



Edition 62
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Stay Tuned

Winter at Beleura

Bronwyn Mills, Warren Mills, Miriam Clark, Ingrid Hoffmann, Barbara Rollinson, Martin Green.

FROM ANTHONY

I confess I rather miss you all, but in these strange times maybe “absence makes the heart grow fonder.”

I come to Beleura each week for a day or so if I can and I look forward to seeing how much progress the new building is making. It’s getting really exciting! For a while I thought my, maybe somewhat eccentric, take on a post modernist classical interior was a bit too post modern but I rather like it now. I will go next week to see a large chandelier we purchased some years ago, now assembled. It had hung in Dame Nellie Melba’s London house and more recently had been in a function centre in Sydney.

I had originally intended to hang it in the stairwell of the Gatehouse but then thought it may suit the new building. I now think it may be too large so it may well have to hang in the stairwell after all. It was made by F & C Osler who also made the ones in the Government House ballroom. I also have another smaller one, not F & C Osler, for the main room in the new building.

I ordered furniture from Mrs Walandari whose company made the Klytie Pate treasury cabinets. More cabinets, serving tables, stools and little tables to match the furniture in the Gatehouse. Amazing what you can purchase online!

So all in all, the Beleura we return to will be a different place. New archives building, more things in the House, Patsy Kirk’s gift now unpacked and gradually absorbed into the house, and serious work in the Garden.

Martin showed me the results of the survey he sent out, what a marvellous wonderful team you are. If you do think Beleura is special, you are all the people who make it so.

I hope you are well and coping with the world as it is.

Anthony Knight OAM | Director & Trustee

GENERAL MANAGEMENT

Only yesterday we all felt as if the COVID19 lockdown had been a remarkable success. We were all to be congratulated for our collective efforts and rewarded with a return to the normal leisure activities that we used to take for granted. Now it looks like we may be at the start of a second round of restrictions.

Unfortunately, Beleura has not yet been able to join other institutions announcing a reopening date but not because of the COVID19 regulations. The Gatehouse facility is still far from finished and we could not possibly have welcomed visitors to Beleura at this point in time irrespective of the pandemic. Every day however brings us closer as the building is slowly transformed and nears completion.

Nine new sturdy timber bookshelves built by carpenter Allan Gray have just arrived. They have been made from the milled timbers of a Sequoia and Bunya Bunya pine tree that fell at Beleura and are being shoehorned into the Library under an elaborate ceiling rose and cornicing. Our specialist plasterers have carefully installed new bas-reliefs into the domed ceiling and our builder grinds away at the saw bench producing exterior shutters to go over the windows to match the existing buildings features.

In the interim we have been visited by *The Age* Garden editor Megan Backhouse who is producing an article in two weeks looking at how we manage the gardens during the lockdown. We have also been making a number of videos showing Behind the Scenes activities at Beleura. You can find the videos on [YouTube](#).

This week we are looking forward to recording a performance by the Peninsula Chamber Music musicians which will be broadcast by local radio station RPP to aged care facilities on the Mornington Peninsula.



We will also be able to let you hear the results as well and send you details about how to view the performance in a few weeks.

It has been so encouraging to have volunteers return to the garden and to archives although under restrictions. Colin and his team have really helped Richard manage the garden as we approach the depths of Winter. Ingrid has appreciated the work our reduced Archive volunteer groups can do through cataloguing and research that is so important to our understanding of the collection .

But we also want to hear from you and know how you feel.

I have sent out details of our Volunteer survey and we have had quite a few people fill in the survey. See the Noticeboard below for details. You have just one week left to fill it in. And I suspect you may have some spare time.

Martin | General Manager

ADMINISTRATION

With the return of volunteers, even though in a smaller capacity, Georgina and I found it beneficial to relocate from archives back to the Gatehouse. It is a difficult space to work from given there is still a great deal of dust and noise but we can see that we will be turning a corner soon with tradesmen arriving to measure up the lovely finishings of shutters and carpets.

Whilst it is challenging to be productive administratively there is much that we can do to assist Richard. So the balance of work has been shifting, for me at least, more towards work in the garden. Richard has had no trouble finding tasks and the last few weeks have seen me tidy out the little original Greenhouse (near the fernery), removing cobwebs and polishing the glass. Mulching beds, raking and tidying leaves and removing plants from one very small but tricky garden bed near the Japanese pond. (I removed from the soil nearly two wheelbarrows of Cream Canna Lilies,

along with roots and rhizomes!) The work was backbreaking but the sun on my face from my resting perch at morning tea time was glorious!

When I came into work on Friday I was delighted with Richard's request for me to drive out to Cannon's Creek and pick up our six new Hyline Brown hens! They have settled nicely into their new surrounds, with plenty of fresh roquette growing for them to enjoy and scratch around in. Come visit them and introduce yourselves when you can. Working at Beleura is never dull!

Monique | Administration



FROM THE GARDEN

Being forgetful has its advantages. If I didn't forget how nearly every time I take on a small job just for it to turn into a monster, I'd do nothing. Take the fernery, what started as an innocent let's just give the fernery a clean has grown sharp teeth and pointy ears. It basically needs all the shelves rebuilding, a job for Allan who has plenty of work already. Still, I've noticed the ferns have enjoyed being outside and have put on some good growth.

We have new chickens. They are exactly the same as the others except they're alive. They are settling in well, munching their way through the weeds and exploring their new home.

The Japanese bank has had a haircut and is starting to look as was imagined two years ago when we planted it up. If I were a cigar smoker, that's where I'd smoke a cigar right now.

A big thanks to the garden volunteers joined us last week, who came back to us albeit in reduced numbers with noticeably clean hands a few weeks ago. I have so missed their scones...I mean their company!! The weather has been curiously kind to us on each Wednesday which is vollie day, maybe John Tallis's tinkering's again? Thanks also to Monique who joined us last Wednesday, making for a long lunchtime!

Felt like family again.

Cheers,

Richard | Head Gardener



engraving. In the film, Jim Pavlidis touches on this technique, not to be confused with the wet printmaking method of etching. Each incision of the stylus into his copper plate was controlled by Hogarth for the depth of tonal subtlety he achieved with black ink.

Emblematical Print on the South Sea Scheme (also known as *The South Sea Bubble*) is an early print by William Hogarth, created in 1721 and widely published from 1724. It caricatures the financial speculation, corruption and credulity that caused the South Sea Bubble in England in 1720–21. The print is often considered the first editorial cartoon or a precursor of the form.

Mr. Garrick in the Character of Richard III is Hogarth's representation of the Shakespearean scene when Richard III wakes from a nightmare of the victims he murdered to achieve the throne. The print conveys Garrick's dynamic acting, showing the doomed Richard III on the eve of the Battle of Bosworth Field, in which he was killed. David Garrick was a close friend of William Hogarth.

All fascinating stuff!

Ingrid | Curator

FROM ARCHIVES

Responses to Martin's Mystery Objects are rewarding to read since they demonstrate your genuine interest in the collections. When I search the database for answers to Martin's queries (and for Anthony's ongoing) information recorded by volunteers is instantly at hand.

But sometimes there are gaps which lead to new probes. My current one is the hefty folio called *The Works of William Hogarth* (cat. # 16-1227), a true treasure in the House gifted by John Tallis. At almost 200 years old, the prints themselves are in very good condition despite some damage at the edges of the binding. Martin and I aim to give these complete engravings visibility through high-resolution photography and the next 'Behind the Scenes' short film.

Martin invited *The Age* cartoonist, Jim Pavlidis, to view our Hogarth Folio while he filmed Jim's reactions. An accomplished printmaker, it was delightful seeing how the satirist and brilliant engraver from 18th century Georgian London spoke directly to his contemporary follower.

William Hogarth's sometimes brutal works transport us back to certain coarse and shocking values held between about 1720 and 1760, which Hogarth commented upon with moral zeal. He was also a clever businessman, earning a good income from selling engravings of his paintings to middle- and lower-class people who formerly could not afford to buy art.

As a preview to the forthcoming film, here are two representative works showing Hogarth's mastery of the art of

