. The estate was readvertised twice in 1908, and again in March 1909. Bamboo and wicker furniture makers Paine Bros occupied the site briefly until 1912 when Grace Bros, diversifying into furniture removals and storage, erected a five-storey furniture depository fronting Ross St. It was some time pre-war that *Braeside* was demolished and a new caretaker's house (3 Ross St) built on the Arundel St corner.



Richardson & Wrench's 1907 advertisement for the auction of, Braeside House & grounds subdivision, Forest Lodge. (source: nla.gov.au)

Beginning with two horse-drawn vehicles, Grace Bros Stables operated on the Ross St/Parramatta Rd corner until ca 1930 when the animals were replaced by motor vehicles and the site became Grace Bros Service Station. Head stableman James Gates and his wife Selina lived at 3 Ross St where the carters' daily takings were kept overnight in a safe until collected by the cashier the next morning. In 1916 and 1922 the horses took fright

when major fires broke out in the furniture depository. Gates' successor as transport manager was ex-stock inspector and horse breeder Cyril George Abbs who moved into 3 Ross St with his wife Isabel Mary who bred greyhounds. (This house was demolished, probably by the Toga Group, following a heritage assessment conducted in 1998.)

In 1937 the multi-storey Ross St building was occupied by Taylor Bros (Boxes) makers of cardboard boxes and handkerchiefs. The firm, still at the same address, went into voluntary liquidation in 1962, by which time the Grace Bros Service Station had been replaced by a Mobil Service Station. Officeworks now dominates the old *Braeside* site.

James Barnet's successor as Colonial Architect 1890-1911 was Walter Liberty Vernon. He designed Glebe's second fire station on St John's Rd and is an ancestor of Glebe Society member Katharine Vernon. Another Glebe Society member, Meg Wallace, is a descendant of James Barnet.

Lyn Collingwood
Historian

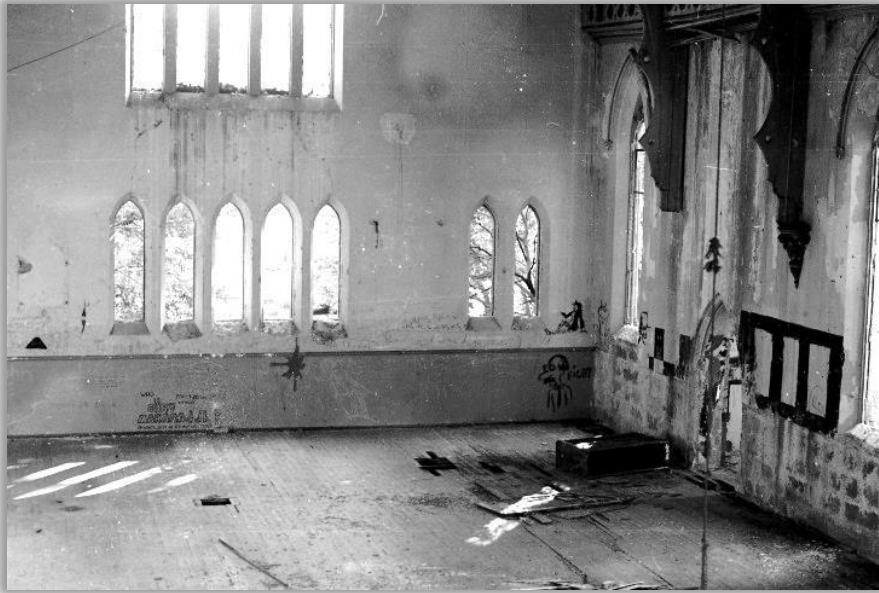
Sources: *Albury Banner & Wodonga Express* 3.2.1922; *Australian Encyclopaedia*; Brasch, Nicholas *The Model Store: 1885-1985*, *Grace Bros: 100 years serving Sydney*; *Evening News* 6 June 1904; Forde J M (compiler) *Album of Newspaper Cuttings* vol.5 (Mitchell Library Q991/F); *Grace Bros Foundations and Footholds: a story of things that matter*; *Grace Bros Grace Bros Family Album: 75 years of looking ahead*; Heritage Assessment 3 Ross St Glebe (Mitchell Library ML MSS 8619; McDonald D I 'James Barnet - Colonial Architect, 1865-1890' *Journal Royal Australian Historical Society* vol. 55 (1969); *Medical Journal of Australia* 10.9.1927, 29.10.1927; NSW cemetery records; NSW electoral rolls; NSW online registry of births, deaths, marriages; *Sydney Morning Herald* 3.10.1916, 24.11.1924; *Sydney Sun* 22.11.1924; Trove website.



Grace Bros service station, 1946 (source: Nicholas Brasch, *The Model Store: 1885-1985*, *Grace Bros: 100 years serving Sydney*)

Mystery photos

Last month's mystery photo



The congregation was holding services in a private house *Hartford*, [244 Glebe Point Rd](#), when this photo of the abandoned Presbyterian Church in Bridge Rd was taken in the early 1970s.

A credit squeeze probably saved it from demolition by neglect.

A proposal to convert it into a cultural centre fell through, but by 1977 the building housed the Abbey Restaurant.

In the 1990s the site again fell on hard times. The church is now used as a Montessori childcare centre.

This month's mystery photo



Where are we?

Email your suggestions to heritage@glebesociety.org.au.

Thanks to Phil Young for these images from Glebe's past

Planning Matters

Planning Report, by Neil Macindoe

Complying Medium Density Development

Almost exactly a month after imposing this Code, as outlined in the May *Bulletin*, in the face of strong protest, the Minister for Planning has suspended its operation in the major growth centres of Ryde and Canterbury-Bankstown. Other high-rise projects have been suspended as well. Moreover, other Councils have been advised they can also apply for suspension.

The reason given is one that has vexed the whole question of large-scale development for a long time in Sydney: the failure of infrastructure, especially transport, to keep up with development. This is despite the Plan for Greater Sydney repeatedly emphasising that adequate growth of infrastructure is essential.

Whether or not you agree that Sydney's population can safely be increased, the character and rate of that increase is under greater scrutiny, and so it should be. Sydney now has an oversupply of high-rise apartments, and this has had little effect on the cost or availability of housing, especially for those of more limited means.

Although these suspensions have little effect on Glebe, for reasons stated previously, they certainly affect the rest of the City, as does the poor infrastructure planning.

Harold Park Affordable Housing turns the first sod



Lord Mayor Clover Moore and CEO of City West Housing, Leonie King, turning the first sod (image: City West Housing).

This development and affordable housing more generally can be viewed at: <https://www.facebook.com/clovermooresydney/videos/1831454413559150/>

The Lord Mayor's newsletter shows Clover and the CEO of City West Housing, which is developing the site, doing some digging on the corner of Ross St and Wigram Rd.

An expected 75 affordable dwellings will be provided by the end of 2019. The proposal includes a green accessible roof.

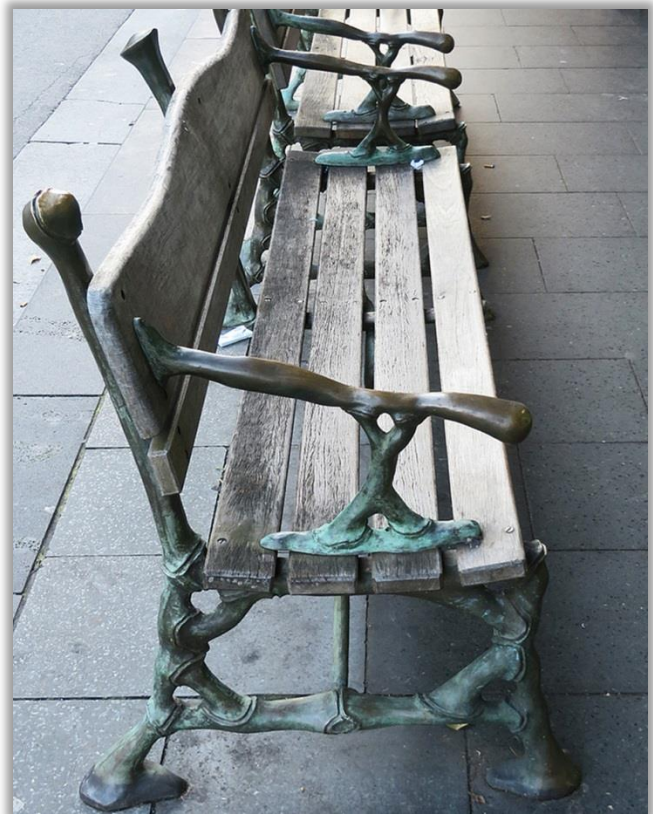
Editor's Note: A video of the Lord Mayor talking about

National Trust Heritage Awards

For many years the workshop of an artisan blacksmith, Guido Gouverneur, has supplied most of the decorative metal work adorning Sydney's heritage precincts. This includes the bench seats in Glebe Point Rd, the frames of which were cast in bronze, giving them a distinctive appearance that blends with the character of Glebe's main street. They are all Heritage Items.

The National Trust has recognised Guido's work with the 2018 Heritage Award.

Neil Macindoe
Planning Convenor



The street furniture for which Guido Gouverneur received a National Trust Heritage award. The Heritage Skills Award recognises 'a volunteer, teacher, professional individual or apprentice who has demonstrated the application of craft skills that have been key in repairing or adapting a heritage site.' (<https://www.nationaltrust.org.au/heritage-awards-2018-winners/>) (image: 'Newtown Graffiti')

Deadline for July *Bulletin*

Copy due 20 June, for publication on 28 June

Submission opposing aspects of the DA for the Glebe Island Aggregate Handling and Concrete Batching Facility

The Society has written to the NSW Department of Planning & Environment expressing its concerns about various aspects of Hanson's development application for a new aggregate handling facility and concrete batching plant at Glebe Island.¹ The facility would have the capacity to produce up to 1 million cubic metres of concrete per annum and operate 24 hours a day seven days a week.

In our submission we note that the Glebe Society has previously, in the context of its membership of various Government-convened community advisory groups relating to the strategic redevelopment of the Bays Precinct, supported the relocation of the Hanson Concrete Batching facility from its current site to Glebe Island. However, we now have significant concerns about the move given the current planning scenario for Glebe Island and the surrounding foreshores, which has led to a complete failure of strategic or coordinated planning for the Bays Precinct.

In addition to the Hanson aggregate handling and concrete batching facility, the Ports Authority intends to site a multi-user facility on Glebe Island to handle a range of building materials. It is clear that the intensity of industrial activity associated with these facilities is well beyond the reasonable expectations previously held by the large numbers of nearby residents.

We continue to accept that Glebe Island is the most appropriate site for the concrete batching facility, since it is needed within close proximity to the CBD and Bays area.

The Society stresses in its submission that NSW Planning and Environment – and if necessary, the Minister – should take particularly strong and effective measures to minimise the negative impact on the residents and on the environment from the planned aggregate handling and concrete batching facility.

The submission goes on to provide detailed comments on the DA. The full submission can be viewed on our website here: <https://www.glebesociety.org.au/submission-hansons-concrete-facility/>.

Lesley Lynch

Convenor, Bays & Foreshores

1: http://www.majorprojects.planning.nsw.gov.au/index.pl?action=view_job&job_id=8544



Hanson's in its current location in Blackwattle Bay (image: Phil Young)

Glebe Foreshore Walk to represent Australia at the 2018 Venice Architecture Biennale

The Glebe Foreshore Walk has been selected as one of three City of Sydney projects for inclusion in the 'Repair' exhibit in the Australian Pavilion at the 2018 Venice Architecture Biennale; it joins the Waterloo Youth and Community Services building and Prince Alfred Park and Pool. The exhibition, 'Repair', will highlight the importance of environmental rehabilitation in architectural practice. As the curatorial statement says:

There is a role for architecture to actively engage with the repair of the places it is part of: the soil, hydrology, habitat, connections, overland water flow, microorganisms, vegetation and so on. This type of repair is critical to enacting other wider types of social, economic and cultural repair.

The Glebe Foreshore Walk was designed by JMD Design which describes it as 'connecting existing and new foreshore open space by means of a subtly articulated path that connects the new

spaces with several new water stairs, new mangrove habitat, terrestrial habitats, intertidal habitats, a new beach, bio swales and items of heritage and archaeological significance'.

No doubt, readers are all familiar with the development of the Foreshore Walk. Since the project's beginning, work undertaken has included new lighting and furniture, new fig trees and landscaping at Bicentennial Park and Bicentennial Park East; *Bellevue House* and Jubilee Park Grandstand were restored and the pavilion, sports field and children's playground were upgraded.

According to City of Sydney, the final part of the project involved opening the last stretch of land connecting 27 hectares of open space with streets, paths and new facilities. It included granite and sandstone paths, new seating, steps for safe access to the water, over 50 new native trees and shrubs and native grasses. The paths have

walking, cycling and wheelchair access, racks for canoes and storage and energy-efficient lighting.

One of the most appealing aspects of the Foreshore Walk is the ecological restoration that has taken place; including habitat for native plants, birds and marine life. Anton James from JMD Designs said of the project that 'the Glebe Foreshore is a fantastic project where we reconnected a fragmented ecology, and included archaeological elements, marine habitat, and created the only artificial mangrove in Sydney. We restored the saltmarsh which allowed intertidal habitats'.

The Biennale takes place in Venice from 26 May to 25 November.

Virginia Simpson-Young

Sources: <https://meetings.cityofsydney.nsw.gov.au/ieDecisionDetails.aspx?ID=281>; <https://newsroom.unsw.edu.au/news/art-architecture-design/unsw-alumni-and-staff-bolster-showcase-venice-architecture-biennale>; <http://www.jmddesign.com.au/news/jmd-feature-at-venice-architecture-biennale/>; <https://worldlandscapearchitect.com/2018-australian-pavilion-looking-to-repair-the-land-at-the-venice-biennale/#.Wwqcle6FPIU>; <https://landscapeaustralia.com/articles/australian-projects-to-hit-the-world-stage-at-venice-architecture-biennale-1/>; <http://www.labiennale.org/en/architecture/2018>



Part of the Glebe Foreshore Walk showing walkers enjoying an evening stroll near steps to a small bay of mangroves. (source: V. Simpson-Young)

Glebe, Naturally

Volunteers Needed for Paddy Gray Reserve

Paddy Gray Reserve is located on Hereford St, not far from Walsh Ave. The Blue Wrens Subcommittee invites you to join a group of volunteers who tend the Reserve, in conjunction with the City of Sydney.

Our aim is to maintain the reserve in optimal condition and to recreate an environment suitable for small birds such as the Blue Wren, once common in the Glebe area.

Sample tasks are planting, watering and weeding on occasional organised days, or on an *ad hoc* basis.

If you are interested please email me at bryanherden@gmail.com

Bryan Herden

Blue Wrens Subcommittee



Paddy Gray Reserve (image: V. Simpson-Young)

Glebe Society News and Events

Report on 'Our House' event, Sunday 27 May

No 19 Avenue Rd – the home of Lesley, Susan and Ali (the kelpie) – is not one of Glebe's grand manor houses, but has an interesting history nonetheless. Perhaps more importantly, it was a lovely place for 40 Glebe Society members to get together for a Sunday afternoon over drinks and a sumptuous afternoon tea.

After allowing some time to mingle over a drink, our Glebe Society President, Allan Hogan, welcomed us to another sold out 'Our House' event. Lesley

then told us a bit about the history of the house, much of which is reproduced in her and Susan's article below. The highlight of Lesley's talk, in my mind, was not that the house was once the home of Labor politician, Daniel Minogue, but rather the intriguing story about a previous owner's legal battle for his 'conjugal rights'! (You'll need to read the article below for more on that story!)

Lesley also told us about how she and Susan came into possession of the house in the mid-90s after

initially looking to buy in Petersham where they then lived. Although the house was badly run down, Susan saw its potential and convinced Lesley they should try for it at auction. To their surprise, they won, but it was some time before they were able to restore it to its former glory. This, I'm sure all those in attendance would agree, has been achieved.

The article below is taken from a handout which Lesley and Susan made for attendees. It covers some of the house's architectural features and history.

Thank you to Judy Vergison and her team for organising 'Our House'; and thanks most of all to Lesley and Susan for making us so welcome.

Virginia Simpson-Young



Lesley Lynch (left) receiving flowers from Judy Vergison. Also in the photo (left to right) Peter Crawshaw, Allan Hogan and Susan Tiffin. (photo: Philip Vergison)

19 Avenue Rd Glebe – construction history and architectural interest

Toxteth Park, complete with forest, orchard, cricket pitch and water pond, began to be subdivided in the 1880s. The 1895 subdivision created Avenue Rd and cottages began to be built either in Federation style or a transitional mix of Italianate and Federation style.

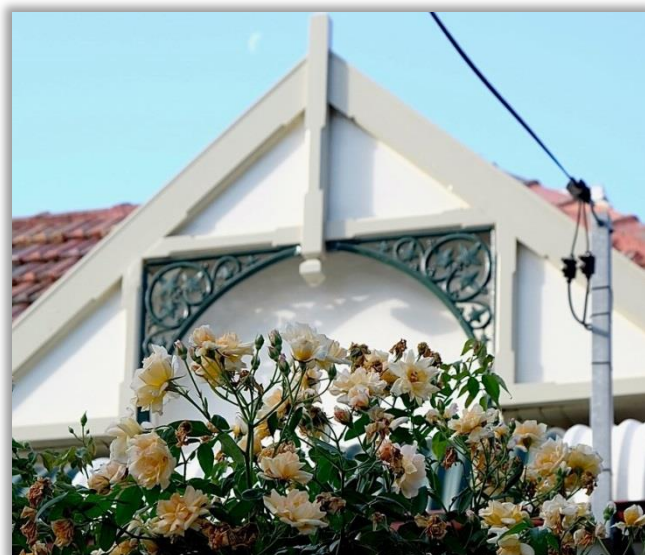
The first houses in Avenue Rd were built up the hill close to the Gatehouse – Number 19 was built over 1897-8. It is a good example of the 'transitional' style moving from Italianate to Federation with a few Victorian elements thrown in.

For this reason, it briefly features in Bernard and Kate Smith's *The Architectural Character of Glebe* (1973) and they draw attention to the following features:

- Its symmetry and stuccoed, faceted bay windows which are common in Italianate buildings – e.g. St Helen's Community Centre on Glebe Point Rd.
- The simple half-moon ironwork motif for the small front gables which was a favourite Federation device.

Inside, there is also a mixture. The ceiling roses in the lounge- dining room still have the elaborate fruit theme of an earlier time, while the roses in other rooms are simpler.

In the large front bedroom there is a pressed tin ceiling in the 'Clarence' style which became very popular through this period. Imported panels had been first brought from Germany by Ernest Wunderlich who, by 1899, had a wide ranging catalogue of styles, used in the Town Hall, hospitals and schools, as well as homes.



The half-moon ironwork motif for the small front gables which was a favourite Federation device. (image: Philip Vergison)

The house today is substantially in its original built state. In 1927 it was described as having: '7 rooms + kitchen + bathroom + box room. Front and rear verandahs. Electric light, gas and fuel stoves'.

The back has had various additions. The most significant was the construction of the large (and wonderful) rear, north facing verandah in (we think) the 1980s – replacing the much smaller porch. This was done at the same time for numbers 15, 19 and 21 by the same architect – though probably different builders. All three verandahs were designed to match their front verandah architecture – thus the rear bullnose roofing for this verandah.

We bought the house in 1991. It was run down but with no major structural problems. The large cedar door which had divided the main front rooms was – and still is – missing. In 1992 we had a major restoration of the house – eg rotten cedar in the gables and elsewhere replaced with identical cedar moldings produced on site; plaster ceilings repaired, rewiring etc. Some time later we had the kitchen and the study (small bedroom) opened up onto the verandah and we renovated a very basic second bathroom downstairs.

The current garage replaces the original laundry and (presumably) storage room. The old coal cellar is still there.

Some work was done at some stage by prior owners to begin excavating underneath the house to create extra rooms. Apart from upgrading the bathroom we have not excavated further and have simply laid concrete in two more rooms to create safe storage space and a small gym.

We were told – but have not researched to verify – that the garage and other rooms/spaces downstairs were previously occupied and that at some stage there was a separate carport/garage on the lower side of the backyard.

The house has significant nearby features

In our first few years of residence we discovered we had a stream running underneath – which occasionally used to surface. The light-rail tunnel runs under the adjoining houses and very close to us at the corner of Park Ave and provides regular background noise.

We also have the splendid Toxteth House across the road. Since the removal of the high brick fence it is hard to find a better spot for the end of day G&T than on the front verandah of number 19.

House names, people and gossip

The house has had at least four and maybe five names over its 120 years: 1897-1906 Pauline and William Deane named it *Kharkov*; 1907-12 John T Cains changed it to *Llandillo*; 1913-24 Mrs Margaret Clarke changed it to *Darrah*; 1926-45 Henry R Coulson and family – devout Methodists – no recorded change; 1945(?) MP Dan Minogue and family renamed it *Clare*. There is also a reference to *Gladhora* when owned by William Arnott solicitor – but we have (at this stage) no more information. We note that the Smiths thought *Llandillo* was the original name.

When we purchased the house in 1991 from the Olups, it was nameless. We later found the *Clare* name plate under the house. This was gifted to a Minogue grandson who came with his children to visit and reminisce sometime in the 1990s. Currently the house remains nameless.

The Russian connection

'Kharkov' was a Russian town (now Ukrainian) and the birthplace of Pauline Charlotte Deane (née Albert) who, along with her husband, William John Deane (born in Albury) were the first residents of 19 Avenue Rd. The reports of their 1896 'musical' wedding at St Mary's Cathedral suggest a classy couple: 'both were musical people' – she was 'dressed in exquisite white satin dress' – and 'till lately belonged to the Greek church but is now 'a devout little Catholic'. There were 300 guests.

Whilst Deane was a music importer, it seems the money was hers – she was certainly the owner of their next house. Her father (Jacques Albert) was a major figure in the music business having music shops in Enmore, Newtown and finally, King St in the City. Pauline was also prominent in the music business, running 'Pauline's Song Shop' in the city for over 30 years.

She was also clearly feisty. In 1918 Deane forbade her from seeing 'another man'. She kicked him out and forbade him from entering the house. So she probably owned this house also. He threatened divorce in 1920 – it's not clear if this proceeded. Several years later Deane petitioned in the divorce court for restitution of conjugal rights, noting he had not spoken to Pauline since being kicked out. He won and the court ordered Pauline to return to conjugal relations within 20 days. Who knows how that panned out!

She closed up her business in 1932. Of their five children, Albert became a movie executive, Olga acted at the Independent Theatre and Leona married Philip Geeves, a popular radio historian.



Dan Minogue and his wife Matilda (Mattie) who once occupied 19 Avenue Rd. (State Library of NSW)

The Irish connection

Number 19 had one 'famous' owner – the Catholic politician Dan Minogue. Dan was born in Ireland in 1893 at Feakle, County Clare, Ireland. So again the house was named for a birthplace.

He tried for work in Melbourne before arriving in Sydney and gaining employment as a shunter at Darling Harbour rail yards. He worked as a carrier of blue metal and, about 1916, bought a produce store in Crown St. After his marriage he bought the White Horse Hotel in Surry Hills which he held for many years. He was a strong supporter of the Labor League and was prominent in the Redfern branch of the ALP.

He was a City of Sydney Councillor from 1938 to 1950 and the ALP member for West Sydney from 1949 to 1969. During those years the house was a meeting place for the Catholic and ALP communities in the inner west of Sydney (a part mirror image of the role of Pat Hills in East Sydney). Minogue was associated with many charitable activities, supporting St Vincent de Paul, the Mathew Talbot Hostel for Homeless Men and Our Lady of Consolation Home for the Aged. He was an honorary citizen of Boys Town at Engadine

and was instrumental in establishing a Home for the Aged at Glebe. Crescent St in Glebe was renamed Minogue Crescent in his honour as was a small park behind the Police Citizens Youth Club. There was also a pocket park named Minogue Reserve after him on the corner of Franklyn St

In 1966 he was an Australian delegate to the United Nations. He was keenly interested in football and cricket and was a member of the Catholic Club and the Irish National Association. In later life, he wrote an account of his life called *A Rambler from Clare* (1972).

Daniel's wife Matilda Ellen Minogue died aged 58 at 19 Avenue Rd on 17 January 1954. Her funeral was held at St James. Minogue died aged 90 in 1983 – but we are not certain whether he still lived in Avenue Rd.

Lesley Lynch and Susan Tiffin

PS Very little in this thumbnail is the product of our research. Apart from the Smiths, thanks to Phil Vergison for the terrific photos and thanks to Lyn Collingwood for most of the information. The Dan Minogue summary is from the standard council and other sources. It would be interesting to skim Hansard for his speeches one idle day.

29th Annual Glebe Music Festival

Friday 2 to Sunday 18 November 2018

'By popular demand', singer Anna Salleh and guitarist Guy Strazz reappear at Gleebooks, Friday 2 November at 7pm, to open this year's Glebe Music Festival, again with a Brazilian theme. They promise classics such as Berimbau and Chega de Saudade, 19th century Rio Chorinho, beautiful samba and bossa nova ballads, as well as virtuosic instrumentals and lovingly-crafted originals. Tickets \$10 (includes food/drinks) available in advance or at the door.

There will be a second Gleebooks concert, on Friday 16 November at 7pm: 'Life, Loss and Inspiration' by the guitar duo Ariel Nurhadi and Andrew Blanch. Tickets \$10 (includes food/drinks) available in advance or at the door.

Further details, bookings and information about other concerts under 'events' and 'reservations' at www.glebemusicfestival.com

David Macintosh



*Guy Strazz and Anna Salleh
(image: <http://guystrazz.com>)*

Thirsty Thursdays



Glebe Society members and friends are invited to meet in restaurants in and around Glebe, usually on the first Thursday of each month, to eat and talk with other people who live in Glebe.

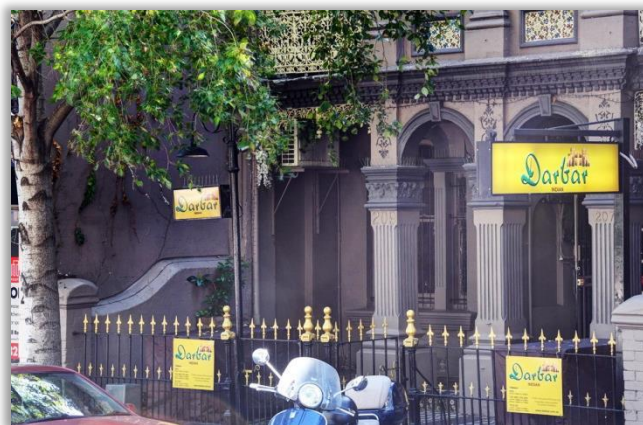
We try to pick places where we can share dishes, and have eight or so people at each table. Put these details in your diary now:

- On Thursday 7 June we will go to *Darbar* at 207/209 Glebe Point Rd. Please note the new address, next door to the Commonwealth Bank.

- On Thursday 5 July we will go to *Butcher and the Farmer*, at the Tramsheds.
- And on Thursday 2 August we will go to *Na Zdrowie*, the Polish restaurant at 161 Glebe Point Rd.

Please email me at edwinadoe@optusnet.com.au or ring me on 9660 7066 by 6pm on the Wednesday before to let us know if you are coming, or if you are likely to be late.

Edwina Doe



Creative Glebe

Glebe Community Singers

Glebe Community Singers began over two years ago at Glebe Public School. The former principal, Vicki Pogulis, asked Elizabeth Lecoanet, an international artist, director and Glebe resident to conduct our small community singing group.



Elizabeth Lecoanet, who guides the Glebe Community Singers (image: Creativity Australia)

Liz, our vibrant and innovative musical director, believes inclusiveness is key in a community choir and caters for all people and levels of musical experience. She led the first NSW Creativity Australia 'With One Voice' Choir called 'Sydney Sings' and was awarded the title 'Hidden Hero of Sydney' (2014) by the City of Sydney Mayor, Clover Moore. 'With One Voice'

are choirs where people of all ages and from all walks of life stand together to sing.

Around the world, research is mounting on the amazing benefits of community singing. Increasing circulation, boosting endorphin levels, creating neural pathways and alleviating stress are just a

Glebe Encounters ('human and otherwise')

When I think of Glebe, I don't immediately think of a 'soaked, spongy place', of 'swelling water', 'the fizz of the wind', a 'briny stink' – but Gail Jones does. In her Sydney Review of Books essay, 'Turnings and Over-turnings in Glebe', sensory experience features strongly in Gail's tender love letter to Glebe, the suburb she has made her home. For Gail, there's 'something beguiling about the persisting experience of wind, birdsong, and movement, of the watery light in shifting combinations'.

few benefits believed to come from singing in synchrony with others.

Rehearsals begin with our feet firmly planted on the floor and Liz drawing our attention to our body, particularly the chest, head and voice. With our body awareness heightened, we then concentrate on making vibrations and producing sound. From here it is a natural progression to singing in any one of a wide variety of musical styles including: Pop, Jazz, Folk, Gospel, Rock, Soul and World music (we are currently learning a Macedonian song). Underlying each and every rehearsal is a strong element of fun!

We warmly invite EVERYONE to join us. Whether you just enjoy or love singing, have been told that you can't sing or are tone deaf or you are an accomplished singer who is interested in musical genres beyond those you are used to – whatever your singing experience, we would love to see you.

We meet on most Thursdays at 5.30pm to 6.30pm during school terms at Glebe Public School in the Hall (Derwent St entrance). If you are interested or have any questions, please contact Alex Tyrrell on 0421 581 934.

Alex Tyrrell

The heart of Gail's Glebe, it seems, is the foreshore: 'on the walk around Rozelle and Blackwattle Bays there's often a wild breeze lifting from the ruffled water. It feels energised and supernatural. This wind tangles hair and buffets and billows one's thoughts. Wavelets uprising. There's fine spray and a briny stink. In the early evening the high-pitched racket of Noisy Miners is a screeching soundtrack.' Vegetation features prominently – figs, palms and 'magnolias attract attention; their white scented flowers are the



Gail Jones (image: Heike Steinweg)

assertion of an old-fashioned aesthetic. I watch as they come into bloom and indicate a more delicate elsewhere. I scuff through fallen frangipani, and gather a few in my hat.'

Gail's historical observations also encompass the natural. Of the citrus trees planted by Richard Johnston, the Church of England Minister whose land grant gave

Glebe its name, Gail speculates that 'the Gadigal people of the Eora nation must have witnessed the plantings, and perhaps, bewildered, tried the juicy fruit.'

The essay delves into Glebe's history and, gratifyingly, makes good use of information from the Glebe Society as well as Max Solling's *Grandeur & Grit* and The Dictionary of Sydney. Gail's concern for Glebe's threatened heritage is evident: 'Blackwattle Bay was once mostly timber-drying warehouses and boatbuilding yards. Constructions from the twenties – warehouses, boatsheds – later accommodated artists and craftsworkers in studios until their demolition in 2000, to make way for luxury residences which boast the structure of ships' containers. ... Erasure of heritage is the disregard of old forms of loveliness. It is submission to money, to a blended modernity.'

This essay makes clear Glebe's abundance; its bridges, its (former) pubs, its green spaces, its notable people, special places, its history and heritage – a picture of Glebe's richness emerges. I am sure readers will share my response to the essay – a refreshed gratitude for this place and its people.

'Turnings and Over-turnings in Glebe' appeared in the 9 February edition of the Sydney Review of Books, (<https://sydneyreviewofbooks.com/turnings-and-over-turnings-in-glebe/>). Gail Jones' latest book, *The Death of Noah Glass*, was published on 2 April by Penguin Australia.

Virginia Simpson-Young



The Blackwattle studios were located at 461-465 Glebe Point Rd, overlooking Rozelle and Blackwattle Bay. The buildings dated from the late 1920s and were originally used as timber-drying warehouses and boatbuilding yards. (image: Andrew Bassett Fine Framing, <http://www.fineframing.com.au/blackwattle-histor/>).

Glebe Artisans Winter Market– Saturday 16 June 2018

Looking for something unique and special? Sick and tired of mass produced goods? Come along to the Glebe Artisans Winter Market to find gorgeous things lovingly made around Sydney and sold by the artist/designer themselves.

Nestled in the heart of Glebe, Foley Park is a perfect location for local craftspeople to sell their beautiful work. A commitment to showcasing new designers and artists means that there will always be a variety of wonderful hand made products to choose from. The Market will be open from 10am to 3pm.

For more information and a full list of stallholders – www.glebeartisansmarket.org.au or facebook.com/GlebeArtisansMarket

Fiona Verge



Stallholder Peter Vogel serving a customer (image: Fiona Verge)

Michelle Scott Tucker – *Elizabeth Macarthur* – Tuesday 12 June @ Gleebooks

In conversation with David Hunt

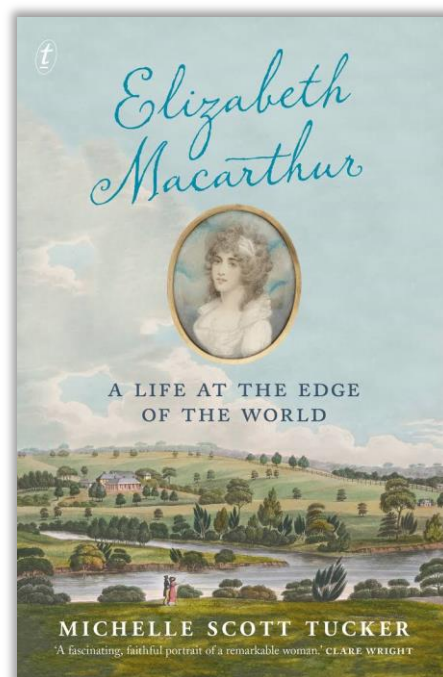
In 1788 a young gentlewoman raised in the vicarage of an English village married a handsome, haughty and penniless army officer. In any Austen novel that would be the end of the story, but for the real-life woman who became an Australian farming entrepreneur, it was just the beginning.

John Macarthur took credit for establishing the Australian wool industry and would feature on the two dollar note, but it was practical Elizabeth who managed their holdings – while dealing with the results of John's manias: duels, quarrels, court cases, military coup, long absences overseas, grandiose construction projects and, finally, his descent into certified insanity.

Michelle Scott Tucker shines a light on an often-overlooked aspect of Australia's history in this fascinating story of a remarkable woman.

Bookings: Date and time: Tuesday 12 June, 6pm for 6.30pm

\$12/\$9 Gleeclub free. Book on the Gleebooks website or phone 02 9660 2333.



STOP PRESS: Report on Glebe Society Event: 'Get more out of your smartphone 102'

Around 23 Glebe Society members came to Benledi House on the evening of Tuesday 29 May for the Society's event, 'Get more out of your smartphone 102'.

The aim was to help members learn some tips and tricks to get more out of their smartphones – as the name of the event suggests. We presented on both the iPhone and Android phones, which were more or less equally represented among attendees.

From our perspective, it seems participants were very engaged and asked us plenty of questions. Afterwards, the feedback was pretty positive and

most seemed to find the session helpful. Many people went away saying they believed they would be able to do much more with their phone as a result of the evening.

As usual for a Glebe Society event, there was plenty of great food and wine; and for this we must thank, mainly, Jude Paul and Diane Hutchinson. Thanks also to Jane Gatwell and Fiona Campbell for their door work and Bill Simpson-Young for assisting with the tech.

Virginia Simpson-Young and Phil Young



Attendees at Smartphone 102 (Image: Phil Young)

For your calendar

8 May-9 June. It's a Dog's Life. Glass Artists' Gallery, 68 Glebe Point Rd.
 Wednesday 6 June, 3-5.30 pm. Kitchen Starter Pack Drop-off – St Helen's Community Centre, Glebe Point Rd.
 Thursday 7 June, 7pm. Thirsty Thursday: *Darbar*, 207/209 Glebe Point Rd.
 Saturday 16 June. Glebe Artisans Winter Market. Foley Park.
 Wednesday 20 June, 3.15-5pm. Kitchen Starter Pack Afternoon Tea and Drop-off – St Helen's Community Centre, Glebe Point Rd.
 Wednesday 20 June, 3.15-5pm Glebe Society 'Kitchen Pack' celebration afternoon tea, St Helen's Community Centre, Glebe Point Rd
 Thursday 3 July, 7pm. Thirsty Thursday: *Butcher and the Farmer*, at the Tramsheds.
 Wednesday 4 July, 3-5.30 pm. Kitchen Starter Pack Drop-off - St Helen's Community Centre, Glebe Point Road.
 Wednesday 18 July, 3-5.30 pm. Kitchen Starter Pack Drop-off - St Helen's Community Centre, Glebe Point Road.
 Thursday 2 August, 7pm. Thirsty Thursday: *Na Zdrowie*, 161 Glebe Point Rd.
 Friday 12 October. Centipede Fundraiser. Details TBC.
 Sunday 4 November, 3.30pm. *Thomas Crome, Glebe Music Festival*. Great Hall, University of Sydney
 Friday 9 November, 7pm. *Thomas Crome, Glebe Music Festival*. Glebe Town Hall.

Recurring events:

Wednesday mornings from 8.30am. Glebe Bushcare Group, near Jubilee Park. Contact Sue – 9692 9161.
 Thursdays, 7.30pm. Sahaja Yoga, Glebe Town Hall
 Alternate Wednesdays, 3-5.30 pm. Kitchen Starter Pack Drop-off – St Helen's Community Centre, Glebe Point Rd



Glebe Society Inc. Established 1969

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PO Box 100 GLEBE NSW 2037

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Membership of the Glebe Society

- Individual member: \$45
- Joint (2 people, one address): \$55
- Household: \$60
- Concession (student or pensioner): \$20
- Institution or corporate: \$110

How to join

- Join online: complete the Membership Application on our website under 'Membership'
- Download a membership form from www.glebesociety.org.au; or
- Write to the Secretary at PO Box 100 Glebe 2037; or
- Email secretary@glebesociety.org.au



Steam vessel and German four-masted barque GUSTAV passing through Glebe Island Bridge, departing Blackwattle or Rozelle Bay. This photograph was probably taken shortly after its arrival in December 1926. (ANNM's Samuel J. Hood Studio Collection.)