Book Review
Melbourne Architecture

Phillip Goad
Publisher: The Watermark Press, Sydney, 1999
Paperback, 255x135x20mm, 288 pages, black and white illustrations and photos, rrp $39.60 (inc. GST).

I am an architect, raised and trained in Melbourne but currently living in Sydney. Pretending to be a tourist when I now visit Melbourne has become a habit because I find it interesting to try to view my home town through the eyes of a stranger.

So as a stranger, the first thing I would look for (unsuccesfully) in a book like this is a district map that relates more closely to the tourist map I am likely to be carrying, and that ties together the individual tour maps at the back of the book. However, the content is easy to find and easy to follow. The chapters are laid out chronologically and divided into manageable and believable periods. The introductions to the chapters are concise and easy to read and provide a good overview to the entries that follow.

The entries themselves are generally about as informative as they could be in the space available and a good range and number of buildings are referred to, though a friend of mine discovered that his favourite Nonda Katsalidas building had not been listed. We assume, therefore, that some judgement has been made as to what buildings are worthy of inclusion and or not, but no explanation is offered for the criteria used. The entries themselves are not always specific as to what is particularly noteworthy about the listed building.

There is a timeline at the top of most pages providing details of events elsewhere in the world and in fields other than architecture: this is more of a curiosity than any serious attempt at providing context, and could have been deleted without impacting the information value of the book.

The photos are generally clear and unambiguous and avoid attempts at being ‘arty’, as they should in a guide such as this. Plans and regrettably few sections are included where these are noteworthy, more frequently for more recent buildings. No explanation is given for the use of photos and drawings in the book, and we have to assume that the choice was largely governed by access and availability. More than half the entries are not accompanied by a photo, however, and there are a number of entries that are not accompanied by a photo or any form of drawing and are not included in any of the tours. Most are noted as being visible but not accessible – I found only one that is noted as being both not visible and not accessible. Therefore, from the point of view of the tourist, many of the entries are obscure, hard to get to and not sufficiently described to inspire the effort.

The book’s format is attractive but unhelpful to the genuine tourist. There are precedents for guides of this size and shape but that is only of consequence to a

Madeleine Scarfe
Madeleine studied architecture at RMIT and is currently running her own business as an architect in Sydney, working on a variety of commercial and retail projects.
collector: I learnt from my experience as a tourist with *Modern Architecture in Europe* that this format is clumsy and frustrating. It is impossible to use with one hand, difficult to carry because it’s proportions make it difficult to stack with other books, and heavier than it would be if it were on the sort of paper used in standard tourist guides.

Maybe, then, it is not actually intended as a tourist guide. It works well as a reference book for locals, and architects, and as a record of Melbourne’s built form, though if this were the intention presumably more entries could have been included and it would still be the case that more entries should be accompanied by a photo or drawing. Architects relate better to pictures than to words and there is no doubt in my mind that this book will mainly be of interest to architects.

Speaking as a building lover, a Melbourne lover and a book lover – rather than as a critic – I liked this book as soon as I picked it up and I recommend it to anybody who would describe themselves in the same way. It has a good solid feel, good quality paper, a pleasingly straightforward layout and design and lots of pictures of buildings that I either know or am interested enough to go and find, and so it must have fulfilled one of the most important criteria of any book: to capture the reader’s interest and engage her or his imagination.
Book Review
The Archaeology of Whaling in Southern Australia and New Zealand

Susan Lawrence & Mark Staniforth (eds)
Publisher: The Australian Institute for Maritime Archaeology Special Publication No. 10 and the Australian Society for Historical Archaeology, Sydney, New South Wales, 1998
Paperback, A4 soft colour cover, 106 black and white line drawings and photographic prints, 115 pages, rrp $40.00

The authors are well known in the maritime and historical archaeology fields, not just as lecturers, but also as practitioners implementing documentary and archaeological research on a range of sites throughout Australia over the last 20 years. Susan Lawrence is Lecturer in Historical Archaeology at LaTrobe University, Melbourne, Victoria. Mark Staniforth is Lecturer in Maritime and Historical Archaeology at Flinders University, Adelaide, South Australia.

This publication consists of 15 individual papers, most of which were prepared and presented at a two-day conference held at LaTrobe University in June 1997. The conference was conducted to bring together individuals and representatives of government agencies and universities, who had or who are presently carrying out archaeological and documentary research and cultural resource management of the 19th-century whaling industry and its material remains in southern Australia and New Zealand. It was an objective of the conference to initiate the AWSANZ (Archaeology of Whaling in Southern Australia and New Zealand) project, which aims to analyse, synthesise, utilise and publish maritime and historical archaeological research on the whaling industry.

The publication is divided into three areas:

Part One: Regional Overviews of Whaling Research.
Part Two: Case Studies.
Part Three: Thematic Studies.

Part one consists of six papers and provides an overview of work that has been implemented in five of the Australian states, Norfolk Island and New Zealand. The subsequent parts have three and six papers respectively. The authors of the various papers come predominantly from the maritime and historical archaeology profession.

The industry based on hunting, killing and processing whales in southern Australia and New Zealand commenced quickly with the arrival of Europeans. Oil was the primary product, predominantly for lighting and as a lubricant; bone was sought to a lesser extent, for use in the manufacture of certain types of women’s clothing. The best source of the blubber that was boiled down to make the oil was from the southern right whale. This species came close to the coastline of southern Australia and New Zealand and could, therefore, be captured from an operation based on or near land, i.e. shore-based and bay whaling. Sperm and humpback whales were other suitable species. Being deep-
sea mammals, the operation in hunting them required larger vessels staying at sea for long periods of time.

An understanding of the whaling industry cannot be isolated to a study of any one of the above points. It has to be an integrated study involving economic, social and technological aspects and consider all the various remaining evidences: material culture and documentary evidence. The editors quite rightly point out that this has not happened in the study of the whaling industry to date. Historical and maritime archaeologists, cultural resource managers and historians have often worked in isolation on various aspects or various material remains.

The 15 articles that appear in this publication effectively demonstrate the range of material and documentary remains related to the whaling industry in Australia and New Zealand and the work carried out to date. This includes a description of the shore-based and bay whaling site remains at Twofold Bay, New South Wales; Cheyne Beach (near Albany), Western Australia; Te Kahuoterangi, Kapiti Island, New Zealand; Fowlers, Sleaford and Streaky Bays, South Australia; Wilsons Promontory, Victoria; Banks Peninsula, New Zealand; and generally throughout Tasmania, including Bruny Island. A common feature of most of the sites is the relative sparsity of structural remains and material culture. Archaeological excavations at a number of these sites have revealed that this is not the case below ground level.

Two papers provide more details on the types of vessels that were employed in the industry and one, by Michael Pearson, provides some very useful suggestions on the direction of further studies on these vessels. Although most of the papers give a brief summary of the overall structure of the Australian and New Zealand whaling industry, Dale Chatwin's paper succinctly and effectively places the industry in the British context. Parry Kostoglou provides a thoughtful and real insight into the lives of the people working in the industry in Tasmania.

The various papers contained in this publication clearly highlight the need to co-ordinate further work on the Australian and New Zealand whaling industry. They are the result of investigations carried out by researchers over the last 20 years and, in some cases, they reveal a duplication of effort. They also point to a number of different research and site management directions – some of which are expanded by the editors. It will be interesting to see if the next forum on this subject shows the promise and results of this suggested integrated study.

In conclusion, the papers contained in this publication provide the outcomes of most of the research into the whaling industry and the management of the material culture to date. They are, therefore, essential reading for anyone interested in this subject.