

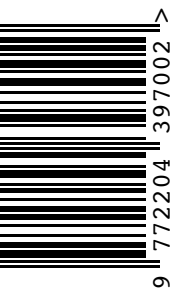
National Trust

VICTORIA



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Every moment an amazing story



MESSAGE FROM THE CHAIRMAN, DR GRAEME L BLACKMAN OAM

Welcome to the final issue of National Trust magazine for 2015, which ushers in our exciting 60th year. While the delivery of our message and the way we have managed our properties has changed over time along with best practice, we are proud to be continuing the legacy established by previous generations. As I look back at the time since I became Chairman in 2006 I am proud of the Trust's achievements.

This year the Trust has built on last year's positive result and achieved a \$1.1m surplus. With the Trust now more financially stable we are increasingly able to reinvest in our organisation's core activity and increase our influence as a result. We are extremely grateful to all the staff, volunteers and the increasing numbers of supporters, partners and members who have made this result possible.

It was all very different back in 2006/7 when the Trust recorded a loss of \$1.59m on top of a previous year's loss of \$1.36m and there were very real concerns over the organisation's viability that lead to a pressing need for change. There was limited educational, event and exhibitions activity, falling visitation and membership, falling revenues and increasing costs. Maintenance and planning were largely frozen and there was limited investment resulting in increasing liabilities and deterioration across our properties. All of this and so much more has had to be rectified.

How times have changed. As we approach the end of 2015, we now have over 50,000 children engaged in our education programs, over 400,000 visitors to our sites and over 25,000 individual members. Over 60,000 visitors attended our most recent exhibition at Rippon Lea, generating over \$2m in revenue in the process.

Balancing this increased visitation, over 60 restoration projects have been funded and delivered since 2006 across properties, with \$6m raised and spent on restoration and improvement at Rippon Lea alone. A further \$2.3m is now secured and allocated for 2016 for restoration and new visitor facilities including the relocation of Caulfield Park's former conservatory to the site to act as a new cafe.

As we progress into this anniversary year, I look forward to welcoming members to the 59th Annual General Meeting at Labassa on 21 November, and I commend our 2014–15 Annual Report to you which is available online at www.nationaltrust.org.au/vic. As members I would urge you to make your voices heard in the upcoming Board election, support your Board so that we can continue to develop our organisation.



MESSAGE FROM THE CEO, MARTIN PURSLOW

As a self-funded member organisation that receives little to no core government funding, our achievement in delivering a close to \$10m profitable business is no small one. We now employ a record 160 staff and over 600 volunteers. We are the largest National Trust in Australia and others are looking to us for leadership on many issues. We need to continue to grow and develop our resources if we are going to meet the opportunities and challenges we are currently presented with.

This year's result demonstrates the success of our strategic role as leaders in education, property management and innovative engagement in advocacy. We cannot possibly fight every battle, but increasing our performance and viability, and our professional approach, is enabling the Trust to secure a formal seat at the table where it matters—at the decision-making phase for development and planning.

As we reflect on our past with the beginning of the 60th anniversary, this is also an opportunity to look at what our future holds. I was fortunate, along with our senior management team, to attend the biennial International National Trusts Organisation (INTO) conference held in Cambridge, UK in September with International President, our own Simon Molesworth. With the theme "Common Threads, Different Patterns", delegates from 70 countries considered the question "what is the role and purpose of the National Trust movement in the 21st Century?" Responding positively to change, engaging young people and embracing popular culture that is relevant to society are key to all Trusts. We don't wish to rest on our past—we must innovate and grow if we are to be relevant and worthy of support.

We are grateful to all the members, staff, volunteers, partners and supporters. We could not do anything without your support. Special thanks goes this year to our generous pro bono legal supporters who enable us to fight inappropriate development. I wish you a safe and happy holiday season, and look forward to celebrating our 60th anniversary with you in 2016!

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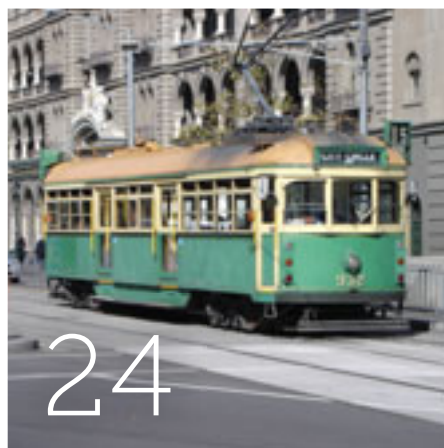
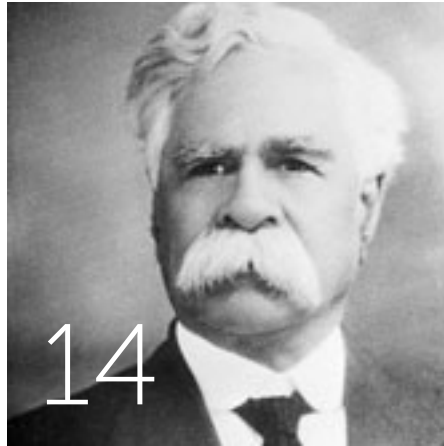
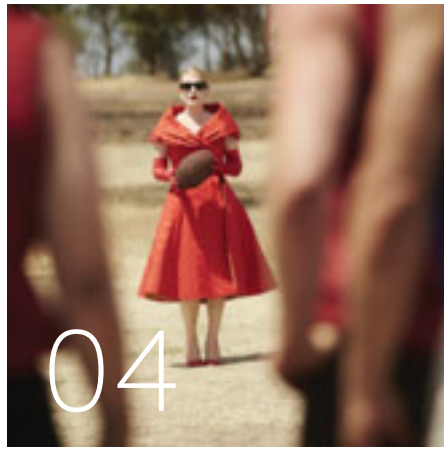
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Cover: Kate Winslet as Tilly Dunnage in *The Dressmaker*.
Photo by Ben King © *The Dressmaker* Production 2015.

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Ballarat's Cast Iron Heritage

[Ballarat] is very pleasant to the sight, which is, perhaps, more than can be said for any other 'provincial' town in the Australian colonies ... I do not think that there is any city equal to it that has sprung from gold alone.

— Anthony Trollope, 1871

Author Anthony Trollope's reflections on Ballarat following a visit to the fledgling town in 1871 reveal the aesthetic impact of the gold rush in regional Victoria. As the goldmining town of Ballarat prospered in the 1860s, the resulting building boom was supported by local industries such as iron foundries, which produced some of the most beautiful cast iron in Victoria.

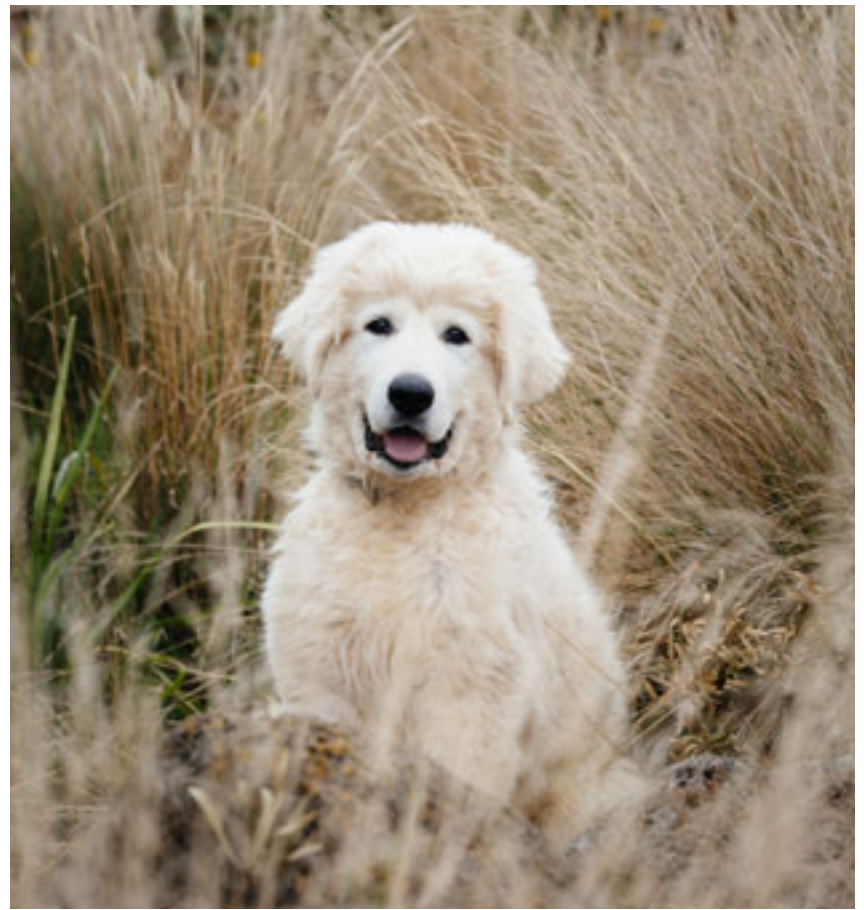
Cast iron remained popular into the twentieth century, and many of the buildings in Ballarat retain this decoration. Now, for the first time, the Ballarat & Region Branch of the National Trust has recruited local members to document the vast array of designs for a new database.

The initial two days of recording have resulted in over 500 places being photographed and in excess of 2,000 photographs of cast iron brackets, friezes, posts, roof cresting, fences and widow's walks. These are being entered into a database and will be analysed to give an understanding of the number of patterns used and which are most characteristic to Ballarat, a valuable resource for heritage enthusiasts and architectural historians.

The Branch, which celebrates its 55th anniversary in November, has been advocating for the preservation of Ballarat's cast iron since the 1960s, when it prepared a detailed report submitted to the Ballarat City Council for a "campaign to preserve certain cast iron decorated verandahs".

To join the Ballarat & Region Branch of the National Trust, contact secretary Evelyn Ebbs at natrustballarat@gmail.com.

Cast iron pattern used by the City of Ballarat in their standard street verandah c1900. Image courtesy of Wendy Jacobs.



Maremmas to Patrol Mooramong

Maremma Guardian Dogs and Eastern Barred Bandicoots may seem like strange bedfellows but in a new pilot program, their relationship could help save the Eastern Barred Bandicoot from extinction.

Eastern Barred Bandicoots were once widespread across the basalt plains of south-western Victoria. As a result of introduced predators such as foxes and habitat loss, this amazing native marsupial is currently extinct in the wild, existing only predator-proof release sites and zoos.

The Guardian Dog program will trial whether bandicoots, protected by specially trained Maremma Guardian Dogs, will be able to form self-sustaining populations in areas that are not enclosed by feral proof fences.

This trial draws on the success of programs such as the Middle Island Maremma Dog Project (the inspiration for the Australian film *Oddball*) where Maremmas have successfully protected Little Penguins from fox predation.

The National Trust property Mooramong, where bandicoots once thrived, will play a very important role in this project as one of three trial sites for the bandicoot bodyguards. The Trust is partnering with Zoos Victoria to raise awareness of the trial and at the next National Trust Open Day at Mooramong on 1 November, visitors will be able to learn about this exciting new project and meet Albus, the ambassador dog for the project.

Maremmas are a breed of guardian dog that originated in Italy and have been used for centuries to successfully guard livestock. They are considered ideal for conservation work because they can bond to an array of other creatures and defend them from invasive predators. While they are amazing animals they do have very specific needs and as a livestock guardian breed are not well suited to life as backyard pets.

The trial is supported by the federal and Victorian governments, Zoos Victoria, Mt Rothwell Biodiversity Interpretation Centre, Tiverton Property Partners, National Trust of Australia (Victoria), the Australian Research Council, the University of Tasmania and the Eastern Barred Bandicoot Recovery Team.

Image by Will Watt.



In the Garden

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

*Justin shares his top tips to celebrate the arrival
of summer with home-grown tomatoes.*

The humble tomato family (*Solanaceae*) can make a strong claim to being one of the most important discoveries of the “New World”. As hard as it is to separate Italy and tomatoes, Ireland and potatoes, Thailand and chillies, all these foods originated on the other side of the globe in the Americas. Add to the list capsicum, eggplant, tobacco and more than a few garden ornamentals and you can see the impact this one plant family has had on the world. As we approach Melbourne Cup Day, tomatoes will be on the minds of backyard and community gardeners across Victoria and we’ll be eating all the better for it in the coming months.

My appreciation of home-grown tomatoes grew after working a few months in the tomato growing centre of Bowen in North Queensland (although, for a year or so after this, the last thing I wanted to see was another tomato). The field-grown, fully-ripened tomatoes here were delicious, but they probably made up 5% of what was coming into the packing sheds. The bulk was picked under-ripe so the fruit could tolerate the long trip to southern markets like ours. Those that were too green were given a night in the ripening room with a dose of ethylene (a commercial version of the banana in a paper bag trick). Those that were still too green got a second night and developed the characteristic pale vertical striping effect that you might recognise on some

supermarket tomatoes, especially in winter. As you’ve probably noticed, these tomatoes can have all the flavour and texture of a tennis ball. The answer, of course, is to grow your own!

Tomatoes at home can provide a great return if you follow a few basic rules: give them as much sun as possible, keep them well watered over the growing season, and give them a good balanced feed. This is especially important for plants grown in pots or tubs. A potting mix will dry out and exhaust any fertiliser within it much faster than soil will, and tomatoes are hungry feeders. If you grow them in the ground, be sure to rotate your beds each year, taking note to include the different family members I’ve mentioned above in your planning (this helps prevent the build-up of soil pathogens, which tend to favour a particular group of plants).

As for varieties, if you haven’t been to our annual Heritage Tomato Sale at Rippon Lea before, come down on Sunday 25 October and have a chat with us about the great variety of tommies out there. If you missed our sale, give us a call as we usually have some left over and there’s nothing wrong with planting some after Cup Day. The longer you can make your growing season, the longer you’ll be enjoying them. Enjoy yours this summer!

Photo © Neil Conway, www.flickr.com/photos/neilconway



Love, Revenge & Haute Couture

This December, National Trust property Barwon Park will offer visitors a glimpse into the glamorous world of 1950s haute couture with an exhibition of costumes featured in new film The Dressmaker.

Set in the 1950s, new film *The Dressmaker* is a bittersweet comedy about a glamorous young woman who returns, after many years in Europe, to her small home town in rural Australia in order to right some wrongs from the past. Written and directed by Jocelyn Moorhouse and based on the best-selling novel by Rosalie Ham, *The Dressmaker* brings together a highly acclaimed cast including Kate Winslet, Hugo Weaving, Judy Davis and Liam Hemsworth. The film is a celebration of the Australian landscape, shot on location around the state from Yarraville to the You Yangs, and features historic properties including National Trust-listed Longerenong Homestead in the Wimmera.

From December, the National Trust in association with Film Art Media proudly presents a major new exhibition at Barwon Park Mansion starring the stunning haute couture featured in the movie. Once inside, visitors will be transported back the 1950s with luscious, beguiling and sculptural costumes by Marion Boyce worn by Kate Winslet and the cast. The exhibition will reveal how the costumes were made and developed for the film, as well as providing an opportunity for visitors to examine in detail the artisanship involved in crafting the garments.

To celebrate the opening of *The Dressmaker* on 29 October, National Trust Victoria presents this exclusive conversation between the film's producer, Sue Maslin, and National Trust curator Elizabeth Anya-Petrivna, exploring the relationship between landscape, costume and storytelling.

Above: Gertrude Pratt (Sarah Snook), Prudence (Hayley Magnus), Nancy (Amanda Woodhams), and Muriel Pratt (Rebecca Gibney). Photo by Ben King © The Dressmaker Production 2015.



Elizabeth Anya-Petrivna: What was the biggest challenge in bringing the book to the screen?

Sue Maslin: The book is much loved, its readers have very much taken it to heart. They love the characters and they're very attached to them. A lot of people describe it as their favourite book so that immediately puts pressure on anybody who attempts an adaptation.

It was terribly important to us to capture the spirit, or the essence of what Rosalie Ham, the author, was writing about. This was captured in so many ways. It was captured visually in the big wide open plains and what happens to a tiny little town that sits within that setting, and of course the relationships inside that town. Also, we needed to be true to the idea of the experience of an outsider coming in to that small town to uncover the past and purge personal demons. We needed to capture, fundamentally, a theme of revenge, reconciliation and forgiveness between mother and daughter. Rosalie is an intensely visual writer. On every page you can see and feel and hear the town of Dungatar.

I had the job of raising enough money to enable us to tell the period story with beautiful costuming inspired by Parisian couture and set it in a remote country landscape. This was a massive challenge because in order to bring it off you have to cast appropriately, to bring in A-list actors and to deliver the production values that the film required. But I can tell you—right from the outset—it was always my vision that it would be writ on a large canvas; that it would be an ambitious production; that it would have beautiful costuming, and that we would have A-list actors. In the end we got all of them.

EA-P: The story *The Dressmaker* has a wonderful incongruous and unexpected quality—a narrative where two things not commonly associated are brought together—Parisian Haute Couture and the Australian outback. How important was it to surprise the audience with this visual strangeness?

SM: At the heart of the film is this visual irony. The lead character—Tilly—is an outsider and arrives in this dank, dusty, small town in the middle of nowhere. If you can imagine 1951, it was more like the '40s in this remote part of the world and the town itself was designed to be evocative of a Russell Drysdale painting, in rusty earthy dowdy colours. Into this comes Tilly who's an extraordinary creature. She brings with her all of the incredible skills of a couture seamstress and she also brings colour to the town. Tilly wears very strong colours that are almost reminiscent of jewels—strong blues and reds; mustard yellows and greens. What she wears is at complete odds with everybody else in the town, but more importantly, as the film progresses, she starts to transform the women of the town and she does this quite deliberately because she's trying to get the information she needs in order to understand what happened in the past that led to her banishment as a child. As she starts to transform these women you get to see their colours change. They start to wear reds, silks, flowers and bird like motifs. So Tilly has this almost magical power. Again, I go back to the book and the incredible visual irony, because of course it's completely the wrong setting. It's the last place you would expect to see beautiful

*Above: Molly Dunnance (Judy Davis), Tilly Dunnage (Kate Winslet).
Photo by Ben King © The Dressmaker Production 2015.*





gowns straight off the Parisian catwalk. This heightened reality was an interesting challenge as a film maker—that is to make a film that rings true emotionally—to have a great deal of truth, but on a storytelling and a visual level to have a slightly surreal heightened reality.

EA-P: Why did the book resonate with you so strongly?

SM: Most of the feature films I've produced have been set in the country, like *Japanese Story* and *The Road to Nowhere*. I keep being drawn back. In part it's what I grew up with and know, but it's also about the kind of stories told in the country. There is often incredible adversity. Most families have a tragedy, whether it's from floods, fires, drought, youth suicide or car accidents. There's always a story that sits behind events. People cope with the tragedy by trying to find the humour and to find their survival stories. Stories often strongly bind the community together. There is a very long, old and established storytelling tradition and I grew up with it and I love it. Whether big bold stories, or small, they have a mythical dimension. The mythology builds and binds communities together because they have a shared story.

Theses yarns also come with the gossip—the damaging stories—and what Rosalie has touched on in her book is how both things coexist in a small town. It's possible to know everybody's secrets and to be gossiping and telling these stories and at the same time the most incredible transgressions will be accepted as long as you are a local. Then pretty much anything can be accepted. It's the outsiders that are the most feared.

EA-P: Out of all the memorable moments, what is your favourite scene?

SM I have to say that I've watched the film about 64 times and the one scene that I just love every single time is when Una Pleasance, the rival seamstress, comes into town. She arrives on the station platform in the middle of nowhere and is really put out when she is loaded onto the back of a truck and taken into town. The first thing she starts to notice is these extraordinary creatures parading in front of her—the townswomen who have been transformed by Tilly. They're dressed in these beautiful outfits designed by Marion Boyce and Una cannot believe what she is seeing. To me it encapsulates the sheer pleasure of what we tried to do with the movie which, was to make a very entertaining pleasurable big emotional experience. It captures the humour and Tilly's transformative powers.

The Dressmaker Costume Exhibition runs from 11 December 2015 to 11 March 2016 at Barwon Park Mansion, 105 Inverleigh Road, Winchelsea. Open from Wednesday to Sunday and on public holidays (closed Christmas Day) 11am to 4pm. Book at dressmakerexhibition.com.au or purchase tickets at the door. Call 03 9656 9889 for enquiries.

Opposite (clockwise from top): Muriel Pratt (Rebecca Gibney); Amanda Woodhams, Hayley Magnus, and Sacha Horler take a break on set with director Jocelyn Moorhouse; Muriel Pratt (Rebecca Gibney); Sergeant Farrat (Hugo Weaving); Prudence (Hayley Magnus), Nancy (Amanda Woodhams), Gertrude Pratt (Sarah Snook), Una Pleasance (Sacha Horler), and Elsbeth Beaumont (Caroline Goodall). All photos by Ben King © The Dressmaker Production 2015.

This page (clockwise from top left): Prudence (Hayley Magnus); Tilly (Kate Winslet); 2nd AC Sam Newman sets up for the next shot; Director Jocelyn Moorhouse discusses the scene with Kate Winslet. All photos by Ben King © The Dressmaker Production 2015.



Clockwise from top: Flat 2 resident Ardian Pieper climbing the tower with his father Shane watching below. Photo by Bruce Postle; View from the tower. Photo by Bruce Postle; Gwen and Bill Westwood were residents of Flat 3, which included the tower, c1943. Gwen shared the flat with a friend when Bill was away fighting in Papua New Guinea. Photo courtesy of the Westwood family; Howard Watkinson, resident of Flat 10. Photo by Louis Irving; Resident Ruth Harland descending the tower stairs. Photo courtesy of John Harland.

At Labassa Room 6 x 8

Vicki Shuttleworth

Labassa's tower has the distinction of being immortalised in one of Australia's most loved poems, Kenneth Slessor's Five Bells. The poem takes the form of an elegy for his friend, Joe Lynch, who drowned in Sydney Harbour in 1927. Lynch and Slessor became friends when they both briefly worked on Melbourne Punch in 1925. Slessor describes Joe Lynch's residence at Labassa as "Room 6 x 8 / On top of the tower; because of this, very dark / And cold in winter." However, while Labassa had already been converted into flats (1920) and accommodated a number of "approved tenants", Joe Lynch was not one of them.

Slessor confirmed in 1970 that he chose Labassa as an archetype of the kind of space Joe might inhabit. Why he chose Labassa and what personal knowledge Slessor himself had of the mansion remains a mystery.

The tower was originally constructed as part of the 1873 extensions to the house then known as Sylliot Hill. Physical evidence suggests that it had a platform with a balustrade parapet and central flagpole. Its original purpose as a lookout for "panoramic views" is confirmed in an 1882 advertisement when the property was offered for sale or rent:

The tower which is reached by an easy and convenient staircase ... taking in the city, the bay, the You Yangs, Mount Macedon, Dandenong Ranges and Arthur's Seat, presents an outlook unequalled within 20 miles of the city, and one that cannot be fully appreciated until enjoyed.

This outlook was modified as part of the 1889–90 refurbishment of the house when architect JAB Koch re-roofed the tower and covered the original platform.

For most of the twentieth century, Labassa's tower rooms were rented as part of Flat 3 and was used variously as bedrooms, workshops, a study, and even a photography dark room. The first known resident of the tower rooms was Mrs Vi Miller, c1939. Vi, a professional milliner, was among a number of divorced, separated, or widowed women who enjoyed the relative privacy of the flats and its spirit of community. In the 1950s, Mr Salamon Traurig, a furrier, set up his sewing machine in these rooms to make fur coats. Endre and Rose Gruner, who moved in after the Traurig family, used the space to hang their bedsheets on laundry day. Its best known resident perhaps was singer songwriter Hans Poulsen, c1967, who slept in the tower with his pet crow and held auditions and rehearsals for his band the 18th Century Quartet.

In the "Swinging 60s", when young residents were often more sexually liberated than their parents, a bedroom in the tower was sometimes used for "presentation only". According to Peter Gibson this enabled him and his partner Jenny to keep up the appearance that they were simply sharing the flat. "We always kept a bed up in the tower—unmade. 'Living in different rooms but sharing kitchen and facilities'—that's what our parents thought."

A stream of tenants who occupied the tower throughout the 1960s was followed by "squatters" when real estate agent LJ Hooker declared it out of bounds due to a collapsing ceiling and an invasion of roosting bats and pigeons. "Illegal" tenants, undeterred by these derelict conditions, could be quite inventive, with one couple building a hideout up in the roof over the front balcony. Resident Russell Clarke later documented the condition of the tower in his short film *Ruins*.

For this young generation of students and artists, the tower became a communal space and was ideal for an atmospheric dinner party. Randall Bouchier, who lived in the kitchen flat in 1969, recalls that he would regularly go up to the tower "in the early mornings after coming back from a gig fairly wide awake and have a smoke up here." Philip Hutchison says there was "one memorable evening, after the Monash Choral society had performed, they all turned up in their tuxedos and evening dresses about 11pm and on the staircase, balconies, tower, and roof we had a magical performance of Carmina Burana."

The tower held a particular fascination for Labassa's children who ignored caretaker Mrs Emily Brearley's (1921–1964) repeated warnings that it was "haunted". Noam White managed to sneak in one day while no one was watching and found a much prized radio tuner. "It was said that the tower had been used by a Russian spy when Russia was considering invading Australia by sending ships to attack Melbourne. Another story was that a Nazi spy was caught up there during World War II. Could my tuner have belonged to one of these spies?" Another explanation for the mysterious tuner perhaps was that had it belonged to Russell Marriott who rented the rooms from 1947–49 for two shillings and sixpence per week as a radio workshop.

Noam White fulfilled his childhood dreams of the tower when his family rented one of its rooms as a study for five pounds per month in 1961 while he was studying for his Matriculation Certificate. "I now had my own hideaway", he says "and would boast to friends that I had a study in the tower! ... Later I would purchase my first gramophone and play all my musical collection of Mozart, Beethoven, Vivaldi, and Telemann as loud as I could bear!"

For a few, however, the tower was a mysterious and foreboding presence. There were stories of "gruesome murder", "madness", and ghostly owls. When nine-year-old Margaret Brown's aunt and uncle purchased Labassa (1933) she would stay with them during the school holidays:

On my first night I was put to bed in the first little room of the tower ... I had to carry a candle alone to bed for there was no electric light. I remembered my brother had told me owls had been trapped up there in the tower and starved to death. I imagined owl ghosts swooping down from above to attack me. To this day, I am convinced it was these owls I heard hooting throughout the night! But it was I howling next morning to go home to my family. A compromise was reached and I slept the remainder of my hols on the couch in [their flat].

The National Trust's 2015 Reaching New Heights Appeal hopes to restore safe access to Labassa's tower, along with those at Ripponlea and Como. This will not only give visitors a new perspective on the architecture of these iconic properties, but a deeper appreciation of their unique stories.

Those curious to find out more about the lives of Labassa's former residents, from bohemians to migrant families, can attend the Labassa Social History Open Day on Sunday 8 November. Visitors can enjoy tours of the property, original films and photographs, as well as a themed menu in the Servant's Hall. Full details can be found on page 30.



Victorian Splendour

Michael Magnusson

A former drapery store and one-time “pride of Fitzroy” has a new lease on life, over 130 years after it was built.

The imposing three story premises at 143–145 Brunswick Street, Fitzroy harks back to Melbourne’s famous “boom” period. Built in 1884, it was the work of leading architect William Salway, designer of Melbourne icons including the mansion house “Raheen” and the facade of the Queen Victoria Market meat hall.

The premises later traded as Pearce’s Drapery Warehouse and, despite a depression sweeping Australia at the time, Salway was called in 1892 to renovate the building into something the *Fitzroy City Press* of March 1892 thought amongst the “handsomest and most modern glass fronts in the whole of Melbourne or suburbs”.

Over “a ton and half” of glass was used in constructing a vestibule entry and, in order that “a gentleman can enter straight into his own department without passing through that of the ladies,” separate entrances were built to the ladies’ and gentlemen’s departments. The building was even thought worthy of a featured illustration in an 1899 *Panoramic View of Fitzroy*.

The premises housed drapers and furniture dealers through the twentieth century and over time the street frontage was altered. Now it has been restored to its nineteenth century glory “as accurately as could be” according to owner Suzanne Forge.

The restoration was achieved with a grant from Victoria’s Heritage Restoration Fund (VHRF) which is partly funded by the City of Yarra and administered by the National Trust of Australia (Victoria). The restoration involved removing non-original additions and reinstatement of ground floor pilasters and archway openings into the ground floor space, which now houses iconic furniture company Thonet.

Forge is passionate about Australia’s heritage and has even authored a book on the subject, *Victorian Splendour: Australian Interior Decoration 1837–1901*. Having owned the building since 2002, she said the restoration idea came when she was shown the panoramic view by the Fitzroy Historical Society.

Forge said the nine-month long restoration was guided using that 1899 image along with physical evidence where a few original connections to the old facade remained which corroborated what was shown in the lithograph. Conservation architects from Trethowan Architecture were responsible for documenting and managing the restoration work.

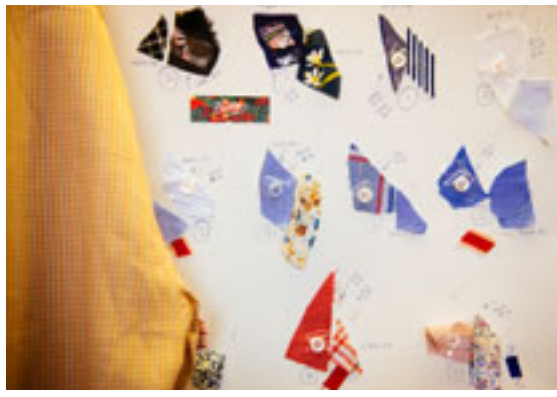
“Congratulations are due to the architect in the first place,” said Forge. “Congratulations to the person who put together that *Panoramic View of Fitzroy* in the second and, in more recent times, congratulations to the VHRF for the grant to help me to pay for it. It’s not an easy thing for an individual to get together that sort of money and that help and encouragement was terrific.”

“Fitzroy may well be proud of having such an establishment in its midst,” said the press in 1892. Now, 123 years later, Forge said Fitzroy is again proud of the building. “I’ve been thanked, literally hundreds of times by passers-by. People’s responses are so positive, not a day goes by without a person saying to me ‘this building looks fantastic.’”

This page: Lithograph of Pearce’s Great Drapery Warehouse from Panoramic view of Fitzroy, Melbourne, Victoria, 1869 by FW Niven. State Library of Victoria H4634.

Right: 143-145 Brunswick Street, now a showroom for Thonet furniture, following restoration. Photos by Damien Kook, DKP Studios.





Phillips Shirts

Felicity Watson, Editor

Before the last clothing factory in Melbourne's CBD closes its doors, National Trust Victoria has captured a glimpse behind the scenes.

Hidden in a modest factory building on Little Lonsdale Street is the city's last clothing factory. Phillips Shirts has been producing finely tailored garments for more than 60 years, but is now set to close its doors, marking the end of an era for Melbourne's once-vibrant rag trade.

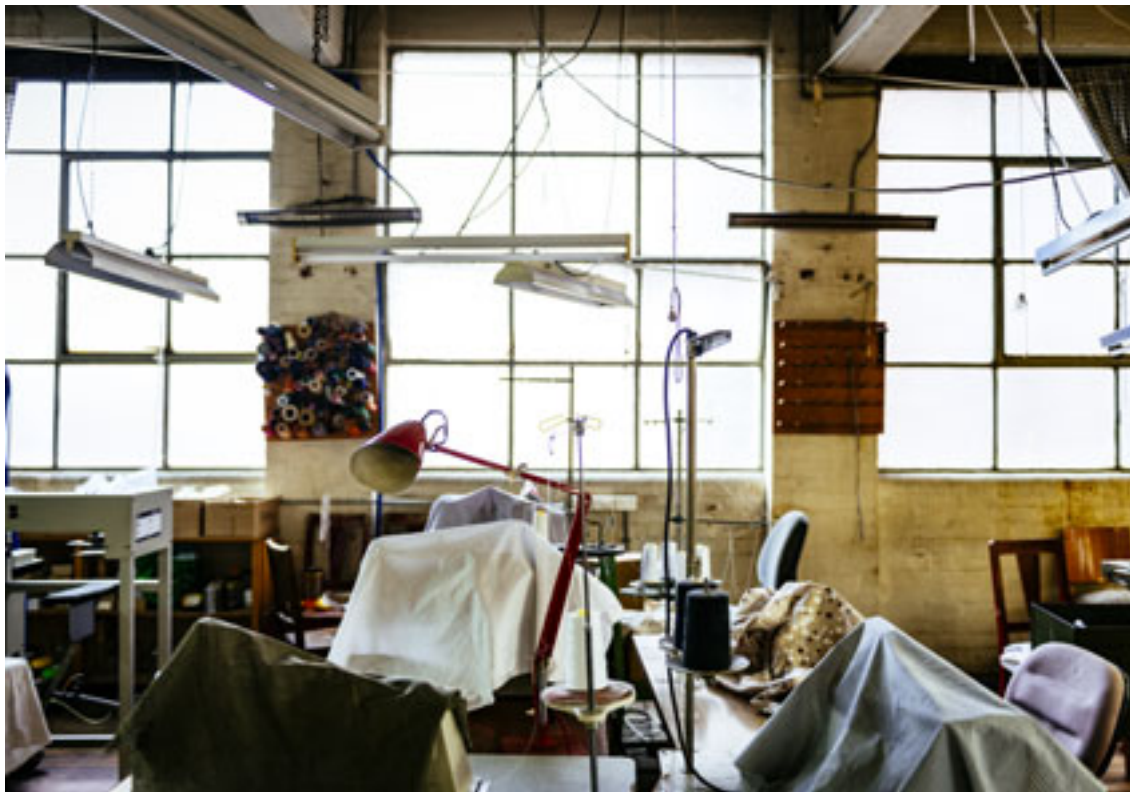
Standing by the window of his office surrounded by bespoke 1960s cabinetry—featuring a natty built-in bar redolent of *Mad Men*—is Managing Director Andrew Peters, who tells the story of his father's business, a familiar tale of postwar immigration. The company's

founders, Czech-born Alex Peterfreund and Philip Phillips, started the business in 1952 whilst working full time jobs, cutting shirts by night on their apartment floor.

Soon the business had expanded enough to open a factory in Little Bourke Street, and eventually relocated to the current factory in 1963. At its peak, more than 60 machinists worked on the production line, creating high-quality shirts with imported fabrics from Switzerland, Germany and France.

Stepping inside the warehouse space, it's easy to imagine the sound of scissors on fabric, the hum of sewing machines and the hissing of steam presses. But the sewing machines at Phillips Shirts have long fallen silent, with Peters preparing for the business to vacate the building later this year after 52 years of operation in the factory.

"My father's partner passed away in '96, and my father passed away in 2011 and that was it. I kept the factory going for a few more years but



wages were more than output and production” said Peters, who has endeavoured to shepherd the business into the future while retaining a strong sense of its history. With manufacturing no longer viable, the business will continue with a focus on importing.

Walking out onto the factory floor of Phillips Shirts reveals a living archive that has been accumulated for over half a century. A kaleidoscope of fabric is stacked floor to ceiling featuring bolts of bright seersucker, paisley and Liberty London prints dating back to the 1960s, some still in the original wrapping. Shelves are stacked with boxes of buttons. Racks of paper patterns hang above.

Upstairs in the retail space, a rack of ruffled shirts reminiscent of Liberace’s wardrobe greets customers. Shelves are piled high with Italian knitware from the 1980s, and racks of vintage Hawaiian shirts conjure summer garden parties.

After decades of operation, the relocation of the business from Little Lonsdale Street reflects a profound shift in Australian manufacturing over recent years as industry protection disappears and new markets in Asia and Europe begin to dominate. With the arrival of big overseas chains like H&M, housed in the former GPO down the road, businesses like Phillips Shirts can no longer compete.

The future of the building remains unclear, with the media reporting in September that plans for a 59-storey tower by Peddle Thorp on the site had been withdrawn. With the factory unlikely to remain, those wanting to take home a piece of Melbourne’s fading rag trade can pick up a stash of vintage fabric for a song at their final closing down sale in November.

For news about upcoming sales, visit www.facebook.com/archiveashopbyphillips

Photos by Damien Kook, DKP Studios.

Remembering William Cooper

Shane Gradkowski

With the approach of the anniversary of the historic Kristallnacht protest led by activist William Cooper, National Trust Victoria examines a life and legacy which resonates across the world.

On 6 December 1938, 77-year-old Indigenous activist William Cooper arrived at the steps of 419 Collins Street, Melbourne. He had come from the Australian Aborigines' League headquarters in Footscray, leading a deputation of its members by foot to formally voice their protest at the atrocities that had occurred in Germany a month prior. They were at the German Consulate to hand deliver a resolution the League had passed the day before which formally condemned the Kristallnacht in Germany—the "Night of Broken Glass", which saw coordinated mass violence against Jews.

The resolution read "on behalf of the aborigines of Australia, a strong protest at the cruel persecution of the Jewish people by the Nazi Government of Germany, and asks that this persecution be brought to an end."

The German Consul refused to meet them or accept their petition. Later recognised as the the only formal private demonstration against Kristallnacht in the world, the deputation received little attention at the time, with only the Argus newspaper reporting it the next day. But this extraordinary act of protest by William Cooper was the culmination of a lifetime of activism.

William Cooper was born on 18 December 1861 at the junction of the Goulburn and Murray rivers. The fifth of eight children of labourer James Cooper and Yorta Yorta woman Kitty Lewis, William was born into a country already dispossessed by European colonisation. The Coopers, like many of the Yorta Yorta people, worked on the pastoral stations owned by prominent businessman Sir John O'Shanassy. At the age of seven, William lived with O'Shanassy's family in Camberwell for three years before returning to his mother and siblings at the newly founded Maloga mission near Echuca, working at local stations as a labourer and horse-breaker.

It was here that a 13-year-old Cooper caught the eye of mission founder Daniel Matthews, an evangelical Christian who offered food and shelter for Indigenous people willing to convert to Christianity, who saw William's remarkable aptitude for learning and literacy. Cooper's Christian education at Maloga, and his passion for writing, saw him flourish as a communicator and also laid the foundation of his future political advocacy.

In 1884, Cooper married Yorta Yorta woman Annie Clarendon Murrie, who passed away five years later. During this time, many Yorta Yorta had to move to the nearby station of Cummeragunja (meaning "our home") in New South Wales under the state's Protection Board. Cooper married Agnes Hamilton in 1893 and fathered a further six children, living on the flourishing station until 1909, when mismanagement, new harsh and unfair Board policies, and quarrels with the station manager saw Cooper and his family expelled. They moved to northern Victoria where Cooper supported them by working as a labourer, drover, and shearer, throughout Victoria, Queensland and New South Wales.

It was during the 1910s and 1920s that Cooper's pursuit of activism and rights emerged, becoming a member of the Australian Workers' Union and speaking on behalf of Indigenous workers in New South Wales and Victoria. In the early 1930s, Cooper retired to Footscray. It was here, reflecting on the lack of humanity and respect shown towards Aboriginal people, despite many giving their lives during World War I (including his son Daniel), that Cooper dedicated himself to campaigning for his people.

His prolific letter writing began in 1933 with a letter to the editor in the Age, wanting to "draw attention to the inhuman treatment of Aborigines in Central Australia" after reading a report of brutality at the Mount Margaret Aboriginal Mission in Western Australia. He also demanded Aboriginal representation in the federal parliament by petitioning King George V directly, after receiving the signatures of hundreds of Aboriginal people from across Australia to "prevent the extinction of the Aboriginal race and give better conditions for all."

In 1935, Cooper led a delegation of Aboriginal people to the Commonwealth seeking federal control of Aboriginal affairs. It was in 1936 that the first Victorian Aboriginal political organisation was founded by Cooper and other Aboriginal activists with the creation of the Australian Aborigines' League.

One of the most significant acts that Cooper and the League undertook was in 1938, on the celebration of the sesquicentenary of Australia Day, which they officially pronounced as the Day of Mourning. This act resonated throughout the Indigenous people of Australia, highlighting the dispossession of their land that had occurred 150 years before. Cooper was also instrumental in organising the Cummeragunja walk off in 1939, at his former home, the first mass strike by Aboriginals in Australia.

Cooper's great-grandson, Kevin Russell, believes that his activism and sense of humanity still resonates with many in the Aboriginal community who advocate for their rights and justice. "William was a man ahead of his time, and had a vision that nobody would listen to. A vision that included the uplift of this country using the skills and knowledge that already existed within our people."

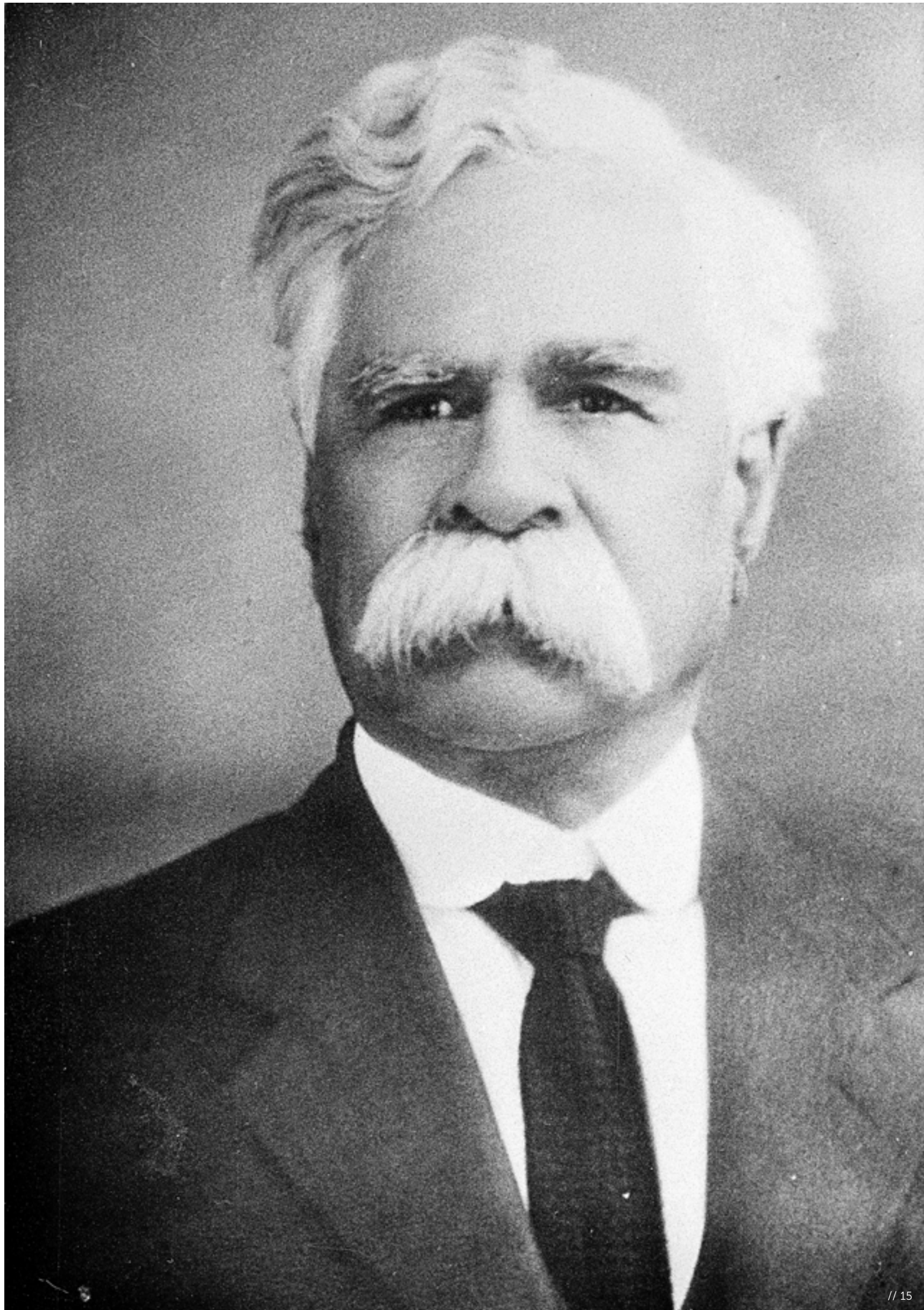
Today, Cooper's activism and legacy is celebrated throughout Australia and internationally, and in Melbourne is commemorated by the William Cooper Justice Centre, and the William Cooper Footbridge in Footscray.

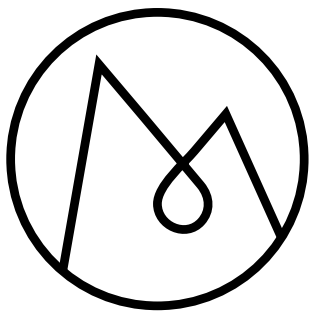
He is also remembered within the Jewish community both in Australia and Israel. Curator of Melbourne's Jewish Holocaust Centre, Jayne Josem, views the significance of Cooper's protest at the German Consul as a "symbolic action that talks a lot about how groups should stand up for each other." In 2010, Cooper was honoured with the creation of an Academic Chair for the Study of Resistance During the Holocaust at the World Holocaust Memorial Centre (Yad Vashem) in Jerusalem, endowed by the Australia Israel Cultural Exchange.

William Cooper spent a life under protectionist rule where he laboured and witnessed the plight of Aboriginals devoid of rights, recognition, or representation. His frustrations turned into progressive actions, and his protests and efforts to advance the cause of Aboriginal people has seen generations of activists follow in his footsteps since his death in 1941.

William Cooper's descendants Kevin Russell and Yorta Yorta elder Alf Turner (Uncle Boydie), will share the story of William at a special TrustTalk event on Monday 9 November. 6pm-8pm, Tasma Gallery, 6 Parliament Place, East Melbourne. RSVP to felicity.watson@natstrust.com.au or 03 9656 9818.

Image: William Cooper (Alick Jackomos, Australian Institute of Aboriginal and Torres Strait Islander Studies, archive image JACKOMOS.A06.BW—N4416.34A)





RETURN TO HANGING ROCK

An exhibition celebrating
40 Years of *Picnic At Hanging Rock*

Cara-Ann Simpson, Exhibition Curator & Mornington Peninsula Regional Manager

Whether Picnic at Hanging Rock is fact or fiction, my readers must decide for themselves. As the fateful picnic took place in the year nineteen hundred, and all the characters who appear in this book are long since dead, it hardly seems important.

— Joan Lindsay, *Picnic at Hanging Rock*, 1967

To celebrate 40 years since the publication of Australia's most enduring literary mystery, the National Trust presents Return to Hanging Rock, a multimedia exhibition at Mulberry Hill, author Joan Lindsay's former home. Featuring original costumes and props from the National Film and Sound Archive, historic images and postcards, scent installations, and contemporary artworks, the exhibition will explore the mysteries of the Australian landscape, time, and sensory perceptions that inspired the novel.

While the allure of the mystery at the heart of *Picnic at Hanging Rock* has captivated generations of readers, a final chapter, removed from the original manuscript and published posthumously, offers readers a "solution" which poses more questions than it answers.

The missing chapter was entrusted to publisher John Taylor, who describes the genesis of the iconic film and Lady Lindsay's reaction to the novel's reception in the following excerpt from *The Secret of Hanging Rock: Joan Lindsay's Final Chapter* (Angus & Robertson, 1987).

Joan gave me the manuscript of Chapter Eighteen in December 1972, to my considerable surprise.

As Promotions Manager for her publisher (Cheshire, Melbourne), I had the unwelcome task of dealing with the various people who were seeking to buy the film rights. It was not part of my job, and I knew little about it. Eventually, I observed that Pat Lovell and Peter Weir were the best contenders, and I took them to meet Lady Lindsay at her house, Mulberry Hill.

As usual with Joan, she made up her mind instantly that they were the right people, and we might as well have left after five minutes. However, we spent a pleasant afternoon chatting and looking at her pictures and being charmed by her—an effect she produced without the slightest effort or artifice.

Being a professional publishing person, I naturally hadn't actually read the book. People in publishing rarely have time to read anything—a fact that accounts for much of the tension which arises between them and authors. Publishers refer to books as "titles" and collectively as "lists". Lists of titles are what publishing is about. Actual pages of print are too time-consuming.

I was therefore puzzled by some of the conversation, which was about some kind of unsolved mystery. I nodded wisely, and told myself I had better get hold of a copy and read it over the next weekend, which I did.

The next time I saw Joan, I mentioned that I had noticed a few things that didn't add up, and had drawn some conclusions. "Ah," she said. "You're one of very few people who've noticed that." I felt pleased that I had joined a small club.



A few months later Joan took me aside after lunch at her club with some of her friends. She produced the wad of manuscript and said, "I'm giving this to you because you're the only one who ever worked out the secret."

"But Lady— just told me at lunch that she knew the secret," I protested.

"Oh, she didn't work it out," said Joan. "She just nagged and nagged and I had to tell her." Well, they were old friends.

What had I worked out? Nothing much more than that some words in Chapter Three didn't seem to fit—that the references to "drifts of rosy smoke" and "the beating of far-off drums" seemed to anticipate later events and that the author appeared to be playing tricks with time.

—

Almost anyone living in Australia heard the stories circulated in the media in early February 1985 about the "revelation" that Chapter Eighteen existed.

Journalism is not an exact art, but there was something almost awe-inspiring about the way a few simple facts were transmogrified into a mass of confusion. I found myself being quoted saying things I would deny to the death, talking unscientific rubbish about "time zones" and agreeing with the views of people I knew to be entirely wrong.

The general impression that Chapter Eighteen either didn't exist, or was a forgery, or was public property which I had purloined for my own benefit will quite probably survive in the newspaper files long after these present words are forgotten.

Joan gave me the copyright, to be used at my discretion after her death (she was 84 at the time), as part of her general horrified reaction to the flood of demanding inquiries which came to her, especially after the film was made. Each time the phony "solution" was trumpeted in a newspaper, the flood would increase. Being by this time her literary agent, I had to deal with them—by merely saying that Lady Lindsay did not care to discuss the matter.

Although she knew perfectly well that the huge success of both book and film had a lot to do with the mystery of "what really happened", she had moment of wishing she had published the final chapter and saved herself the pestering.

She was equally irritated by demands to know whether the novel was based on "real" events. Any artist is insulted by the suggestion that art is merely a matter of recording reality, and knows that it is impossible to explain how imagination can transform not only events and people, but the artist as well, into quite different "realities".

But beyond that, reality had a way of behaving a little differently towards Joan. She could not wear a watch, because watches tended to stop—not only on her, but on people around her. She thought it absurd to wear a wedding ring—so a bird obligingly flew in the window and carried hers off to its nest in a tall pine (where it may be still).

—

With reality like that, and the pride of an artist who has produced a unique work, it is not surprising that she wished everybody would accept the work for what it was and not bother her.

But one day she handed me some more letters from people who had been researching fruitlessly through old newspapers, hoping to find the "real" events. I remarked that it was sad they wasted so much time. "Yes," said Joan—and then, absently, "but something did happen."

Whether the something happened in the newspapers, in some anecdote she had heard or in her imagination's interconnections with some other world or time, I had no idea—and I knew better than to ask.

Return to Hanging Rock runs at Mulberry Hill from 2 January until 27 March 2016, with a preview launching at the Christmas Twilight Festival on Saturday 12 December 2015.

Opposite, clockwise from left: Postcard, "At the Hanging Rock, near Kyneton", c1907, State Library of Victoria H90.140/564; Still from Peter Weir's *Picnic at Hanging Rock* by Picnic Productions; *Picnic at Hanging Rock* 1910, Kyneton Museum Collection. This page, clockwise from left: "Dryden's Rock, near Mount Macedon", Robert Stewart, 1865, State Library of Victoria IMP25/01/65/13; *Picnic At Hanging Rock*, Vincent Fantauzzo, 2013, private collection; "Diogenes Monument Anneyelong looking South towards Mt Macedon", WV Blandowski, c1855 State Library of Victoria H13619; 17/365, Robert Crispe, 2013

Labassa's Curiosities

Anne Little, Curator

Labassa is home to many of the National Trust's treasures. Here, curator Anne Little provides a behind-the-scenes glimpse of the vast collection.

Labassa is a beautiful mansion hidden away amongst the residential streets of Caulfield North. Originally named Ontario, it was renamed Labassa in 1902 and was home to many different people over its lifetime, and is adorned with a history that is reflected in the beautiful spaces and architecture. One of my favorite aspects of Labassa is its wonderful wallpaper; whilst it doesn't shine like it used to, it isn't hard to image the house full of life and colour.

Labassa is home to The National Trust's costume collection, but what people don't generally see are all the wonderful and interesting objects we have hidden away. Items come to Labassa for many reasons including inventory, conservation work, or even just as a stopping point on their way to a new property or home. Recently, I have been conducting inventory in several of our storage rooms and have chosen six of my favorite items to share with you. While some of these items will stay at Labassa for now, others will move onto other properties to be displayed.

ETUI

An etui is a small ornamental case used for holding needles, cosmetics, and other curiosities, such as the little sewing kit we found hidden within this bird's egg. With its delicate and fragile structure, the egg holds an enormous amount of items, including needs, thread, scissors, and tiny books. This particular etui was made in Paris and started its life with the National Trust at Como House and Gardens. While its provenance remains unknown, it's nice to think of it being used and safely tucked away in a fine lady's house.

MODEL LOOM

This model is believed to be a replica of one of the first looms to be built in England. The model itself is thought to be in excess of 100 years old, and when it was donated to us it had been in the donor's family for generations. It is comprised of all handmade components, and is still in excellent condition today. The word "loom" was starting to be commonly used around 1836, however the art of weaving had been around much longer. Still a practiced art today, it is not only practical, but also beautiful, and this little model gives us an insight as to how the practice has both changed and remained the same over time.

TYPEWRITER

After 1892, manufacturer Wilkinson Sword decided to diversify their company into bicycles and typewriters. After obtaining the production and sales license for Europe and the British Empire from the American Typewriter Company, they changed their name to Globe. Inscribed with "The Globe Typewriter" this item started production in mid-1896 after a redesign of the American typewriter. Compact and portable, with a tin lid, it was perfect for home offices. It worked with two small ink rollers which stamped the paper when the handle on the left was pushed. The centre handle was used to create a space, and the pointer indicated a letter. While the lid has rusted, the typewriter itself remains in good condition.

CHILDREN'S SHOES

These shoes were made around 1898 in Bendigo, Victoria. Possibly handmade, they are crafted from leather, wooden buttons, and metal fastenings. What I love most about these is how small and perfect they are—not just practical but attractive too. Originally living at Como, these shoes found their way to Labassa on their journey to be displayed at another property. The donor of these also donated many wonderful children's clothes and toys.

COFFEE & TEA SET

This beautiful coffee and tea set is made of electroplated silver, and decorated with flowers, birds, and butterflies. The set contains a coffee pot (the taller of the pots), a teapot, sugar bowl, and milk jug. Electroplated silver was introduced around 1840 and required less silver than other methods of manufacture, which meant that tea sets like this one could be marketed to the emerging middle class. While having tea is not quite as a proper as it once was, there is something very special about sitting down specifically to have tea and talk to one another. The ritual would have been made all the more lovely with a beautiful service like this one.

TAMBOURINE

This tambourine is made of beautiful hand-painted silk with a photograph applied to the outside. Tambourines have a history in a wide variety of music from rock to classical and folk. Though an ancient instrument, the general shape and style has not changed drastically over time. While we don't know the specific history of this item, it is still a beautiful representation of the instrument. When held up to the light, the silk becomes almost transparent and the pattern really shows through. It is a unique item in our collection and I look forward to doing further research on it.

All photos by Jessica Hood.



BELEURA

A THEATRE OF THE PAST



THE KLYTIE PATE TREASURY

In 1996 composer John Tallis bequeathed Beleura House and Garden to the people of Victoria, with the aim of welcoming visitors to value the lives of previous generations.

Today at Beleura, talented young musicians are encouraged and presented, while the house and its splendid grounds, interiors and archival material reflect the legacy of John Tallis' father, the well-known theatrical entrepreneur, Sir George Tallis.

A small collection of work by ceramic artist, Klytie Pate, was part of this legacy and has since expanded to become the Klytie Pate Treasury.

For Information telephone or see our website.

T: 03 5975 2027 F: 03 5977 1021
E: info@beleura.org.au
W: www.beleura.org.au



BELEURA
HOUSE & GARDEN
MORNINGTON





In the Kitchen

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

Nothing says summer like seafood, and this modern take on a classic dish is perfect for an impressive starter over the festive season. Marron, native to Western Australia, takes the place of the traditional prawns in a twist on the classic 1970s prawn cocktail. If you have never had the chance to taste this freshwater crayfish, it is definitely worth seeking out, but if marron are unavailable, use the biggest king prawns you can find. For a dramatic presentation, serve individually in martini glasses, and if it's a special occasion, feel free to top each one with a teaspoon of caviar!

MARRON COCKTAIL

Serves 4

8 WA marron
1 baby iceberg lettuce
1 ripe (not too ripe) avocado

Cocktail sauce

2 egg yolks
1 tbsp white wine vinegar
1 tsp dijon mustard
1 tbsp Sriracha sauce (Thai chilli sauce)
2 tbsp tomato ketchup
1 cup oil (grapeseed)
1 tsp Worcestershire sauce
A few drops of Tabasco
A squeeze of lemon
Pinch of salt
Pinch of cayenne pepper

METHOD

First, prepare the marron. Put them in the freezer for 20 minutes to put them to sleep. Meanwhile, bring a pot large pot of salted water to the boil.

Remove the marron from the freezer. Using a tea towel, grab the head with one hand and the tail with the other. Pull gently, and twist to remove the head. With your fingers, grab the middle fin at of the end of the tail, gently twist it while pulling, and it will bring the vein out with it.

Blanch the tails in the rapidly boiling water for 4 minutes. Remove with a slotted spoon and refresh in iced water for 5 minutes. Remove the tails from the ice water and drain. Using kitchen scissors, cut up each side of the belly, being careful not to cut into the flesh. Remove the belly flap and carefully slip the tails out of the shell. Put aside in the fridge.

To make the cocktail sauce, in a food processor add the egg yolks, white wine vinegar, mustard, Sriracha, Worcestershire and tomato ketchup. Blend on low speed for 5 seconds to combine, then start adding the oil in a thin, steady stream to emulsify. If the cocktail sauce is getting too thick, add a teaspoon or so of warm water while blending to let it out. Once all of the oil has been added, season with the rest of the ingredients to taste.

To finish and assemble:

Using a very sharp knife, shred the iceberg lettuce very finely.

Split the marron tails in half, then cut into cubes. In a mixing bowl, dress the marron with a little cocktail sauce—around a teaspoon per marron tail.

Dice the avocado into cubes the same size as the marron. Season with salt and a few drops of lemon juice. Stir to combine.

Spoon a tablespoon of cocktail sauce into the bottom of each martini glass. Top with shredded iceberg lettuce and, finally, the marron.

Serve with a wedge of lemon.

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

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



9 Reasons to Visit Geelong & Surrounds

Whether you want to feel the sand between your toes or take in the grandeur of a nineteenth-century mansion, Geelong and the Bellarine is the perfect destination for a summer road trip. To celebrate the opening of the Dressmaker Costume Exhibition at Barwon Park in December, National Trust Victoria shares 9 of the top destinations for lovers of history, culture, and the picturesque.

1// BARWON PARK

From Geelong, take a scenic drive to Barwon Park down Barrabool Road, through the Barrabool Hills, which are classified as a cultural landscape by the National Trust. Set in this sweeping rural landscape, the majestic 42-room bluestone mansion will host the Dressmaker Costume Exhibition from December, featuring original haute couture from new film *The Dressmaker*, designed by Marion Boyce and worn by Kate Winslet and the cast.

105 Inverleigh Road, Winchelsea

The Dressmaker Costume Exhibition runs from 11 December 2015 to 11 March 2016 at Barwon Park Mansion. Open from Wednesday to Sunday and on public holidays (closed Christmas Day) 11am–4pm.

Enquiries: 03 5267 2209

2// THE HEIGHTS HERITAGE HOUSE & GARDEN

Set within an extensive garden, this impressive pre-fabricated house was shipped out from Germany and erected by Charles Ibbotson in 1855, representing the largest house of its type in Victoria, and now houses a decorative arts and Georgian furniture collection. The garden is dominated by the original 1860s planting scheme and features the stone water tower which is currently being restored by our volunteers.

140 Aphrasia Street, Newtown

Open Sundays 1–4pm (closed 27 December)

Enquiries: 03 5221 3510

3// GEELONG CAROUSEL

Originally located on Mordialloc Pier, this historic carousel was purchased by the City of Greater Geelong in 1996 and relocated to the Geelong foreshore, where it is housed in a newly built pavilion, along with a restored band organ and steam engine. Meticulously restored over three years, the 1892 Armitage-Herschell steam-driven carousel also has a mobility lift providing wheelchair access, making it accessible to all ages and abilities.

1 Eastern Beach Rd, Geelong

Monday to Friday 10.30am–5pm, Weekends 10.30am–6pm

Enquiries: 03 5224 1547



4// GEELONG MUSEUM OF MOTORING & INDUSTRY

Paying tribute to the motoring and manufacturing heritage of Geelong, this museum is home to an impressive collection of motor vehicles from a replica of Henry Ford's 1896 Quadricycle to locally produced trucks. Run by a dedicated group of volunteers, the museum is housed in the state heritage listed former Federal Woollen Mills, designed by the first Commonwealth Architect to manufacture uniforms for the ANZACs in WWI.

13–35 Mackey St, North Geelong

Open Thursday to Sunday 10am–4pm (excluding public holidays)

Enquiries: 03 5215 1181

5// OLD GEELONG GAOL

Built between 1853 and 1865 and in operation as a prison until 1991, Old Geelong Gaol is a rare example of a nineteenth-century prison based on the English Pentonville model. Now operated by Geelong Rotary, visitors can get a sense of the harsh conditions experienced by prisoners and staff, learn about the lives of its former inhabitants, and view the gallows.

Weekends, school and public holidays, 1pm–4pm. Closed Christmas, Boxing Day, NYD, Good Friday.

202 Myers Street, Geelong

Enquiries: 03 5221 8292 or info@oldgeelonggaol.org.au

6// BARWON GRANGE

Enjoy views of the Barwon River from the lovingly restored gardens of Barwon Grange. Using nineteenth-century planting catalogues the grounds have been reinvented to complement the unusual architectural style of the house with lawns sloping down to the water's edge. Built in the Gothic Revival style in 1855, the villa is furnished with one of the most intact 1850s collections in Australia.

Open Sundays 1pm–4pm (closed 27 December)

25 Fernleigh St, Newtown

Enquiries: 03 5221 3906

7// LITTLE CREATURES BREWERY

Located in the historic Valley Worsted Mills, the Little Creatures Brewery received a National Trust Heritage Award in 2014 for the conservation and adaptive re-use of this important part of Geelong's industrial heritage. The outdoor courtyard hosts the Creatures Craft Market on the second Sunday of each month, featuring an eclectic mix of local wares and crafts. You can also join a brewery tour and sample house-made beers with a bite to eat in the Creatures Canteen.

221 Swanston Street, South Geelong

Bookings: 03 5202 4009

8// PORTARLINGTON MILL

Saved from demolition by the local community and National Trust in 1970, this 1857 steam-powered flour mill was constructed from sandstone carved from local cliffs and once processed grain grown in the Western District. It is now one of the oldest surviving steam-powered mills in Victoria, and visitors can explore three of its four floors and learn how flour is made.

7 Turner Court, Portarlington

Open from September to May on Saturdays and Sundays 12pm–4pm (excluding public holidays) and Wednesdays 12pm–4pm during January.

Enquiries: 0408 172 770

9// SURFWORLD MUSEUM

The SurfWorld Museum explores the story of Australian surfing and celebrates our rich beach culture. The collection charts the development of the sport around the world and pays tribute to the great names of Australian surfing, including surfing pioneer Louis Whyte, who once owned National Trust property The Heights. Afterwards, see some real surfers at Bells Beach on the Great Ocean Road, classified by the National Trust in 2000.

77 Beach Rd, Torquay

Open daily 9am–5pm (excluding Christmas Day)

Enquiries: 03 5261 4606

Advocacy Watchlist

National Trust Advocacy & Conservation Team

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



BENDIGO EAST ANZAC AVENUE

Recent research by the National Trust and local advocate Gemma Starr has established that the first known World War I memorial planting in Victoria was at Bendigo East State School. Today, 5 of the 23 trees remain and a Planning Panel has recommended a heritage overlay be applied. Heritage protection for the trees was refused by the City of Greater Bendigo councillors, who have endorsed the demolition to facilitate an industrial subdivision, opting instead for a monument or plaque to replace this living war memorial. The matter goes before VCAT in October.



HODDLE GRID DENSITY CONTROLS

Planning Minister Richard Wynne surprised Melbourne's property developers with new interim density controls on 4 September. The new controls set plot ratios within the Hoddle Grid, limiting the height of new skyscrapers unless concessions are made to public open space or towers set back on low-rise podiums. Planning Minister Richard Wynne said, "Melbourne's planning scheme needs to balance scale and density occurring in our city, protecting heritage and character while preparing the city for more growth." We agree.



MAYDAY HILLS HOSPITAL

The Heritage Council of Victoria have handed down their decision regarding the Mayday Hills permit appeal hearing held in April 2015. The Heritage Council upheld the recommendations of Heritage Victoria, granting a permit for subdivision subject to conditions that include maintenance works and the preparation of conservation plans, and the establishment of an Owners Corporation to care for the grounds and landscaping at the site. Meanwhile, Indigo Shire Council has refurbished the Pines building at the front of the complex for office space.



FORMER ROOTES FACTORY, FISHERMANS BEND

New research by the National Trust on the Former Rootes Factory at 19 Salmon Street, Fishermans Bend, has revealed that it was built in 1941 as an experimental tank facility to develop an Australian-made tank for World War II. Although the project was ultimately unsuccessful, it highlighted the need for Australia to develop its capacity for manufacturing in the postwar period, paving the way for the automotive industry. A plan to demolish the building and replace it with 179 townhouses has been lodged with the state government.



HUME HIGHWAY

The Trust is seeking information on the history of the Hume Highway as part of a proposed landscape classification. Information on the towns, people, and former routes that have contributed to the significance of this road will be used to inform the classification and give a detailed insight into its unique history. We are particularly interested in the largely undocumented twentieth century history of the Hume Highway, and its social significance to so many Victorians who remember those hot summer road trips.



CAULFIELD REST HOME

Located on the grounds of Caulfield Hospital and now known as Montgomery nursing home, this former Red Cross Rest Home was a community-funded place of recuperation for World War I soldiers. Built in 1916 using donations from local residents this home is now under threat of demolition. The Trust opposes this outcome as we believe the Caulfield Rest Home is a rare example of a community funded rest home and that the building is suitable for repurposing.



“NGARA”, KEW

In August the Trust was represented at a Planning Panel appointed to consider Boroondara Planning Amendment C208. The proceedings were dominated by the matter of 46 Rowland Street Kew, the birthplace of former Prime Minister Gough Whitlam, which was refused classification on the Victorian Heritage Register early this year. The case for Ngara ultimately hinges on whether or not it satisfies Criterion H (associative significance) at a local level, and the panel’s findings will set an important new precedent for the application of the heritage overlay.

Photo © Lisa Gervasoni



ORICA SITE, DEER PARK

Brimbank City Council is currently considering a proposal for the demolition of the “White House”, one of the last remaining heritage buildings at the 72-hectare Orica site which has been in use since 1875 for various forms of manufacturing and storage of chemicals. Due diligence undertaken by Orica indicates that the retention of the building is not possible due to contamination, and while the National Trust concedes that demolition is unfortunately warranted, we are calling for the rich social history of the site to be recorded for future interpretation.



TARRAN VALLEY, MALDON

This subdivision on the southern approach to Maldon is once again under consideration, having been first mooted in 2006. The Trust continues to express concerns regarding the impact of the rural living subdivision on the historic landscape of Maldon, which was identified by the recent Central Victoria Landscape Assessment Study as being an area of state significance. Of particular concern is the new requirement to clear a large amount of native vegetation to create defensible space around dwellings in a high bushfire risk area.

Photo courtesy of Jan Warracke.



NICHOLS POINT SCHOOL, MILDURA

We have recently written to the Minister regarding a community campaign fighting demolition of a century-old school building and shade rotunda by the Department of Education at the Nichols Point School in Mildura. The Minister for Education is currently exempt from needing a permit for places of heritage significance, which has led to adverse heritage outcomes across the state over many years.

Photo courtesy of Mildura & District Historical Society



PALACE THEATRE

The VCAT case for the Palace Theatre demolition was slated for a September hearing. On 4 September, the developer served amended plans that retain part of the facade. The new design still doesn’t retain what is special about the Palace Theatre: that generations of Melburnians have loved seeing live entertainment in this venue. The VCAT matter was adjourned until February, and soon after, strip-out works began at the site. The National Trust and Save the Palace have called for an urgent ministerial intervention.



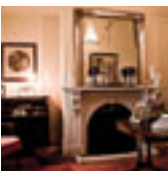



W CLASS TRAMS

The Trust is advocating for the retention of Melbourne’s iconic W Class trams which have been removed from all routes but the City Circle. The Trust is calling on the State Government to implement a moratorium on the disposal of W Class trams until a plan can be developed to inform decisions about reuse. To give Melbourne’s famous heritage trams a future, the Trust supports the retention of W Class trams to service dedicated tourism routes.

Photo courtesy of Rohan Storey.

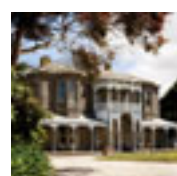
// EXHIBITIONS

		WHEN	WHERE	COST/BOOKINGS
	THE DRESSMAKER COSTUME EXHIBITION Hot on the heels of the release of the critically acclaimed film, <i>The Dressmaker</i> , the National Trust in association with Film Art Media proudly presents a major exhibition of the movie's masterful costume design. Experience the journey of transformation through the luxurious costumes worn by Kate Winslet and the cast.	11 December to 11 March Open Wednesday to Sunday 11am to 4pm	Barwon Park Mansion, 105 Inverleigh Road, Winchelsea	General Admission: Adult \$20, Concession \$18, Child (5-15 years) \$10, Family (2 adults, 2 children) \$50 National Trust Members: Adult \$17, Concession \$16, Child (5-15 years) \$7.50, Family (2 adults, 2 children) \$45 Book at dressmakerexhibition.com.au or purchase tickets at the door. Phone (03) 9656 9889 for enquiries.
	VICTORIANA. PLEASURE GARDEN PHOTOGRAPHY EXHIBITION Featuring intoxicating Victoriana images, this exhibition of 15 larger-than-life photographs was brought to life in the enchanting gardens of Rippon Lea by acclaimed photographer Gerard O'Connor and stylist Marc Wasiak.	Open Monday to Saturday until 18 December 10am to 4pm	Tasma Terrace, 6 Parliament Place, East Melbourne	General Admission: Adult \$10, Concession \$7.50, Child \$5 National Trust Members: \$5 Book at nationaltrust.org.au/vic or purchase tickets at the door. Phone (03) 9656 9889 for enquiries.
	COMO & THE CUP INSTALLATION Discover how the Armytage family of Como House prepared for the Spring Racing Carnival and learn interesting facts about the history of one of Melbourne's oldest races through the eyes of one of Melbourne's leading families.	Open on weekends until 15 November 10am to 4pm	Como House & Garden, Cnr Williams Rd & Lechlade Ave, South Yarra	General Admission: Adult \$15, Concession \$12, Child \$9, Family \$35 National Trust Members: Free Book at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.
	RETURN TO HANGING ROCK EXHIBITION To celebrate 40 years since the publication of Australia's most enduring literary mystery, Mulberry Hill presents Return to Hanging Rock, a multimedia exhibition in author Joan Lindsay's former home.	Saturday 2 January to Sunday 27 March Visit returntohangingsrock.com.au for opening days and hours.	Mulberry Hill, 385 Golf Links Rd, Langwarrin South	Visit returntohangingsrock.com.au for admission prices and to book online. Purchase tickets at the door. Phone (03) 9656 9889 for enquiries.

// FESTIVALS & MARKETS

		WHEN	WHERE	COST/BOOKINGS
	COMO HOUSE MARKET Pick up something unique at the Como House Market. There will be local handcrafts and second-hand goods.	Sunday 15 November 10am to 4pm	Como House & Garden, Cnr Williams Rd & Lechlade Ave, South Yarra	Admission: Gold coin donation. No bookings required, for enquiries phone (03) 9656 9889.
	TWILIGHT CHRISTMAS FESTIVAL AT RIPPON LEA Come and join in the Christmas spirit at Rippon Lea during twilight. There will be fun activities for the whole family plus choirs, food trucks, a gift market and more.	Friday 11 December 5pm to 9pm	Rippon Lea House & Gardens, 192 Hotham Street, Elsternwick	Admission: Adult \$10, Concession \$7.50, Child \$7.50, Family (2 adults, 2 children) \$30 Book at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.
	CHRISTMAS TWILIGHT FESTIVAL AT MULBERRY HILL Get festive at Mulberry Hill and enjoy a fun family day strolling through the market stalls, listening to music, touring the house, eating and drinking delicious food, and more.	Saturday 12 December 2pm to 7pm	Mulberry Hill, 385 Golf Links Rd, Langwarrin South	Admission to the event is free. Tickets required for guitar concert and house tours. Book at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.

// MUSIC

MELBOURNE MANDOLIN ORCHESTRA
AT BARWON PARK MANSION

The Melbourne Mandolin Orchestra is once again performing a concert at Barwon Park Mansion featuring works by Lalor, Angulo, Kellaris, Charlton and many others.

WHEN

Sunday
22 November
2.30pm to 4.30pm

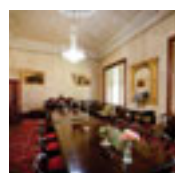
WHERE

Barwon Park,
105 Inverleigh
Road, Winchelsea

COST/BOOKINGS

General Admission \$25,
children under 12 free
Book at
melbournemandolinorchestra.com

// FOOD & DRINK

AN EVENING OF ELEGANCE & HISTORY
AT BARWON PARK MANSION

This year marks the 200th anniversary of the birth of Mr Thomas Austin Esq. of Barwon Park and we hope you can join us in marking this special occasion at a formal dinner. Proceeds will support the restoration of the Austin leather library suite.

WHEN

Saturday
14 November
6pm to 10.30pm

WHERE

Barwon Park,
105 Inverleigh
Road, Winchelsea

COST/BOOKINGS

Admission: \$200 per person
(all inclusive)
Book at nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.

RUM POP-UP BAR BIRTHDAY PARTY
AT POLLY WOODSIDE

Dress like a pirate and come aboard to celebrate Polly Woodside's 130th birthday at the rum pop-up bar featuring cocktails made with the oldest rum in the world, Mt Gay Black Barrel Rum. Your ticket gets you two drinks and access to all areas of the ship. For an extra \$10 join a master class.

Friday 27
November
6pm to 9pm

Polly Woodside,
21 South Wharf
Promenade,
South Wharf

Admission: Adult \$40
Adult + master class \$50
Book at nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.



GIN POP-UP BAR AT DOMAIN HOUSE

Grab some friends after work and head over to the first-ever National Trust and Royal Botanic Gardens pop-up bar. Try a range of cocktails made with Finsbury London Dry Gin and Black Robin Rare Gin. Upgrade your ticket to a master class to become a gin expert and learn about the importance of botanicals in gin production.

Friday
13 November
6pm to 9pm

Domain House,
Royal Botanic
Gardens, Dallas
Brooks Drive
(between Domain
Rd and Birdswood
Ave), Melbourne

Admission: Adult \$40
Adult + master class: \$50
Book at nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.

// KIDS

TRUST KIDS! GREAT DAY OUT
AT RIPPON LEA

Bring the kids for to Rippon Lea for a massive day of activities, games and treasure hunts during the school holidays.

Monday 4 to Friday
8 January
10am to 12noon
2pm to 4pm

Rippon Lea House
& Gardens, 192
Hotham Street,
Elsternwick

General Admission: Adult \$25,
Child \$20
National Trust Members:
Adult \$20, Child \$15
Book at nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.

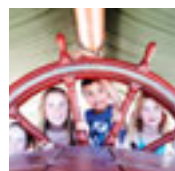
TRUST KIDS! DON'T TRY TO ESCAPE
FROM THE OLD MELBOURNE GAOL

Bring the kids to the Old Melbourne Gaol and experience the criminal world of times gone by with fun and engaging activities.

Monday 11 to
Friday 15 January
10am to 12noon
1.30pm to 3.30pm

Old Melbourne
Gaol, 377 Russell
Street, Melbourne

General Admission: Adult \$25, Child \$20
National Trust Members: Adult \$20,
Child \$15
Book at nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.

TRUST KIDS! UNLOCK THE PIRATE
MYSTERIES AT POLLY WOODSIDE

Have the kids unlock the pirate mysteries through an action-packed day of games, adventures and treasure hunts.

Monday 18 to
Friday 22 January
10am to 12noon
1pm to 3pm

Polly Woodside,
21 South Wharf
Promenade, South
Wharf

General Admission: Adult \$25,
Child \$20
National Trust Members:
Adult \$20, Child \$15
Book at nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.

TRUST KIDS! COMO HOUSE TIME
TRAVEL

The kids will relive the past and find out what life was like for children in the 1900s. There will be games, crafts, races and tug of war.

Monday 18 to
Friday 22 January
10am to 12noon
2pm to 4pm

Como House
& Garden, Cnr
Williams Rd &
Lechlade Ave,
South Yarra

General Admission: Adult \$25,
Child \$20
National Trust Members:
Adult \$20, Child \$15
Book at nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.

// OPEN DAYS

		WHEN	WHERE	COST/BOOKINGS
	MAREMMAS TO PATROL MOORAMONG OPEN DAY At the open day you can meet Albus, ambassador dog for the Bandicoot Bodyguards pilot program, together with his trainer David Williams from Zoos Victoria. Afterwards have a picnic on the grounds and walk around the homestead.	Sunday 1 November 12pm to 4pm	Mooramong, 635 Mooramong Road, Skipton	General Admission: \$12 National Trust Members: Free No bookings required. Phone (03) 9656 9889 for enquiries.
	LA TROBE'S COTTAGE OPEN HOUSE Visitors will learn how Charles Joseph La Trobe, Victoria's first Governor, lived with his family in early Melbourne and how he played an important role in setting up the framework of modern Victoria.	Open on Sundays 2pm to 4pm	La Trobe's Cottage, Cnr Birdwood Avenue & Dallas Brooks Drive, Melbourne	General Admission: Adult \$5, Concession \$4, Child \$3, Family (2 adults, 2 children) \$12 National Trust Members: Free No bookings required. For enquiries phone Lorraine Finlay on (03) 9563 6363 or email lorrainefinlay@netspace.net.au .
	SOCIAL HISTORY OPEN DAY AT LABASSA This special open day looks at the lives lived at Labassa from 1930s to 1980; from the days during WW2, to the 60s and 70s when it was a haven for artists, actors and a bohemian lifestyle.	Sunday 8 November 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: \$10 Book at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.
	LABASSA OPEN DAYS Visit one of Australia's most outstanding nineteenth century mansions.	Open on the third Sunday each month (closed in December) 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: Free Book at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.
	COMO HOUSE OPEN DAYS Como House will be open for guided tours which cover the history of the house and the families who lived there.	Open on most weekends, visit comohouse.com.au for details.	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: Free Book at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries.

Gift Membership

Share your passion for our unique heritage and give a National Trust gift membership to friends and family this year. As well as helping us to protect our shared history, members receive:

- Free or discounted admission to over 180 National Trust properties throughout Australia.
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19TH CENTURY PORTABLE IRON HOUSES OPEN DAYS

Attend a guided tour of the three portable iron houses which are among the few pre-fabricated iron buildings remaining in the world.

Open on first Sunday of the month (closed in January)
1pm to 4pm

Portable Iron Houses, 399 Coventry Street, South Melbourne

General Admission: Adult \$6, Concession/Child \$4, Family (2 adults, 2 children) \$14
National Trust Members: Free
No bookings required. For enquiries phone (03) 9656 9889 or email pih@natstrust.com.au.



AUSTRALIA DAY AT LA TROBE'S COTTAGE

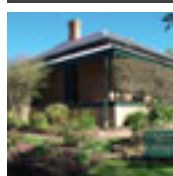
Join in the celebration of Australia Day in the Domain at La Trobe's Cottage with house tours, flag raising ceremonies and rifle salutes.

Tuesday 26 January
1pm to 4pm

La Trobe's Cottage, Cnr Birdwood Avenue & Dallas Brooks Drive, Melbourne

General Admission: Adult \$5, Concession \$4, Child \$3, Family (2 adults, 2 children) \$12
National Trust Members: Free
No bookings required. For enquiries phone Lorraine Finlay on (03) 9563 6363 or email lorrainefinlay@netspace.net.au.

// BRANCH EVENTS



MORNINGTON PENINSULA BRANCH: HOMESTEAD DAY AT THE BRIARS

Bring the whole family to a traditional homestead day with animals, garden talks, stalls and more.

Sunday 22 November
3pm to 5pm

The Briars, Nepean Hwy, Mt Martha

Admission: Gold coin donation, children are free
No bookings required. For enquiries please phone (03) 5974 3686 or (03) 5988 9853.



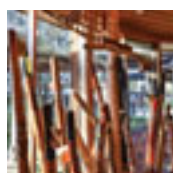
GEELONG AND REGION MEMBERS BRANCH: OSBORNE PARK FOR CHRISTMAS BREAK-UP MEETING

Join the last branch meeting of 2015 and take a tour of the historic Osborne House built in 1858.

Tuesday 24 November
2pm to 4.30pm

Osborne Park, Swinburne Street, North Geelong

Admission: Gold coin donation
RSVP David or Pauline Walker on (03) 5289 1569 or ifaris@optusnet.com.au



GEELONG AND REGION MEMBERS BRANCH: NARANA ABORIGINAL CULTURAL CENTRE

Gain an understanding of local Aboriginal history and culture at the Narana Aboriginal Cultural Centre. After the meeting afternoon tea is available for \$7.50 or book at the cafe from \$12 per person (contact Jodie on (03) 5241 5700).

Tuesday 23 February
2pm to 4 pm

Narana Aboriginal Cultural Centre, 410 Surf Coast Hwy, Grovedale

National Trust Members: Gold coin donation
RSVP David or Pauline Walker on (03) 5289 1569 or ifaris@optusnet.com.au



HOUSE TOUR: JOYFUL & TRIUMPHANT: *Christmas at The Johnston Collection 2015-16*

Christmas comes spectacularly to life in Fairhall house-museum with exquisite creations, not just decorations, from over 60 artists and craftspeople from the Gippsland region.

THURSDAY 5 NOVEMBER 2015 –
WEDNESDAY 24 FEBRUARY 2016



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THE JOHNSTON
COLLECTION



Book Reviews



THE CONSTANT RENOVATORS

by Marie and Dominic Romeo

The Miegunyah Press,
RRP \$45

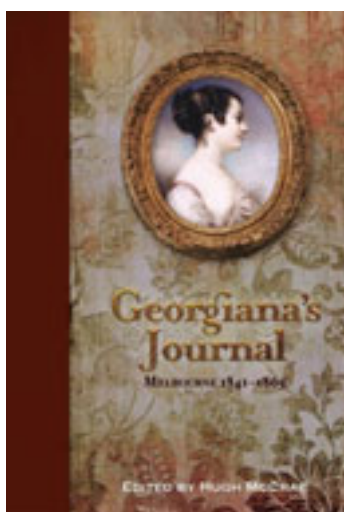
For lovers of Grand Designs and Restoration Australia, *The Constant Renovators* chronicles the restoration of six magnificent homes

by Marie and Dominic Romeo, including Rupertswood in Sunbury, one of the largest private residences built in Victoria and the birthplace of The Ashes.

In many ways the volume is a family history: of the Romeos as they pursue their insatiable passion to bring out the beauty from within these neglected historic properties; and of the respective families who originally built and lived in these homesteads.

Marie, a professional stylist, describes the couple's painstaking work over more than twenty years, which is richly illustrated with before and after photographs by Dominic Romeo, fine art photographer and National Trust board member. With a foreword by National Trust Victoria CEO Martin Purslow, *The Constant Renovators* is full of tips for home renovators, no matter how big or small their project.

The Constant Renovators is available online at www.mup.com.au. Enter ROMEO30 at the checkout to receive a 30% discount until 31 December 2015!



GEORGIANA'S JOURNAL

edited by Hugh McCrae

Halstead Press, RRP \$45

Over eighty years on from its first publication, *Georgiana's Journal* remains an essential text for historians and lovers of Australian history. From 1934 to the present day it has introduced generations of readers to the remarkable pioneer and painter Georgiana McCrae whose story is inextricably linked

with the McCrae Homestead on the Mornington Peninsula.

A strong, clever woman, Georgiana's journals speak of her life on the peninsula and chronicle the friendships she and her family developed with the Bunnerong peoples. From 1845 her diary is littered with references to the sharing of kangaroos, encampments near her then shack house and the friendships she nurtured.

This edition sheds light on the contribution of her grandson Hugh McCrae, who edited and published the diaries with a "poet's license". Although we have to read between the lines, the journal remains one of the most important accounts of early life in Victoria.

Georgiana's Journal is available at the National Trust Shop, Tasma Terrace. Proceeds from the sale of the book contribute to the preservation of McCrae Homestead.



MELBOURNE: A CITY OF VILLAGES

by Dale Campisi, with
photography by Brady Michaels

Hardie Grant, RRP \$49.95

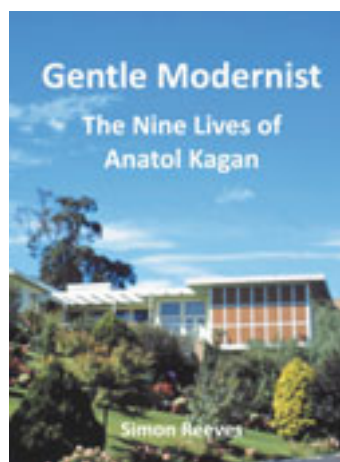
Hitting the shelves in time for Christmas is this miscellany of fascinating stories about Melbourne by Dale Campisi, author of *Melbourne Precincts*. Taking a

geographical approach, each chapter focuses on a different part of the city and its distinctive stories, which are accompanied by a rich array of historic images and maps as well as contemporary photographs.

What sets *A City of Villages* apart from recent books about Melbourne is the attention given to the suburbs, from Brunswick to Beaumaris, and the history of Melbourne's suburban development, which is explored through its architecture, public art, industry and people.

Campisi's architectural and social history is presented in a way that is meticulously researched but engaging and accessible. The city is also documented through Michaels' photography, making *A City of Villages* not only a look at Melbourne's rich history, but a snapshot in time of a vibrant city.

Melbourne: A City of Villages is available from all good booksellers.



THE GENTLE MODERNIST: THE NINE LIVES OF ANATOL KAGAN

by Simon Reeves

Vivid Publishing, RRP \$59.95

After fleeing revolutionary Russia as a young boy, and then Nazi Germany as a newlywed, 25 year old Anatol Kagan arrived in Melbourne in 1939, beginning what would

become a long and fruitful career as an architect in Australia.

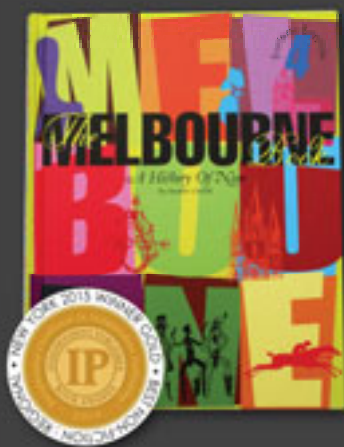
In *The Gentle Modernist* Melbourne-based architectural historian Simon Reeves explores the life and oeuvre of this often overlooked architect, assessing the impact of his work on Australian architecture and aesthetics. Kagan's contribution to the development of Modernism can be seen to exemplify the impact of immigrants on Australia's cultural development and specifically the politically active, European émigrés of this time whose influence in shaping their adoptive culture was often felt through art and aesthetics.

Underlying Reeves's account of Kagan's life is an analysis of his commitment to socialism and political activism, shaped by his experiences in Europe and as a migrant in postwar Australia. Kagan was made a Life Member of the Australian Labor Party in 1994, and eulogised by Bob Hawke as a "true believer" on his death in 2009.

The Gentle Modernist is available online at www.vividpublishing.com.au.

Give a gift this holiday season that keeps on giving

By purchasing from the National Trust,
you're helping to save special places, forever, for everyone.



Rediscover your own backyard this summer with *The Melbourne Book: A History of Now* by Maree Coote \$55



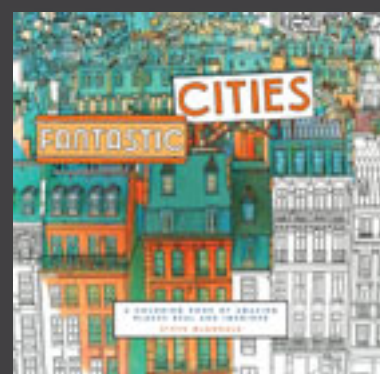
Stay clean in style with Melbourne Map Tram Soap \$15



The National Trust has been helping Audrey skip since 2008, and now you can too with the Skipping Girl Vinegar Mug \$22



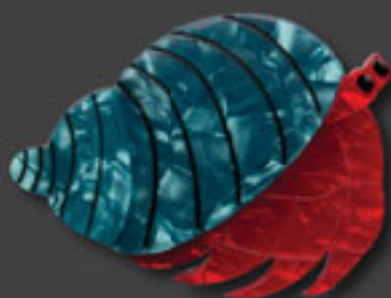
Keep your glassware sparkling with the 100% linen W-Class Tram Tea Towel \$25



Get lost in *Fantastic Cities* by Steve McDonald, a colouring-in book for grown-ups \$24.95



Decorate your summer table with Iconic Wooden Melbourne Coasters \$20



Take the beach wherever you go, with Erst Wilder's Resin "Harry the Hermit" Brooch \$30



Throw your beach towel into a Zoo Portraits Koala Tote \$12.95



Celebrate the National Trust's campaign to keep our tram heritage on the rails with a Pop-out W-Class Tram (A4 size) \$19.95

Shop during November to receive 20% off storewide (members only)



Visit weekdays 9am–5pm at 6 Parliament Place, East Melbourne or shop.nationaltrust.org.au

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Can you put someone in the picture?

To celebrate our 60th anniversary we're collecting stories about the exceptional contributions people have made to the Trust. Nominate someone who should be remembered during our 60th year by emailing 60Years@nattrust.com.au.



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