



Press Kit 2010

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The Hatton- Overview.

The Hatton Hotel that has earned a reputation as one of Melbourne's leading inner city boutique hotels. Enjoy its vibrant, stylish, sophistication – a reflection of cosmopolitan Melbourne itself.

Just five minutes to the CBD by car or tram, guests who require quality inner city accommodation and value individuality and personal service relish in the unique and understated Melbourne style of The Hatton.

This 20 room boutique hotel, housed in a century old Italianate building in residential South Yarra, has contemporary styling and the necessary mod-cons to complement and capitalise on its Victorian grandeur for a truly hospitable Melbourne experience.

According to General Manager, Taya Murphy, whether guests are visiting for business or leisure or just having a change of scene from their own homes, they enjoy the warm and friendly hotel experience that's been on offer since The Hatton opened in 2000.

"The Hatton offers accessible quality Melbourne accommodation that's modern but classical, cross-cultural and creative, individual, personal, and service oriented".

Taya is also quick to emphasize the difference in service to other hotels.

"The Hatton's style of service is relaxed, we prefer the use of first names and really like to get to know our guests- after all how can you recommend a dining or cultural experience without a casual conversation to find out someone's likes or dislikes?"

And, in regards to what guests can really expect from the hotel-

"Guests can simply enjoy the privacy and creature comforts of their spacious room or join staff, friends and other guests in the elegant and relaxed Front Lounge to gather local information, partake in an evening drink or fuel up on a fresh continental breakfast. Staying at The Hatton really does offer a unique Melbourne experience", Taya said.

Close to Melbourne's major business, arts, and recreational areas and positioned in a beautiful and safe residential area of inner Melbourne, guests can jog in the morning, walk to work/play, and stroll to Melbourne's leading restaurants in the evening.

The Hatton offers its guests the chance to live like a Melbournian in a city that is ranked as one of the world's most liveable.

The Making of The Hatton.

The Hatton Hotel is the creation of the Hatton family. Led by mother Lynnette and sons Andrew and Nick the hotel was devised, restored and opened in 2000.

The building that now houses The Hatton was purpose built as a hotel in 1902. Ninety eight years later it has undergone a striking and meticulous restoration and refurbishment. In this incarnation, the hotel capitalises on its grand proportions while delivering comfort and functionality with sophisticated Melbourne style.

Rich in Italianate period features including rosettes, plump balustrades, cornices, stained glass windows, generous verandahs, high ceilings, and wide corridors The Hatton - with today's mod-cons, contemporary styling and creature comforts - is a warm and welcoming hotel that's routinely relied on by its discerning business and leisure clientele.

Guest rooms work within the existing structure of the building using interior walls, enclosed alcoves, and steps up or down to differentiate living spaces and provide access to en-suites.

A predominantly neutral colour palette has allowed the original architectural features to blossom. This is offset with strategic use of rich feature colours - mostly desert orange and Aubergine - creating warmth that is welcomed by the spacious rooms.

Colour and form cleverly contrast with a variety of textured finishes. Smooth waxed floorboards and wooden mantels; soft pure cotton, woollen or down bedding; industrial style stainless steel; and sparkling glass and ceramics; come together to define spaces within each room and create a tactile and luxurious environment that is at once sophisticated and hospitable.

Interspersed with a combination of traditional and modern local furniture and decorative artworks, the interior design of The Hatton reflects the cross cultural history of Melbourne and Victoria and provides insight to Melbourne's rich and diverse art scene.

Furniture has been selected with equally close attention given to aesthetics, comfort and functionality. Many of the antique tables, cupboards, chests, chairs, and ornaments which furnish the hotel offer functionality with individuality.

A dramatic Kauri Pine topped counter with decorative pressed iron base (circa 1880) from a rural Victorian drapery store provides a focal point as it proudly defines the public and staff sections of the Front Lounge.

More contemporary pieces commissioned especially for the hotel include the stainless luggage racks designed by Duncan Turnbull, which feature purple and

orange sensuade cushions and double up as extra seating and personal coffee table.

A five foot Aubergine Emma Davies Wrap Vase sets an inviting tone of modern sophistication as guests enter the front door, and is another piece commissioned specifically for a large alcove in the entrance hall. Displays of exotic flowers, fruits and foliage designed by Domain Flowers are refreshed weekly.

Special lighting effects, using coloured gels and a variety of materials, created by Melbourne stage lighting designer, Phillip Lethlean, lead guests through the hotel drawing attention to architectural features and creating an almost theatrical atmosphere.

Restoration of the building to its original splendour, with the benefit of contemporary comfort and styling, has protected the integrity of this historic South Yarra landmark and created a hotel whose unique styling keep guests coming back for more.

It is now run by General Manager Taya Murphy on the Hatton families' behalf although the family still make strong contributions to the business. This helps it retain its family oriented style as well as the original aesthetics and welcoming feel.

(Refer to The Hatton- Art & Design listing for more specific information).

The Hatton- A guide to guest services and facilities

The Front Lounge is the Hub of the Hotel. It combines the Reception, Bar and Breakfast room to provide a social area that is casual and relaxed but that will also ensure Guests have access to all the information they require.

In the front lounge Guests can enjoy our continental breakfast that consists of muesli, fresh fruit and yoghurt, toast, pastries and espresso coffee (complimentary of course).

For a light afternoon snack guests can choose an antipasto or cheese platter, or a bowl of nuts to go with a glass of wine or beer.

Stylish and personal, our **Meeting Room** has been used by many of our guests and associates for a variety of small scale corporate events including seminars, meetings, training sessions, product launches, and fashion range showings.

The Hotels accommodation rooms are all unique yet contain the same facilities. This is due to the age of the building itself, no room has a layout like any other. There are then three room types available for accommodation purposes. The difference in room categories is based primarily on size and aspect. (Prices listed below are a guide only and can change seasonally).

- **Standard** AUD \$215 (incl GST)
- **Superior** AUD \$240 (incl GST) (King Bed)
- **The Eastern Balcony Suite** AUD \$350 (incl GST) (King Bed)

The Eastern Balcony Suite is a single unique room. Positioned at the front of the hotel it has a massive private balcony overlooking Park St. It is decorated with a selection of gorgeous Asian antiques and is truly expansive.

All of the Hotels rooms share the same services and facilities as listed below:

Guest Rooms

- King and Queen size beds with crisp fresh white linen, Tasmanian woollen blankets and pure down doonas (aka duvet).
- Modern en-suite bathrooms with a deep enamel bath tub, handmade. aromatherapy soap, L'occitane bath salts, herbal shampoo and conditioner.
- Kimono style waffle bathrobes.
- Original windows which can be opened for fresh Melbourne air.
- Independent air-conditioning and heating.
- Flat screen TV's.
- 8 satellite channels with news, movies, sport and documentaries.
- Free wireless broadband Internet access.
- Clock radio.
- Direct-dial phone number and voice-mail.

- Kitchenette (sink, fridge and microwave) including T2 teas and Robert Timms plunger coffee.
- Hairdryer, iron & board.

Hotel Facilities/Services

- Fresh continental breakfast.
- Relaxing and stylish front Lounge Bar.
- Selection of premium local wines.
- Roof terrace with panoramic Melbourne views.
- Meeting Room for small scale corporate/fashion events and meetings.
- Business and internet facilities.
- Express laundry.
- Complimentary off-street car parking.
- Tram stop on doorstep services South Yarra, City and St Kilda Rd.
- In room Massage service.

Upon request:

- Electrical Converters/ International adaptors.
- Safe.
- Sewing kits, shoe polish etc.
- Dry Cleaning .
- Down or extra pillows.

The Hatton Hotel Art and Design



Hatton Hotel : Art and Design.....

The Hatton reflects the cross cultural diversity and history of Melbourne and Victoria and provides insight to Melbourne's rich contemporary art scene. Combining pieces from all around the world including Aboriginal, Asian, European and Australian art.

The Hatton Hotel has always taken a broad approach in integrating Art and Design pieces into its halls and rooms. Sourced from a wide base of cultures and artists creating an informed and eclectic collection that compliments furnishings, architecture and most important of all 'people'!

The collection has been the result of Lyn Hatton's work as design consultant since the opening of the Hatton Hotel, and we think you will agree the result is a collection that keeps guests coming back to the hotel, instigates conversation and thought, and helps the Hatton Hotel stand out from the crowd in the boutique hotel market.

Design

Furnishings are the first items that stand out in any design ethos. Practicality, form and function in a good piece are all equally important and the resulting impact on the space can be dramatic, subtle or affect our emotional response to the space depending on their placement.

A predominantly neutral colour palette has allowed the original architectural features to come into their own. Offset with strategic use of rich feature colours - mostly desert orange and Aubergine - a warmth is created that is welcomed by the spacious rooms.

Colour and form cleverly contrast with a variety of textured finishes. Smooth waxed floorboards and wooden mantels; soft pure cotton, woolen or down bedding; industrial style stainless steel; and sparkling glass and ceramics; come together to define spaces within each room and create a tactile and luxurious environment that is at once sophisticated and hospitable.

Furniture has been selected with equally close attention given to aesthetics, comfort and functionality. Many of the antique tables, cupboards, chests, chairs, and ornaments which furnish the hotel offer functionality with individuality.

Antique Japanese Kimono and Armchair: Eastern Balcony Suite Landing.



The wedding kimono worn by the mother of Lyn Hatton's daughter in-law is typical of the traditional Japanese kimonos. With its brilliant white silk, intricately embroidered cranes and red silk highlights it is the perfect backdrop for any special occasion making use of our sought after Eastern Balcony Suite. The accompanying antique red lacquered arm chair with decorative hand wrought copper joinery add to the feel of a 'Japanese' dressing room. Originally the armchair was designed to be carried by four people with a nobleman seated on top by placing 2 poles under the seat. It can be folded when not in use.

Antique Ming Dynasty Chinese Screens: Front Stairwell.



Originating from Ming dynasty China this towering wooden screen was most likely a gift to a nobleman from the Emperor or an envoy of the emperor. It depicts classic farm life on the nobleman's estate and the values that were endorsed during this historical period. Aesthetically pleasing with its faded Chinese characters, cartoon like figures and worn red and black colours it leads you up the grand staircase.

Deco Mirrors: Levels 1, 2 and 3 at halls end.



Sourced from original deco dressing tables these mirrors give depth and light to the hallways and add to the sense of space.

Resin Display Vase: Hotel Entrance.



A five foot aubergine Emma Davies Wrap Vase sets an inviting tone of modern sophistication as guests enter the front door, and is another piece commissioned specifically for a large alcove in the entrance hall. Displays of exotic flowers, fruits and foliage designed by Domain Flowers are refreshed weekly.

Breakfast Bench/ Newspaper/ Magazine Bench: Front Lounge.



Originally from the Victorian government's railway workshop in Newport, Victoria this piece shows its age and story through the various scars and markings on its considerable wooden frame. This work bench, with its hand-made vices still attached, now serves as a functional breakfast bench/ magazine. The timber itself is the true feature of this piece.

Reception Counter: Front Lounge.



A massive Kauri Pine topped counter with decorative pressed iron base (circa 1880) from a rural Victorian drapery store in Jeparit, provides a focal point as it proudly defines the public and staff sections of the Front Lounge.

Brochure Cabinet: Entrance Hall



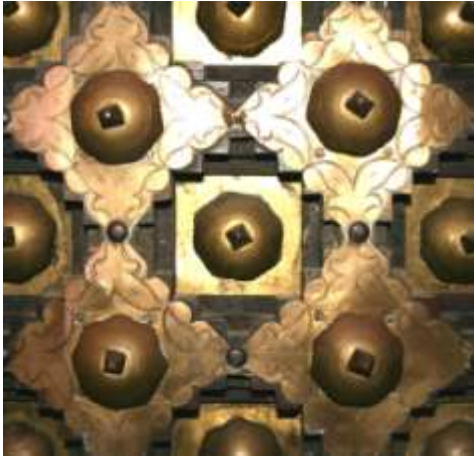
Our brochure cabinet (circa 1860) came from a miner's hut on the Ballarat (Victoria) goldfields. Oozing with an unspoken history of bygone times it sets the tone for the hotel not only as a reclaimed object but a beautiful piece of original antique furniture.

Kerosene Can Cabinet: Bottom Hall



Quintessentially Australian from the Barossa Valley in South Australia with its ingenious use of old kerosene cans as drawers and housed in a Baltic pine frame it harks back to Australia's early 20th century. It is beautifully finished with a woven birds nest adding to its timeless beauty.

The Eastern Balcony Suite: Room 15- Antique Doors, Chinese Screen, Chinese Cabinets, Indian Shutters.



- Entrance Doors – Temple door, Rajasthan, India
Beautiful double bronze doors greet the guest as they enter the regal Eastern Balcony suite.
- Shutters & Paintings – Ladies of the night, Rajasthan, India
Festive shutters depict a darker side of India’s culture.
- Red Lacquer Chests – Chinese (circa 1800) bought in antique market Beijing 1990.
The rich red lacquer warms the entire room.
- Flemish Armoire – with Hyderabad, India, Sari
A creatively functional armoire finished beautifully with an embroidered sari.
- Chinese Lacquer Screen – David Wang Emporium, Bourke Street, Melbourne, 1974 – now closed.
Placed at the head of the king sized bed this screen commands attention, with swooping birds and intricate tree.
- Gutteraji Chest India (circa 1700) on balcony.
- Moran of Melbourne Sofa 1976

Lighting: Phillip Lethlean

Special lighting effects, using coloured gels and a variety of materials, created by Melbourne stage lighting designer, Phillip Lethlean, lead guests through the hotel drawing attention to architectural features and creating an almost theatrical atmosphere.

Up-lights on stands of reclaimed objects such as old ammunition boxes and pattern making dyes feature strongly though out the hotel.

Art

Art can make a space come alive, provoke conversation and thought, or add mystery to a specific area. Art is a tangible connection to a culture or cultures that surround us, but that often slip by unnoticed.

Tablecloth Painting by Brian Seidler: Front Lounge



David Bellamy, British Environmentalist, gave a dinner lecture in the old Melbourne Museum in the late 1980's and artist Brian Seidler donated tablecloths to use, which were then auctioned. So this painting began life as a tablecloth until Lyn Hatton decided to stretch it and frame it, lifting it from its intended purpose as a tablecloth to a refreshing new artwork. It is an expressionistic piece depicting the red ochre boulders typical of the Australian bush. With free broad brush strokes and honest use of colour it provides a talking point and vibrancy to the front lounge.

Banksias and Parrots by Donald Green: Entrance Hall



With a clear stylistic Asian influence, *Banksias and Parrots* by Donald Green, (Northcote late 1970's) allude to an Asian style calligraphy and painting, and juxtapose it with Australian iconic imagery. With the seemingly ancient twisting Banksia tree as dramatic as any bonsai and the scattered rosella parrots swooping through its branches, rosellas that feature so prominently in Australia's printed commercials and advertising. This piece highlights any modern ideas of Australian identity and culture.

Aboriginal Painting in Bottom Hall.



A naïve aboriginal piece from Broken Hill NSW 2004, this work takes inspiration from the dreamtime rainbow serpent that winds its way like a river through a distinctly Australian landscape. It sets itself apart from other more traditional aboriginal painting by not using the more prolific abstract dot style so prevalent with most aboriginal painting and using in its stead an expressionistic style.

'Street Art Installation' 2007, Julian Liu: Bottom Hall



The rise of street art is well documented in Melbourne and its popularity startling. The argument of whether this work enriches our urban environment or is detrimental to it is however most likely one to continue over time. This piece by Melbourne artist Julian Liu aims simply to highlight the impact of this art on our urban environments by providing a collage of some of the best work on offer from Melbourne's inner city areas. The work itself is a mish-mash of photos cascading across a long hall wall printed onto self adhesive nylon fabric.

'Women' 2003, Julian Liu, Acrylic Murals, Commissioned by Lyn Hatton: Courtyard Rooms



These silhouettes of women are underpinned by simple, modern lines and bright slabs of colour. Of the three, there is one red, one yellow and one green- the green including a child in tow. The silhouettes compliment the space as it already has shadows cast upon it from the vine hedge or the geometric lines of the hotel itself, while the colours compliment the lush green of the vines.

'Cockatoos' 2005, Julian Liu, Oil & Acrylic Painting on Canvas, Reception Level Hall



Inspired by a flock of cockatoos in the botanic gardens, this is a rich painting that has elements of Asian inspired composition, and utilises a free palette knife technique with slabs of oil paint that create contours and textures. The aim was to bring the 'outside in' through simple composition and using an impressionistic style qualified by a modern simplicity.

Melbourne 2003, Acrylic Paint on Board, Steve Keene: Reception Level Hall



Acquired in 2003 from the Linden Galleries, St Kilda, these works are from New York based artist Steve Keene. Steve Keene was an invited guest at the 2003 Fringe Festival in Melbourne. With a love of the commercial Steve's work draws inspiration from Album covers, magazines

and film. Steve's aim is to be the most prolific artist in America, and his technique derives from this simple fact, he specialises in speed painting, sometimes painting hundreds at a time that he then sells at bargain prices, Steve believes buying art should be like buying a CD, quick, cheap and easy rather than like buying a precious item.

The work displayed is best described as naïve, the inspiration Melbourne. What is achieved is a snap shot that superficially covers Melburnians 'en masse'. With simple child like depictions of the Melbourne Cup, Victoria Bitter beer cans and footballers.

Buddha, Sculpture: Top Hall



Of the many styles of Buddha, this one is classified as a Shaka Nyorai. Almost always Nyorai are depicted in a simple monks robe and standing upon a lotus flower. The hand positions also signify the style of Buddha and the spiritual meaning it symbolises, this is referred to as its 'Mudra'. In this case with the right hand raised and facing outward and the left hand facing down with thumb and index finger creating a circle, the symbolism primarily represents the granting of wishes to those who welcome the teachings of Buddhism; it also secondly converts pride, greed and envy into the wisdom of equanimity; the wisdom of essential similarity.

Astrid Dahl – 'Leave Me Gently', 1969: Rooftop Deck Entrance



Done in the expressionist style this painting depicts the seduction of a woman in a European farming area. With its dulled natural colours and dream like feel it creates a sense of mystery and emotion typical of expressionistic pieces.

Japanese Sculptural Garden by Naomi Matsumoto-Hatton



Naomi is an experienced artist who completed a Bachelor of Arts in (Ceramic Design) 1990 from Chisholm Institute of Technology (Now Monash) she complimented this with a Diploma in Art Education from Melbourne Uni and did a one year study under Japanese pottery master at Kamimoku, Gunma Prefecture, Japan. She has previously had a Tokyo exhibition in concrete sculptures in 1993

Upon entering the hotel grounds the immediate impact of this highly stylised Japanese sculptural garden is evident. The monolithic like decorative clock creates a strong centrepiece that is off set by the

imposing white granite flag stones that lead across the garden to the geometric square of purple stones that modernise the garden and contrast beautifully with the white quartz river pebbles that frame the installation. Set against the back drop of the Victorian Architecture it becomes an exotic almost surreal sculptural work.