

101

COLLINS

The 101 Quarterly

Hot Competitions for Cool Food Lovers

The Rational Optimist

Facing up to Facebook

Dressed to Invest – Vintage Fashion

As Modern as Tomorrow



Henry Talbot, Photograph for Holeproof advertisement, 1962, exhibition print from black-and-white negative, printed 2011,
Gift of Henry Talbot 1974-75

Winter 2011

101
CARES



Peter Calwell

From the Inside

The end of the financial year has now passed and I trust that it finished on a positive note for all of the tenants within 101 Collins Street.

It seems incredible that calendar 2011 is now half over however activity levels within the building throughout the last 6 months has been quite significant so it is easy to lose track of time. We are pleased that there have been some new

tenants join us at 101 Collins Street and that a number of our major tenants have renewed their commitment to the building for the longer term.

It is also particularly pleasing that a number of tenants have remained with us though having to move and relocate to alternate positions within the building. I would like to thank all of those involved for the professional manner in which all issues have been addressed.

We were fortunate recently to have had an exhibition of works by Rob Miller displayed in the water ponds within the main entry foyer of the building. I trust everyone enjoyed this exhibition and found it of interest.

Coming up later in the year will be another exhibition by Julia Anderson where once again her works will be featured in the water ponds. We are looking forward to what will be Julia's second exhibition within 101 Collins Street.

On Saturday 30th and Sunday 31st July 2011 101 Collins Street will be participating in the Melbourne Open House program. This has proved to be very popular in the past and we are pleased to again be part of the program.

Ryan McNaught is Australia's professional Lego builder being one of only 13 such accredited Lego builders across the world. Ryan's major project for 2011 is a 4 metre high replica of 101 Collins Street which is to be displayed in an exhibition to be held in Canberra in August this year. Following that exhibition we are hopeful that we will be able to display this model in our foyer for a short period of time which should prove to be very interesting.



Alison Waters in Vintage Fashion

From the Editor's desk

At Melbourne University Festival of Ideas I recently heard science writer Dr Matt Ridley on how human behaviour alters our genes. "That the evolution of human genes is determined by cultural choices, as our decisions dictate how our bodies then adapt to environment, diet and circumstances." Dr Ridley has recently released a new book *The Rational Optimist: How Prosperity Evolves*.

"Throughout the last 50 years there's been implacable predictions of doom from almost everybody, whether it was from pesticides or nuclear radiation or population explosion or famine or the Y2K computer bug. The pessimists have repeatedly been wrong. Nobody's noticing the good news. And if that were to continue, then just how good could it get?" Essential reading if you have the winter blues.

Created in a Harvard University dorm in 2004, Facebook rocketed from an online directory created for college students to the world's No. 1 social network with nearly 700 million members worldwide, which would make it the world's third largest country! Already 9 million Australians have Facebook accounts. Bill Keller, outgoing Executive Editor of the New York Times writes about this phenomenon and his concerns about Facebook.

People have always turned to gardens – both real and imaginary – for solace and sanctuary from the frenzy and tumult that surround them. Gardens provide restorative, nourishing, necessary retreats. Certainly Australians' passion for gardening reflects a nation psyche yearning to

connect with nature. The Royal Botanic Gardens, one of Melbourne's most popular tourist attractions, won a prestigious gold medal at The Chelsea Flower Show. Designer of the winning garden, Jim Fogarty, favoured the unique Australian landscape over traditional art and design.

Photography is certainly coming to the fore as a major art form in 2011. This is clearly demonstrated in this issue. In the mid 20th century the boundaries between art and commercial photography were often blurred especially with the stylish European-born photographers Newton, Wolfgang Sievers, Mark Strzic, Henry Talbot and Melburnian Athol Shmith. There seems to have been ample work in Melbourne in advertising, fashion, architectural and industrial photography at a time when the city itself was undergoing dramatic changes into a modern metropolis. The splendid exhibition at the State Library of Victoria "As Modern as Tomorrow - Photographers in Post War Melbourne" is featured on page 10. An earlier Australian photographer who achieved fame in America as a celebrity and fashion photographer, Anton Bruehl, is featured in a travelling exhibition of the National Gallery in Canberra, which is currently showing at the Monash Gallery of Art.

The Bendigo Art Gallery will host the world premiere of *The White Wedding Dress: Two Hundred Years of Wedding Fashions from the Victoria & Albert Museum in London*.

Drawing on the V&A's outstanding collection of wedding gowns from the early 1800s to the present day, the exhibition explores the history of the wedding dress using individual garments and their histories to illuminate the ways in which society has responded to economic, cultural and technological change.

Amicalement
Alison Waters

101 COLLINS

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Contents

Competitions	3	Dreaming of Dior	14
The Rational Optimist	4	Winter Culture and Events	16
Facebook	6	Social Page	17
Mad men, artful poser	8	Hot Text	18
As Modern as Tomorrow	10	Chelsea Flower Show	19
The White Wedding	12	Proustian Interview <i>Wesley Palmer</i>	21
Dressed to Invest	13	Lesley Kehoe Galleries	22

Cover: As Modern as Tomorrow Exhibition - State Library of Victoria

COMPETITIONS

Please note: Contact details may be used by our competition sponsors



Lunch for 6 at Harry's Bar

The Stamford Plaza, the luxurious all-suite boutique hotel in Little Collins Street, is offering a table for six guests in Harry's Bar to experience Harry's Express Lunch menu. The lunch can be taken from Monday to Friday and the prize is valid until 30 November. (Subject to space availability)

Send your name, company and contact details by 29 July to

LyndaKing@stamford.com.au



Cecconi's Cantina

Maria Bortolotto at Cecconi's is again offering a generous prize of a lunch for two to the value of \$200 at her stylishly informal Italian Restaurant in Flinders Lane.

To be eligible send your name, company and contact details by 29 July to sales@cecconiscantina.com



Hanging Rock Winter Lunch

This annual event is not to be missed and Hanging Rock Winery are offering two tickets to attend this event on Sunday 7 August at 12 noon at MCEC. The guest speaker will be Athol Guy telling us what it means to be a famous entertainer and what his life now holds. A three course meal will be accompanied by some new release and museum wines. The prize is valued at \$240.

Send your name, company and contact details to hrw@hangingrock.com.au by 29 July.



Palace Cinemas

Palace Cinema Kino is offering ten double passes to see Beautiful Lies with Audrey Tautou and Nathalie Baye. This is a fresh and funny romantic comedy about a chatty hairdresser who concocts a plan to cheer up her mother. Audrey Tautou is utterly captivating in this intelligently written and tenderly directed delight.

To win one of these double passes, send your name, company and contact details to awaters@bigpond.net.au by 29 July.



Collins Kitchen at The Grand Hyatt

Another fabulous Competition prize from the Grand Hyatt. Collins Kitchen is offering a 2 course sharing menu for 6 people to enjoy at lunch or dinner. Sample their Chef's selection of the best dishes from the different dining concepts. Valued at \$300! To be eligible send your name, company and contact details to tina.seing@hyatt.com by 29 July.

COMPETITION WINNERS – Autumn edition

Cecconi's Cantina Lunch for Six - Sarah Wang, Kidder Williams

Hanging Rock Winery Athol Guy & Friends Concert - Jacqui Cameron, Bell Potter

The Kitchen Cat Lunch for Six – Irene White, Sullivan & Cromwell

The Rational Optimist: How Prosperity Evolves

By Dr Matt Ridley who was recently in Melbourne for Melbourne University Festival of Ideas



Dr Matt Ridley's new book, *The Rational Optimist: How Prosperity Evolves*, has ideas as provocative as its title. In a world where opinions are increasingly polarised, his optimistic rationality defies the usual dogmas of right or left. Andrew P. Street of Time Out Sydney interviewed him.

First up, what is it that people are missing? It seems like the message of your book is that "things ain't so bad."

What they're missing is that good things happen gradually and without you really noticing them. Bad things tend to happen in a newsworthy fashion, like wars and crashes. So the good news creeps up on us, and we just don't notice it. And I'm not saying that everything's fine, by no means. Things can go wrong and things will go wrong, in individual lives and in the lives of humanity as a whole. But when you stand back and look at the big picture over the long periods it is amazing. And it amazed me.

What sort of things amazed you?

I was blown away by how amazing the statistics are. Child mortality has gone down two-thirds in my lifetime: that's an amazing achievement when you think about it 'cause that's the greatest misery of miseries that I can think of. And it's happened at a time when we've approximately doubled our population on the planet, and yet you stand only 30% the chance of burying a child as you did 50 years ago. Lifespan's up one-third in my lifetime all around the world, at a time when we were constantly told by the intelligentsia that things were going to get worse.

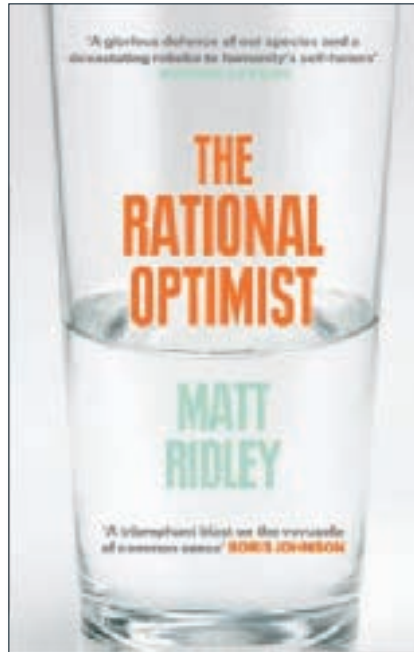
Such as?

Throughout the last 50 years there's been implacable predictions of doom from almost everybody, whether it was from pesticides or nuclear radiation or population explosion or famine or the Y2K computer bug. The pessimists have repeatedly been wrong. Nobody's noticing the good news. And if that were to continue, then just how good could it get? It's worth, I think, spending some time thinking about that.

But isn't fear a great motivator? Don't we need to think that disaster is imminent in order to come up with the sorts of solutions that improve our lot?

I actually think that's just simply wrong if you look at where the good ideas come from in history. They don't come from pessimistic societies or desperate societies, or places or times where people really need problem solving. They come from optimistic, happy, cheerful, rich places. So one of the things I do in my talk is run through ancient Greece with Archimedes, and Alkarmisi and Arabia, and Fibonacci and Renaissance Italy, and George

Stevenson and Victorian Britain, and Steve Jobs and modern California. These are the guys who are changing our lives for the better by inventing smart new ideas where we can work for each other, and doing that against the background of being quite rich in extremely well-off societies. In fact they all live in the best parts of the world. It doesn't seem to me that pessimism is necessary for the solving of our problems.



So are you saying it's just the materially wealthy who are about to think about innovation and progress because they're not struggling hand-to-mouth?

Yes. When agriculture was a highly labour intensive activity, for one person to have the lifestyle of Louis XIV it was necessary for 70% of people to work in the fields. Nowadays thanks to mechanization, it's possible for 2% of the population to feed the rest of us, which frees us to do other things like cut each other's hair and sing pop songs to each other or whatever it is we might want to do. Part of my argument is that as we get better at supplying each other's needs through being more productive both through technologies and through institutional arrangements, so we can fulfil more needs. My book hasn't been just saying "things have been getting better and can go on getting better", it's saying "here's

why". It's because there's a process that plays out in human society, which is the increasing specialisation of production and increasing diversification of consumption that is actually an automatic living-standard raiser.



Wine and Dine at the Grand Hyatt

We are fortunate at 101 Collins to have the Grand Hyatt so close to us. We've always enjoyed the variety they offer but now the wining and dining options have never been more flexible.

RU-CO has been awarded Bar of the Year in the recent AHA awards. What better place to catch up with friends after work, relaxing by the open fire and enjoying the fabulous winter drink special such as a glass of Moët & Chandon Brut or an Espresso Martini for only \$15 with a delicious selection of tastes from the snack menu.

Collins Kitchen has expanded their lunch options with the addition of a pizza menu to augment their ever popular express lunch sets. Perfect with a glass of Italian wine. Or a hearty winter roast from the Gourmet Roast Carvery. And their sharing menus for six or more are ideal for entertaining colleagues for lunch or dinner.

RU-CO Bar ph 96571234. Collins Kitchen 9653 4831.



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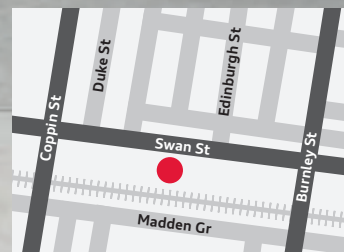
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Are we Outsourcing Our Memories and Substituting Real Friendship to Facebook?

Bill Keller, Outgoing Executive Editor of the New York Times

Are we are outsourcing our memories to instant fact-checking, and substituting Facebook for real human friendship. Last week my wife and I told our 13-year-old daughter she could join Facebook. Within a few hours she had accumulated 171 friends, and I felt a little as if I had passed my child a pipe of crystal meth. I don't mean to be a spoilsport, and I don't think I'm a Luddite. I edit a newspaper that has embraced new media with creative, prize-winning gusto. I get that the web reaches and engages a vast, global audience, that it invites participation and facilitates - up to a point - news gathering. But before we succumb to digital idolatry, we should consider that innovation often comes at a price. And sometimes I wonder if the price is a piece of ourselves.

Joshua Foer's engrossing bestseller *Moonwalking with Einstein* recalls one colossal example of what we trade for progress. Until the 15th century, people were taught to remember vast quantities of information. Feats of memory that would today qualify you as a freak - the ability to recite entire books - were not unheard of. Then along came the Mark Zuckerberg of his day, Johannes Gutenberg. As we became accustomed to relying on the printed page, the work of remembering gradually fell into disuse. The capacity to remember prodigiously still exists, but for most of us it stays parked in the garage.

My father, who was trained in engineering in the slide-rule era, often lamented the way the pocket calculator, for all its convenience, diminished my generation's maths skills. Many of us have discovered that navigating by GPS has undermined our mastery of city streets and perhaps even impaired our innate sense of direction. Typing pretty much killed penmanship. Twitter and YouTube are nibbling away at our attention spans. And what little memory we had not already surrendered to Gutenberg we have relinquished to Google. Why remember what you can look up in seconds?

Robert Bjork, who studies memory and learning at the University of California, has noticed that even very smart students, conversant in the Excel spreadsheet, don't pick up patterns in data that would be evident if they'd not let the program do so much of the work. "Unless there is some actual problem-solving and decision-making, very little learning happens," Bjork told me. "We are not recording devices."

Foer read that Apple had hired a leading expert in heads-up display - the transparent dashboards used by pilots. He wonders whether this means Apple is developing an iPhone that would not require the use of fingers on keyboards. Ultimately, Foer imagines, the commands would come straight from your cerebral cortex. "This is the story of the next half-century," Foer told me, "as we become effectively cyborgs."

Basically, we are outsourcing our brains to the cloud. My inner worrywart wonders whether the new technologies overtaking us may be eroding characteristics that are essentially human: our ability to reflect, our pursuit of meaning, genuine empathy, a sense of community connected by something deeper than political affinity.

The most obvious drawback of social media is that they are aggressive distractions. Unlike the virtual fireplace or that nesting pair of red-tailed hawks we have been live-streaming on nytimes.com, Twitter is not just an ambient presence. It demands attention and response. It is the



enemy of contemplation. Every time my TweetDeck shoots a new tweet to my desktop, I experience a little dopamine hit that takes me away from. . . from. . . wait, what was I saying?

My mistrust of social media is intensified by the ephemeral nature of these communications. They are the epitome of in-one-ear-and-out-the-other, which was my mother's trope for a failure to connect.

I'm not even sure these new instruments are genuinely "social". There is something decidedly faux about the camaraderie of Facebook, something

illusory about the connectedness of Twitter. Eavesdrop on a conversation as it surges through the digital crowd, and more often than not it is reductive and redundant. Following an argument among the tweets is like listening to preschoolers quarrelling: You did! Did not! Did too! Did not!

As a kind of masochistic experiment, the other day I tweeted "#TwitterMakesYouStupid. Discuss." It produced a few flashes of wit ("Give a little credit to our public schools!"); a couple of earnestly obvious points "Depends who you follow" some understandable speculation that my account had been hacked by a troll; a message from my wife "I don't know if Twitter makes you stupid, but it's making you late for dinner. Come home!" and an awful lot of nyah-nyah-nyah "Um, wrong." "Nuh-uh!!".

Almost everyone who had anything profound to say in response to my little provocation chose to say it outside Twitter. In an actual discussion, the marshalling of information is cumulative, complication is acknowledged, sometimes persuasion occurs. In a Twitter discussion, opinions and our tolerance for others' opinions are stunted. Whether or not Twitter makes you stupid, it certainly makes some smart people sound stupid.

I realise I am inviting blowback from passionate tweeters, from ageing academics who stoke their charisma by overpraising every novelty and from colleagues at The New York Times who are refining a social-media strategy to expand the reach of our journalism. So let me be clear that Twitter is a brilliant device — a megaphone for promotion, a seine for information, a helpful organising tool for everything from dog-lover meetings to revolutions. It restores serendipity to the flow of information. Though I am not much of a tweeter and pay little attention to my Facebook account, I love to see something I've written neatly bitly'd and shared around the twittersphere, even when I know that the verdict of the crowd will be hostile.

The shortcomings of social media would not bother me awfully if I did not suspect that Facebook friendship and Twitter chatter are displacing real rapport and real conversation, just as Gutenberg's device displaced remembering. The things we may be unlearning, tweet by tweet - complexity, acuity, patience, wisdom, intimacy - are things that matter.

There is a growing library of credible digital Cassandras who have explored what new media are doing to our brains. My own anxiety is less about the cerebrum than about the soul, and is best summed up not by a neuroscientist but by a novelist. In Meg Wolitzer's charming new tale, *The Uncoupling*, there is a wistful passage about the high-school cohort my daughter is about to join. Wolitzer describes them this way: "The generation that had information, but no context. Butter, but no bread. Craving, but no longing."



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Mad men, artful poser

By Steve Meacham

Anton Bruehl was the first Australian photographer to make it big in New York. Ten years ago, an American businessman walked up to the reception desk of the National Gallery in Canberra with a remarkable offer. He said he was the son of the late Anton Bruehl, once one of the most successful celebrity and fashion photographers in the world. He wished to discuss giving the gallery his father's collection, including portraits of Marlene Dietrich, James Cagney, Katharine Hepburn and the Ballets Russes that had graced the pages of magazines such as *Vogue* and *Vanity Fair*.

Anton who? Few people today would recognise the name. But Gael Newton, the gallery's photographic curator, did. Years before, while organising an exhibition about Max Dupain, she had come across an advertising photo in which Dupain had paid homage to Bruehl. She asked Dupain who Bruehl was, and he replied: "The first Australian photographer to make it big in New York."

As a result of this exchange, Bruehl's collection of more than 100 photographs arrived in Canberra in 2006. Now - finally - an exhibition from the National Gallery in Canberra is touring to the Monash Gallery of Art, charting the career of a forgotten Australian who, long before Madison Avenue became synonymous with advertising gloss, helped pioneer the industry immortalised in the TV series *Mad Men*.

Born in the rural South Australian town of Naracoorte in 1900, Bruehl and his brother Martin left Australia in 1919 for New York, never to return. After studying, then teaching, photography, Anton set up his own studio in Lexington Avenue in 1926 - and was so immediately successful that he was joined by Martin a year later.

From 1931 until 1966, when they retired, their studio photographed the leading stars of Broadway and Hollywood for the top *Conde Nast* magazines. Newton says this was partly because Anton Bruehl had "mastered the art of high-quality colour photography three years before Kodak released Kodachrome colour film in 1935. "He pioneered a new colour separation process and produced hundreds of colour images for *Vogue* and *Vanity Fair*."

He was also one of the first to see art in advertising, using his quirky and surreal sense of humour to help create a brand image for clients such as *Four Roses* whiskey. For all his range, all Bruehl's work was done inside the studio. "He'd take any amount of trouble or expense setting up a scene, making it utterly convincing," Newton says. Even a Bruehl photograph of a Broadway show such as *Carousel* or *Porgy and Bess* wouldn't be taken in the theatre. "He had a stage in his studio that was practically as big as a theatre stage," says Newton. "Ansel Adams [his New York contemporary] said of Bruehl: 'His work is utterly contrived, and utterly convincing.'"



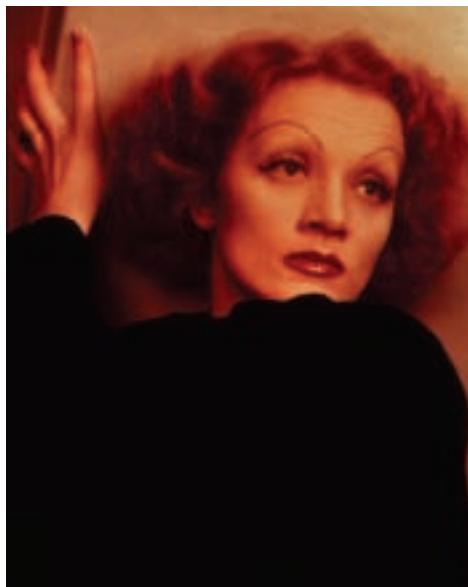
Asked to select her favourite Bruehl images, Newton picks three. One is a classic study of Dietrich. Another is a 1938 portrait of Gene Tierney: "It's very evocative of the *Mad Men* era and a reminder that it started long before the '50s. It's also characteristic of his use of colour and his slightly strange, surreal composition."

And, of course, how could Newton go past Bruehl's 1936 image of the model Ruth Curlett wearing nothing but a red sun hat? "It was taken for the cover of *Vogue*, but they were worried the US Postal Service would declare [it so risqué] the magazine would have to be sent in an envelope. So they moved the photo inside [the magazine]."

Naturally the story got out, and the US press asked Curlett if she had been embarrassed about having to pose nude. "Oh no. Mr Bruehl was a perfect gentleman, and I was adequately clad in his shadows."

Anton Bruehl: In the Spotlight is on at the Monash Gallery of Art, Wheelers Hill, from June 25-Sept 11.

Article reproduced courtesy of The Sydney Morning Herald/The Age



Above: Anton Bruehl Harlem number, Versailles cafe 1943. Colour photograph. National Gallery of Australia, Canberra. Gift of American Friends of the National Gallery of Australia Inc., New York NY USA. Made possible with the generous support of Anton Bruehl Jr, 2006. Image courtesy of George Eastman House, International Museum of Photography and Film color print, dye imbibition (Kodak Dye Transfer) print made after 1946

Far left: Anton Bruehl Esquire Canteen: Puerto Rican singer and rumba dancer Marga and accordionist puppeteer Bil Baird of the Ziegfeld Folies 1944. From *Esquire* February 1944. National Gallery of Australia, Canberra. Gift of American Friends of the National Gallery of Australia Inc., New York NY USA. Made possible with the generous support of Anton Bruehl Jr, 2006

Left: Anton Bruehl Portrait of Marlene Dietrich, Hollywood 1935. Direct positive colour photograph. National Gallery of Australia, Canberra. Gift of American Friends of the National Gallery of Australia Inc., New York NY USA. Made possible with the generous support of Anton Bruehl Jr, 2006 National Gallery of Australia, Canberra NGA 2006.118

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The Terrace

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As Modern as Tomorrow: *Photographers in Post War Melbourne*

In the 1950s and 60s Melbourne a group of photographers were creating exciting new works that changed the way we viewed and used photography. Maggie Diaz; Norman Ikin; Helmut Newton; Athol Shmith; Wolfgang Sievers; Mark Strizic; Dacre Stubbs and Henry Talbot applied techniques and ideas that were emerging abroad to their work in Melbourne, contributing to a new aesthetic in Australian design, fashion, architecture and industry.

As *Modern As Tomorrow* displays photographs, many never exhibited before, alongside some of the publications for which they were commissioned, demonstrating how these photographers were both shaping and reflecting modern design in Melbourne.

Exhibition curator Eve Sainsbury said the exhibition will introduce rarely seen commercial works from these well-known photographers. 'These photographers produced vibrant and eye-catching work which is why, when clients such as Robin Boyd, Fleur furniture, the Australian Wool Board, Shell and Kodak wanted to present a dynamic and progressive image, they sought them out.'

Sainsbury has used many parts of the State Library's collections to create the exhibition. 'This is an exhibition that only the State Library could develop. The exhibition draws from our vast collections across many mediums including photographs; magazines; pamphlets; annual reports; advertising material; newspapers; books; and even record covers to show the impact of these photographers. This combination of materials from a single collection is what makes the Library's exhibitions so interesting.'

A program of events and activities will complement the exhibition.

As Modern as Tomorrow: Photographers in Postwar Melbourne
State Library of Victoria, Keith Murdoch Gallery
1 July 2011–5 February 2012



Wolfgang Sievers, Club Bar, Menzies Hotel, Melbourne, 1965, chromogenic photograph



Henry Talbot, Photograph for Brooks Brothers advertisement, 1967, exhibition print from black-and-white negative, printed 2011, gift of Henry Talbot 1974-75



Wolfgang Sievers, 'Stanhill', Albert Park, Melbourne, 1951, gelatin silver photograph, gift of Wolfgang Sievers, 2002

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Being glamorous in Bendigo this year

Every woman wants to look beautiful on her wedding day. I know of many young women in 101 who are planning their wedding for Spring /Summer 2011. Instead of my usual fashion page, I felt inspired to tell you all about The White Wedding Dress Exhibition at Bendigo Art Gallery.

If you are searching for a wedding dress or bridal gown inspiration this is the place to go. This exhibition presents 200 years of the most romantic, glamorous and extravagant wedding dresses from the Victoria & Albert Museum in London.

Have you ever thought why the Western European wedding dress is traditionally white? This exhibition asks why and how this has happened. The exhibition also includes historical and contemporary veils, corsetry, millinery, shoes and other accessories.



Isn't she just gorgeous? Lottie, my mother-in-law, married in Melbourne in the 1930s. She's very much a bride of her time.

This exhibition also considers the way couturiers and designers have challenged and refreshed the traditional white wedding dress and the influence of the wedding industry, whose antecedents lie in the commercialization of the wedding in Victorian Britain. This exhibition is a glorious tribute to the exquisite, stylish, glamorous wedding gown, the romance of its evolution and the splendour of its design.

Bendigo Art Gallery will also curate an additional section for the exhibition highlighting wedding gowns in Australia from colonial settlement to contemporary wedding fashion.

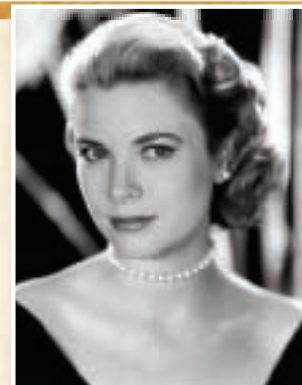
Director of Bendigo Art Gallery Karen Quinlan said, "The history of the wedding dress is an integral part of our understanding of fashion history and, as we will witness in this extraordinary exhibition, has been influenced by major events and social history over the past 200 years".



John French
Cotton organdie
wedding dress, 1953
Designed by Hardy
Amies for the Cotton
Board. Gelatin silver print
© V&A Images



Hollywood
Ernest Bachrach
(1899-1973)
Marilyn Monroe,
RKO, 1952/2007
Platinum print from
the original negative
Image courtesy of John
Kobal Foundation, London



Grace Kelly, 1953
Image courtesy of
Everett Collection /
Rex Features

THE WHITE WEDDING DRESS

200 YEARS OF WEDDING FASHIONS

1 August – 6 November 2011

Visit the world premiere of The White Wedding Dress: 200 years of Wedding Fashions from the Victoria and Albert Museum, London.

The exhibition encompasses historical bridal dresses and other accessories including as well as gowns by couturiers and designers including Charles Frederick Worth, Norman Hartnell, Charles James, Zandra Rhodes, Vivienne Westwood, Vera Wang, Christian Lacroix, Lanvin, Philip Treacy and Stephen Jones. Also included are wedding gowns worn by celebrities Gwen Stefani and Dita Von Teese.

Tickets on sale now, phone 03 5434 6100.

MADE IN HOLLYWOOD

PHOTOGRAPHS FROM THE JOHN KOBAL FOUNDATION

3 December 2011 – 12 February 2012

Organised by the Santa Barbara Museum Of Art, California.

This exhibition focuses on the stars, the sets and the scenes created by the American film industry and captured by the most important photographers who worked in the Hollywood Studios from 1920 to 1960. Featuring more than 90 images including portraits of Greta Garbo, Marlene Dietrich, Gloria Swanson, Jean Harlow, Clark Gable, Humphrey Bogart, and many other film celebrities.

Tickets on sale closer to the event.

GRACE KELLY STYLE ICON

10 March – 17 June 2012

Featuring spectacular film costumes, haute couture gowns from Dior, Balenciaga, Chanel, Givenchy and meticulously-tailored suits and American casual wear, the exhibition will explore the development and cultivation of Grace Kelly's style, influence and transformation from Hollywood actress to princess.

Grace Kelly: Style Icon is curated and organised by the V&A Museum, London and the Grimaldi Forum, Monaco.

Tickets on sale closer to the event.



Ideally located in Central Victoria and only 90 minutes from Melbourne Airport along the Calder Freeway – Bendigo is the place to appreciate the arts and a heart-warming local tale or wine this winter.

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Dressed to Invest - Why it Pays to Buy Vintage Clothes

By Alison Waters

The global crisis has changed luxury shopping, I suspect, forever. Women in particular are mentally calculating the cost of expensive designer clothing and accessories. Although many in Australia have remained unbuffeted by the financial crisis there seems to be a paradigm shift in the way the wealthy spend money. There's a new emphasis on price shopping and quality, individual experience and fond memories. It seems that the very wealthy are less trusting of expensive brands and brand marketing than they were a few years ago. It's possibly a response to the corporate push of commoditising luxury. Today the wealthy covet things that are not mass produced.

The emphasis on limited supply and individual one-of-a-kind have brought men and women to the joys and exhilaration of buying vintage couture. Buying vintage has an emotional quality about it. Buyers are interested in the history of who wore it so they can brag about it maybe once being in the estate of the Windsors, knowing that their garment may have rubbed shoulders with royalty.

I began collecting English designer Jean Muir in London in the 70s. My first buy was a navy blue crepe dress. For me they are wearable art, and since the Jean Muir business closed down in 2007 I've become aware of their investment value.

Sipping cocktails with a dear friend in Melbourne's infamous Gin Palace, speaking french and pretending we are at the Paris Ritz - it's the late 1940s; we're wearing dresses with cinched waists a la Dior, accessorized with evening hats and long gloves. We receive many gracious compliments and we had a lot of fun. No doubt about it, wearing vintage encourages fantasy.

The following week I went to Mission 65 at Red Bennies Chapel Street nightclub to celebrate the 65th birthday of the Prahran Mission and its link with the illustrious house of Dior. Most of the audience was dressed in vintage from top to toe and as the beautiful Japanese model Hitomi, said "It's a feminine look with a lot more grace and style than current fashion". The exquisite Hitomi wore an early Ralph Lauren waisted black dress, cream gloves and straw hat that was inspired by the fifties. "Girls want to wear something classic and distinctive that makes them feel pretty."

Unlike much of the graceless, ill-fitting fashion around today, many styles of the mid-20th century were tailored to flatter, even accentuate the female figure. Original vintage offers good quality fabrics in simple, clean lines with full circle or straight-to-the-knee skirts. Pants are swishy or pegged; tops might feature Mandarin or flared collars, or double-breasted fronts.

Vintage couture from the European fashion houses such as Courrèges, Chanel, Dior is nearly impossible to find on this side of the world but Joel's auction in June 2011 of pre-owned designer clothing, accessories and furs did feature a Dior gown that sold for more than \$1200, and a Hermes Birkin bag for over \$12,000 (above the retail price). Bulgari, Italian jeweler and luxury goods retailer, recently helped the National Gallery of Victoria acquire an important rare Mariano Fortuny Coat c1920 which cost in excess of \$60,000 to celebrate the NGV's 150th anniversary.

Charlotte Smith, curator and collector of vintage fashion, said "Creating an individual and interesting look is all about wearing clothes no one else has. Even if you buy new clothes overseas, on-line shopping means there is a likely chance you will see your outfit on someone else at some point. But if you buy vintage you can pretty much guarantee you will never see the same thing on anyone else. My favourite investment is a vintage suit, wool in winter and silk for summer. The suit can be worn complete with your own accessories to modernise it. Then the jacket can be worn alone with jeans or trousers, the skirt can be worn without the jacket and by adding a sweater, pretty blouse or even another jacket your vintage investment becomes an updated classic."



Above: Athol Shmith, Patricia Tuckwell (Bambi Shmith), c. 1950s, gelatin silver photograph, gift of Michael Shmith, 2000. Modern as Tomorrow Exhibition, State Library of Victoria



Japanese model Hitomi Utsugi
Photo: J. Hoerner

According to Chrissy Keepence, from The Lindy Charm School for Girls, dressing and collecting vintage has always been embraced in a big way in Queensland by the fishnet-clad, bullet-bra wearing swing and rockabilly set which celebrates all things 1940s and 1950s, including music, cars, dancing as well as fashion. Chrissy is excited that style has entered the mainstream, appealing to everyone from teenagers to professional women seeking a classic/slightly glamorous albeit conservative yet feminine business attire, to glamorous socialites nostalgic for the clothes of their youth. Chrissy and her business partner Kim give virtual demonstrations and excellent advice as well as fully tailored workshops on how you can step back briefly into an era when it was usual to set your hair, put on a hat and apply letterbox-red lippie every time you walked out the door.

Melbourne-based Vintage Stylist, Candice de Ville, commented that "Since 'Mad Men' featured on SBS it's been crazy. And you can't say it's just a fad because these clothes are timeless. 'Mad Men' set in the 1960s, as well as movie classics like 'Casablanca' and 'Rear Window,' have rekindled interest in fashions of the past". Candice has a step by step video on her website on how you can achieve a vintage hairstyle and offers classes on how to present yourself true to your specially chosen vintage period.

Circa is a retail vintage clothing shop in Gertrude Street, Fitzroy, run by Nicole Jenkins, author of "Love Vintage". Circa focuses on men's and ladies' wear dating from the Victorian era to more modern times. Nicole said "One of the best clues you will find when examining vintage clothing are the labels - they will reveal who made it, the quality of the production, perhaps the location and provide vital clues for dating the item of clothing". "Love Vintage" is essential reading if you are serious about vintage clothes.

www.thelindycharmschoolforgirls.com

www.candicedeville.com.au

www.circavintageclothing.com.au

www.mlsvintage.com

Dreaming of Dior

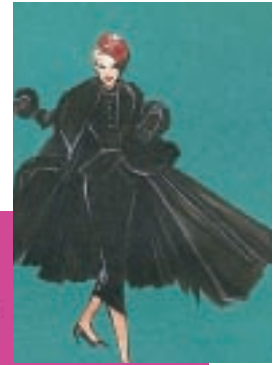
by Charlotte Smith

Charlotte Smith has had more than her fair share of fabulous dresses and adventures. Born in Hong Kong and raised in the United States, she lived life to the full in London, Paris and New York before falling in love with Australia and discovering she had inherited a priceless vintage clothing collection from her American Quaker godmother, Doris Darnell.

Then the boxes started arriving, with more than three thousand treasures dating from 1790 to 1995, from originals by Dior, Chanel and Balenciaga to a pioneer woman's daintily mended best dress.

But when she unearthed her godmother's book of stories about the dresses and the women who wore them, the true value of what she had been bequeathed hit home. This wasn't a mere collection of beautiful things, it was a collection of life. Women's lives. Tiny snapshots of our joys and disappointments, our entrances and exits, triumphant and tragic.

This is a book for any woman who knows a dress can hold a lifetime of memories

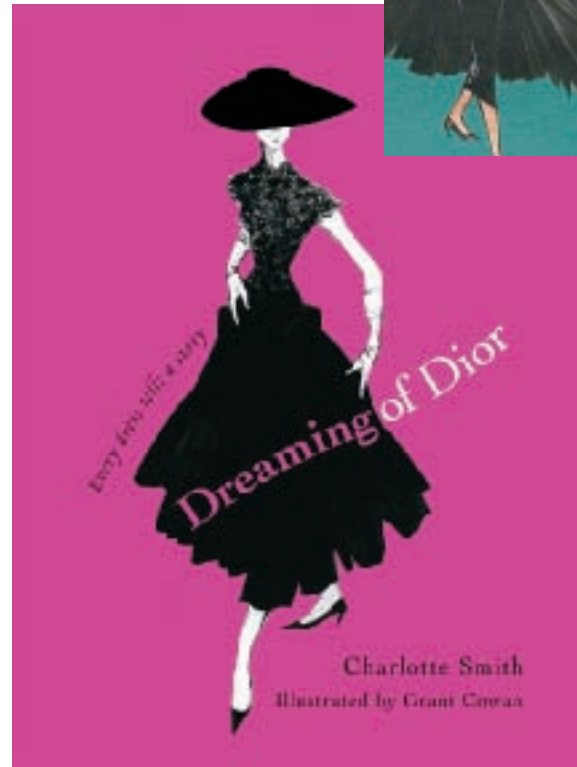


"Must tell you how enchanted I was by Dreaming of Dior... What delightful nostalgia!"
Diane Masters

Diane Masters, a famous Australian fashion model from the 1950s was so taken with the book she wrote to Charlotte Smith:

"Must tell you how enchanted I was by Dreaming of Dior . . . What delightful nostalgia!

And Grant Cowan's glamorous sketches - a kaleidoscope of colour, wit and elegance - to accompany your succinct words evoking unique memories each individual cameo expressing the magic of the moment, the eloquence of an era, delicious romantic liaisons and timeless femininity! Quite extraordinary!"



Bendigo International Collections

The White Wedding Dress

200 YEARS OF WEDDING FASHIONS

WORLD PREMIERE & AUSTRALIAN EXCLUSIVE

Bendigo Art Gallery
1 August – 6 November 2011



Bendigo presents the world premiere
and Australian exclusive
**The White Wedding Dress –
200 years of Wedding Fashions**

From the Victoria and Albert Museum,
London, this exhibition is an evolution
in bridal fashions and features some of
the finest creations from world famous
designers including Charles Frederick
Worth, Norman Hartnell, Vivienne
Westwood, Vera Wang, Christian
Lacroix and more.

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Exhibition organised by
the Victoria and Albert
Museum, London



42 VIEW STREET,
BENDIGO, VICTORIA
BENDIGOARTGALLERY.COM.AU



Indemnification for this
exhibition is provided
by the Victorian
Government.



Image: John French Cotton *organdie*
wedding dress, 1953. Designed by
Hardy Amies for the Cotton Board.
Gelatin silver print © V&A Images

Bendigo

The Wheeler Centre – Thomas Friedman

Friday 29 July at Melbourne Town Hall



On September 11, 2001, we were told the world had changed forever. Ten years on, one of America's finest journalists comes to Australia to reflect on the nature of that change.

In partnership with the Sydney Opera House and the US Studies Centre, three-time Pulitzer Prize-winning journalist and acclaimed author Thomas Friedman speaks at the Melbourne Town Hall. A long-standing and influential commentator on the Middle East and global affairs, the best-selling author has a unique ability to capture the trends that will shape the future and bring complex issues to life.

Thomas Friedman will be in a wide-ranging conversation with Maxine McKew about America and the world, the new Middle East and his new book *That Used to be Us: What Went Wrong with America? And How it Can Come Back*.

www.wheelercentre.com

Melbourne International Film Festival



21 July to 7 August
60th Anniversary

This year's Film Festival – the 60th – starts on 21 July. Along with MIFF's time-honoured favourites – such as International Panorama, Documentaries and Backbeat – there are some new and exciting program sections to introduce this year. This Sporting Life offers a fascinating look at those among us who push themselves to excel above and beyond the normal realms of human capabilities. *Networked*, a mixed program of fiction and documentary, examines the indelible impact that the internet has made on our lives – and asks what the future might hold.

For more information visit their website www.miff.com.au



Dominique Abel, Fiona Gordon and Bruno Romy's "The Fairy."

Melbourne Writers Festival

25 August to 4 September
Federation Square

The countdown to Melbourne Writers Festival 2011 is on! This year's festival will explore the future of media in a digital world; celebrate the growing popularity of graphic novels; and focus on performance, from music to storytelling. It will celebrate some of the world's finest writers of fiction, non-fiction and poetry. The festival program will be available online and in The Age on Friday 29 July 2011.

www.mwf.com.au



The Audi A6 – redefining the executive class



The next generation of luxury and innovation – the all new Audi A6 is soon to arrive in Melbourne.

Once again, Audi sets the standard with a new level of sophistication, performance and technology in this stunning executive sedan. With its light and elegantly smooth proportioning and sporty lines, it immediately catches the eye.

The engines: powerful and highly efficient

The Audi A6 will launch with a choice of three powerful and efficient six-cylinder engines - the 2.8 FSI, the 3.0 TFSI and the 3.0 TDI. These advanced turbo charged engines guarantee refined performance and achieve even better efficiency in combination with the new eight-

speed tiptronic and the seven-speed S tronic. Fuel consumption has improved by up to 21% compared to the previous model – a leading figure among the competition.

The interior: sporty elegance

Every detail of the vehicle's interior is testament to the care Audi invests in automotive manufacturing. All materials, including the innovative layered-wood veneer have been selected and crafted with the utmost care. For example, the front seats can be equipped with climate control as well as massage function which was originally offered in the flagship Audi A8. Other highlights include the top of the line Bang & Olufsen sound system. Standard is the cutting-edge touch pad with numerical and letter recognition function.

Lightweight technology: aluminium expertise

The body of the new Audi A6 is exceedingly light, stiff and safe, thanks to an intelligent composite design concept. Over 20% of the body is made of aluminium. Depending on the version, this new executive sedan weighs up to 80 kilograms less than its predecessor. Audi has once again reversed the weight spiral, raising the bar for lightweight design.

Audi Centre Melbourne and Audi Richmond invite you to see why the next generation Audi A6 is the new model of choice for progressive executives. Book a test drive today to experience its world leading technology and unsurpassed luxury.

Audi Centre Melbourne, 501 Swanston Street, Melbourne

Tel: (03) 9654 8677

Audi Richmond, 382 – 386 Swan Street, Richmond

Tel: (03) 9428 4132

Alison's Social Diary

Bulgari

A lion on the prowl, a bejewelled villa overlooking a sprawling illuminated garden evoking a spectacular Mediterranean sunset and a mystical living sculpture. That was the scene at the National Gallery of Victoria at a gala event hosted by Bulgari. All for a good cause - to help raise \$60,000 to purchase an extraordinary coat by 1920s Venetian artist and fashion designer, Mariano Fortuny, to mark the NGV's 150th anniversary. The glamorous crowd wore their best finery as they enjoyed the canapés and martini's. The verdict? Bellissimo.



Far left: Model – Samantha Downie wears Bulgari

Left: Gwendolynne Burkin and Richard Nylon

Right: Christine Barro Alison Waters and Peter Barro



Neale Whitaker and David Novak

On a Mission

Drawing on Christian Dior's new-look as inspiration, Mission 65 fundraising fashion show and silent auction was held at Red Bennies, recognizing and celebrating sixty-five years of Prahran Mission's wonderful community contributions. Who would have thought that the Prahran Mission in Melbourne and the illustrious house of Dior in Paris were established in the same period, barely a year after the war ended. Using existing clothing sourced from the Mission's op shops, our talented Melbourne fashion designers, along with the creative students from the Whitehouse Institute of Design, transformed everyday garments into exquisite, designer pieces reminiscent of the post-war period, and the mend and make-do mentality. Fabulous designers lending their hearts and talented minds included Jenny Bannister, Project Runway's Anthony Capon, Madam Virtue & Co, Candice DeVillie and Clemente Talarico.



Left: African model models hat, belt, bag recycled from evening dress Prahran Mission's op shop.

Below: Lola Schattner and Alison Waters

Right: Male model looking elegant in found designer suit at Prahrans Op shop.



Left: Stylish redesigned 40s outfit

Photography: Ashley McLaren for StyleMelbourne.com



Credit Suisse and Trinity College

Credit Suisse Private Banking celebrated the 4th July with an exclusive performance by New York's Juilliard Jazz Sextet in 101 Collins Street. The foyer was transformed for 150 guests, with a stage over the water and themed with stars and stripes. Guests were treated with American themed drinks and food including bagels, hotdogs and ice cream cookie sandwiches.

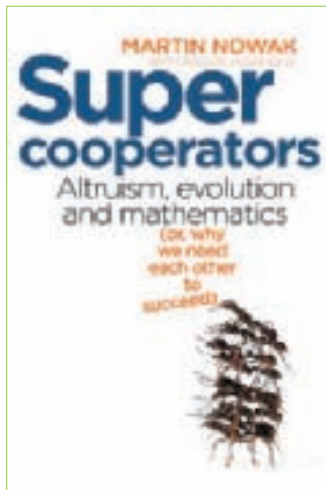
Credit Suisse Private Banking sponsored the Juilliard Winter Jazz School program at Trinity College as a way of contributing to the development of young musicians in Australia and providing them access to world-renowned international artists. Credit Suisse is a major supporter of the arts and culture globally. There are many shared values between Trinity College, The Juilliard School and Credit Suisse; all are rich in history with an international outlook and constantly striving for excellence by encouraging diversity and innovation.

Right: Trinity students Alex Galligan on bass and Francesco Acanfora on saxophone opened for the Juilliard Sextet

Below: The world renowned Juilliard Sextet: Carl Allen - drums, Rodney Jones - guitar, Kris Bowers- Piano, Matthew Jodrell - Trumpet, David Baron - Bass and Lucas Pino- Saxophone



Kent Roberts and the team at Corporate Catering Solutions supplied the delectable canapés



Super Cooperators: Altruism, evolution and mathematics (or why we need each other to succeed)

By Martin Nowak and Roger Highfield
Text Publishing \$34.95

We're all used to the Darwinian perspective of nature being about raw competition, fighting tooth and nail for survival - but the reality is much more complex. Homo sapiens are generally a co-operative species. The authors Martin Nowak, a Harvard mathematical biologist and Roger Highfield, editor of New Scientist magazine suggest imagining 400 chimpanzees crammed into economy class for a seven hour flight. "They would in all likelihood tumble off the plane --- bitten ears, missing fur and bleeding limbs".

But if you take, for example, the Sydney- Los Angeles marathon flight, millions of Australians survive intact. The authors explain that we are better off co-operating rather than competing and that there are evolutionary reasons for this. The authors co-operate together to write the 'five laws of co-operation'.

Not Dark Yet A personal History

By David Walker
Giramondo publishing \$32.95



Academic Professor Tom Griffiths, at the launch of this book, described this biographical gem, as a memoir, "a family history, a cultural history of modern Australia, a study of memory, legend and storytelling, an investigation of national character, a local and regional study, a reflection on history and the historian's craft, an auto-ethnography but so much more than this".

It was loss of sight through macular degeneration that propelled David Walker a distinguished Australian social historian into this compelling and moving exploration that constitutes this book. He begins with that moment, on a wintry Sunday afternoon, when the line of a book he was reading first wobbled. So we are introduced simultaneously to David's love of books and to the failure of his sight, to the exciting and wondrous world of reading and to the shocking loss of it. But although there is obvious tragedy in that, the tone of the book is not tragic and it is never self-pitying; instead, it is curious, wry, poignant and sweet. Anyway, David's mother had once said to him (as he reports) 'the tragic mode was not my strength and that I'd be better off sticking with comedy'. One of her most approving comments to her youngest child was: 'You're a fool, lad. You know that don't you?'

David describes movingly this feeling that we are swimming in a mysterious, murky and at times glowing world of shapes and forms that we gradually learn to discern and see more clearly. This metaphor climaxes in the book in the final chapter called 'Underwater Sailors' where the fate of David's mother is so poignantly and movingly described, as she succumbs to the netherworld of Alzheimer's. He writes of his elderly father: "He had become the living embodiment of a fading cultural heritage, a reminder of the quiet decencies attributed to an earlier, hat-wearing age".

Bright Young Things – All Grown Up!

Bright Young Things are Culinary Event Makers – making over Melbourne's catering world and breathing energy and love into each and every event they execute.

You might have seen that yellow glow in 101 already – the BYTs are often hard at work helping with boardroom lunches, wine dinners and delicious breakkies (OR transforming the boardroom into an Alice in Wonderland world, a Parisian bar, an eco friendly jungle!)

Bright Young Things offer sparkle, wit & vivacity to each and every event they create. Their innovative and inspired catering kitchen, their directional office team and their motivated service staff will ensure the most perfect, memorable event.

Bright Young Things has been operating for just over two years and in this time they have produced over one thousand events. From beautiful weddings, fanciful boardroom lunches and private dinners to cocktail parties, product launches, cheeky char-grills, happy high teas, Christmas extravaganzas, midnight suppers, birthdays and corporate celebrations.

They provide support, creative energy and location expertise - from a party of four to a breakfast for four hundred.

Their philosophy is to inspire their clients and to be inspired by them.

Their mantra ... nothing is a problem, everything is a possibility.

Speak to the Bright Young Things on 03 9499 9401

Email: events@brightyoungthings.net.au www.brightyoungthings.net.au



Australians shine at the Chelsea Flower Show



**From far left: The finished Show Garden
Turf, grevilleas and the Pavillion
View of the Waterhole**

For many The Chelsea Flower Show really has become an annual event in the social calendar as well as their gardening calendar. With its latest trends, novel products and unique ideas, it has become a firm favourite of the green-fingered population from all over the world. There are no cash prizes at the Chelsea Flower Show: it is all about the “glory” - the kudos of winning a medal.

with the BBC, also runs a competition for the ‘People’s Choice Award’.

Acclaimed Australian landscape designer Jim Fogarty – the multi-award-winning principal of Jim Fogarty Design - the designer of Melbourne’s Royal Botanic Gardens entry was awarded a prestigious gold medal. The entry was a beautifully designed native-themed garden with its distinctive colours, shapes, scents and foliage based on

identity, the landscape garden was a continual source of pride to landowners, artists, poets and gardeners alike. Botanical Gardens were established in most major towns and many royal estates were opened to the public.

In the 19th Century English citizens were spread across the globe, and began to seek a symbol that would unify those at home, and that would serve as a memory of home for those



Far left: Dr Philip Moors introduces Her Majesty to designer Jim Fogarty

Left: RBG Board Members and Executives in the Show Garden

Burke’s Peerage and Gentry defines Chelsea Flower Show as “the first event of the London ‘season’ [which] heralds the start of the British summer”. While it may have lost some of its social cachet over the years the Royal family are still fixtures of this traditional event. The Queen and Duke of Edinburgh, Prince Albert of Monaco, Prince Edward and his wife Sophie, Prince Andrew with Princess Beatrice (minus that wedding hat that recently sold for charity for £81,100.01) all visited the Show this year. Prince Charles has been involved in two Show Gardens; an Islamic garden in 2001 (“The Carpet Garden”) which has been replanted at Highgrove, and the “Healing Garden” in 2002, a tribute to his late grandmother.

An array of celebrities came to view the greenery haute couture and to drink champagne fortified by English sandwiches. This year actress Helen Mirren gave her name to a new carnivorous plant that eats rats. The American actress, Gwyneth Paltrow, launched her new cookery book.

A major drawcard of the show were the six large and prestigious show gardens along Main Avenue designed by the world’s top designers, who all vie for a coveted Chelsea medal - Gold, Silver-gilt, Silver and Bronze. The show garden determined by the judges as the finest display, wins the hotly contested ‘Best in Show’ award. The Royal Horticultural Society, in conjunction

the metaphorical journey of water through the Australian continent, and taking its inspiration from the superb award-winning gardens at the Royal Botanic Gardens at Cranbourne.

“It’s been an amazing experience” says Fogarty when he won “there are lots of excited people around and the garden has been well received with people commenting on the Australian colours”. Overall coordination of the outstanding Melbourne entry was managed by Royal Botanic Gardens’ Director and Chief Executive Dr Philip Moors.

“We’re honoured to accept the gold award at Chelsea. The reaction from visitors to the show has been universally complimentary and we’ve been inspired by the enthusiasm and interest in our plants and gardens. This is a tremendous accolade for Australian horticulture and design.”

There were 3085 shrubs and trees that had been hand-selected for the project, some species that the Chelsea Flower Show had never seen before. The plants were grown by expert Chelsea horticulturists especially for the garden.

It’s interesting that Todd Haiman, New York landscape artist, suggests that the English landscape garden is considered by some cultural historians as England’s most compelling contribution to the visual arts. During the eighteenth century, as England struggled to develop a national

identity, the landscape garden was a continual source of pride to landowners, artists, poets and gardeners alike. Botanical Gardens were established in most major towns and many royal estates were opened to the public.

It is in the next generation, between the wars, that the English become routinely described - by themselves and by other Europeans - as “a nation of gardeners.”

The show, which ultimately grew out of this “religious zeal” was organized by the Royal Horticultural Society and has been a staple of the British social and cultural scene for nearly 150 years. Melbourne’s Royal Botanic Gardens are a fine example of this colonial outreach and have become one of the most visited tourist attractions in Victoria.

John Calvert-Jones AM, Member of the Chelsea Working Group, said “Winning a Gold Medal at the Chelsea Flower Show in London was a great achievement in promoting the Australian Garden at Cranbourne. This was an excellent example of combining the talented team from the Royal Botanic Gardens Melbourne led by Dr Philip Moors, and Jim Fogarty the designer, with the business community and government to raise the necessary funds to promote an iconic Australian garden on the international stage and provide Victoria with another high-profile tourist destination.”

Sixth Australian Chamber Music Competition

The Streeton Trio, whose name is inspired by the famous Australian artist, is the only Australian group in the Sixth Melbourne International Chamber Music Competition. The Trio have been based in Europe and include pianist Benjamin Kopp, violinist Emma Jardine and cellist Martin Smith. The musicians have been members of the European Chamber Music Academy for the past year which means they take part in a week-long master class in a different city each month.

The Melbourne International Chamber Music Competition (9-17 July) is made up of 16 finalists including quartets and piano trios. They are competing for prize money of \$100,000 and the winner will tour nationally for Musica Viva.

The winner will also play at two of the world's top concert venues – London's Wigmore Hall and Amsterdam's Concertgebouw while two other top concert venues, New York's Lincoln Centre and the Auditorium du Louvre in Paris, will consider including them in their schedules. The past winners of this prestigious competition have all gone on to establish successful careers. The top group in 2003, Austria's Egner Trio, recently toured Australia for Musica Viva, and the 2007 winners, Germany's Atos Trio, toured last year.

This year's finalists include five English groups, two American with the rest coming



The Streeton Trio

from Europe. An indication of the competition's high standard is that half of them are already international prize winners.

The Streeton Trio are used to the stress of competitions. They face another one in Europe later this year but say the Melbourne Competition is the most enjoyable they have encountered. "In Europe they try to make it

as competitive as possible" Jardine says. "You know well in advance when you will be playing here, but in Europe you are likely to get only 30 minutes notice. This seems more like a Festival than a pure competition – it's great".

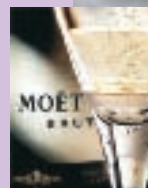
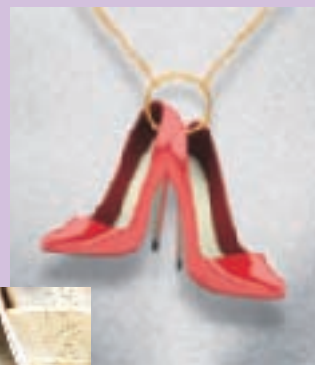
The Melbourne International Chamber Music Competition 9-17 July
www.chambermusicaustralia.com.au



Stamford Plaza's New Executive Chef Cooking Classes

Jacky Poon joined Stamford Plaza in Melbourne four months ago after more than two years with them in Sydney. The Stamford Plaza is a luxury, all-suite boutique hotel ideally located at the Paris end of Little Collins Street. Jacky trained in Singapore under many great chefs learning the cuisines of China, Thailand, France, Britain and America. After 24 years of cooking, ten years of which as an Executive Chef, he is now sharing his skills with Melburnians. During September, the Stamford Plaza will be running cooking classes with Jacky on each Sunday afternoon from 1 - 4pm. Each session will feature a different aspect of food – Chocolates, Gourmet Picnics, Grand Final entertaining and Jacky's own favourite dishes. Jacky has always been a mentor to budding chefs, and now wants to share his knowledge with you – what better way to spend a winter afternoon.

Phone: 9659 1139 to book your cooking class



Red Shoes Friday

Another exciting winter innovation is their Red Shoe Fridays! Kick up your heels – literally – and join them any Friday evening in Harry's Bar, Stamford Plaza, between 5.30 and 7.30 wearing your sexiest red shoes and get your first glass of Moët free. Leave your contact details and you are in the running for a monthly prize and every three months the monthly prize winners have the chance to win a pair of Melbourne's finest shoes from Loula Shoes.

Check out their prize on our Competition Page for your chance to win lunch at Harry's Bar.

Wesley Palmer

**Director, Business Development
Sales & Distribution
RBC Dexia Investor Services Trust
Australian Branch**



Q Who do you most admire?
A Gifted sports people who inspire others to strive and achieve

Q What is your most pleasurable journey?
A Along the French South Coast

Q What in your view is your greatest achievement?
A Starting a career and family in another country

Q What of your possessions do you treasure most?
A Not possessions as such, my family - my wife and 2 children

Q What is perfect happiness to you?
A Wales beating England in Rugby Union!

Q What quality most characterises you?
A Loyalty

Q What do you fear the most?
A Failure - not succeeding

Q What characteristic in others do you most dislike?
A Selfishness

Q Is there a special place you would like to live?
A Very happy in Australia

Q What are the words you most overuse?
A Not a bad one to overuse, thanks.

Doris Day – So Much More Than the Girl Next Door



Melinda Schneider stars in this stage spectacular which is a celebration of the life and times of one of the most incredible singers, actors and entertainers to ever grace the screen and stage. Doris Day was much more than the girl next door. She was America's sweetheart, the number one box office attraction of all time, and Hollywood royalty. However all Doris Day wanted was to have a loving husband, stay at home and raise a family.

With a unique blend of song and dance, and a wardrobe that is a nod to the high fashion trends, Melinda Schneider will perform with an eight piece band in a two hour extravaganza.

Her Majesty's Theatre from 23 August to 4 September.
More information on www.dorisday.com.au



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ground floor 101 collins st

mon - fri 11:00 - 18:00 sat 12:00 - 16:00

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JUL 29 Heavy Metal - Challenging Perceptions

SEP 08 Mitsuo Shoji - Coming Home

OCT 13 Japanese Cool - Tokyo Street Art

NOV 17 Maio Motoko - Fleeting Moments

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Secrets

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