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The National Trust of Australia (Victoria) acknowledges Traditional Owners and pays respect to the spiritual, physical and cultural connection they have with their country as the first peoples of the land now known as Victoria.

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# MESSAGE FROM THE CHAIRMAN, DR GRAEME L BLACKMAN OAM

Welcome to another issue of *National Trust* magazine. The year leading up to our 60th anniversary is proving to be our busiest to date, and one of my personal highlights so far was participating in the planting of a Gallipoli Oak at Hamilton Primary School, the first school to receive a commemorative tree as part of the Trust's ongoing Gallipoli Oaks Project. In the lead-up to Anzac Day, more than 300 trees were distributed to schools across Victoria, with the program to continue for the duration of the Anzac Centenary.

In an update on our story about the Green Army in the most recent edition of the magazine, our first Green Army team—at our Geelong and Western District properties—graduated in early June at a small ceremony at the Heights. Their contribution has enabled extensive garden works at the Heights and Barwon Park whilst broad environmental management at Mooramong, and conservatory works at Barwon Grange, have also been completed.

We're delighted to also have launched our Mornington Peninsula Green Army team, which will undertake a broad schedule of garden and landscape management tasks at Endeavour Fern Gully, Mulberry Hill and McCrae Homestead. Our final Green Army team will start at our Melbourne properties at the start of August, contributing invaluable work to the Polly Woodside decks and gardens across Melbourne.

Our recent annual appeal to support the restoration of several of our "high places", the towers, at key properties, has been very successful thanks to your support. Over \$100,000 has been raised to date towards this important conservation program. More news about our fundraising activities in the lead-up to our 60th anniversary can be found on page 2.

We would also like to invite you to get involved in the Trust and become a part of garden history, with an opportunity to donate funds for the implementation of our first Tree Succession Program which aims to ensure that our significant trees can be enjoyed by generations to come. For more information about the program, visit page 18.

Finally, it is with great pleasure that I congratulate Lesley Barnes, one of the Trust's longest standing volunteers and the driving force behind Gulf Station and its volunteers in the Yarra Valley, who in April was presented with the Heritage Council of Victoria's annual award for volunteers (the Ray Tonkin Award). This is the Council's highest honour and fitting recognition.



# MESSAGE FROM THE CEO, MARTIN PURSLOW

Welcome to the spring edition of *National Trust* magazine. This issue, Rippon Lea garden takes centre stage in a groundbreaking collaboration with acclaimed Australian photographer Gerard O'Connor. Our special wraparound cover is an exciting preview of an upcoming exhibition at Tasma Terrace, featuring characters and costumes inspired by newspaper accounts of garden parties uncovered by curator Elizabeth Anya-Petrivna. O'Connor's series of photographs shows the potential of history to inspire contemporary art, and we hope you can join us at the exhibition during September, October and November, for a virtual garden party, featuring costumes and objects from our collection.

Looking towards our 60th anniversary in 2016, we will undertake our largest independent capital works project at national heritage listed Rippon Lea House and Gardens. Over the next 18 months, the project will open new areas to the community and integrate social, education and commercial spaces within a new precinct. Interpretation of this area, including the relocation of one of the original conservatories, which will create a much needed cafe space, is a major focus of the project. The project is supported by nearly \$905,000 secured through the two Commonwealth Department of Environment funding programs, as one of only 18 projects funded through the highly competitive Protecting National Historic Sites Programme, and one of 30 projects nationally to have received funding through the Community Heritage and Icons Grants. This funding, along with financial support from the Andrews Foundation and our own funds, will ensure Rippon Lea's long-term sustainability.

Also bringing a contemporary angle to our heritage is a story profiling the work of students at the new state-of-the-art Grimwade Centre for Cultural Materials Conservation at the University of Melbourne. The National Trust has been working with the Grimwade Centre to develop a partnership which will promote best practice conservation and educate the next generation of conservators. Watch this space for more details!

Meanwhile, the National Trust's Conservation & Advocacy team continues to lead best practice in heritage conservation, working with the Wurundjeri Tribe Land and Compensation Cultural Heritage Council to raise awareness of the Sunbury Rings Cultural Landscape (page 14). As well as encompassing European heritage places of state significance, this landscape features incredibly significant Indigenous archaeological sites which are now under threat from suburban development.

Continuing the themes of reconciliation and shared heritage, an exciting preview of a new film by award-winning director Dylan Rivers (page 16) shows the potential for the National Trust's properties to help tell Indigenous stories.

I look forward to welcoming you to our properties into our 60th year and beyond, and thank you all for your support and generosity.













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What's On





# Lord Casey Unveiled

The City of Casey has proudly honoured the municipality's namesake Lord Richard Gardiner Casey (1890–1976) by unveiling a bronze sculpture of the great man in his adopted home town of Berwick in an initiative originally proposed by the National Trust Casey Cardinia Branch

In April, City of Casey Mayor Cr Mick Morland revealed the new seven foot bronze sculpture, assisted by the presidents of the National Trust Casey Cardinia Branch and the Berwick RSL, in front of supporting community representatives.

"This sculpture has significant historical ties to Casey's past and, being in a high-profile location, will further acknowledge and educate the community about the man behind the City of Casey's name," said Cr Morland

The sculpture was created by renowned artist Louis Laumen, also known for his iconic series of statues at the Melbourne Cricket Ground. The work pays homage to the great legacy of Lord Casey's 40 years of public service as a soldier, diplomat, politician, and administrator.

Born into a wealthy pastoralist family in Brisbane, Casey's father moved the family to Melbourne in 1893. After receiving his education at University of Melbourne, and Trinity College, Cambridge, Casey joined the First Australian Imperial Force upon the outbreak of World War I where he served in Gallipoli and France, receiving a Military Cross and Distinguished Service Order for his service.

His distinguished public life began in 1924 when Prime Minister Stanley Bruce appointed Casey as his political liaison officer in London. He later entered the House of Representatives and served as treasurer, minister for external affairs, and most significantly as minister in charge of the CSIRO.

Outside of parliament, Casey achieved many milestones as Australia's first ambassador to the United States and the last Governor of Bengal. He was appointed as Governor-General of Australia in 1965 and decorated with numerous royal titles. He retired with his wife Lady Maie Casey to their Berwick property "Edrington" and was named Australian of the Year in 1969.

Above from left: City of Casey Mayor Cr Mick Morland, Berwick RSL President Ray Heathcote, and National Trust Casey Cardinia Branch President Ruth Crofts at the unveiling of the statue in April 2015 (supplied); Rippon Lea tower in 2015 (Jessica Hood).

# Reaching New Heights

The National Trust is set to reach new heights during our 60th anniversary year in 2016, thanks to your generous support.

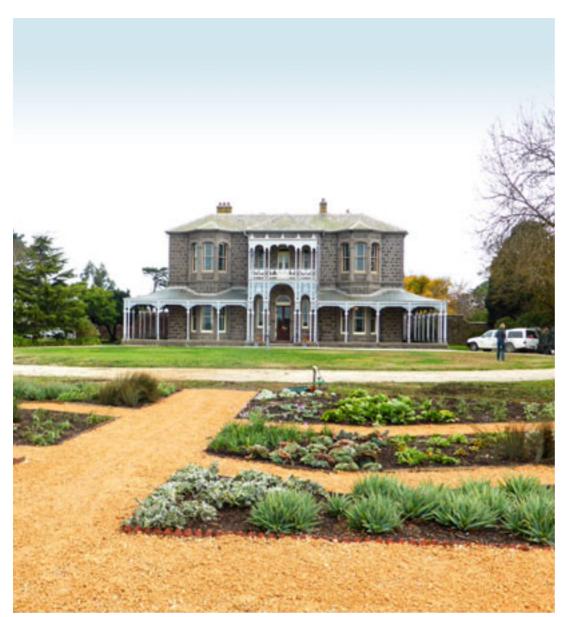
Planning for our 60th year is now well advanced, with a host of activities being progressed to ensure that we mark 60 years of activity appropriately. As mentioned by the Chairman in his introduction, our annual appeal has focused on the restoration of several of our National Trust properties' tallest places. This project was inspired by the generosity of community supporters for the restoration of the Heights water tower, and will see public access granted for the first time at the towers of Labassa, Rippon Lea and Como, giving a very different view of our sites. We would like to thank everyone for their generosity.

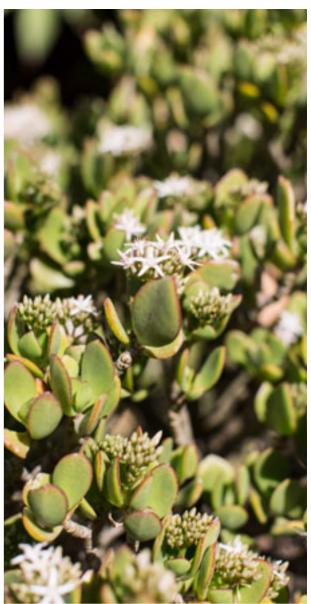
We are also delighted to confirm a partnership with Australia ICOMOS (International Council on Monuments and Sites) for a national conference to be held at the Melbourne Cricket Ground in October 2016, one of the key events in our 60th year, which will give heritage professionals across Australia an opportunity to come together at a national heritage listed place and collaborate on best practice.

As mentioned by CEO Martin Purslow, at Rippon Lea \$2.3m has been raised to deliver community focused visitor facilities, and open up previously under-utilised parts of the estate and provide new access from Elsternwick. The development will also provide a much needed cafe facility in a historic conservatory which has been returned to Rippon Lea from Caulfield Park.

Significant funds have also been raised this year from donors to the National Trust and National Trust of Victoria Foundation to make this and many other things possible in our 60th year. The Foundation is supported by a group of Patrons and Ambassadors comprising a who's who of Victoria's cultural luminaries, from Patron in Chief Elizabeth Chernov, to Patron Barry Humphries, and Ambassadors Geoffrey Rush and Dr Barry Jones, and is creating a significant capital fund to secure the future of our properties and collections.

The National Trust, and the National Trust of Victoria Foundation, always welcome tax deductible donations. For more information on how to donate, visit www.nationaltrust.org.au/vic.





### In the Garden

Justin Buckley, Head of Horticulture, National Trust Victoria

Beautifully sculptural, readily available, and almost indestructible, succulents are a great addition to the garden in the cooler months, and form the centrepiece of a new parterre garden at Barwon Park in Winchelsea.

A recent project at Barwon Park got me singing the praises of what I call "user friendly" plants. These plants can be relied upon to tolerate neglect and, sometimes, outright abuse, whilst still looking good all year round regardless of conditions. More importantly, they are plants that kindly propagate themselves, without becoming weeds, which allows impressive swathes to be built up at little cost in a short period.

At Barwon Park a combination of succulents and herbaceous perennials has been used to great effect, thanks not only to the beauty of the individual species, but also their resilient nature, having survived being ripped from the ground, dumped in a pile, hacked with a spade, and planted again a couple of days later.

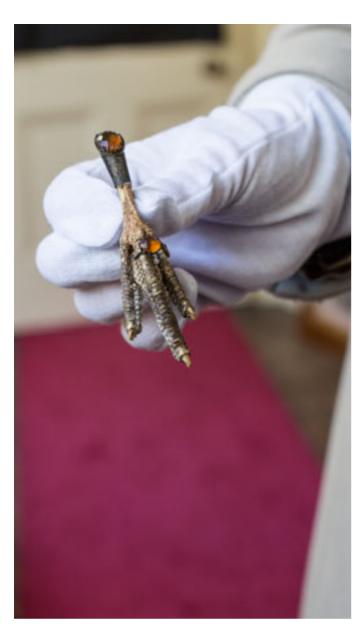
Designed by landscape architect Andrew Laidlaw, Barwon Park's parterre garden is a very contemporary approach to a style of gardening more common when a ruler could employ a small army of gardeners and demonstrate his mastery over nature through formality, symmetry, and order.

Our first attempt at implementing this design suffered from a combination of poor drainage and voracious rabbits. All was not lost though, thanks to the dedication and initiative of volunteer Phyllis Kininmonth who, with her local knowledge, a passion for gardening, and a great variety of plants, especially succulents, was able to successfully establish a wide range of species over the past year. With her help, and a keen group from the Green Army, we were able to use these plants as a basis for the re-booted parterre, retaining the original Laidlaw design but substituting several of the plant species for those established by Phyllis.

The use of these plants en masse really amplifies the beauty and variety succulents offer. While we think of succulents as a recent trend, they were equally at home in a Victorian garden. The Victorians loved anything weird, wonderful, and "grotesque", and succulents often are. If their boldness and lack of subtlety worries you, they can be softened by combining with other plants.

At Barwon Park this has been done by using the softer textures of herbaceous material like Yarrow (Achillea sp.), Lambs Ears (Stachys sp.) and grasses such as Stipa gigantea. And not all succulents are grey and spiky. The Swan Neck Agave (Agave attenuata) and green Pigs Ears (Cotyledon "Macrantha"), for instance, are fantastic plants in almost any style of garden—even in shade under large trees, where they are much tougher than the European woodland species we often try to grow in these spots. Give them a go, and happy gardening!

Above from left: The new parterre garden at Barwon Park (Linda Fienberg); flowering succulents (Jessica Hood).





### Como's Curiosities

Michelle Derrick

A team of volunteers has revealed some of Como's hidden treasures, providing a glimpse of family life at South Yarra's grand estate.

Como House and Gardens in South Yarra is a wondrous place. Built in 1847, it was once a much loved family home and bustling social hub. The Armytage family were the last and most significant owners, having lived at Como for 95 years before it was acquired by the National Trust in 1959.

Throughout the house are the echoes of Como's heyday, when it was the venue for many festivities and celebrations. The property is a rich repository of furniture and objects which belonged to the Armytage family, and National Trust volunteers including me and Neeha Velagapudi have been working with curator Anne Little to update the Como collection inventory and photograph the collection. As well as documenting objects on display in the house, the team has been delving into those parts of the collection in storage, a task which has uncovered some hidden gems of the National Trust collection.

Here we share some of our favourite objects, which reflect the values, personal tastes, and pastimes of the Armytage family during an era that spanned from 1864 to 1959, when Como House was their beloved home.

#### BIRD CLAW BROOCH

Believed to be a fowl's claw, this unusual brooch is set with two topaz stones and gold plated metal clasp and trim. Made in Scotland and owned by a member of the Armytage family, it is likely to be from the Victorian era, when it was popular amongst men to wear game bird claw brooches on their kilts for good luck on game hunting trips. This brooch is showing its age and originally wouldn't have been quite so exposed—it's likely to have been covered in fur.

#### I FILA'S PLAYING CARDS

This miniature set of two decks of playing cards belonged to Leila, the youngest child of Charles and Caroline Armytage. The cards are housed in a silver hinged box in which Leila's name has been beautifully engraved along with the date, "23.5.11". Made in England by the Ingram brothers, there is a blue-backed deck and a red-backed deck of cards separated by a silver divider. In a time long before the television was invented, it is easy to imagine the Armytage family playing many card games together.









#### CHILD'S DRAWINGS

What is striking about these pencil drawings is that, aside from the antiquated costumes, they look like they could have been created by a child today. To see what the adults in the Armytage family looked like to this little boy captures the fashion of the time. The drawings pictured are described as being of "Miss Connie Armytage" and "Big and Oldest Miss Armytage". Connie Armytage was Constance, fourth eldest out of Charles and Caroline's five daughters.

# MEDALLIONS BELONGING TO BERTRAM ARMYTAGE

The Armytage family had a strong history of public service and civic duty. Sisters Constance, Leila, and Ada Armytage were stranded in England at the outbreak of World War I in 1914. The sisters joined the Red Cross and volunteered in an Australian Military Hospital in Le Havre, France. Constance worked as an untrained nurse and ambulance driver. Their cousin Bertram, son of Frederick William Armytage, who was Charles senior's brother, was the first Australian born member to join an Antarctic expedition. Bertram accompanied Ernest Shackleton on his 1907–1909 expedition. For his service, he was awarded the Royal Belgian Geographical Society medal (not pictured) and the silver Polar Medal (the third of the adjoining medals). The Polar Medal was awarded to Bertram by King Edward VII at Buckingham Palace. Bertram was also awarded the Queen's South Africa medal (three clasps) and King's South Africa medal (two clasps) for his service as a Lieutenant in the 6th Dragoon Guards during the Boer War.

#### **BOYD WATERCOLOURS**

Leading Australian painter Arthur Merric Bloomfield Boyd was a friend of the Armytages and regular visitor to Como House along with his son, noted landscape painter Theodore Penleigh Boyd. The Boyds gave art lessons to Constance Armytage, as well as capturing the house and gardens on canvas. Como is home to a collection of original Arthur and Penleigh Boyd paintings, which are part of a series that the father and son produced of Como. The collection includes three Penleigh Boyd paintings of Como House itself, with the other paintings being of the gardens and surrounding landscape. Pictured above is the north east view of Como House in the evening, painted in 1910.

#### MUSIC BOX

This rosewood music box is adorned with colourful, miniature butterflies and bees. Made by F Conchon and Co. in Geneva, Switzerland, it plays an extensive repertoire of music by composers such as Strauss, Faust, Rossini, Mozart, Donizetti and Meyerbeer. The Armytages were known to be music lovers, with several members of the family able to play an instrument. It is thought that Caroline brought this music box back from her trip to Europe with her children in 1879, following Charles senior's death a few years earlier in 1876.

All images by Jessica Hood.





# Heritage at Your Touch

Michael Magnusson

Jo Clyne, Coordinator, Education & Consultancy Services at the History Teachers' Association of Victoria, talks with National Trust about a new website bringing history to life for students across Victoria.

"Heritage at Your Touch" (HAYT) is a virtual history project developed by the National Trust of Australia (Victoria) and the History Teachers' Association of Victoria. Using the sophistication and clarity of Google photography, it allows students and others to digitally navigate two National Trust properties: McCrae Homestead in Dromana, and La Trobe's Cottage in the Melbourne CBD.

Launching the project in May at La Trobe's Cottage, the National Trust's Manager, Learning & Interpretation, Martin Green said that the initiative fulfils a need to make historic sites accessible to students not always able to physically visit them. For schools visiting the sites, the multifaceted website can provide visual information for their class projects and is also a great accompaniment to printed textbooks.

The HAYT website can also be appreciated more widely, with detailed information available through "pop up" text boxes which are able to enlighten historically curious students and general viewers alike.

In the lead up to the launch, the Education and Consultancy Services Coordinator of the History Teachers' Association of Victoria (HTAV), Jo Clyne, explained that the not-for-profit HTAV encourages a love of learning about history and supports teachers and students in the primary, secondary, and tertiary sectors, working with organisations and museums to develop history education resources like HAYT.

Explaining the genesis of the project, she revealed that "through consultations with teachers, we realised the many challenges of taking students on excursions. HAYT was a way that the National Trust could let students explore the properties without leaving their classrooms." Clyne believes the project is also a world first, with no comparable programs currently using technology in the same way.

"The feedback from teachers and students has been overwhelmingly positive," she said. "Students love the opportunity to explore and discover. We've also found that accessing the virtual heritage sites has made students more interested in visiting the real property. It provides an enhanced experience rather than substituting the real for the virtual."

"The program uses a 3D map of the interior of the buildings. Students can click on objects in the buildings for detailed information about the objects. They can meet historic figures and they can just have fun exploring a real site as if they were there."





"We enjoy working with the National Trust," she added, "because it is an organisation with a similar mission statement to our own. Primarily, we both want to inspire and educate through the study of history. We wanted to work on HAYT because it brings history alive. Students can explore two heritage sites on their laptop computer in a classroom and learn about significant and interesting figures like Governor La Trobe and Georgiana McCrae."

The technological component of the project was developed by Barney Meyer and is similar to the virtual tour often used by real estate agents to showcase to potential buyers. HAYT allows students to explore the heritage features and click on objects to find out more, with additional information provided by actors fading in and out like ghosts.

The project was designed to link to the Australian history curriculum at a number of points, especially at years 4, 5 and 6 where primary students can tour through both houses, seeing the impact of colonial settlement on Victoria. As they researched the two properties, the team realised the project could offer a wider scope to university students, public historians as well as the general public.

"It provides a historical context to many significant events and helps them understand what life was live in the mid-nineteenth century," Clyne said.

Clyne particularly enjoyed working with Sandra Pullman, the gardener who recreated the La Trobe Cottage garden from documents, illustrations, and other original sources (featured in the May edition of *National Trust* magazine). Touring the McCrae homestead collections with Trust curator Elizabeth Anya-Petrivna, to link collection objects to the different hotspots in the building, was also a highlight.

"It was lovely to connect the people who had lived in the house to their possessions. The objects are then used as a launching pad to introduce the historical figures to the visitor. Because most of these objects are not on display, Heritage at Your Touch is a way to make historical information more accessible to the general public."

Thank you to the following National Trust staff and volunteers who have helped with the Heritage at Your Touch Project: Dianne Reilly; Elizabeth Anya-Petrivna; Sharon Bowen; Lorraine Finlay; Helen Armstrong; Sandra Pullman; the CJ La Trobe Society; Friends of La Trobe's Cottage; Marcus Mulcahy; Mandy Carmichael; and Carrum Primary School.

Discover Heritage at Your Touch at www.nationaltrust.org.au/vic/HeritageAtyourTouch

Opposite from left: On set at McCrae Homestead. From left: Barney Meyer, 3D panorama developer; Josh Weaver as George Gordon McCrae; Martin Green, National Trust Manager, Learning & Interpretation; the McCrae Homestead; Actress Janet Watson Kruse as Georgiana McCrae.



# VICTORIANA

#### The Pleasure Garden

Felicity Watson, Editor

We think that a garden party should be one of the pleasantest places imaginable. What memories some gardens bring when all was honey, strawberries and cream!

"The Garden Party at 'Rippon Lea'" – Prahran Telegraph, 30 November 1895

From September, the National Trust's headquarters at Tasma Terrace in East Melbourne will host an exhibition which captures the spirit of the high-Victorian garden party, featuring a groundbreaking collaboration between the National Trust and acclaimed photographer Gerard O'Connor. A previous winner of the Canon AIPP Australian Professional Photographer of the Year award, O'Connor is best known for his elaborate tableaus created in collaboration with stylist Marc Wasiak.

Many of O'Connor's pieces evoke nineteenth-century scenes, ranging from prisons to battlefields, and it was after hosting an exhibition of his work titled "Noble Savages" in 2010 that the Trust approached O'Connor to collaborate on an original work inspired by national heritage listed Rippon Lea Estate.

Drawing from the archives, the National Trust's curatorial team, led by Elizabeth Anya-Petrivna, uncovered a wealth of information about lavish garden parties held by the Sargood family at Rippon Lea Estate in the late-nineteenth and early-twentieth century. Featuring refreshment marquees, lawn games, fortune tellers, concerts, theatrical performances and puppet shows, these events allowed the Sargoods to showcase their grand estate and provided a place for Melbourne society

"to see and be seen", as well as ample fodder for the social pages, which describe in detail the elaborate outfits and accessories worn by guests.

Preparation for the three-day shoot took place over several weeks, with stylist Marc Wasiak and his team sourcing costumes and props from across Australia, including specimens from the taxidermy collection at the Melbourne Museum and canine "extras" from the Great Dane Club of Victoria. During the shoot, O'Connor and Wasiack were supported by an extensive crew including a team of hair and make-up artists led by Lizzie Sharp and Lou McLaren. It was the cast, however, who brought the scene to life. "When you have everyone together dressed up in fancy dress, and you've given everyone a character, people will come alive and bring some of their own personality as well", said O'Connor.

Rather than focusing on historical accuracy or capturing a single moment in time, O'Connor has endeavoured to bring the high frivolity and whimsy of the period to life. On the experience of working at a National Trust property, O'Connor reflected that "it has a really authentic feeling, shooting in that kind of environment. We are bringing it back to life so it's not just a museum piece. The house was made for people to live in and enjoy themselves, so it's kind of nice to see it in that setting again."























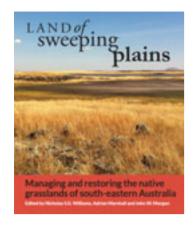


Previous page: all images by Gerard O'Connor. This page: All images by Jessica Hood.

Photography and Art Direction—Gerard O'Connor; Style and Wardrobe—Marc Wasiak;
Post Production—Matthew Ryan, Visual Thing; Make-up—Lizzie Sharp & Lou McLaren.

With thanks to: Ab Fab Cakes; Chadwick Models; CitiOpera; City Hatters; Costume Factory; Elysian Creations; Flowers Vasette; Francis Roberts; Gary Pegg Taxidermy; Giant Management; Great Dane Club of Victoria; Greg Tyshing; Laurent Patisserie; London Management; Marmalade Cafe, Brighton East; Melbourne Museum: Priceline; Rose Hudson, Milliner; Royal Doulton; Sovereign Hill; Specular; Sun Studios; Victorian Amateur Chamber Music Society; Viviens Model Management; Waterford; Wedgwood.

### **Book Reviews**



# LAND OF SWEEPING PLAINS

Nicholas SG Williams, Adrian Marshall & John W Morgan (eds)

CSIRO Publishing, \$59.95

Even the most passionate ecologist will acknowledge that, in winter, our native grasslands have all the charisma of a wet Chux. And yet

every spring and summer, they explode in colourful biodiversity—you just have to get close enough to see it. This richly illustrated book captures that beauty like never before.

Since European settlement, Victorians have cleared all but the last 1% of the Western Basalt Plains grassland, and this publication is urgently needed by land managers across the state, including the National Trust as the custodian of Mooramong reserve. Comprehensively combining the latest scientific research with wisdom gained from local restoration projects, this book recognises that just as the fault is ours, so must the remedy be.

The National Trust was one of the original supporters of this project, partnering with the University of Melbourne to successfully secure funding from the Myer Foundation in 2011.

Reviewed by Anna Foley



# SCULPTURES OF MELBOURNE

by Mark S Holsworth

Melbourne Books, \$39.95

Lovers of public art will find much to be excited about in this volume by the author, art critic and artist behind long-running blog "Black Mark—Melbourne Art & Culture

Critic", which examines how urban planning and social history in Victoria's capital city are reflected in public sculpture.

Through five thematically distinct chapters, Holsworth interrogates how public sculpture has represented, united, and divided the city. Tracing the shifting trends that have influenced the art form, the author paints a history of the city seen through its sculpture, from the neoclassical monuments of the nineteenth century to modernist works such as the controversial "Yellow Peril".

In addition to providing an effuse and accessible discussion on public sculpture's relationship with the urban environment, Holsworth has curated an impressive catalogue of outdoor sculpture which is complemented by contemporary photographs taken by the author, providing a detailed snapshot of Melbourne's celebrated public art in the twenty-first century.

Reviewed by Sebastian Dewhurst.

Sculptures of Melbourne is available at the National Trust Shop, Tasma Terrace.



quality women's and men's vintage clothing from the late 1800s to present day for the National Trust VINTAGE CLOTHING SALE 19 & 20 MARCH 2016 at Como

Quality everyday clothes as well as formal garments, hats, gloves, belts, handbags, scarves, jewellery, materials and collectibles including haberdashery, textiles, household linen, luggage etc. are wanted. All proceeds of the sale will go towards furniture, furnishings and critical remediation projects for Como House.

# CONTACT US FOR COLLECTION

Libby: (03) 9819 4831 or jehowcroft@bigpond.com Nance: (03) 9889 1042 Deborah: 0418 334 475

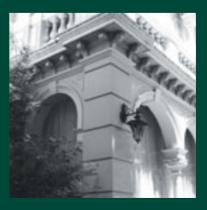


### The National Trust Shop at Tasma Terrace stocks a wide range of books about Victoria's heritage. Visit weekdays 9am-5pm at 6 Parliament Place, East Melbourne





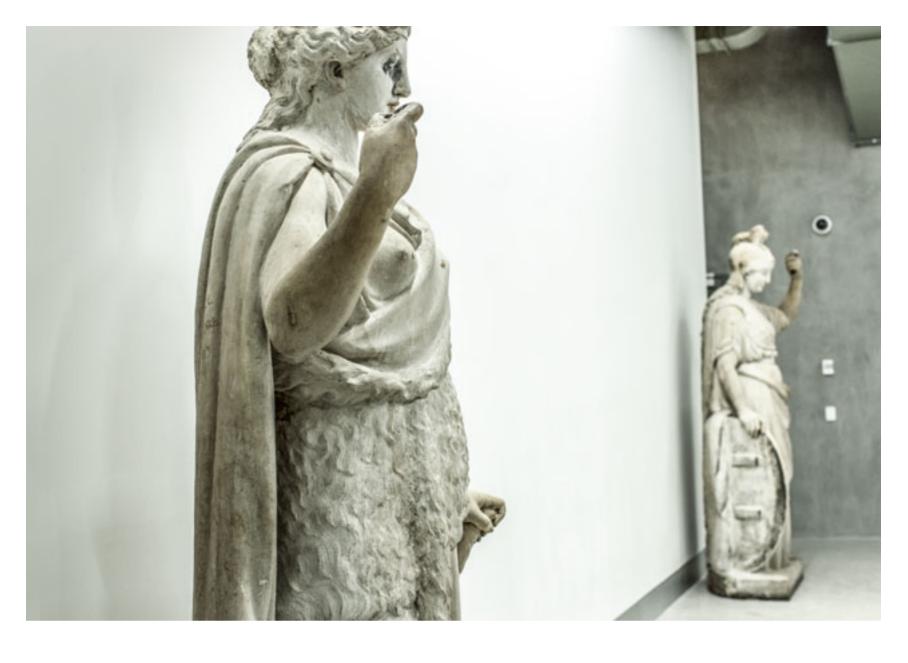
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### Limestone Ladies

Felicity Watson, Editor

National Trust investigates live learning at the new Grimwade Centre for Cultural Materials Conservation.

For nearly 100 years, the statues Australia and Britannia, grand Victorianera symbols of empire and colony, watched over Collins Street from the Union Bank, until its demolition in 1966. Having survived the demolition of the building, thanks to the joint efforts of the National Trust and the University of Melbourne, the statues are a now familiar sight to students at the new Melbourne School of Design. This year, through the work of a postgraduate student at the University's Grimwade Centre for Materials Conservation, the curious history of the statues has been rediscovered.

The Union Bank at 351 Collins Street (pictured opposite), described in the Australian Sketcher on 31 August 1878 as a "large and handsome building", was designed by "London architect of eminence" John Macvicar Anderson, and reflected the period's taste for the Italianate, complete with a grand facade of Victorian and Scottish granite, and Tasmanian freestone. The figures of Australia, with her overflowing cornucopia, and Britannia, with her lion-adorned helmet, further enhanced the building's grandeur, but life in an unassuming colony saw these regal titles quickly dropped in favour of the nicknames Ada and Elsie, reputedly in honour of the wives of the Australian and Victorian managers of the bank at the time.

In 1966, ten years after the formation of the National Trust, the Union Bank was demolished to make way for the 26-storey modernist Stock Exchange House by Yuncken Freeman, a casualty of a period of great change on Collins Street which led to the formation of the Collins Street Defence Movement ten years later.

While the building succumbed to the wrecker, National Trust Chairman Rodney Davidson fought for the two statues to be salvaged, and Ada and Elsie soon found a home in the University of Melbourne's School of Architecture & Building. Responding to Davidson's request, the school's Professor of Architecture Brian Lewis said that while "this new School of ours does not set itself up to be a curiosity shop ... we would welcome your two marble ladies ... and this would at least keep two respectable ladies off the streets."

Ada and Elsie stood at the entrance of the School of Architecture until it was replaced by the Melbourne School of Design completed in 2014, and designed by John Wardle Architects and Boston-based NADAAA. The statues now stand sentinel by the lecture theatres in the basement of the building, contributing to the idea of its design as "built pedagogy ... a rich, dynamic environment that becomes a point of stimulus, a catalyst for creativity and inventive design."

Now, in the spirit of the school's role as a "live learning tool", it is thanks to the University's new \$6.9m Grimwade Centre for Cultural Materials Conservation that Ada and Elsie are benefiting from a makeover by a team of postgraduate students supervised by conservator Susie Collis and led by Rhonda Emery, who has brought to light their fascinating history as a result of her recent major treatment project.

Part of an extensive collection of objects including a number of architectural relics, and managed by the Ian Potter Museum of Art, the details of the statues' history had largely fallen into obscurity until Emery







began her research in the National Trust and ANZ Bank archives (ANZ having merged with the Union Bank in 1951). In an exciting discovery, Emery was able to establish that the signatures on the bases of the statues, "R Jackson SC, London", referred to the pre-eminent sculptor Robert Jackson, responsible for work in London's Houses of Parliament and Glasgow Cathedral, and represented in the collection of the V&A museum, who were able to verify the connection.

The second major discovery, which Emery found buried in the minutes held in the ANZ Bank archives, was that the sculptures are made of Portland limestone sourced from the UK, not marble or cement, as previously rumoured. The records revealed that in 1879, the Union Bank of Australia agreed "to order the two external statues in fine Portland stone at a cost estimate of 280 pounds the pair". This information enabled the team to develop a range of conservation methods to suit the smooth but porous stone.

The condition of the statues posed a range of challenges to the conservators, with issues including a gypsum crust, formed by exposure to air pollution during their time in Collins Street, Liquid Paper graffiti, and make-up. While close proximity to the statues has benefited generations of students, they have not emerged unscathed. As conservation team member Bethany Holland reflected, "it was good that they were interactive but they also bear the evidence, which is not so good."

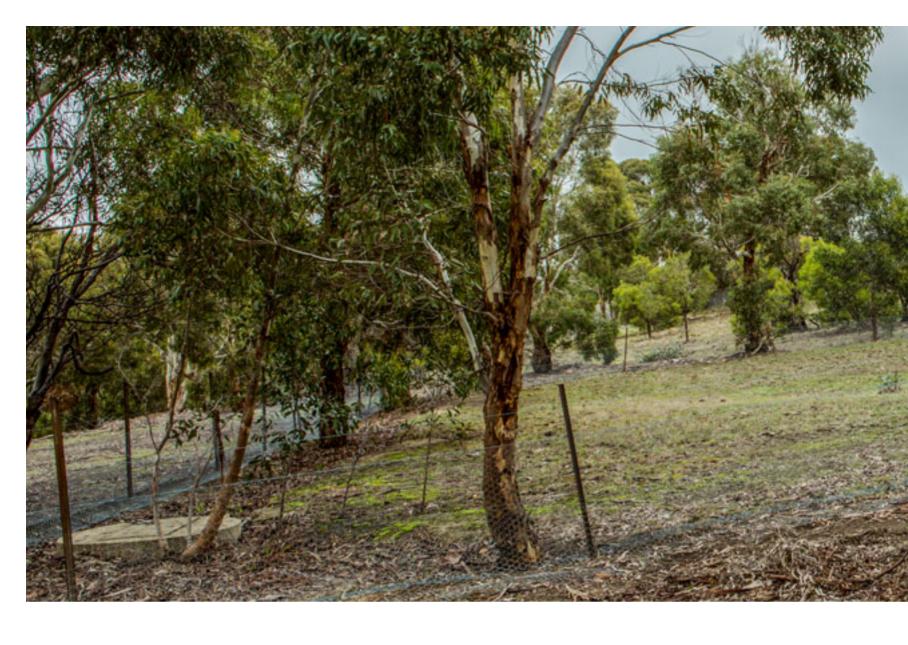
Emery and her team, who undertook the work in situ, were conscious of ensuring that the statues could be stabilised to prevent further damage, while balancing aesthetic considerations with the importance of retaining evidence of their social history and long association with the university and its students. A range of conservation methods were applied including erasers, dust vacuuming, scalpels, swabbing with cotton and water, and poulticing, which draws impurities out of the stone with the application of liquid.

Emery is hoping to apply for a grant to continue conservation works in 2016, and implement knowledge gathered during a research trip she is currently undertaking in the UK to learn about conservation techniques and technologies that are not as readily available in Australia, including laser cleaning and latex poulticing. She said that Australian conservators are reliant on importing materials from overseas, making treatment an expensive exercise. "What I'm hoping is that we'll develop a way of making our own products here so we don't have to rely on getting it from the UK. So that's what I'll be doing some investigation on," she said.

This work continues to not only highlight the value of the University's collection, but also its extraordinary efforts in bringing cultural materials conservation into the public eye while providing an opportunity for students to refine their practical skills under the supervision of leading conservators. While Ada and Elsie hold court in the Melbourne School of Design, across the road on Swanston Street, passers-by can peer inside the windows of the Grimwade Centre to see students at work, an exciting glimpse into the future of materials conservation in Australia.

Director of the centre, Associate Professor Robyn Sloggett, said "'the work of conservators takes place in all kinds of communities and with all kinds of people, from a valued family letter to a large corporate or public collection. It's a wonderful profession with so much opportunity and our new Grimwade Centre is certainly an exciting place at the moment."

Opposite: Australia (left) and Britannia at the University of Melbourne's new Melbourne School of Design (Jessica Hood). This page, clockwise from left: the new Grimwade Centre for Cultural Materials Conservation; students Rhonda Emery and Bethany Holland undertake treatment work on Australia (Jessica Hood); Union Bank, Collins Street c1880–1892, State Library of Victoria.



# A Shared Landscape

Paul Roser, Senior Manager Advocacy & Conservation

A shared landscape ... for future generations, for Indigenous and non-Indigenous alike" —Wurundjeri Elders Bobby Mullins, Ron Jones and Allan Wandin

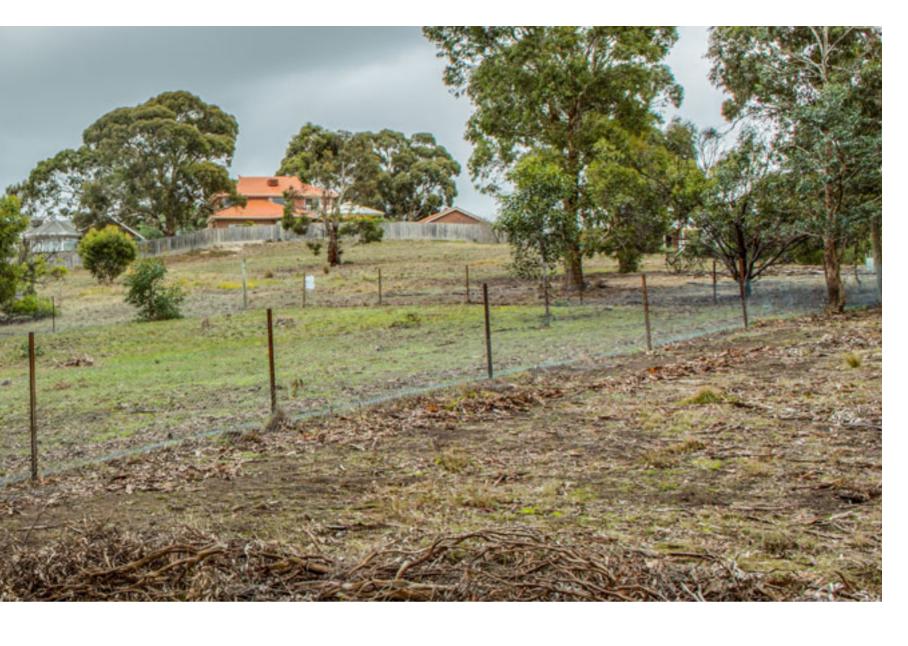
The Sunbury Rings Cultural Landscape is a shared cultural landscape associated with Aboriginal settlement and land use, and the first settlement of Port Phillip by Europeans in the 1830s. It is a place of living cultural heritage and ongoing significance for the Traditional Owners, the Wurundjeri Tribe Land and Compensation Cultural Heritage Council (the Wurundjeri), and is currently under threat by suburban expansion in Melbourne's north-west.

Jackson Creek cuts deeply into the local basalt plains and is the dominating topographical feature of the area, running from Rupertswood in the south a distance of 5km up the valley to Emu Bottom homestead. The rich alluvial flats contributed to making Jackson Creek an important source of food for both Aboriginal people and European settlers. The three earth rings that give the landscape its name are some of the most significant Aboriginal cultural sites in Victoria. The landscape is a place of living cultural heritage and ongoing significance for the Traditional Owners, and the rings are best understood as being part of the broader landscape of occupation with a conscious relationship to setting, views, and a spatial and use relationship between rings rather than as individual, isolated and unrelated elements.

The rings are situated in the landscape that later became part of the Clarke Rupertswood Estate and was subsequently owned by the Salesian College, although the rings themselves were handed over to the Traditional Owners some years ago and the Wurundjeri now own and manage the rings. An archaeological survey was carried out in 1979 by Professor David Frankel of La Trobe University who identified the rings as Aboriginal, but was unable to deliver a conclusion as to their use due to the lack of information about such sites in the Victorian region. Similar (bora) rings in New South Wales are known to have been used for rituals, especially in relation to initiation ceremonies. As ceremonial sites, they were normally located in areas that were able to host large groups of people. A similar site was reported in Colac in the 1960s but has since been lost. Two other earth rings within the Sunbury area have already been severely impacted upon or are under threat of development.

The Sunbury Rings Cultural Landscape is historically significant because of its role as a key place of interaction between people and the land over thousands of years. Indigenous land use is preserved in the landscape. Wurundjeri Elders Bobby Mullins, Ron Jones, and Allan Wandin said "the landscape is a ceremonial core of Aboriginal culture." The landscape testifies to the changes that have taken place in Victoria since European settlement and read as a whole presents a clear historical narrative of the history of Aboriginal land use and European settlement of the greater Melbourne region. Elders Bobby Mullins, Ron Jones, and Allan Wandin believe that "today, it is all part of a shared landscape. It is also for future generations, for Indigenous and non-Indigenous alike."

The area also has a richly layered European history. In 1854 the Victorian Volunteer Militia was established in response to the outbreak of the Crimean War. The Volunteer Militia soon grew and became an



important part of early Victorian community life with corps being set up throughout Victoria. Each year an Easter Encampment was held for these militia which would congregate to take part in training and mock battles which were witnessed by thousands of spectators. Encampments took place in Jackson Creek valley on the Rupertswood Estate five times from 1864 to 1877, and Cannon Gulley, a protected archaeological site on the east side of the valley, was a natural viewing area.

As land managers, the Wurundjeri are attempting to control introduced species and reintroduce native flora and support native fauna habitat. The Friends of Jacksons Creek are similarly engaged further upstream on land owned by the City of Hume. Much of the landscape has also been used by Salesian College as an agricultural school. The landscape is still very much a living place with communities who are continuing and evolving uses and traditions. Rueben Berg, co-founder of Indigenous Architecture & Design Victoria, and who has been facilitating Trust and Traditional Owner engagement, says "we have an opportunity to conserve this cultural landscape so that future generations can learn about the amazing stories it contains."

The landscape is now under threat from development and new infrastructure. There is currently a development proposal to subdivide land along the western side of the valley. This proposal comes to the edge of Wurundjeri land and the site of the rings. Additionally the Metropolitan Planning Authority is creating a Precinct Structure Plan for the area because Sunbury is identified as a key urban growth area. There is currently only one crossing of Jackson Creek and there is pressure for a new bridge to be built across the valley, which could have a severe impact on the cultural landscape values. The National Trust continues to work with Wurundjeri and other local groups to advocate for protection of this highly sensitive landscape.



Above: Suburban development is beginning to encroach on Indigenous archaeological sites like the earth ring visible in the foreground of this image taken in Sunbury in June 2015 (Jessica Hood). Below: Rupertswood, Sunbury c1928–30, by Charles Daniel Pratt, State Library of Victoria.

# Iron Houses Bound for Silver Screen

Alexandra Hill, Project Manager—Trust Development

National Trust magazine is excited to give readers an exclusive preview of an upcoming short film featuring the work of some of Australian cinema's luminaries, filmed on location at the Portable Iron Houses in April.

The as yet untitled Exchange Initiative film was funded by the Indigenous Unit of Screen Australia and commissioned by the ABC. Supporting reconciliation and engagement with Aboriginal and Torres Strait Islander culture and inclusion, the Exchange Initiative enables published Indigenous novelists to write a screenplay and have it realised as a film. The screenplay for the upcoming film was penned by esteemed writer Bruce Pascoe, previous winner of the Prime Minister's Literary Awards and Australian Literature Award.

Bringing Pascoe's vision to life is award-winning director Dylan River, who recently premiered the short film *Nulla Nulla* at the Berlin Film Festival, and in 2014 received the AFTRS AV Myer Indigenous Award for Exceptional Talent which supports emerging talent to pursue their careers in the screen arts and broadcast sector. The film has been captured by celebrated cinematographer Warwick Thornton, who has captivated audiences at home and internationally with acclaimed films including *The Sapphires, Radiance*, and *Samson & Delilah*.

The iconic flat-packed Victorian dwellings in South Melbourne, saved by preservation campaigns across inner Melbourne in the 1970s and 80s, have delighted visitors since they opened to the public in 1983. In a visionary re-use, the interior of Patterson House and exterior of Abercrombie were re-cast for the recent film shoot as a 1950s Tasmanian seaside shack. Revered actor Jack Charles stars as a ghost, bringing a bit of celebrity to the modest working class homes along with co-stars Brendan Cowell and Freda Glynn.

For the tight three-day shoot, the crew remodelled the Patterson House front room into a one room cottage, complete with potbellied stove, while the courtyard was covered in sand and decorated with crayfish pots and nets to recreate the cottage's coastal shack exterior.

Creatively using the National Trust's properties to engage new audiences is at the core of the Trust's work, and working with filmmakers to bring Australian stories to life, from *Miss Fisher's Murder Mysteries* (2012–present) to *Dead Gorgeous* (2010), continues to transport our rich cultural heritage to the lounge rooms of viewers around the world.

Check our social media for updates on screening dates.

Clockwise from top left: Writer Bruce Pascoe (left) and Director Dylan River; Freda Glynn outside Abercrombie House; Warwick Thornton (right) shoots inside Abercrombie House with actor Brendan Cowell; shooting outside Abercrombie House, from left: David Cross (Grip), Warwick Thornton (Cinematographer), Vanessa Franz (Production Designer), Dylan River (Director), Cameron Gaze (Camera Assistant); interior walls of Patterson House. All images © Ben King



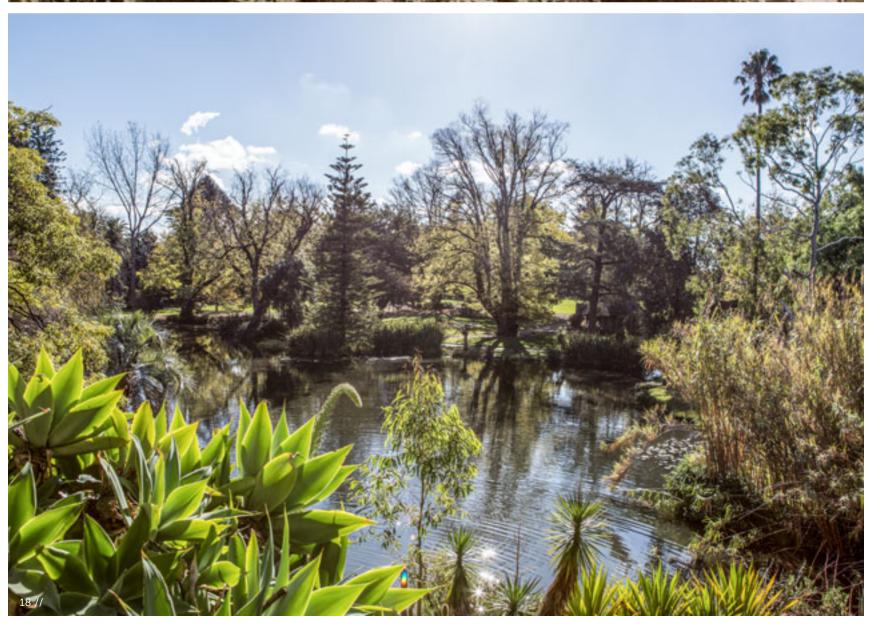












# Planning a Future for the Historic Garden

Justin Buckley, Head of Horticulture

As the custodian of some of Victoria's most loved historic gardens, the National Trust is embarking on an ambitious project to grow the next generation of significant trees.

It's no exaggeration to say trees provide the single biggest contribution to a heritage landscape. A tree is usually the last living link between our lives and the lives of people a century or more ago. While a tree can easily outlive us, they have a relatively short life in comparison with much of our built environment. By its nature, planting a tree leaves a legacy that is only fully revealed and enjoyed by subsequent generations.

In Victoria we have been left a fantastic legacy by our early planners and gardeners. It's easy to take it for granted now, but this was achieved with little knowledge of how introduced trees would perform in this new environment, including how long they would live. Today, these trees provide the greatest challenges in managing heritage gardens and, without doubt, the single biggest challenge is planning for their replacement.

An effective tree succession plan involves establishing replacement trees well before existing mature specimens require removal. While that sounds simple enough, in practice, finding the space for them to flourish amongst large mature trees can be a challenge in itself. Often, the more pressing and immediate needs of our aging trees overshadow the need to plan for the future. However, the ongoing renewal of our historic treescapes is as vital as their immediate care and protection.

This winter, the Trust has launched the most comprehensive Tree Succession Program in its history. Beginning at Rippon Lea and extending to other properties in coming years, thousands of trees will be planted, ensuring we maintain a continuity of the significance and amenity of our properties as the first generation of cultivated trees in Victoria comes towards the end of its life.

At Rippon Lea, the Trust has partnered with Metro Trees, one of Melbourne's leading growers of advanced trees, and has begun the task of planting 200 succession trees over the next 5 years. The works are guided by research undertaken by staff and historian Richard Aitken. Drawing on nineteenth-century photographs, nursery catalogues, magazine articles and oral histories, this research paints a fascinating picture of the development of the garden and its trees—plus a few surprises. One hundred and fifty years ago the Elm tree was considered one of the best drought hardy shade trees available and the now ubiquitous Radiata Pine was lauded for its phenomenal growth rates, perfect for establishing a garden on a freshly cleared site!

While reflecting the prevailing (ie: English) landscape fashions of the time, Rippon Lea also shows an enthusiastic early adoption of native species, such as the Morton Bay Fig, Native Frangipani, and Silky Oak. Early photographs also show the retention and integration of remnant indigenous trees in parts of the original garden. The stumps of these remnants still remain today, offering a priceless context for the trees that have followed. Replacing these relics with stock of local provenance will be an integral part of these works.

As well as sponsoring trees for Rippon Lea itself, Metro Trees is generously donating a further 20 trees to schools and community groups within the local area. This initiative will help us educate the wider community of the importance of our tree heritage and the need to be proactive in continuing its legacy.

Trees are a unique way to contribute to the future of our heritage spaces and we welcome donations towards our Tree Succession Program. If you would like to leave a tree as your own legacy, or in memory of someone dear, please contact us at ripponlea@nattrust.com.au or (03) 9523 6095. We are building a register of donations that will be publicly available including the tree, its location and any dedication you may wish to make.

Opposite: The contrast between this undated nineteenth-century photograph of the lake at Rippon Lea (above) and the lake today (below) illustrates the way the landscape of the estate has changed over time and highlights the legacy left by previous generations of gardeners.

# Advocacy Watchlist

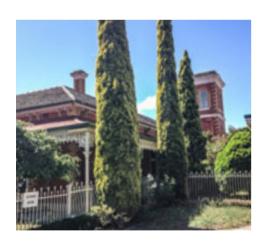
National Trust Advocacy & Conservation Team

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



# BENDIGO EAST STATE SCHOOL

In 1916, an Anzac Avenue was planted at the former State School No. 3893 to commemorate the contribution of local servicemen. As one parent described in a letter from the 1920s, the trees were "watered by the tears of the mothers". Today, only five trees remain, and all are proposed to be removed. The Trust is providing support to a local resident who has appealed the Council's decision to VCAT.



#### FROGMORE, CARNEGIE

Frogmore, a c1889 Italianate villa in Carnegie, is a major omission from the City of Glen Eira's heritage overlay. In light of a proposed aged care development which will see Frogmore demolished, the Trust strongly, but unsuccessfully, supported a community initiative to have the site added to the heritage overlay. The loss of a building like Frogmore, and particularly the refusal by Council to refer to an independent Planning Panel, is alarming.



#### HERITAGE ACT REFORM

The state government has commenced consultation on a review of the Heritage Act 1995. We have undertaken our own consultation with heritage industry leaders and we do not support any weakening of the Act in the interest of development. However, to improve the quality of permit decisions, which has been a constant issue under the Act, we are advocating for radical reform to remove the permit process from the Heritage Act, and strengthen the interests of heritage by making Heritage Victoria a statutory referral authority under the *Planning and Environment Act 1987*.



#### MAYDAY HILLS HOSPITAL

The redevelopment of the Mayday Hills Hospital complex in Beechworth is awaiting the outcome of an objection from the new owners to Heritage Victoria's permit conditions for the subdivision. The proposed conditions include the preparation of a new Conservation Management Plan and the guarantee of works to ensure that the site is managed cohesively following the subdivision. The Trust appeared in support of Heritage Victoria at the permit hearing in Beechworth in April.



#### MOONEE VALLEY SIGNIFICANT TREE REVIEW

The Trust appeared at a panel hearing on 16 June in support of Planning Scheme Amendment C149 to apply Environmental Significance Overlays to dozens of locally significant trees. The amendment included a Hoop Pine (Araucaria cunninghamii) in Travancore, which was recently added to the Trust's Register of Significant Trees for its outstanding size and contribution to the landscape as one of the tallest trees in the municipality.



#### NGARA, KEW

The long-running saga of the fate of Gough Whitlam's birthplace in Kew has taken a positive turn with introduction of an interim heritage control by the Minister for Planning, and the exhibition of Planning Scheme Amendment C208 prepared by the City of Boroondara to place a permanent heritage overlay on the property. The panel hearing will take place in late August and we are appearing in support of the proposal with a barrister and expert witness to support our case.

Image © Lisa Gervasoni



#### QUEEN VICTORIA MARKET

Planning for the redevelopment of the QVM continues, with Melbourne City Council locked into constructing a new road to bisect the market site and proposing towers over the sheds on southern boundary. Planning Scheme Amendment C245 proposes to facilitate greater development in the market environs. Currently, development restrictions provide for an appropriate scale transition from the market towards the medium and high-rise towers in the CBD. Meanwhile, the market is edging closer to national heritage listing.



#### PALACE THEATRE

The Palace Theatre VCAT appeal concluded following a three-day hearing in March, but it was later revealed that the Member hearing the matter had failed to disclose membership of the National Trust, thereby raising a potential conflict of interest. Jinshan Investments successfully applied for the matter to be re-heard in September. We have prepared another strong collaborative case with Save the Palace campaigners and our activist group Melbourne Heritage Action in support of the City of Melbourne, who continue to strongly resist the demolition of the Palace.



#### ROYAL PARK

In April the Protectors of Public Lands and the National Trust jointly submitted an application to Heritage Victoria requesting the removal of permit exemptions relating to the East West Link from the Victorian Heritage Register. The exemptions allowed for the construction of a tunnel and ventilation stack, and other associated works at Royal Park.



#### PROGRESS 2015

In May the National Trust team attended Progress 2015, a national conference convened by Australian Progress bringing together delegates representing conservation, social justice, academic and government bodies, to collaborate on best practice in advocacy. The Trust team was invited to conduct a workshop which brought together delegates from as far away as Queensland and Western Australia to brainstorm ideas about how to promote appreciation of heritage at a future event to be held in City Square.

Image © Jarra McGrath



#### **BOURKE HILL PRECINCT**

The Planning Panel report for Amendment C240 concluded that the Bourke Hill Precinct is historically and socially significant, and supports the introduction of mandatory height controls of 15m along the Bourke Street spine between Spring Street and Exhibition Street. If approved by the Minister the controls will help preserve the historic low-rise character of the precinct fronting Parliament House, and will dissuade aggregation of lots and construction of towers, in contrast to the top of Collins Street.



#### GALLIPOLI OAKS PROJECT

On 17 April, in the lead-up to Anzac Day, Hamilton Primary School was the first to receive a Gallipoli Oak propagated by the National Trust. It was planted by SRC Representatives Lily and Chella with help from Dr. Graeme L Blackman OAM, Damian Drum MLC, Emma Kealy MLA, Hamilton RSL President Darren Krause, and Gallipoli Oaks Committee Chairman Peter Whitelaw. The National Trust thanks the Winter Cooke family, Principal Helen Freeman, and Mr Hugh Koch for the warm reception in Hamilton.

### Letters

# ROLE OF MMBW IN HERITAGE PROTECTION

In his obituary for the late Evan Walker [National Trust, May 2015], lan Wight writes:

For many years, the menacing threat of compensation was used by the Melbourne Metropolitan Board of Work, the City of Melbourne and local councils, to frustrate the introduction of heritage and environmental protection.

While it is true to suggest that Melbourne City Council strongly resisted the introduction of heritage controls without compensation, Ian is totally wrong to attach the same attitude to the MMBW.

As the senior Board officer involved, I can confidently state that, from the mid-1970s, MMBW played a lead role in the preparation of urban conservation controls in Metropolitan Melbourne. The board convened a Technical Working Group in 1975 which recommended that some 20 areas in the inner suburbs be given heritage protection. The Board was strongly supported by the National Estate Grants Program (David Yencken), and the National Trust itself through Warwick Forge.

A number of Councils were reluctant to proceed until the issue of compensation had been clarified, however, the City of Hawthorn (Cr Betty Marginson, Mayor) agreed to go forward.

The Urban Conservation (Residential) Zone No. 1 was first introduced in St James Park and Elgin Street, Hawthorn by Amendment 120 to the MMBW Planning Scheme which was gazetted in parts during 1981 and early 1982, before the Cain Government was elected.

I well remember sharing a bottle of champagne with Warwick Forge and others in that fine example of Victorian Architecture "Isabella" in St James Park to celebrate the introduction of the controls

That work was done with the full knowledge and support of Evan Walker who was Shadow Minister for Planning at the time.

Following Evan's appointment as Minister for Planning and the gazettal of the "compensation amendments", the MMBW in association with the then Department of Planning (Ray Tonkin) sought to recognise heritage studies carried out by many inner area councils and Amendment 224 added conservation controls to a number of inner suburbs

Far from being obstructive, the MMBW used its considerable resources to strongly support heritage protection in that period.

David Rae, Camberwell

#### RESPONSE FROM IAN WIGHT

Of course David Rae is quite right. In our rush\* to make good on the serious omission from the tributes to Evan Walker of his significant contribution to heritage conservation we wrongly included the Melbourne Metropolitan Board of Works in the list of those authorities that were reluctant to introduce heritage controls for fear of attracting compensation. This effectively denied the significant pioneering work with which the Board (and the National Trust) had become involved in the late 70s and early 80s. It comes as no surprise to learn that Evan was involved, being a Hawthorn resident as well Shadow Minister and this no doubt provided the background, once elected, for his early introduction of the compensation clarification legislation that cleared the way for significant heritage protection throughout the inner and middle suburbs.

\*The tribute was originally published on the heritage chat Yahoo group on 26 February.

## Noticeboard

#### NOTICE OF BOARD ELECTION, 2015

In accordance with the Constitution of the National Trust of Australia (Victoria), four Directorships will become vacant in November 2015. Retiring directors are eligible for re-election.

Nominations are invited for Directorships and must be received by the Company Secretary by 5.00pm on Saturday 10 October 2015 at the Registered Office of the National Trust of Australia (Victoria), Tasma Terrace, 4 Parliament Place, East Melbourne, 3002. Nomination forms are available from the Registered Office.

Each candidate is required to lodge a background summary not exceeding 100 words and a photograph with their nomination. This summary should include age, academic qualifications, awards, service to the National Trust, involvement in preservation and conservation matters, offices held and date of joining the National Trust.

If a vote is required ballot papers will be sent to members for a postal ballot. The completed ballot paper must be returned by 5.00pm Friday 13 November 2015, addressed to the "Returning Officer" at the Registered Office of the National Trust of Australia (Victoria), Tasma Terrace, 4 Parliament Place, East Melbourne 3002 in the envelope provided. The election results will be announced at the 2015 Annual General Meeting and published in the following edition of National Trust magazine.

#### CLOSE OF VOTING ROLL

Please note that the voting roll will close at 5.00pm Monday 12 October 2015 and only members who are financial at that time will be eligible to vote.

#### 59TH ANNUAL GENERAL MEETING

Members are advised that the AGM will be held on Saturday 21 November 2015 at Labassa, 2 Manor Grove, Caulfield North, VIC, 3161.

Martin Purslow, Company Secretary

### Vale

#### JEAN MARGARET WILLIAMS

24 June 1920-11 May 2015

Jean Williams joined the Trust in 1961 and was initially involved with the Young Trust before joining the Activities Committee in 1972, which she chaired from 1976–1985. In 1972 she was also appointed to the National Trust Council, on which she served until 1989. Miss Williams later received an honorary membership in recognition of her extraordinary dedication to the National Trust.

#### GEORGE RONALD (RON) WEST

13 November 1927-1 June 2015

Following his retirement from GM Holden in 1989, Ron West joined the National Trust and quickly became one of Portarlington Mill's most active and dedicated supporters. Ron was appointed President of the Portarlington Mill Committee of Management in 1997, retiring from this position during the mill's sesquicentenary in 2007. He continued to work tirelessly at the mill right up until his passing in June.

#### DOROTHY MINKOFF

d. 29 June 2015

Dorothy joined the Polly Woodside Volunteers Association in 1985 and was part of the Polly Woodside Education Committee, where she wrote a booklet on the early days of the Port of Melbourne. Dorothy later spent many years working in the library at the Maritime Museum and the maritime library at Tasma Terrace where she catalogued the maritime book collection.



# POT AU FEU INGREDIENTS

#### Broth

1–1.5kg various cuts of beef (short rib, oxtail, cheek & tongue all work very well)

- 4 marrow bones, 8cm long
- 1 onion, halved
- 1 head of garlic, cut in half crossways
- 1 leek, halved lengthways
- 6 cloves
- 4 bay leaves
- 6 sprigs thyme

#### Garnish

1 bunch baby carrots

1 bunch baby turnips

1/2 small cabbage, halved again

1 head fennel, halved

#### Accoutrements

Toasted bread

Mustard

Horseradish

Cornichons

Bread

Salt

### In the Kitchen

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

Pot au feu, literally translating to "pot on the fire", is one of the most iconic of French dishes. Ask ten French people for a recipe however, and you will no doubt get ten completely different answers.

Is it only made with beef, or does it include chicken and pork? Is it all served at once, or is the broth served first, with the meats and vegetables to follow? Is the broth's potential sacrificed in order to serve perfectly cooked meat, or is the integrity of the meat compromised to achieve the perfect soup?

What is generally agreed upon is that it's a dish that has graced the tables of the rich and the poor alike. With this in mind, I suggest that the former questions are answered according to personal taste and what is available.

#### METHOD

Put your chosen cuts of beef, excluding the marrow bones, into a large pot. Cover with cold water and add a few pinches of salt. Over a medium heat, bring to a simmer. As soon as it boils, remove from the heat and drain off the meat, discarding the water. Clean out the pot, return the meat and cover again with cold water, adding a few more pinches of salt. Bring back to a simmer.

While this is coming up, heat a sauté pan to a high heat. Add a splash of oil along with the onion, leek and garlic (cut side down). The garlic will colour quite quickly, so remove this once done and continue to caramelise the leek and onion until they are deeply golden brown. This will help give the broth some colour.

Once the meat comes back to a simmer, skim any impurities that rise to the surface. Add the coloured vegetables, as well as the thyme, bay leaves, cloves, and a few turns of coarsely ground black pepper.

At this point, turn the heat down to low to achieve a very gentle simmer, with just a few bubbles breaking the surface—this is important to ensure the broth maintains clarity. Cook for 2 hours, skimming as needed to remove impurities and excess fat.

Add the marrow bones and continue to cook for 30 minutes.

Finally, add the vegetables, and continue to cook for another 20-30 minutes, until the vegetables are yielding but not too soft.

To serve the first course, check the broth for seasoning, adding salt and pepper to taste. Remove the marrow bones. With a butter knife, remove the marrow and smear over toasted bread. Ladle the broth out into warmed serving bowls, and serve with the marrow toast. Cover the pot with a lid to keep the meat and vegetables warm until the next course is served.

For the second course, remove the meats and vegetables and arrange on warmed serving plates. Serve with mustard, cornichons, horseradish and salt to season, as well as crusty bread.

Luxembourg Bar & Bistro is located at 2/157 Fitzroy Street, St Kilda. For more information, visit www.luxembourgbistro.com.au.



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Photography by Anna Zaharakis, Gown by Mathieu Salem.



// GARE	DEN PARTIES	WHEN	WHERE	COST/BOOKINGS
TPP	WINTER'S LAST HURRAH!  Celebrate the end of winter with spicy mulled wines, ciders, live music, entertainment, sausage sizzle, a campfire and more. This event kicks off Mulberry's garden fundraiser and is part of the Anywhere Festival.	Saturday 29 August 1pm to 7pm	Mulberry Hill, 385 Golf Links Rd, Langwarrin South	General Admission: Adult \$15, Concession \$10, Family \$35, Family Concession \$25, Child \$5 National Trust Members: Adult \$10, Concession \$7, Family \$25, Family Concession \$20, Child \$4 Book online at www.nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.
	MISS FISHER'S 1920S GARDEN PARTY After you've seen the Miss Fisher Costume Exhibition, join us for a throwback garden party. There will be old-fashioned games, a 1920s beauty salon, and of course plenty of delicious food and drinks.	Saturday 12 September 12pm to 4pm	Rippon Lea House & Gardens, 192 Hotham St, Elsternwick	Adult \$35, Concession \$30 (ticket price includes exhibition entry) Book online at missfisherexhibition.com.au or phone (03) 9656 9889 for enquiries.
// SOCI	AL EVENTS	WHEN	WHERE	COST/BOOKINGS
	VINTAGE AFTERNOON TEA AT BARWON PARK Elegant Events and Barwon Park invites you to enjoy an afternoon tea of savoury and sweet delights in the grandeur of the mansion's dining room with silver service coffee and tea, Wedgewood and Royal Albert trios.	Sunday 13 September, Sunday 4 October and Sunday 8 November 1.30pm to 3.30pm	Barwon Park, 105 Inverleigh Rd, Winchelsea	Adult \$58 (tour and tea) Book online at www.nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.
	OLD MELBOURNE GAOL POP-UP BARS After a hard week head to the Old Melbourne Gaol for a fun night with friends at a pop-up bar. There'll be speciality drinks, delicious food and great music in this unique venue.	Friday 4 September (Vodka Pop-Up Bar) and Friday 23 October (Gin Pop-Up Bar) 6pm to 9pm	Old Melbourne Gaol, 377 Russell St, Melbourne	Adult \$40 (includes two drinks), Adult + one master class \$50 Book online at www.nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.
// TALK	S & TOURS	WHEN	WHERE	COST/BOOKINGS
	MCCRAE MAIDS' TALK Enjoy an afternoon tea, chat and tour with two of the maids at McCrae Homestead. Join them in the kitchen as they tell stories of life at the homestead.	Sunday 16 August 1pm to 4pm	McCrae Homestead, 11 Beverley Rd, McCrae	General Admission: Adult \$20, Concession \$18, Child \$16, Family \$55 (2 adults & 2 children) National Trust Members: Adult \$18, Concession \$16, Child \$14, Family \$55 Book online at www.nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.
	AFTERNOON TEA, TALK & TOUR AT BARWON PARK  Visit the mansion during the Victorian Seniors Festival and enjoy a guided tour, a light afternoon tea using recipes from the Country Women's Association Seventy Years in the Kitchen Cookbook, and a talk on Blue Willow China: A Tragic Love Story.	Wednesday 14 October 1.30pm to 3.30pm	Barwon Park Mansion, 105 Inverleigh Rd, Winchelsea	Adult \$21.50  Book online at  www.nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries

// EXHIBITION

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	MISS FISHER'S MURDER MYSTERIES COSTUME EXHIBITION Step inside the extravagant world of the overwhelmingly popular ABC series Miss Fisher's Murder Mysteries. You can dress up, design your own dress, solve a crime and see the sumptuous costumes up close. Afterwards head to the Wardlow Tea Rooms for some delicious food and drinks.	Daily until Wednesday 30 September 10am to 4pm	Rippon Lea House & Gardens, 192 Hotham St, Elsternwick	General Admission: Adult \$20, Concession \$18, Child (5-15) \$10, Family (2 adults & 2 children) \$50  National Trust Members: Adult \$17, Concession \$16, Child (5-15) \$7.50, Family (2 adults & 2 children) \$45  Book online at missfisherexhibition.com.au or phone (03) 9656 9889 for enquiries.
// OPEN	N DAYS	WHEN	WHERE	COST/BOOKINGS
	PORTABLE IRON HOUSES OPEN DAYS Explore the three Portable Iron Houses which offer a rich insight into Victoria's history and are among the few pre-fabricated iron buildings remaining in the world.	Sunday 2 August, Sunday 6 September and Sunday 4 October 1pm to 4pm	Portable Iron Houses, 399 Coventry St, South Melbourne	General Admission: Adult \$5, Concession \$3, Child \$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@nattrust.com.au
	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 visit 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 www.nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.
EI S AA	LABASSA OPEN DAYS  Take a tour of Labassa, one of Australia's most outstanding and opulent 19th century mansions.	Sunday 16 August, Sunday 20 September and Sunday 18 October 10.30am to 4.30pm	Labassa, 2 Manor Grove, Caulfield North	General Admission: Adult \$15, Concession \$12, Child \$9, Family (2 adults & 2 children) \$35 National Trust Members are free. Book online at www.nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.
	COMO AND THE CUP Discover how the Armytage family of Como House prepared for the busiest event of the year: The Spring Racing Carnival. Learn interesting new facts about the history of one of Melbourne's oldest races through the eyes of one of Melbourne's leading families.	Starts Sunday 20 September and continues weekends until Sunday 15 November 10am to 4pm	Como House & Garden, Cnr Williams Rd & Lechlade Ave, South Yarra	General Admission: Adult \$15, Concession \$12, Child \$9, Family (2 adults & 2 children) \$35 National Trust Members: Adult \$10, Concession \$7, Child \$4, Family (2 adults & 2 children) \$20 Book online at www.nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.
	GULF STATION OPEN DAY  Gulf Station will open its gates for a day of agricultural heritage, with displays of equipment from yesteryear as well as the latest farm machinery. There will also be a plant sale for the garden enthusiasts.	Sunday 25 October 11am to 4pm	Gulf Station, 1029 Melba Highway, Yarra Glen	Adult \$10, Concession \$8, Children free Visit www.nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.
	SOCIAL HISTORY OPEN DAY AT LABASSA Visit Labassa on this special open day event which explores life at the mansion from 1930s to 1980.	Sunday 8 November 10.30am to 4.30pm	Labassa, 2 Manor Grove, Caulfield North	General Admission: Adult \$15, Concession \$10, Child \$9, Family (2 adults & 2 children) \$35 National Trust Members: \$10 Book online at www.nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.

WHEN

WHERE

COST/BOOKINGS

#### // BRANCH EVENTS

#### WHEN

#### WHERE

#### COST/BOOKINGS



GEELONG AND REGION BRANCH: AGM PLUS A SPECIAL TALK AND TOUR ON PIONEER GRAVES RESTORED

Join the Geelong and Region Branch Annual General Meeting. Frank de Groot, Deputy CEO of Geelong Cemeteries Trust, will deliver a special talk about the graves for which the Branch has contributed funds for restoration

Tuesday 25 August 2pm to 4pm

Geelong Eastern Cemetery, 141 Ormond Rd East. Geelong

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



GEELONG AND REGION BRANCH: BARWON PARK TOUR AND TALK

Explore the majestic 42 room mansion featuring a beautiful cast iron verandah, monumental entrance and magnificent central staircase. Property Manager Trudi Toyne will talk about current and future events and the garden restoration.

Tuesday 29 September 1.30pm to 4pm Barwon Park Mansion 105 Inverleigh Rd. Winchelsea

Gold coin

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



INNER WEST BRANCH: INNER WEST GOES OUT WEST

Join the Inner West Branch on a weekend tour of the historic town of Stawell and a Grampians wildflower walk

Friday 2 October to Sunday 4 October

Stawell

Estimated cost \$300-\$350 for a double room and one evening meal.

For enquiries contact Enid Hookey on (03) 9376 8737 or email ehookey@netspace.net.au



GEELONG AND REGION BRANCH: GEELONG HAS THE EDGE

Visit significant waterfront heritage places, including the acclaimed Eastern Beach precinct, 1892 carousel, Cunningham Pier and Osborne House. Coach tour, morning tea, light lunch and comprehensive notes are all part of this Victorian Seniors Festival event.

Thursday 8 October 10am to 2.30pm The tour starts and ends at Geelong Rail Station

Adult \$40 Book online at

www.nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.



GEELONG AND REGION BRANCH: MOORABOOL ANTIQUE GALLERIES

Join us for a visit to Moorabool Antique Galleries, founded in 1958, which has a vast range of antiques. The store is often visited by Antiques Roadshow experts because of their famous ceramics which span many time periods and countries.

Tuesday 27 October 2pm to 4pm Moorabool Antique Galleries, 16-18 Ryrie St, Geelong

Gold coin

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



- HOUSE TOUR: -

RICHARD NYLON meets WILLIAM JOHNSTON

The annual House of Ideas tour with guest curator Richard Nylon

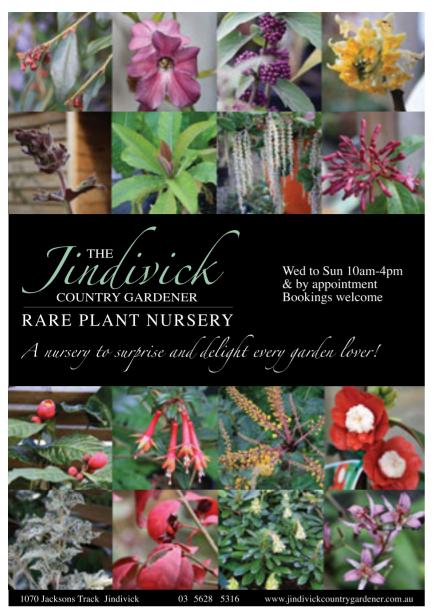
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