

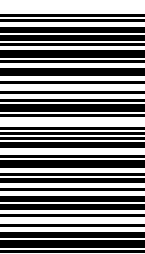
National Trust

VICTORIA



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Every moment an amazing story



MESSAGE FROM THE CHAIRMAN, DR GRAEME L BLACKMAN OAM

Welcome to the second edition of *National Trust* magazine. We are excited to report on the work of the Green Army team (page 14), part of a national initiative to provide employment and develop skills in environmental and cultural heritage management. Victoria is currently the only National Trust in Australia to have secured participation in the scheme, which has seen a range of work and improvements at our Mornington Peninsula and Western District properties, with further projects happening throughout the year. In total an incredible \$300k in additional hours work are being generated across our sites which is a massive injection of support.

In this edition we also feature some of the incredible work being undertaken by friends groups and expert committees at the National Trust. I would like to congratulate the Friends of La Trobe's Cottage on their recent Victorian Community History Award in the Historical Interpretation category, received for their fantastic work re-creating La Trobe's garden, a project that was based on meticulous research and delivered entirely by volunteer efforts.

It is also pleasing to see that a significant sculpture by Pasquale Marinelli is now back on public display (see page 17), thanks in part to the ongoing advocacy provided by the Trust's Public Art Committee. We also acknowledge the contribution of the late Evan Walker, architect and Cain Government minister, who shaped the face of Melbourne we see today (see Page 28).

We are now well into the Conflict & Compassion National Trust Heritage Festival which runs until 18 May, and I encourage you to discover some of the stories being celebrated and commemorated across Victoria (pages 8–12). The festival is the perfect excuse to discover new places, and our partnership with Goldfields Heritage Month celebrates the unique heritage of one of Victoria's most beautiful regions. I hope to see you at one of our wonderful events!

Finally, I commend to you our annual appeal request this year as we begin our countdown to our 60th Anniversary in 2016. The Trust has coined the catch phrase "Reaching New Heights" for its conservation efforts this year with a focus under the appeal to restore three of our great towers and restore regular public access for the first time at Labassa, Rippon Lea and Como. We are also proposing further works to the high places at The Heights and Barwon Park in the Geelong region. The views from these spaces are a hidden aspect of these properties which we hope that you will agree are worthy of restoration and support for opening in our 60th year. Please consider supporting our appeal, as we cannot restore them without member support.

You can give a tax deductible donation at www.nationaltrust.org.au/vic/AnnualAppeal. Alternatively the Trust's Foundation is also available for tax deductible donations as we build an endowment for the long term sustainability of the buildings which we care for. Visit www.nationaltrust.org.au/vic/thefoundation for more information.



MESSAGE FROM THE CEO, MARTIN PURSLOW

Welcome to the second edition of our exciting new *National Trust* magazine. We were delighted to receive a great deal of positive feedback on the first edition, with many of you commenting on the engaging articles, contemporary design and rich imagery showcasing Victoria's magnificent heritage. While some members are still adjusting to the new coffee-table size, we are delighted to be providing an improved product to members at no additional cost to the organisation, thanks to the hard work of the editorial team, our talented designers and our generous contributors.

We are excited to welcome Miss Phryne Fisher back to Rippon Lea for a second blockbuster costume exhibition presented in association with Every Cloud Productions, which will be touring nationally until 2017, visiting Adelaide, Sydney, Brisbane and Canberra. This new exhibition will showcase costumes created by Marion Boyce for series three of the show which is filmed at many Trust and other heritage locations in and around Melbourne. I was lucky enough to attend the premiere of series three at the historic Sun Theatre in Yarraville, and I can confirm that audiences are in for a treat! It goes without saying that all funds raised from the exhibition and subsequent tour will be applied to benefit our Trust properties through conservation, so please let your friends know it is happening.

Also included in this edition is an exclusive interview with Paul Atterbury, best known as one of the faces of Antiques Roadshow, who recently addressed a delighted audience at Labassa in conjunction with "The Chair", an installation exploring domestic interiors. Paul has generously provided his time to the Trust on a number of visits to Australia, and provided some valuable insights on architecture and design in Australia, and the rise in popularity of modernism.

We also include a postcard from Antarctica from board member Dominic Romeo who recently visited with National Trust and Como mascot Bertram Bear as mentor to a group of young Aboriginal people participating in the inspiring "Outback to Icecap" leadership program.

I hope you enjoy these amazing stories as much as I have. We look forward to your continuing support and sharing the journey with you!

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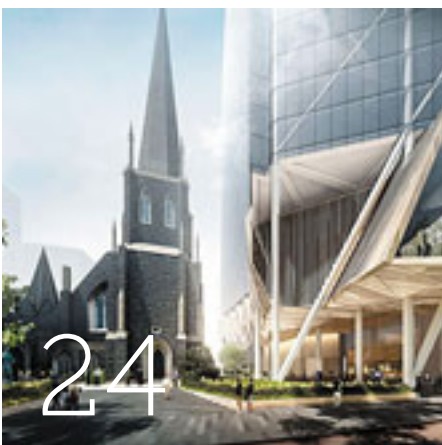
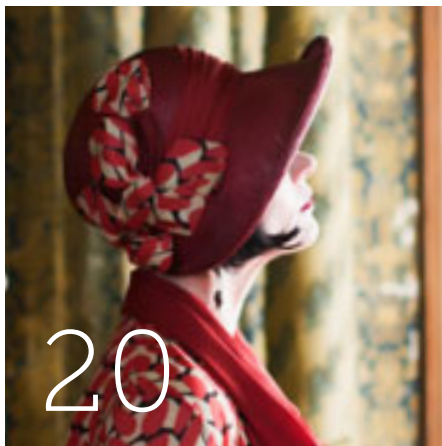
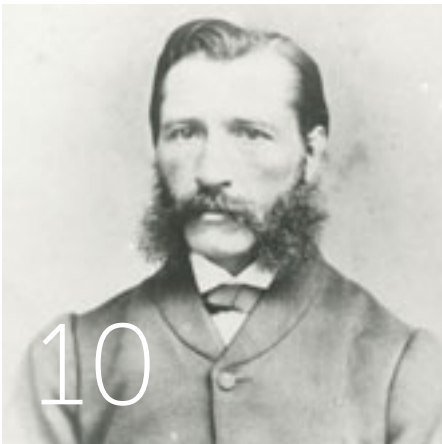
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Cover: Dr Paul Atterbury at "The Chair" installation, Labassa, with a lounge chair by Australian designer Grant Featherstone, c1960, from the National Trust collection at Mooramong (Jessica Hood)



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Trust News

LA TROBE'S COTTAGE WINS AWARD

With the help of the Friends of La Trobe's Cottage volunteers, the garden at La Trobe's Cottage has won a Victorian Community History Award in the Historical Interpretation category. The annual awards are managed by the Public Records Office Victoria in partnership with the Royal Historical Society of Victoria (RHSV) and acknowledge contributions made by Victorians to the preservation of the state's heritage. The awards were announced by Associate Professor Don Garden, president of the RHSV, at a ceremony held last October at the State Library of Victoria.

The Historical Interpretation Award was accepted by Sandi Pullman, Friends of La Trobe's Cottage Garden Co-ordinator, who has led the work aiming to re-create the style of garden that Charles La Trobe developed around his cottage at its original site at Jolimont in the 1840s. It has been possible to identify and source some of the original species referred to by La Trobe in his letters. Also included in the garden are some of La Trobe's favourites—roses, geraniums, irises, and heritage apple trees. In accepting the award, Sandi acknowledged the work of Helen Botham in researching La Trobe's original garden in La Trobe's *Jolimont: A walk round my garden* (2006), and of the volunteers who have assisted at countless working bees to maintain the garden.

More information about La Trobe's Cottage and Garden is available on the Friends of La Trobe's Cottage website at foltc.latrobesociety.org.au

HISTORIC CONSERVATORY RETURNS TO RIPPON LEA

The National Trust has been working with the City of Glen Eira to return a historic conservatory from Caulfield Park to its original home at Rippon Lea House & Gardens.

Under the ownership of Benjamin Nathan between 1910 and 1935, Rippon Lea had a national reputation for its orchid and plant collection, and once boasted 24 glasshouses containing 2,700 plants, as well as a staff of 20 gardeners to tend the 20 acres of grounds. None of these structures survive, many having been demolished after World War II including a large conservatory which was relocated to Caulfield Park.

In 2014 the City of Glen Eira announced the demolition of the Caulfield conservatory, presenting an unprecedented opportunity to return a historic structure to Rippon Lea and interpret an important period of the property's history. As well as salvaging the historic trusses of the conservatory for future reconstruction, the Trust's horticultural staff have been able to transplant 80% of the plants to Rippon Lea's Fernery, the biggest in the southern hemisphere.

This page from left: The award-winning garden at La Trobe's cottage (Shawn Dowd Photography); National Trust staff re-plant a tree fern, salvaged from the Caulfield Park Conservatory, in the Rippon Lea Fernery (Jessica Hood).



In the Garden

*Justin Buckley, Head of Horticulture,
National Trust Victoria*

We regularly field questions from visitors regarding fruit trees. A lot of questions are specific to the tree in question – “does it require a pollination partner?” or “how tall will it get?”. But a few basic principles apply to all fruit trees and will get you on your way, regardless of what or where you are planting.

SUN

All fruit trees like full sun. How much sun? As much as you can possibly give them. A fruit tree will still grow in a shadier situation, but the substantial energy the tree requires to produce fruit demands lots of sunlight.

WHERE DOES THE FRUIT COME FROM?

It sounds simple enough, but where and when does your tree produce the flowers that will become the fruit? Is it a blossom tree that will flower in late winter on bare shoots that were produced the previous summer? Does it mostly fruit each year from knobbly little spurs like an apple tree? Knowing these basics makes it possible to understand how pruning, feeding, or spraying your tree will affect it and when is the best time to do it.

PRUNING

The importance of pruning can be overstated. In a commercial situation it is vital for maximising yield and controlling costs associated with harvesting, but the average backyard fruit tree will do its thing without regular pruning. Where pruning mostly becomes an issue is when the tree becomes too large and the owner wants to reduce its size. A tree that is lopped in half to control its size nearly always responds with a riot of new growth. This growth is vigorous and not inclined to fruit so you can end up with a bigger, denser tree than the one you pruned six months ago. This is where a little light pruning every year or two has benefits, enabling you to shape the tree as you wish and maintain its size without needing to perform a severe prune.

PESTS AND DISEASES

Pests and diseases are often specific to a variety—Pear and Cherry Slug, Citrus Gall Wasp, or Peach Leaf Curl. But it is just as important to know when to control pests as knowing what to control them with. In the case of insects, it is usually one phase of their life cycle that causes the damage. Targeting control at the right time of the cycle can make all the difference, whether you are spraying chemicals or using an organic or cultural control method. Timing is, of course, less crucial when it comes to the furry and feathered pests of fruit trees! Happy Gardening.

Heritage apple trees are available at the Rippon Lea Gate House or by arrangement with National Trust garden staff. Phone 9523 6095 for further information.



In the Kitchen

Chris Watson, Owner & Head Chef, Luxembourg Bar & Bistro

Autumn means apples, and my first recipe for *National Trust* Victoria magazine is inspired by the Trust's impressive orchard of heritage apple trees at Rippon Lea, featuring over 150 rare varieties from Coral Crab to Cox's Orange Pippin. The resurgence of heritage produce has been a great gift to chefs and home cooks alike, as well as providing a living link to our rich culinary history.

One of the best way to showcase great apples is with a good old fashioned apple pie. After scouring countless recipes and many attempts in the kitchen, I have finally found the perfect balance between sweetness, spice and texture. Here are my top tips for pie perfection:

- Get your hands on the best apples you can find, because without great apples you can't make great apple pie. Bypass the supermarket and try buying them at the farm gate, or direct from the grower at one of Victoria's many farmers' markets. (Visit www.vicfarmersmarkets.org.au to find one close to you.)
- Use two varieties—an apple that will hold its texture, like a Granny Smith, combined with a variety that will completely break down, like a Golden Delicious. This will create a filling with the perfect contrast of textures and depth of flavour.
- Don't use spices that have been languishing in the back of your cupboard for years. It is worth the effort to buy quality spices from a good provedore such as Gewürzhaus (online or at the Queen Victoria Market)—fresh spices will make a huge impact on the flavour of your pie.
- Let the pie cool for at least two hours before you eat it. It will hold a lot of heat, and will taste and hold together better when just warm.

INGREDIENTS

Apple filling

1.8kg apples (at least 2 varieties)
100g caster sugar
50g brown sugar
Juice of 2 lemons
Zest of 1 lemon
1tsp ground cinnamon
A few gratings of nutmeg
A pinch of mace
1 vanilla bean (seeds scraped)
1tbsp cornflour
1tbsp butter
1 egg white
1tbsp Demerara sugar

Sour cream pastry

590g plain flour
50g sugar
1 pinch salt
285g butter, cold, cut into cubes
180g sour cream (full fat)



METHOD

For the pastry

Sift the flour into a bowl and mix with the sugar and salt. Add the butter to the flour mix. Using your hands, rub the butter into the flour until the mixture resembles coarse breadcrumbs. This will take around 5 minutes.

Add the sour cream, mix with a spoon, then knead with your hands until it comes together to form a dough. Split into two equal portions, wrap in cling film, and rest in the fridge for an hour.

For the apple filling

Peel and core apples, cutting into quarters. Cut each quarter into quarters again, cutting once lengthways, then crossways.

Put the apples into a large mixing bowl, adding the lemon juice as you go to prevent browning. Add the lemon zest, sugars, spices and vanilla seeds. Mix well.

Add the apple mixture to a large pot and set over a medium heat. Cook, stirring occasionally, for around 10 minutes, until the apples drop some of their juice and start to soften slightly. Mix the cornflour with a tablespoon of water, add to the apples and stir until the mix thickens. Remove from the heat. Transfer mixture to a bowl, and leave to cool.

To assemble

Remove the dough from the fridge and roll out the pastry. Knead one portion a couple of times with your hand, then roll out on a floured surface until around 5mm in thickness. Use this to line a large pie dish (around 25cm) ensuring you have around an inch of overhanging pastry.

Set a pie bird in the centre if you have one, then add the cooled apple filling. Dot the tablespoon of butter around the top of the pie mixture.

Now roll out the remaining dough to form the pie top. Cut a hole in the centre for your pie bird if you're using one, then set the pastry top over the pie dish, again making sure there is around an inch of overhanging pastry.

Using kitchen scissors, trim the pastry around the dish to about 1.5cm. Then, using your fingers, tuck the top layer of pastry around and under the bottom layer of pastry, gently squeezing to join the two layers, forming the edge of the crust. If you are not using a pie bird, cut a few holes in the top of the pie to allow steam to escape.

Rest the pie in the fridge for an hour while pre-heating the oven to 180 degrees.

Once the pie has rested, brush the top with the egg white and sprinkle with the Demerara sugar. Bake for around an hour, until the pastry is evenly browned and the pie is cooked through.

Allow to cool for at least 2 hours before serving, and serve with Chantilly cream, vanilla ice-cream or custard.

Luxembourg Bar & Bistro is located at 2/157 Fitzroy Street, St Kilda.

For more information, visit www.luxembourgbistro.com.au.

Antiques Roadshow Comes to Labassa

Felicity Watson, Editor

Paul Atterbury is best known for his regular appearances on the popular BBC TV program *Antiques Roadshow*. An antiques expert, he specialises in the art, architecture, design, and decorative arts of the nineteenth and twentieth century, and has curated exhibitions for the Victoria & Albert Museum in London. In late-March, Atterbury delighted an audience at Labassa with “From Aalto to Ikea”, a floor talk to accompany “The Chair”, an installation celebrating domestic interior decoration. National Trust magazine caught up with him for an exclusive chat to discuss his love of Australia, his passion for design, and the enduring appeal of the *Antiques Roadshow*.

Atterbury has been a regular visit to Australia for more than a decade. “I think it’s a country that, as a European, is very exotic, very different, very challenging, very exciting; and I can never have enough of it,” he said. Part of the appeal for Atterbury is the eclectic mix of architectural styles that can be found in Australia’s cities and suburbs; a suburban street might have a mixture of Victorian, Federation, and interwar houses which can be suddenly broken up with a 21st century house as if “landed from Mars”. In contrast, Atterbury finds domestic architecture in Europe and the UK to be more conservative and describes a “fear of modernity” which stems from the weight of over 1,000 years of built heritage.

Atterbury is passionate about domestic architecture and design, in particular 1960s design, which he got into through Art Nouveau and Art Deco “which, when I was growing up, were disregarded”, he said. Atterbury believes that interiors bring history to life, both through how a house has been structured, and how it is decorated. “I think you can read our past very clearly in the way we live,” he said.

When asked to describe the perfect chair, Atterbury is unable to name one style, but spoke of the human-centred design that characterises Scandinavian modernism, examples of which have been in production since the mid-twentieth century and copied en masse by furniture retailers such as Ikea. Atterbury describes Ikea as “the inheritor of the aesthetic of the Arts and Crafts movement—making good design accessible. It’s about introducing people to an idea of design, and how they get that idea I don’t think matters,” he said.

Atterbury will again appear as an expert on *Antiques Roadshow* during its 38th season, which begins filming later in May and regularly attracts millions of viewers in the UK and overseas. He revealed that for any given episode, 1,500 to 2,000 people will attend filming, contributing 8,000 to 10,000 objects to present to a range of experts for valuation, with around 15 to 20 of the best stories making it to air. Part of the thrill for Atterbury is that he and the other valuers have no idea what will turn up on any given day.

Atterbury attributes the Roadshow’s enduring success to the “conversation” between the expert and the participant which draws out the meaning of an object and the story behind it, an exchange of ideas which he believes is universal, informal and accessible. “It’s not all about great objects, great art, and great furniture, it’s about people,” he said. For Atterbury, the show is an opportunity to capture these stories that otherwise might be lost. “A lot of them are about family lives, they’re about adventures; a lot of them inevitably have a wartime setting where ordinary people were put in extraordinary settings and did extraordinary things,” he said.

Although Atterbury insists he doesn’t have a favourite story among the many thousands that he has been told, he fondly recalls a lady bringing in a collection of photographs taken on the 1920 tour of Australia by Edward, Prince of Wales, including one very curious image. While travelling in Western Australia, the train carriage the Prince was travelling in overturned, and one of the photographs showed Edward emerging from the wreckage, grinning and clutching his cocktail shaker which he’d rescued from the disaster. “What I liked about it was it suddenly gave me an insight into how things were on the tour and what he was like as a person that I wouldn’t have got any other way,” said Atterbury. “And what are the photographs worth? Well they were worth something, but that’s almost by the way.”

A full sound recording and transcript of Paul Atterbury’s interview with National Trust magazine can be found at www.nationaltrust.org.au/vic/NationalTrustMagazine.

Opposite: Dr Paul Atterbury at Labassa mansion, Caulfield North (Jess Hood).





Made in Maribyrnong

Felicity Watson, Editor

A series of events to be held as part of the National Trust Heritage Festival will bring to light the crucial role played by the inner-western suburbs of Melbourne in the defence of Australia during the nineteenth and twentieth century. Nearly all ammunition used by Australian troops in World War I was produced at the Colonial Ammunition Factory, Footscray, while the explosive cordite was produced in Maribyrnong.

The strategic importance of Melbourne's inner west began in the nineteenth century following moves for the colony of Victoria to become self-sufficient in terms of arms and ammunition in the face of perceived threats from Europe, and the Colonial Ammunition Factory was established in Footscray in 1888.

The industry expanded across the inner-western suburbs with the opening of the Commonwealth Explosives factory at Maribyrnong in 1908 and the Commonwealth Ordnance factory in 1924. At the industry's peak during the early 1940s more than 8,000 workers were employed in the manufacture of ammunition and explosives, and was one of the earliest and largest employers of women in Australia. These munitions factories also undertook important research and development which contributed to the development of industrialisation in Australia.

Further west, a World War II-era hangar at Werribee airfield is home to Australia's last remaining B-24 Liberator, which is being restored by a dedicated group of volunteers. While the Liberator is best known as a World War II bomber, the aircraft also played a vital humanitarian role during the war, being used to repatriate former Prisoners of War during the final months of 1945. This connection will be explored through the personal stories of servicemen in an event to be held at the heritage-listed hangar on 16 May (see opposite for details).

For more events and additional event details visit www.nationaltrustfestival.org.au/

MADE IN MARIBYRNONG

Presented by Living Museum of the West

It is not well known that all the bullets used by the Anzacs and our soldiers in those dramatic campaigns in Turkey, France and Belgium were produced in Footscray and Maribyrnong. The supply side of war is as historically significant as the battles those supplies were used in. These talks will explore the development of providing those bullets and explosives in the suburbs of Melbourne one hundred years ago.

When: Saturday 2 May 3pm–4pm and Wednesday 6 May 3pm–4pm

Where: Living Museum of the West, Pipemakers Park, Gordon Street, Maribyrnong

Cost/Bookings: Free; details online at www.livingmuseum.org.au

FOOTSCRAY'S WAR: A SELF-GUIDED WALK TO FIVE ICONIC SITES

Presented by Footscray Historical Society

At Footscray Historical Society's headquarters see an exhibition about the women who waited at home. Inspect Footscray Town Hall's honour board containing nearly 2,000 names. At Footscray Station learn about William Cooper, Aboriginal activist and grieving father. Visit Footscray's Drill Hall where men assembled before embarking. Find Amaryllis mansion, home to Footscray RSL and the Soldiers Memorial. See the Victory Statue erected by Footscray citizens, now guarding avenue of honour plaques. Locate the Michaelis Hallenstein Company's memorial to fallen employees and note remnants of Footscray's industrial past.

When: Sunday 3 May 12pm–4pm

Where: Ercildoune, 66 Napier Street, Footscray

Cost/Bookings: Free; details online at www.footscrayhistoricalsociety.org.au

This page: Women in a munitions plant making shell cases, c1939–1944, Argus Newspaper Collection of Photographs, State Library of Victoria



// HERITAGE FESTIVAL EVENTS

*For more events and additional event details
visit www.nationaltrustfestival.org.au*

THE EMPIRE CALLED, I ANSWERED

*Presented by Inner West Branch, National Trust
of Australia (Vic)*

Join a guided walk commemorating WWI volunteers from Flemington and Kensington. Lenore Frost, local historian, has created an online database of WWI volunteers from Essendon and Flemington with a blog to support the website. Using this research Lenore will lead a walk exploring local history and how WWI impacted the suburbs of Kensington, Flemington and Newmarket.

When: Sunday 3 May 2.30pm–4pm

Where: Kensington Town Hall, 24–40 Bellair Street, Kensington

Cost/Bookings: Gold Coin Donation; bookings required (limit 20):
9076 8737 or ehookey@netspace.net.au

B-24 LIBERATORS & THE RETURN OF AUSTRALIAN POWS, 1945–46

*Presented by B-24 Liberator Memorial Restoration
Australia*

The role of B-24 Liberator bombers in WWII is well recognised. Less well known is their role at the end of the war in the return of Australians who had been POWs. A special event on B-24 Liberators and the return of Australian POWs 1945–46 will be held in the heritage-listed WWII hangar against the backdrop of the restored B-24 Liberator aircraft.

When: Saturday 16 May 10.30am–12pm

Where: B-24 Liberator Memorial Restoration Australia Hangar,
Farm Road & Princes Highway, Werribee

Cost/Bookings: General Admission: \$5, Families \$18;
bookings required (limit 20): 9076 8737 or ehookey@netspace.net.au

WE WILL REMEMBER THEM: A TOUR OF WWI HONOUR BOARDS & MEMORIALS FROM WILLIAMSTOWN TO LAVERTON

*Presented by Inner West Branch, National Trust of Australia
(Vic), Williamstown Historical Society, Altona-Laverton
Historical Society & Hobsons Bay City Council.*

Follow our self-drive tour map and visit honour boards commemorating WWI service and sacrifice. The tour starts at Williamstown Historical Society Museum where local history guides and information are available. Tour notes and map are available from the Williamstown Historical Society Museum within the Williamstown Mechanics Institute Hall.

When: Saturday 16 May–Sunday 17 May 10am–4pm

Where: Williamstown Historical Society Museum,
5 Electra Street, Williamstown

Cost/Bookings: Gold Coin Donation

FORMER TRUGANINA EXPLOSIVES RESERVE

*Presented by Hobsons Bay City Council & Truganina
Explosives Reserve Preservation Society*

The historic Truganina Explosives Reserve was owned and operated by the Victorian Government from 1901 to 1962. Originally 225 hectares, today the Reserve occupies only 16 hectares and comprises two early residences, gardens, and landmarks that provide insight into this fascinating but important part of Victoria's cultural, industrial and maritime heritage.

Guided tours of the Reserve will be conducted, hourly on the hour.

When: Sunday 17 May 11am–3pm

Where: Former Truganina Explosives Reserve, 276 Queen Street, Altona

Cost/Bookings: Free

*This page: Liberators in Darwin, 1945, Argus Newspaper Collection of
Photographs, State Library of Victoria; Girls at work in Footscray factory on .303
bullets, c1939–1944, Argus Newspaper Collection of Photographs, State Library
of Victoria*

Building Bendigo

THE LEGACY OF WILLIAM VAHLAND

Lauren Mitchell, for Goldfields Tourism and the City of Greater Bendigo

In the entrance hall of Hustler's Terrace hangs a modest portrait of the whiskered William Vahland. The architect is not related to the owners, but they revere him as the mastermind behind their beautiful home, one of Bendigo's finest.

The rise and fall and resurrection of Hustler's Terrace follows this old gold city's fortunes. It was also where its architect passed away.

This year marks the centenary of Vahland's death on 21 July, 1915. Bendigo is set to celebrate his influence on the grand aesthetics and social institutions of the goldfields.

When Hustler's Terrace changed hands in 2011, the estate included a collection of Vahland memorabilia—postcards and photographs, title papers, articles, and a Cohn soda siphon, which the current owners have added to through research. And much has been written on the man who helped build Bendigo.

The 27-year-old architect from northern Germany arrived in Melbourne in 1854. He travelled to Bendigo with three shipmates, including the brewer Jacob Cohn, all of them infamously armed to the hilt with pistols and cutlasses for fear of bushrangers.

He proved no miner, but found a need for his carpentry skills. The miners' cradles he built were the most humble predecessors for his achievements. Vahland's career as an architect spanned 50 years and almost 200 buildings, from the simple to the sublime.

The structures to bear his name include the Bendigo Town Hall, the second Shamrock Hotel, the Hospital and Asylum, School of Mines, Sandhurst Club, Canterbury Park Grandstand, Alexandra Fountain, and Rosalind Park Cascades. He designed churches of many denominations, including a Jewish synagogue.

Perhaps the most impressive of his work is the 1873 Masonic Hall in View Street, now the Capital performing arts centre. Vahland was instrumental in Freemasonry and this hall is his lasting legacy.

Capital Venues and Events manager David Lloyd said the city is lucky to still have it. "It was condemned in the 1980s," he said. "The masons could not afford the upkeep. It relied on a number of surrounding shires to pool resources and fund the restoration. A huge community movement played a major part."

Vahland designed the goldfields' most palatial mansion, Fortuna, built for quartz king George Lansell "amid the roar of his beloved stampers and overshadowed by the huge poppet heads of his pet mines," wrote JF Markers in *The Bendigo Mines*, 1893. On the contrary, many of the miners' cottages now treasured throughout the city were his solution to affordable houses.

He was a founding member of the Bendigo Land and Building Society—what was to become Bendigo Bank. Its aim was to provide thousands of tent-dwellers with a permanent home, and take Bendigo—then known as Sandhurst—from mud and mullock to a town.

Vahland was a Sandhurst Council member, working to see the borough proclaimed a city in 1871. It was the start of the boom. This was the world's richest goldfield; the population grew by 10,000 in a decade and many prospered. A new middle class wanted homes to reflect their position—which brings us back to Hustler's Terrace and the lifelong friendship between Vahland and Cohn.

The pair raised £6,000 to build the speculative row of five terrace homes in 1874. Vahland retained an interest in them, choosing to live the last part of his life in the double-fronted terrace—the only surviving part.

It was a sad period in his life. In the complex turmoil of World War I, Vahland's birthplace eclipsed his local allegiance in the eyes of many. This was despite the architect also previously being a city councillor, Justice of the Peace and member of many public boards. It was a common occurrence of those years for once-German citizens to become marginalised.

"There was even a move to force him to resign from his lodge," writes David Beagley as part of his *History of the Golden and Corinthian Lodge No. 7, 1999*—the "lodge" being housed in Vahland's grand Masonic Hall of View Street. "While this came to nothing, it is clear that this whole humiliation was a blow to a frail old man." Vahland was devastated. And over the ensuing decades, many of his great buildings followed suit.

The Great Depression began a period of architectural decay across Bendigo. By the 1960s four of Vahland's five terrace homes were demolished, along with many of Bendigo's heritage theatres, halls, and verandahs.

The renaissance of Hustler's Terrace is today reflected in the city's adoration of Vahland and his contemporaries' work. During Goldfields Heritage Month Bendigo salutes him with events to celebrate his influence on the city's cultural, public, and private life.

On the home front at Hustler's Terrace, its owners will mark the centenary by planting a garden, in the shade of the elm trees of old, aristocratic Bendigo.

Opposite, clockwise from top left: Fortuna, Bendigo c1945-1954, Victorian Railways Collection, State Library of Victoria; WC Vahland, undated, courtesy of the Goldfields Image Library, Goldfields Library Corporation; Sandhurst (Bendigo) Town Hall 1885, courtesy of the State Library of Victoria.





// HERITAGE FESTIVAL EVENTS

*For more events and additional event details
visit www.nationaltrustfestival.org.au
and www.goldfieldsheritage.com.au*

CELEBRATE VAHLAND

Presented by City of Greater Bendigo

2015 marks 100 years since the death of acclaimed Goldfields architect WC Vahland (1828–1915). To commemorate this, the City of Greater Bendigo will host a number of events, talks and walks that recognise, celebrate, and communicate the magnificent architectural achievements of this German architect and his lasting contribution to Bendigo and surrounds.

Join us for a tour of the Bendigo Town Hall or see the Capital Theatre through the Director's eyes, take a walk down View Street and Pall Mall to see some of his most outstanding designs or snap yourself and a loved one in the evening lit up by one of the most romantic fountains in Victoria, the Alexandra Fountain.

Events will run throughout the 2015 National Trust Heritage Festival.

When: Friday 1 May—Tuesday 26 May Daily

Where: Various Locations, Bendigo

Cost: Free. Details online at www.bendigo.vic.gov.au

VAHLAND AT THE WHITE HILLS CEMETERY

Presented by Bendigo Historical Society

Come and explore the White Hills Cemetery to see the changes made in the 1880s when the Trustees created a new entrance off Holdsworth Road. Vahland designed six bluestone pillars and winged wall fences. Also visit a selection of historic tombstones.

When: Thursday 7 May—Thursday 21 May, Thursdays 2pm–3pm

Where: White Hills Cemetery, 5 Victoria Street, Eaglehawk

Bookings required: 5441 3443 or specimencottage@gmail.com

VAHLAND BUILDING WALKING TOURS

Presented by Bendigo Historical Society

Come on a walking tour of central Bendigo featuring buildings designed by goldfields architect, WC Vahland, who was responsible for well over a hundred structures. These included the Bendigo School of Mines, the Freemasons Temple, the Alexandra Fountain and Cascades.

When: Tuesday 5 May—Tuesday 26 May, Tuesdays 2pm–3pm

Where: Specimen Cottage, 178–180 Hargreaves Street, Bendigo

Bookings required: 5441 3443 or specimencottage@gmail.com

VAHLAND IN THE ARCHIVES

Presented by Bendigo Regional Archives Centre

Join Dr Michele Matthews for a talk outlining the professional and personal life of WC Vahland, Bendigo's pre-eminent architect. Learn about this important Bendigo resident as illustrated through the records held at the Bendigo Regional Archives Centre.

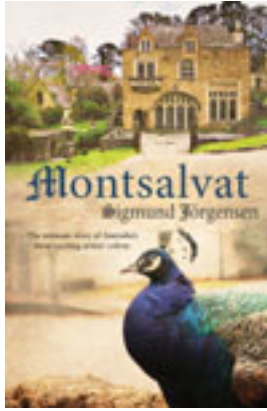
When: Monday 11 May 11am–12pm & Thursday 14 May 5.30pm–6.30pm

Where: Bendigo Library, BRAC Reading Room, 259 Hargreaves Street, Bendigo

Bookings required: 5449 2703 or brac@ncgrl.vic.gov.au

This page: Alexandra fountain, Bendigo (Ewan Bell).

Book Reviews



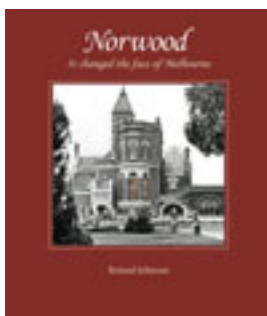
MONTSALVAT, BY SIGMUND JÖRGENSEN

Allen & Unwin, \$39.95

When Montsalvat in Eltham was first considered by the National Trust's Classifications Committee in 1979, it was deemed "unclassifiable". Founded in 1934, the utopian artist colony was considered too recent and, for some,

challenged established notions of architectural purity and merit. Finally classified by the Trust ten years later, Montsalvat comprises over a dozen buildings on 12 acres, largely created from recycled and local building materials, and is widely recognised as one of Melbourne's most precious cultural assets.

Montsalvat was home to a roll-call of artists, intellectuals and artisans including celebrated painters Clifton Pugh and Albert Tucker, and continues to provide living, working and exhibition space to emerging and established artists. *Montsalvat* by Sigmund Jörgensen, son of founder Justus Jörgensen and former chief executive and artistic director, is a compelling memoir and tribute to an institution shrouded for much of its history in myth and scandal.



NORWOOD: IT CHANGED THE FACE OF MELBOURNE, BY ROLAND JOHNSON

*The Publishing Company, \$34.95
National Trust Members: \$20.00*

Retired engineer Roland Johnson's meticulously researched book about the Boom Mansion in Brighton is more than just the story of a house. As the last living person to have resided in *Norwood*, demolished in 1955, Johnson takes the reader on a virtual tour of the Brighton pile, built during the height of the land boom in 1891 and described by Robin Boyd as a "Disney style" mixture of "a dozen architectural styles, including Scottish Baronial, Chinese and Tudor."

Johnson explores the lives of the mansion's occupants, including Mark Moss, the "father of lawn bowls in Australia", and its context in the history of Melbourne and the personalities who shaped it.

Available at the National Trust Shop, Tasma Terrace.



REMEMBERING GEORGES: STORIES FROM MELBOURNE'S MOST ELEGANT STORE, BY ANNETTE COOPER

Melbourne Books, \$89.95

The "Paris end" of Collins Street is renowned for designer fashion, and from 1889 to 1995, Georges department store

was known as the finest place to shop. Annette Cooper's lavishly illustrated volume is a rich social history that includes reminiscences from former staff members and patrons including Mirka Mora and Dame Elisabeth Murdoch, as well as a contribution by Paul Roser, National Trust Advocacy & Conservation Manager.

While Georges largely catered to Melbourne's wealthy elite, this volume demonstrates the central role the store played in establishing and upholding Melbourne's reputation as Australia's fashion capital. The reproduction of catalogues and fashion photography also provides a rich history of fashion and graphic design in Australia.



CONSERVING CULTURAL LANDSCAPES: CHALLENGES AND NEW DIRECTIONS, EDITED BY KEN TAYLOR, ARCHER ST CLAIR AND NORA J MITCHELL

Routledge, \$160.00

The 1972 UNESCO World Heritage Convention defined cultural landscapes as "the combined works of nature and man". Cultural landscapes encompass areas with tangible natural and cultural heritage (such as parks and buildings) as well as capturing the spatial relationships between those places, and their intangible relationships to people. As such, cultural landscapes are hard to define and even harder to protect and manage holistically.

This book, in five parts, begins by reflecting on World Heritage Cultural Landscapes, of which 85 have been designated since 1972. Community stewardship has a central role in governance and management of landscapes, and several chapters highlight the need to recognise Indigenous perspectives and incorporate traditional knowledge systems in cultural landscape conservation.

At the leading edge of cultural landscape management is the *UNESCO Recommendation on the Historic Urban Landscape (HUL)* approved in 2011 as a response to dramatic densification of cities globally and currently being implemented in Ballarat as part of an international pilot program.

Everyday challenges of cultural landscape management are explored, and the viability of conserving cultural landscapes in the face of the climate change and natural disasters is seriously questioned. A valuable resource for anyone who is interested in the future of cultural heritage management.

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National Trust Calls in the Army

Michael Magnusson

A Federal Government project is making a significant contribution to the care of National Trust properties in Geelong, and the Western District, whilst providing training for young Australians. Working with the Trust, the Green Army program will train a team in heritage garden, building and native vegetation conservation. The first Green Army program involves work at Barwon Park, Barwon Grange, The Heights, and Mooramong, with two additional programs based at the Trust's metropolitan and Mornington Peninsula properties planned for later in 2015.

The Green Army is an environmental action program supporting local environmental and heritage conservation projects across Australia. It provides young people between 17 and 24 with training and experience in environmental and heritage conservation while participating in projects benefitting Australia's heritage and environment. National Trust Victoria was the only Trust nationally to successfully seek a Green Army project team.

Linda Fienberg is supervising the nine member Green Army team which started work in February and will continue for the next 20 weeks. Fienberg said "a diverse team were selected enabling an equally diverse range of projects to be undertaken and the National Trust developed the scope of the project according to the team's abilities".

"Although most of the Green Army work is bush regeneration, all of these projects have some natural resource management aspect to them," she said.

"This combines with a lot of heritage work which they have also been interested in, and the National Trust have been fantastic in providing an induction for them. As we go to each property they take us through the property, giving them a more magnified tour than they would normally get if they were coming as a visitor.

"To get both the historic perspective of the site and the management aspect of the site has been terrific. We spent one whole day at Mooramong, in Skipton, hearing about the history and then going around the site viewing the shearers' quarters and nature reserves."

Fienberg explained there are many rare grasses at Mooramong's reserves and it is also one of only a few sites in Victoria trying to raise awareness of the endangered Eastern Barred Bandicoot. She said some of the Green Army work will go into protecting the flora and fauna, including creating a nature corridor.

At The Heights in Geelong, the team is able to provide some of the longer-term, intensive maintenance work on the often vast estates of

the Trust's regional properties. Each property had its own set of tasks, some of which overlapped, such as cleaning and oiling the verandahs at all of the properties. At other properties the tasks were quite different. Large and uneven paving stones at Barwon Grange were pulled up and re-paved, whilst the team also allowed for the fence around The Heights to be sanded and painted.

"Because it's quite a big task it needs to be done in a few consecutive days and in the right weather, so having a team of 10 people means you can get it done quickly which is really helpful," said Claudette Brennan, Property Manager of The Heights and Barwon Grange.

Brennan is impressed by the team's commitment. "It's great to see so many young, enthusiastic people," she said. "They have been tackling some jobs that our volunteers couldn't do because we only have a work day once a week. So it's great they are here three or four days a week and are able to tackle bigger jobs that would take us much longer, and to develop skills as well."

Brennan said the team is learning about the preservation of both buildings and gardens. As well as the house, The Heights has two gardens from very different eras, a mid-twentieth century terraced-style garden and a Victorian-era "picturesque" garden.

"There is a lot of identifying of species and plants of certain heritage periods, particularly at The Heights where we have the two styles, which is good for Green Army people to see and learn about while they are here as well. They have a wide range of personal interests which they can develop while working at the properties including carpentry, the environment, conservation, and recycling."

Brennan said that because there are a number of important trees at The Heights they are also looking to involve the team in identifying specimens for the National Trust's Register of Significant Trees. And because the team has shown so much enthusiasm for the projects so far, she hoped some might stay on beyond the project as guides or to assist with garden maintenance.

"What I have learned as I have taken the Green Army team through the property and talked about it with them is that they have developed a sense of ownership and love for the property," she said.

Opposite: Members of the Green Army team collecting native grass seeds at Mooramong, Skipton (Jess Hood).



Outback to Icecap

*Beatrice Imbert, Co-Founder and Director,
Outback to Icecap*

On 15 December 2014, five inspiring young Aboriginal people met at Sydney Airport, where they embarked on their first trip overseas. Tyson Hollaway Clarke, Allira Searle, Bordy Lelievre, Shauna Sandow, and Brandon Skeen were greeted there by 21 travelling companions, mentors from all walks of life that included doctors, lawyers, philanthropists, architects, entrepreneurs, nurses, teachers, therapists, journalists, filmmakers and corporates.

These 21 people had come together to fundraise, provide opportunities, and empower these youths, helping them set the wheels in motion for an incredible future. Among them, National Trust Victoria Deputy Chairman Dominic Romeo had jumped on board to share his life's lessons and act as a mentor to these young Australians.

Together, with high pitch excitement, we immediately broke into song, with a rendition of "We are Australian" by The Seekers. We just could not believe that the day had finally come. For all but two of us, it was the first time to face the last frontier, Antarctica.

Under the guidance of Peter Bland, with his incredible 15 years of experience as a Polar adventurer, we flew to Argentina where it was time to have a final practice at our safety knots before we donned our winter gear to begin trekking, mountaineering, ice climbing, and kayaking in below-zero temperatures. It was only when we boarded our icebreaker *Plancius* in Ushuaia that we finally understood that the activities that we were about to experience were out of this world, and beyond the typical experience of Antarctic travellers. Within one afternoon, we were the envy of the whole boat, who wanted to be part of the Australian expedition, a result of Peter's reputation and in-depth knowledge of the continent.

Each night, after an amazing dinner, refreshed from the hot showers and comfortable cabins, we would regroup in the library and share the day's experiences. We had meaningful conversations about the issues that face Aboriginal youths today, the pressures they face, and their wishes to get back to the community to make a difference. Mentors shared their life experiences and put their hands up to help the youths set their goals for the future. I have never experienced such community spirit, generosity, open conversations, and purposeful commitment in one place.

A significant contributing factor to the success of the leadership program was the generosity of various sponsors, including the National Trust, who went over and above by putting a team together to create Bertram Bear, a furry polar adventurer with a suitably warm costume created by volunteer Phoebe Garrett. Bertram, named after Bertram Armytage, the first Australian-born member of an Antarctic expedition (and connected to the National Trust property Como), accompanied us to Antarctica and even did the polar plunge with Dominic.

This year on 30 December, the second expedition will depart from Australia for another inspirational adventure. We are now on the lookout for young inspirational Indigenous leaders as well as key mentors who can accompany us and, like the National Trust, create a path for those young people to achieve their goals. We hope to see Bertram Bear accompany us again and that the greater community will embrace this sense of community and contribution.

For more information on how you can volunteer or join the Outback to Icecap leadership expedition and program, please contact us on 0408 566 071.

This page: Outback to Icecap participants.



Marinelli Returns to Flinders Street

*Gabriella G Hubbard, translated by Pasquale Marinelli.
Originally published in Il Globo, 30 October 2014.*

The National Trust of Australia (Victoria) and, in particular, the Public Art Committee, has recently won a battle. A sculptor's work, originally created in 1968 for the facade of Dunlop House, has been integrated in the new building at 108 Flinders Street.

"I am particularly happy to be here today to see how these bronze panels, the work of the sculptor Pasquale Marinelli, have been conserved and so well integrated in this new building" affirmed Ken Scarlett, a former committee member, notable sculptor, exhibition curator, lecturer, and author of numerous publications amongst which is the volume *Australian Sculptors*.

"It's important to keep works of art in the spaces they have been conceived and erected. Many times past works of public art, works of important artists, have been removed from their original location to make way for new building projects. It is true that they are conserved in art galleries such as the McClelland Gallery, but it means that the city loses part of its artistic heritage".

And this sculpture by Pasquale Marinelli risked the same fate.

Commissioned by the notable company Pacific Dunlop for its head office in Flinders Street in 1968, when Marinelli was a young 22 year old just having gained his diploma at RMIT, the work is composed of twelve bronze panels that form a bas relief 14-metres long. It was cast by Vittorio and Fernando Art Foundry in Melbourne and erected by the sculptor with the help of his father Antonio and brother Silvio.

For over 40 years the Marinelli panels have decorated the Dunlop House facade, but with the demolition of this building to make way for a new block of apartments designed by the architectural studio of Fender Katsalidis, it ran the risk of an insecure future.

On 13 October 2014, Marinelli and Ken Scarlett admired with joy and satisfaction the recovered sculpture that today is in the foyer of the new building at 108 Flinders Street, contributing to the elegant and beautiful space.

Inspired by the coming and going of passers-by in front of the building, Marinelli designed contrasting polished and patinated, and protruding and flat, abstract shapes suggestive of human forms. His work fits admirably in the building and today it is still notable, not only aesthetically, but also for its social and historical significance.

Pasquale Marinelli was born in Musellaro in the province of Pescara, Abruzzo, Italy, and arrived in Australia in 1956 at the age of 10 years. He studied sculpture at RMIT with Ken Scarlett and Ernesto Murgo, taught in TAFE and secondary schools for over 33 years, and participated in exhibitions and collaborated with other sculptors, one of whom was George Baldessin. He eventually moved on to architecture.

This page: Ken Scarlett, Founding Chair of the National Trust Public Art Committee (left) and sculptor Pasquale Marinelli at 108 Flinders Street with Marinelli's 1968 bronze sculpture which has been incorporated into a the foyer of a new building by Fender Katsalidis Architects. Photo: Gabriella G Hubbard, courtesy of Il Globo.





THE HEIGHTS

An acorn, a tree and a storm

Dr Jessica Hood

Whilst visiting The Heights in Geelong one is easily drawn into imagining the daily lives of those that lived here, from the merchant Charles Ibbotson and his family in the nineteenth century to Louis and Marnie Whyte in the late-1930s who modernised the property. Taking a different perspective, I muse on the significance of The Heights as extending beyond its magnificent garden and rare surviving prefabricated house. There must be hundreds of fascinating untold stories that link The Heights and its contents to the larger district, and here I recount one, involving an acorn, a tree, and a storm crossing three centuries.

The site of The Heights was considered by the local council of 1850 as a potential site for the Geelong Botanic Garden, and Charles Ibbotson must have seen its horticultural potential when he brought the property later in the 1850s. Ibbotson was a known plant enthusiast and there are records showing that he developed and maintained gardens throughout his life. An early record of Ibbotson in Sydney notes his cottage garden to be “well stocked”. Similarly, rate records of The Heights in 1862 describe his garden as “beautiful”, a description rarely employed in such records.

Established in the Gardenesque landscaping style predominant in the nineteenth century, Ibbotson’s garden at The Heights featured the use of conifers and evergreen trees, shrub beds, and perennial borders. Significant plantings of Holm Oak (*Quercus ilex*), Aleppo Pine (*Pinus halepensis*), and Norfolk Island Pine (*Araucaria heterophylla*) have been retained from this time.

Charles Ibbotson was a trustee and member of the Committee of Management of the Geelong Botanic Gardens and it is significant that the garden at The Heights was developed around the same time. Daniel Bunce was appointed Geelong Botanic Gardens first curator in 1857. Before taking on this role, Bunce had conducted numerous explorations of Victoria, Tasmania, and northern Australia collecting seeds and recording aboriginal language and plant knowledge. One of his first tasks at Geelong Botanic Garden was to establish a large nursery, from which he propagated seeds, including his own seeds, and those of rare plants from other sources such as the Royal Botanic Gardens Kew.

Bunce’s propagation program was so successful that he not only offered multiple specimens to other botanic institutions and public gardens, but also advertised to private gardens and villas. Thousands of trees and shrubs were freely given to gardens throughout the district, a responsibility taken on by the Committee of Management of which Ibbotson was a part. Thus it is likely that plants made their way into the garden at The Heights from Bunce’s propagation in the Geelong Botanic Gardens.

The generosity of Bunce was often reciprocated by his peers, with Charles Ibbotson being no exception. In 1861 the Ibbotson family travelled to Europe, and are known to have visited both Italy and London. Photographs of the family taken by a photographer at the 1862 London International Exhibition are held in photograph albums at The Heights. The Geelong Advertiser in December 1861 reports on Ibbotson being in London, “endeavouring to obtain some seeds of the Levant Oak to send to the Botanic Gardens of Geelong.”

The acorn cups of this Levant oak, commonly known as Valonia oak (*Quercus macrolepis*) were a principle source of tannin used for tanning and dying of leather in the nineteenth century. Thousands of tons of these acorn cups were being imported into Australia from Turkey, and it was thus desirable to establish the species in Australia for production. Ibbotson’s first attempt was unsuccessful, with the seeds arriving in London rotten having been picked too early. In early May 1862, the Geelong Advertiser was pleased to announce that a case of seeds of the Valonia oak had been received from Ibbotson as a donation to the Geelong Botanic Gardens.

Accompanying the seeds was a letter from Smyrna (now İzmir, Turkey) outlining the most favourable circumstances from which the seeds would germinate. Bunce however feared the seed unable to grow due to having been packed in a hermetically sealed case. Success in germinating the seeds was however achieved and in May 1875 they were reported to be 12 or 14 feet high, producing a number of acorns.

At least one such Valonia oak was planted in the Geelong Botanic Gardens, a feat given that very few Valonia oaks were successfully propagated in Australia. With great misfortune this rare oak came down in strong winds in December 1987, some 125 years after Ibbotson’s donation of the seed. Five immature acorn caps from this particular oak are now preserved in the National Wool Museum, a memorial of sorts for the relationship between Ibbotson, Bunce, and the Geelong Botanic Gardens.

Many thanks to a volunteer at The Heights who drew my attention to this story when I visited last year. Rare examples of Valonia oak are on the Significant Tree Register—one of regional significance in Malvern, and another two of state significance in Castlemaine and Broadford.

Opposite: The Heights, Geelong, Above: Valonia oak acorns, from the National Wool Museum, Geelong collection (Jessica Hood)

Dressing Essie Davis

IN CONVERSATION WITH MARION BOYCE, COSTUME DESIGNER

To celebrate the exciting new Miss Fisher's Murder Mysteries costume exhibition hosted by the National Trust in collaboration with Every Cloud Productions, National Trust curator Elizabeth Anya-Petrivna spent time with costume designer Marion Boyce, who revealed her design explorations and practices developing costumes for Australia's most glamorous detective.

Elizabeth Anya-Petrivna (EAP): Does your approach toward the design of Phryne's costumes differ from other projects you have worked on? For example, do you use precious items from your personal collection and have a more personal involvement?

Marion Boyce (MB): Ah yes, with every project you will have a different way of working—some projects are a complete make [garments made from scratch]. Your approach completely depends on the project; where you source items from and the skills of the staff you employ. I have a great love of Phryne, I also adore Essie Davis, and so that's what enables me to use my precious things. It's a really strange thing, once I use something, even if it's my own (as in something I wear—either clothing or jewellery), I can never, ever wear it again. Once it goes on an actor as it then belongs to them and it's no longer mine. So I have to really like the person or the show to be able to hand it over.

EAP: Would you ever consider reusing it for another costume project?

MB: No. I really think that Phryne has got her own signature—no one can be Phryne, except Phryne. You can completely strip the garment or accessory and remake it, but I find that quite hard to do. It's extremely rare that we take a hat apart and redress it. Each ensemble has its place and we keep them fairly intact.

EAP: When describing the costumes you use such luscious and evocative words; does each piece have a signature image?

MB: I'm not sure about a signature image, but they'll always get a signature name. It's quite strange, but in the making of each ensemble, someone—either myself, or the buyer, or one of the cutters—comes up with a name for the outfit. It's not even a conscious thing that happens, but strangely enough, before the garment has left the work room and before we do our first lot of fittings with Essie, it has a name. I could say "the Pebble Coat" and everyone will instantly know which is the "Pebble Coat".

EAP: Do some of them get personified with human names, or are the names usually a bit descriptive and poetic?

MB: Sometimes it has been descriptive, sometimes it has been named after a past iconic actor. There are all sorts of things—the name doesn't just come from the fabric. Sometimes it's because of some funny, strange sort of place where a piece has come from. They come from everywhere, these titles.

EAP: Who is your favourite designer/couturier of the 1920s—Madame Vionnet? Chanel? Patou? Lanvin?

MB: I'd have to say it's a toss-up between Madame Vionnet and Lanvin. Truly, truly great masters, but in quite different ways.



Costumes by Marion Boyce, photography by John Gollings. This page from left: **Twilight Ruffle Dress.** Miss Phryne Fisher. Worn by Essie Davis. Series 3 Episode 5—Death & Hysteria, 2015. Dress: 1920s twilight blue embossed silk bias cut. Capelet: Blue lace. Parasol: Hand-painted and lacquered. Handbag: Navy lace. Hat: Green fine straw with green feather trim. Milliner—Gareth Blaha. **Mermaid Costume.** Miss Phryne Fisher. Worn by Essie Davis. Series 3 Episode 1—Death Defying Feats, 2015. Mermaid: Antique luminescent sequins and gold Lurex. Shot sea green metallic thread fabrication with antique gold metallic thread bind tail. Gold turban with green crystal beads. **Funeral Coat.** Miss Phryne Fisher. Worn by Essie Davis. Series 3 Episode 3—Murder & Mozzarella, 2015. Coat: Black silk with black silk velvet ribbon with hand dyed embroidery. Hat: Cat burglar French beret, feather pompom made from 1920s feather collar.



Costume by Marion Boyce, photography by Ben King. Coral Dream-coat. Miss Phryne Fisher. Worn by Essie Davis. Series 3 Episode 2— Murder & the Maiden, 2015. Coat: Silk shot velvet. Tunic & Trousers: Grey faille. Hat: 1920s straw beret with feather embellishment. Milliner—Rose Hudson.



EAP: Please talk about your love of Chinoiserie.

MB: I've always said I must have been Chinese in another life. I eat Asian food, I collect Asian objects, I have a great love of Chinese fabrics—the traditional embroideries. There's something really beautiful about the symmetry of their design. Their embroideries are truly glorious; the detail is beautiful. I'm actually quite fascinated by the colours and the dyes that were used, even though a lot of the Chinoiserie now is derivative of Ancient China. It still retains its beauty and its lustre; I'm really drawn to it.

EAP: And a lot of the designs have very traditional meanings don't they? And stories?

MB: I think it's sort of like fairy tales and fables, birds and journeys and flights; they tell the story of growing up and the journey of life and there's lots of meaning within the scenes that are depicted on the cloth.

EAP: Accessories are such an important part of the complete ensemble for a woman of Phryne's era. Please talk about the challenges, delights and creative solutions found when making or sourcing the perfect hat. There is such a nostalgia for hats.

MB: I adore hats. Hats are terrific. They are also extremely problematic in lots of ways, because the base fabrics are really hard to find. For example the really beautiful, fine straws and quality felts are difficult to source. We search high and low in op-shops, auction houses, junk stores and all sorts of places for old felts and straws that we can then re-block and remake. We do get some of our felts out of the [United] States and they're OK, but some of the really beautiful, deep, rich colours with the lovely lustre to them are only found in felts that are 50 or so years old. The techniques and the dyes have changed a great deal. So that's sort of problematic, but the bits for the hats come from everywhere—we source feathers from collectors and find things in really odd boxes and odd sources. We use a lot of different things in the hats—fabric, feathers; little things that don't even belong on a hat; sometimes shoe buckles—all sorts of things will go into composing the hat. There'll always be references for each episode; there are themes and colours for each world of Phryne's and often it's something that then echoes back to that world.

EAP: Everyone loves the hats—there is such nostalgia for hats—but no one seems to wear them. What are your thoughts on that?

MB: People always look sensational in a hat. When it is right for the person (you have to be extremely careful with hats, because there's a balance and when a hat is made for someone and it frames their face, people look gorgeous) they look quite sensational, but it's really hard to do unless it suits you. People love the iconic pictures of people in hats—all the old movie stars who all looked unbelievably sexy and sultry—it finished the entire ensemble. That's what people are looking for, but it doesn't really work in our lives. But everyone wants the allure of Marlene Dietrich.

EAP: Your team is committed to a high standard of production. How do you foster these skills?

MB: Everybody in the costume world knows each other; you know the standard of lots of people's work; you have relationships with people over the years; a lot of people I work with, I've worked on and off with for 25-odd years, so we have long term relationships. I'm my own worst enemy and in lots of ways a perfectionist, so when people apply for jobs with me they know that it's not going to be a walk in the park. I employ a lot of people who have a great love of costumes and textiles and traditional things. I do feel a responsibility to train people, and we take a lot of people from VCA, from Swinburne, and from NIDA. I think it's important to encourage people and give them an idea of what the world is about and for them to be able to partake on a project; to ignite someone's passion. I think it's really important that we hand on our skills.

EAP: Thank you Marion—for giving us such an amazing insight into the world of costume design.

The Miss Fisher's Costume Exhibition is open daily at Rippon Lea House from 10am-4pm from 1 May to 30 September 2015. For tickets and further information visit missfisherexhibition.com.au or phone 03 9656 9889.

*Costumes by Marian Boyce, photography by John Gollings. From left: **Black and Gold Lace Dress.** Miss Phryne Fisher Worn by Essie Davis. Series 3 Episode 1—Death Defying Feats, 2015. Dress: Black net with burnished gold floral embroidered design and edging with burnished gold lace border. Black silk slip. 1920s clasp gold with floral pearl details. Wrap: Antique tulle with burnished gold lace border. **Chinoise Coat.** Miss Phryne Fisher. Worn by Essie Davis. Series 3 Episode 2—Murder & the Maiden, 2015. Coat: Black and midnight blue and purple Chinoise with purple silk trims. Original 1920s silk embroidered motifs. Camisole & Trousers: Navy faille. Accessory: Blue silk organza floral brooch. Hat: Purple felt cloche with original fabric swatch for embroidered trim. Milliner—Rose Hudson. **Italian Blouse.** Miss Phryne Fisher. Worn by Essie Davis. Series 3 Episode 3—Murder & Mozzarella, 2015. Blouse: Silk chiffon check blouse. Camisole & Trouser: Black faille. Stole: Black faux fur. stole with navy silk lining. Hat: Deep pile felt with feathers. Milliner—Rose Hudson.*

The Miss Fisher's Costume Exhibition

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Photography by Anna Zaharakis, Gown by Mathieu Salem.

Advocacy Watchlist

National Trust Advocacy & Conservation Team

For updates visit the Trust Advocate blog at www.trustadvocate.org.au



FLINDERS STREET STATION

After a long campaign by the National Trust, the State Government has committed to a \$100m facelift for Flinders Street Station. "This is a grand old building that has been allowed to really crumble," said Premier Daniel Andrews. The State Government is also developing a business case for reopening the ballroom and upper floors to tenants including the private sector and universities.



MELBOURNE PLANNING SCHEME AMENDMENT C240

In June 2014, Planning Minister Matthew Guy gazetted Amendment C237 to introduce interim mandatory height controls in the Bourke Hill Precinct, which includes the Palace Theatre and the Windsor Hotel. Amendment C240 proposes to make the controls permanent, as well as slightly expand the heritage precinct. The National Trust appeared in support of the amendment at the marathon 9-day Planning Panel hearing in March.



SUNBURY RINGS CULTURAL LANDSCAPE

The Sunbury Rings Cultural Landscape is a rare microcosm of our shared history of land use in Victoria. The National Trust is working in partnership with Wurundjeri Tribe Land & Compensation Cultural Heritage Council Inc and Indigenous Architecture & Design Victoria to foster collaboration amongst stakeholders regarding the future of the Sunbury Rings Cultural Landscape, beginning with a Landscape Lab held in the Jackson Creek area in March.



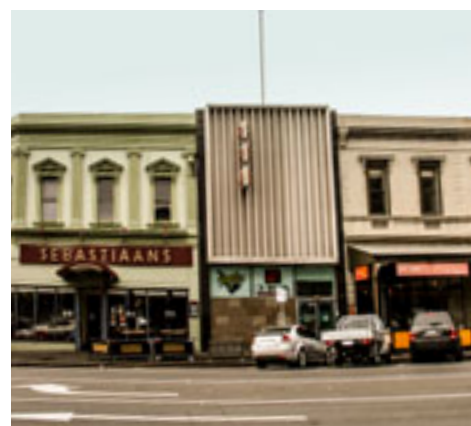
PALACE THEATRE

Jinshan Investments has taken the City of Melbourne to VCAT for failing to decide on their application within the statutory time period. The Trust has been joined in the case and was represented jointly with the Save the Palace group and Melbourne Heritage Action at the hearing in late March 2015. Over \$15,000 has been raised jointly towards securing legal representation.



TOTAL HOUSE

The owners of Total House, who have proposed a new tower for the site, have withdrawn a Supreme Court challenge to the Heritage Council which would have seen a challenge to the key provisions of the *Heritage Act* and the place of postwar Modernism in heritage assessment. The Trust was also a party to the court proceedings. The demolition of the site will be subject to a permit application to Heritage Victoria.



HISTORIC URBAN LANDSCAPE, BALLARAT

The Historic Urban Landscape approach being piloted in Ballarat is now in its second year, and stakeholders including the National Trust recently gathered at "Participate, Imagine, Innovate: Revitalising Historic Cities", Ballarat's second International Symposium on UNESCO's Recommendation on the Historic Urban Landscape. More information is available at www.hulballarat.org.au.



QUEEN VICTORIA MARKET

The City of Melbourne released the draft master plan for Queen Victoria Market in March 2015, and much of the media focus was on the extension of trading hours to seven days. The heritage of the market must not be wiped out by the slated facelift, and the National Trust has provided feedback on the draft master plan, including how the principles of the Historic Urban Landscape apply at the QVM site.



MAYDAY HILLS ASYLUM

The National Trust has supported Heritage Victoria's permit conditions for the subdivision of the former Mayday Hills Asylum in Beechworth. This subdivision represents Victoria's last chance to secure investment in the conservation and holistic interpretation of the 106.5ha heritage site. The Heritage Council permit hearing was scheduled for 28 April.



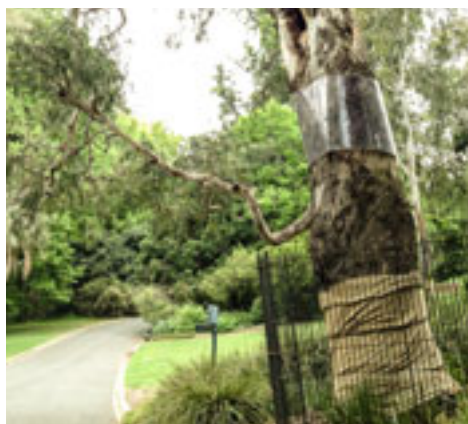
REGIONAL LANDSCAPE ASSESSMENT STUDIES

Public consultation is currently underway on landscape assessment studies covering the entirety of northern and central Victoria. This is the largest systematic landscape study ever undertaken in Victoria, following studies of the Victorian coastlines and south-west in 2011 and 2012. It appears that Gippsland remains the only area not yet assessed.



POINT NEPEAN LEASE AGREEMENT

The State Government has committed to reviewing the lease arrangements for Point Nepean, and it remains uncertain whether they will be bound by the contract signed just before the election. Environment Minister Lisa Neville said "We're reviewing that lease, we're talking to the developer and we're talking to the community about ensuring that we can make Point Nepean a public access national park as it should be."



THE SEPARATION TREE

Following attacks in 2010 and 2013, the Royal Botanic Gardens Melbourne (RBGM) has sadly advised that despite all attempts at repair, the Separation Tree is now dying. Lopping has now been undertaken to reduce weight on the canopy. An engaging TrustTalk was presented in March by Will Jones (Curator of Arboriculture, RBGM) on the challenges faced by significant trees at the Gardens.



WESLEY CHURCH & PRINCESS MARY CLUB

Following a number of aborted redevelopment plans, the Uniting Church in association with Leighton Properties has sought planning permission for the construction of a 32-storey tower adjacent to the Victorian Heritage Register-listed church on the Lonsdale site. The proposal would see the demolition of the significant Princess Mary Club, which has prompted a community backlash. The permit application was being considered by Heritage Victoria at the time of writing.



Celebrating 60 Years

Alexandra Hill, Projects Manager—Trust Development

May is a big month of anniversaries for the Trust. In 1956 we marked a significant milestone in our development, and became an incorporated company. In 1964 we acquired a paddle steamer, while 1965 saw us classify our first cemetery at the Ebenezer Mission, Antwerp, and in 1966 we acquired Illawarra, now the boarding house at St Catherine's. Also coming to us in June were Mooramong, Skipton (1982) and Mills' Cottage, Port Fairy (1987).

We didn't let the cold weather of the first month of winter put us off, and June is huge in our calendar of celebrations. Our contribution to the published world started with our first newsletter (1959), followed by our first guide to classified buildings on sale for a shilling (1960). In 1966 we classified our first twentieth century structure, the Capitol Theatre ceiling in Swanston Street, Melbourne (1966). We also launched our Significant Tree Register (1981) and made the final payment on Como (1966). Between 1970 and 1978 we acquired the Beechworth Black Springs Bakery, Bendigo ANZ Bank, Port Fairy Powder Magazine management, Blackwood Cottage, St Peter's Cape Bridgewater and Clarendon Terrace East Melbourne.

In July we moved into Como and opened the site to the public (1956), staunch heritage preservationist Mrs Luisa Jones of Rippon Lea passed away and left her home to the Trust (1972), and the Old Melbourne Gaol won the Cultural Tourism category of the Victorian Tourism Awards (1996).

For more milestones to celebrate, go to our Trust History pages at www.nationaltrust.org.au/victoria

Images from top: Capitol Theatre c1950, Lyle Fowler, Harold Paynting Collection, State Library of Victoria; Certificate of Incorporation 1956.



We Want Your National Trust 60th Anniversary Stories

We are currently developing a show-stopping program of events for next year and we invite you to get involved and share your memories of the Trust. The collection of stories and materials (including photographs, film, audio, oral history, articles and publications) from our members is a central component of the Trust's history that we will tell throughout the year.

If you're interested in helping us remember our wins, losses and parties, you can contact us throughout 2015.

As this year progresses, and we start work on the individual program in the celebration, we will contact you about your stories. We can digitise material and return it to you or do an interview over the phone, as well as receive digital material and stories via email.

*Register your interest by calling on 9656 9834
or sending an email to alix.hill@natstrust.com*



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MELBOURNE

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100 Cubitt Street Richmond VIC 3121 | 03 9427 7440



Obituary

Professor Evan Herbert Walker, AO—1935–2015

*Ian Wight, Heritage Consultant,
with special thanks to additional contributors*

On 16 February 2015 the Honourable Professor Evan Walker, AO passed away and a state funeral was held at his local church, the state heritage registered Auburn Uniting Church in Oxley Road, Hawthorn.

Media reports and tributes have commented upon his significant role in the rejuvenation of Southbank and the Flinders Park tennis precinct, but little has been said about his achievements in the area of heritage protection.

Before entering parliament, Walker was well known for his architectural partnership with Daryl Jackson during the 1960s and 1970s. The firm is known for its contemporary buildings, but less so for its involvement in early heritage studies including Drummond Street, South Carlton, and the north-east corner of the Melbourne CBD. Walker was also a heritage activist, being founding president of the Collins Street Defence Movement 1976–9.

But Evan Walker's most significant heritage legacy was to come following the election of the Cain Labor Government in 1982. Shortly after coming to power, he initiated an amendment to the *Town and Country Planning Act*, which clarified that compensation was not payable in respect of planning schemes which included heritage or environmental controls. For many years, the menacing threat of compensation was used by the Melbourne Metropolitan Board of Works,

the City of Melbourne and local councils to frustrate the introduction of heritage and environmental protection.

Evan Walker's amendment paved the way for the introduction of heritage controls in the Melbourne CBD and the roll-out of Urban Conservation Areas covering thousands of buildings in the then cities of Brunswick, Collingwood, Fitzroy, Melbourne, Port Melbourne, Richmond, South Melbourne, St Kilda, and Williamstown.








The Melbourne Central City Planning Scheme with its heritage precincts, notable buildings, mandatory height controls, and overshadowing provisions is another significant Walker achievement. It is sad that later Governments and planners were to erode many of the fine elements of this planning control. And it is somewhat ironic that the C240 Planning Panel [see page 24] will examine the re-introduction of mandatory height controls for the Bourke Hill Heritage Precinct, something which Walker actually implemented thirty years ago.

Evan also commenced the rewrite of the *Town and Country Planning Act* which led to the passage of the *Planning and Environment Act* in 1987. A key aspect of this was that heritage and environmental matters were to become an integral part of the proper planning of every municipality and no longer an optional matter that councils could choose to ignore.

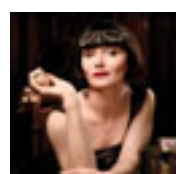
Evan Walker's significant legacy is very much in the buildings and fabric of the Melbourne and Victoria that we enjoy today.

This page: Drummond Street, Carlton 1992 by Phillip Rogers, State Library of Victoria. Drummond Street was the subject of an early heritage study which emerged from the partnership between Evan Walker and Daryl Jackson.

// TALKS & TOURS

		WHEN	WHERE	COST/BOOKINGS
	OPEN HOUSE AT THE PORTABLE IRON HOUSES On the first Sunday of each month, explore the three portable iron houses, which are among the few pre-fabricated iron buildings remaining in the world.	Sunday 3 May, Sunday 7 June and Sunday 5 July 1pm to 4pm	Portable Iron Houses, 399 Coventry Street, South Melbourne	General Admission: Adults \$5, Concession \$3, Children \$2, Family (2 adults & 2 children) \$10 National Trust members are free. No bookings required. For private group bookings, contact Alix Hill on (03) 9656 9834 or email alix.hill@natrtrust.com.au
	FRIENDS OF LA TROBE'S COTTAGE ANNUAL LECTURE Prof Tim Entwisle, Director and Chief Executive of the Royal Botanic Gardens, who is an internationally recognised plant scientist with a broad interest in horticulture and biodiversity, will be giving a talk on <i>Passion for Plants</i> .	Tuesday 5 May 6pm to 8pm	Mueller Hall, The Herbarium, Royal Botanic Gardens, Cnr Birdwood Avenue & Dallas Brooks Drive, Melbourne 3004 (near La Trobe's Cottage and the Shrine)	Admission: \$20 Book online at nationaltrust.org.au/vic or email secretary@latrobesociety.org.au for enquiries
	NATIONAL HISTORY CHALLENGE LAUNCH The first Governor's home in Victoria is the ideal location for the launch of the National History Challenge for students and the launch of the Heritage at Your Touch online program.	Thursday 7 May 5.00pm to 6.30 pm	La Trobe's Cottage, Cnr Birdwood Avenue & Dallas Brooks Drive, Melbourne 3004 (near Royal Botanic Gardens and the Shrine)	Admission: Free To book contact Martin Green on (03) 9656 9822 or email martin.green@natrtrust.com.au
	LABASSA OPEN DAY Take a tour of Labassa, one of Australia's most outstanding and opulent 19th century mansions.	Sunday 17 May, Sunday 21 June and Sunday 19 July 10.30am to 4.30pm	Labassa, 2 Manor Grove, Caulfield North	General Admission: Adults \$15, Concession \$12, Children \$9, Family (2 adults & 2 children) \$35 National Trust members are free. Book online at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries
	VENETO TO VICTORIA, LOIRE TO LABASSA - WINTER LECTURE SERIES Cultural historian Carolyn McDowall LFRSA will take you on a journey from the villas of ancient Rome and Renaissance Italy to France, England and beyond. This is a rich, enfolding story about people and places with a focus on art and design for living.	3, 10 & 17 June 22 & 29 July 5 August 10.30am to 2.30pm	Labassa, 2 Manor Grove, Caulfield North	General Admission: \$440 for 6 lectures \$80 for single lecture National Trust Members: \$396 for 6 lectures \$72 for single lecture Book online at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries
	A PERSONAL VIEW OF ANDREW McCRAE This talk is about Andrew McCrae who was often in the shadows of his wife Georgiana McCrae. Afterwards there will be tea and a tour of the homestead.	Saturday 20 June 2pm to 4pm	McCrae Homestead, 11 Beverley Road, McCrae	General Admission: Adult \$20, Concession \$18 National Trust Members: Adult \$18, Concession \$16 Book online at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries
	COMO HOUSE OPEN DAYS Como House is open for guided tours which cover the history of the property and the families who lived there.	Please refer to www.comohouse.com.au for dates and times.	Como House & Garden, Cnr Williams Rd & Lechlade Ave, South Yarra	General Admission: Adult \$15, Concession \$12, Child (15 years & under) \$9, Family (2 adults & 2 children) \$35 National Trust members are free. Book online at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries

// FASHION & LITERATURE

MISS FISHER'S MURDER MYSTERIES
COSTUME EXHIBITION

Step inside the extravagant world of the overwhelmingly popular ABC series Miss Fisher's Murder Mysteries. This brand new exhibition at Rippon Lea will allow you to get up close to costumes, sets and props from series three.

WHEN

1 May to 30
September
10am to 4pm

WHERE

Rippon Lea House
& Gardens, 192
Hotham Street,
Elsternwick

COST/BOOKINGS

General Admission: Adults \$20,
Concession \$18, Children (5-15)
\$10, Family (2 adults & 2 children) \$50
National Trust Members: Adults \$17,
Concession \$16, Children (5-15)
\$7.50, Family (2 adults & 2 children) \$45
Book online at
missfisherexhibition.com.au or
phone (03) 9656 9889 for enquiries

WINTER DREAMING
– A WEEKEND OF LITERARY DELIGHT

Enjoy readings from the works of Charlotte Bronte, Daphne Du Maurier and William Shakespeare performed by an ensemble group of actors.

Saturday 20 &
Sunday 21 June
2pm to 4pm

Barwon Park, 105
Inverleigh Road,
Winchelsea

Admission: \$25
RSVP unicornceres@gmail.com

// MOTHER'S DAY

MOTHER'S DAY AFTERNOON TEA AT
LAKE VIEW HOUSE

Celebrate Mother's Day on the lawns of the beautiful cottage garden of Lake View House and enjoy live music and a homemade afternoon tea.

WHEN

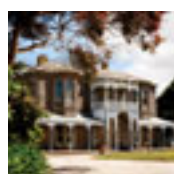
Sunday 10 May
2pm-4pm

WHERE

Lake View House,
18-22 Victoria
Street, Chiltern

COST/BOOKINGS

Admission: \$8
RSVP Beryl Pickering on
(03) 5726 1317 or email
bpickering1946@gmail.com
Bookings close on 6 May.

MOTHER'S DAY WITH THE GEELONG
WELSH LADIES CHOIR AT BARWON
PARK

The Geelong Welsh Ladies Choir is performing at Barwon Park Mansion, after the 2014 successful sell out concert. Come along for a wonderful day of music, laughter and a celebration of mothers.

Sunday 10 May
2.30pm to 5pm

Barwon Park, 105
Inverleigh Road
Winchelsea

Adults \$25, Concession \$22.50,
Students \$8, Children under 13
are free.
RSVP Kristine Mellens on
(03) 5244 3280 or email
bremell@aapt.net.au

// HERITAGE FESTIVAL 2015

INNER WEST BRANCH - THE
EMPIRE CALLED AND I ANSWERED:
GUIDED WALK IN FLEMINGTON AND
KENSINGTON

Join a guided walk with historian Lenore Frost commemorating WWI volunteers and exploring local history from Flemington and Kensington.

WHEN

Sunday 3 May
2.30pm to 4pm

WHERE

Kensington Town
Hall, 24 – 40 Bellair
Street, Kensington

COST/BOOKINGS

Gold coin donation
RSVP ehookey@netspace.net.au

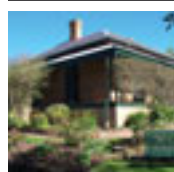
WAR & PEACE: PHOTOGRAPHS BY
FRANCIS REISS

Take a guided tour and discover Francis Reiss's incredibly powerful WWII photography which will be on display at Mulberry Hill.

Open select
Saturdays and all
Sundays until end
of May. See our
website for dates
and prices.

Mulberry Hill, 385
Golf Links Road,
Langwarrin South

Book online at
nationaltrust.org.au/vic or phone
(03) 9656 9889 for enquiries

MORNINGTON PENINSULA BRANCH
- LEST WE FORGET: WWI AND ITS
IMPACT ON A PENINSULA VILLAGE

Peter Holloway, President of Dromana Historical Society, will present and discuss his latest publication. Wine and cheese will be served prior to the presentation.

Sunday 3 May
3pm to 4.30pm

The Briars,
Nepean Hwy,
Mt Martha

\$10 per adult, children are free
RSVP Elizabeth on (03) 9580 9617 or
email saunders45@optusnet.com.au

	AVENUES OF HONOUR SELF-DRIVE TOUR Take this scenic route to the Ballarat Heritage Weekend and join us in commemorating the Anzac Centenary. The tour includes eight of the most scenic or secret Avenues of Honour in Victoria.	Saturday 9 May 10am to 1pm	Meet at the corner of Honour Ave & Mount Macedon Road in Mount Macedon	\$10 per car Book online at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries
	DUKE'S & ORR'S PUMP HOUSE TOUR & LECTURE This is a rare opportunity to tour the original Duke's & Orr's dock pump house with its original steam engines, pumps and boilers right in the heart of the city.	Saturday 9 May 2pm to 4pm	Polly Woodside, 21 South Wharf Promenade, South Wharf	Adult \$15, Concession \$12, Child \$12 Book online at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries
	CONFLICT AND COMPASSION AT COMO HOUSE Explore the fascinating stories of the Armytage family of Como House during WWI in a new immersive exhibition. On display will be original letters, photographs and newspapers.	Weekends 9-10 and 23-24 May 10.30am to 4pm	Como House & Garden, Cnr Williams Rd & Lechlade Ave, South Yarra	General Admission: Adults \$15, Concession \$12, Children \$9, Family (2 adults & 2 children) \$35 National Trust Members: \$12 Book online at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries
	TRUST TALKS - WILLIAM COOPER: ABORIGINAL PROTEST OF KRISTALLNACHT In 1938 William Cooper, a Yorta Yorta man from Maloga Mission, led a delegation to the German Consulate to protest against the treatment of the Jewish People by the Nazi Government. His descendants will share more about the story of this great man.	Monday 11 May 6pm to 8pm	Tasma Gallery, 6 Parliament Place, East Melbourne	Suggested gold coin donation Book online at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries
	DIRECTIONS IN MARITIME HERITAGE IN MELBOURNE Discover the trials, tribulations and successes of different maritime organisations through an evening of talks with Melbourne's leading maritime heritage specialists.	Thursday 14 May 6pm to 9pm	Polly Woodside, 21 South Wharf Promenade, South Wharf	Adult \$15, Concession \$12, Child \$12 Book online at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries
	FAREWELL DEAR PEOPLE TALK Well-known author Ross McMullin presents his latest publication which contains biographies of young men who exemplified Australia's gifted lost generation of WWI.	Saturday 16 May 2pm to 4pm	McCrae Homestead, 11 Beverley Road, McCrae	General Admission: Adult \$20, Concession \$14 National Trust Members: \$10 Book online at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries
	INNER WEST BRANCH: WE WILL REMEMBER THEM – SELF-DRIVE TOUR OF WWI HONOUR BOARDS FROM WILLIAMSTOWN TO LAVERTON Follow the tour map and visit honour boards commemorating WWI service and sacrifice. The tour starts at Williamstown Historical Society Museum.	Saturday 16 & Sunday 17 May 10am to 4pm	Williamstown Historical Society Museum, 5 Electra Street, Williamstown	Admission: Gold coin Email ehookey@netspace.net.au or call (03) 9376 8737 for enquiries
	TRUST TALKS - DERRIMUT: A STORY OF CONFLICT, COMPASSION AND BETRAYAL Derrimut was a leader of the Boonwurrung people who, in 1835, warned John Pascoe Fawkner of an impending attack on his party by a neighbouring Aboriginal group. Rueben Berg will uncover more of Derrimut's story.	Monday 25 May 6pm to 9pm	Tasma Gallery, 6 Parliament Place, East Melbourne	Suggested \$5 donation Book online at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries
	INDIGO SHIRE HERITAGE AWARDS 2015 The awards recognise outstanding contributions to cultural heritage including conservation, research, education, interpretation, skills training and awareness-raising within the Indigo Shire.	Friday 29 May	Rutherglen Memorial Hall, 153 High Street, Rutherglen	For further information contact Ms Robin Thom on (02) 6028 1101 or 1300 365 003.

//BRANCH EVENTS



GEELONG AND REGION BRANCH: POWERHOUSE NEW LIFE

Visit a dilapidated and defunct power station which artists have transformed into a vibrant arts precinct.

Photo: Powerhouse John Raptis Photograph

WHEN

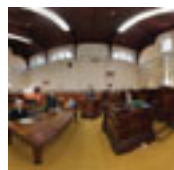
Tuesday 26 May
2pm to 4.30pm

WHERE

40 Mackey Street,
North Geelong

COST/BOOKINGS

Donation entry
RSVP Jennifer Bantow on
0407 504 262 or email
jennifer.bantow@ncable.net.au



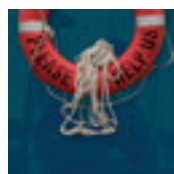
CASEY CARDINIA BRANCH MEETING – GUEST SPEAKER MARTIN GREEN: NEW APPROACHES IN EDUCATION & MUSEUM EXHIBITIONS

Learn about the National Trust's new approaches in education and museum exhibitions to engage visitors and students.

Monday 22 June
7pm

Casey Cardinia
Branch HQ entry
via Trust Gift
Shop, Pioneers
Park, 1 Peel Street,
Berwick

Free for members, gold coin
donation for friends.
RSVP crofts@iimetro.com.au
by 19 June 2015



GEELONG AND REGION BRANCH: MISSION TO SEAFARERS

Learn more about the work of Mission to Seafarers and early shipping in Geelong.

Tuesday 30 June
2.15pm to 4.30pm

7 The Esplanade,
North Shore

Donation entry
RSVP David and Pauline Walker on
(03) 5289 1569 or email
ifaris@optusnet.com.au



GEELONG AND REGION BRANCH: COLAC BOTANIC GARDENS

Come along for a tour of the historic gardens which are registered by Heritage Victoria and have eight trees on the National Trust Register.

Tuesday 28 July
2pm to 4.30pm

Colac Botanic
Gardens, Fyans
Street, Colac
Meet beside Café
on the Lake.

Donation entry
RSVP David and Pauline Walker on
(03) 5289 1569 or email
ifaris@optusnet.com.au

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FREE**

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92 pt Zante's
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Zante's Footstep 'Lake Doctor' Shiraz 2012, worth \$75 – plus FREE DELIVERY.

Dark, spicy Shiraz from Barossa's Peter Lehmann, an iconic 90-pt gem from
Tyrell's, a perfect-vintage Coonawarra Cabernet and a food-friendly King Valley
favourite are just four delicious stars of this limited-edition Summer collection.

Stocks can't last – please call 1300 763 403 quoting code '1095001', then sit
back and let the National Trust Wine Service do the rest.

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Order now on 1300 763 403 quoting '1095001'

(Lines open Mon-Fri 8am-8pm, Sat 9am-6pm)

or visit www.nationaltrustwineservice.com.au/1095001

Terms and conditions: Offer valid for new customers only. Maximum three bottles of Zante's Footstep 'Lake Doctor' Shiraz 2012 per household. While stocks last. Orders not accepted (nor will wine be delivered to) persons under the age of 18 years. Most orders are fulfilled within a week but please allow up to 14 days. Unfortunately due to rising postage costs from our carriers we are now unable to ship to the Northern Territory. If a wine becomes unavailable, a similar wine of greater value may be supplied. Normal retail prices provided by the wineries. If you don't like a wine for any reason The National Trust Wine Service will refund you and arrange to collect the wine. Fulfilled by Wine People Pty Ltd (licence no. 514 00724, LIQP770016550) 90 Chalk Hill Rd, McLaren Vale SA 5171.

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Miss Fisher's Murder Mysteries

COSTUME EXHIBITION

Series 3

Costume Design Marion Boyce

1 May – 30 September 2015

OPEN DAILY 10AM – 4PM • RIPPON LEA HOUSE & GARDENS

192 HOTHAM STREET, ELSTERNWICK. TRAM 67 TO STOP 42 OR SANDRINGHAM TRAIN TO RIPPONLEA STATION

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