

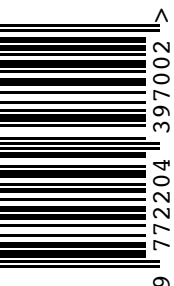
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Every moment an amazing story



MESSAGE FROM THE CHAIRMAN, KRISTIN STEGLEY OAM

It is wonderful to report that the 60th Anniversary year of the National Trust in Victoria has commenced with much celebration, with numerous activities and events already having successfully taken place. There is so much more planned to delight and engage curious minds, of all ages. Our magazine provides all the information to find what's on.

Earlier this year, Mr Peter Lamell was warmly welcomed as the Board's most recent appointed Director. Peter has extensive corporate and finance experience following a global career with Shell and as CEO of a range of organisations. With over 25 previous board positions in the commercial and not-for-profit sectors, combined with strong skills in strategy and operations, Peter is well qualified to lead and Chair the National Trust's Finance Committee. Peter also has a notable, significant involvement in and commitment to the heritage and cultural sector.

In this edition we farewell and pay tribute to the outgoing CEO, Martin Purslow, who has returned to the UK to further his career in the heritage sector. We wish him every success. An executive search has commenced for the recruitment of a new Chief Executive Officer. This is an exciting opportunity and the Board is undertaking a rigorous process to ensure that the appointed person will provide inspirational leadership, and professionally manage the organisation in a financially sustainable manner to achieve the objectives of the National Trust.

In early March, all Directors of the Board went on a weekend road trip to visit several properties and to meet many hundreds of our branch members and volunteers. From the Mornington Peninsula, across to the Bellarine and beyond to the Western District, we were inspired by the excellent presentation and the stories of the places visited. We welcomed the opportunity to meet and to thank the members and volunteers for their outstanding hard work. Thanks to all for those delicious sandwiches and cakes! The Board looks forward to future visits to other properties across the state and to meeting with branches and volunteers.

In this 60th Anniversary year, I have the great pleasure of inviting you to join the National Trust in celebrating the best of our shared heritage during this year's National Trust Heritage Festival, with more than 200 events occurring across the state in April and May. By showcasing Victoria's rich and diverse history through the Heritage Festival, we hope to inspire a love of, and respect for, these places that will ensure their ongoing care. I do encourage you to discover, or rediscover, Victoria's heritage gems during the Festival.

Lastly, a date that you must mark in your diaries is Saturday 21st May when every National Trust property across the state will be open to the public. This is to mark the official incorporation on 23 May 1956 that brought the National Trust into existence—a milestone event and a day to reflect upon the significant achievements of the Trust and the generations of supporters that have contributed to its success.



MESSAGE FROM THE ACTING CEO, PAUL ROSER

Welcome to the May edition of *National Trust Victoria*. 2016 is a huge year for the Trust in Victoria as we celebrate 60 years of work to protect, promote, and facilitate celebration and enjoyment of Victoria's diverse heritage. Details of special 60th Anniversary events can be found at our website. I encourage all members to revisit our properties and discover something new or unusual, and to participate in what the Trust is doing today as we continue to create a legacy for the future.

The program for this year's Heritage Festival, Discovery & Rediscoveries, was sent to all members in March, and I encourage you to participate in some of the hundreds of events that the Trust has brought together across Victoria. We are also presenting a special joint national conference with Australia ICOMOS in October at the MCG, and there will be opportunities for member participation as we recognise the significance of people both in the work of the Trust and heritage practice more broadly.

I'd like to acknowledge the incredible work of the Trust team that put together The Dressmaker Costume Exhibition, which attracted more than 20,000 to Barwon Park Mansion in Winchelsea between December and March. The exhibition costumes and accessories designed by Marion Boyce for *The Dressmaker* set visitation records for the property, and generated a whole mini-economy for the local area. The young and young-at-heart from the Colac-Otway region and beyond were galvanised by the opportunity to celebrate the film and 1950s Australia, and participated by dressing in period clothes and sharing the fun on social media. The presentation of the exhibition was made possible by the support of more than 80 dedicated volunteers, to whom we are extremely grateful. The good news is that the exhibition has now moved on to Rippon Lea in Melbourne and you can plan a visit until 31 July. Due to the popularity of the exhibition, I encourage you to book in advance via the website at dressmakerexhibition.com.au.

The Trust's advocacy team has been at VCAT recently working with the activist group Save the Palace to defend the Palace Theatre at the top end of Bourke Street from demolition. For the first time ever, VCAT considered the impact of a social media campaign as part of the tested evidence, reflecting how advocacy and campaign work is adapting to technological innovation. A report in this edition on our regional advocacy work follows up on the article about our metropolitan work in the previous edition, illustrating that the Trust is not just about Melbourne and how we as an organisation continue work to protect and celebrate the heritage of the whole state of Victoria.

Thank you for your ongoing support.

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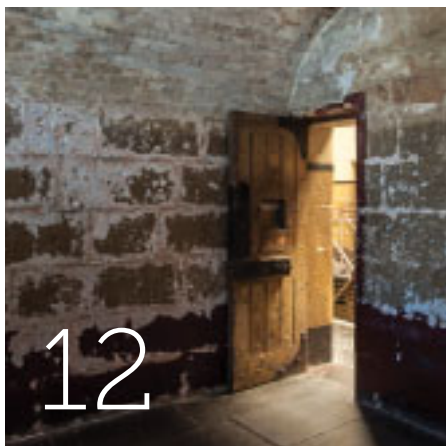
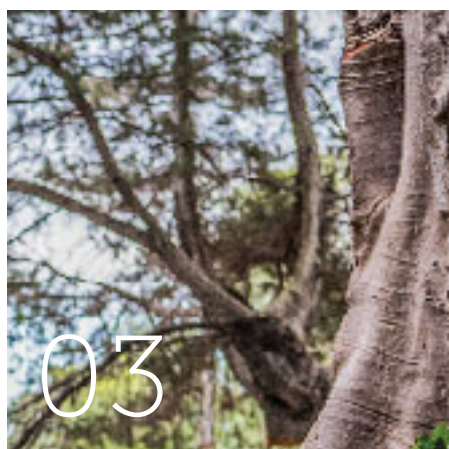
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The Trust Farewells Martin Purslow

After 10 years at the National Trust, including 9 years as Chief Executive Officer, we were sad to farewell Martin Purslow following his resignation in February.

Kristin Stegley, Chairman of The National Trust of Australia (Victoria) Board of Directors said, "we want to take this opportunity to recognise Martin's accomplishments and thank him for his many contributions to the National Trust. During his time at the National Trust, Martin has played a central role in raising the national and international profile of our Trust, attracting new supporters, and expanding our presence and activity. Under his leadership, the National Trust has delivered a major expansion in its public engagement and delivered industry-leading stewardship of its properties, while overseeing a significant increase in our revenues and funding for capital restoration and projects. We will miss his creative energy, passion and enthusiasm as well as his skilled and innovative management."

Mr Purslow remarked that, "the National Trust in Victoria has been an incredibly exciting environment to push the boundaries of what a cultural heritage non-profit can do. I am very proud of what we have accomplished over the past ten years. Since 2005, we have restored many of our historic sites, with the high point being the restoration and reroofing of Rippon Lea. We have significantly expanded our revenue and fundraising capacity, attracted funds for over 60 new project initiatives, and we have engaged new audiences with innovative programming and robust social media outreach."

Mr Purslow had been with The National Trust since 2005. Before that date, he was the Director of The Bexley Heritage Trust in London and the National Gallery of Scotland's first outstation at Paxton House in the Scottish Borders. His return to cultural heritage work in the UK will enable him to pursue his passion for making heritage accessible and enjoyable to a wider audience. We wish Martin every success in his future endeavours.

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In the Garden

Justin Buckley, Head of Horticulture

The nature of gardens means change is constant and inevitable. As conditions change, so will the success of what is growing. We all understand the concept of renovation when it comes to buildings, but what about a garden renovation?

It's common to give your garden a tweak or makeover as part of ongoing maintenance, but now and then something more substantial might be called for. In time, trees grow, shade increases, and some plants may start to struggle in conditions that no longer suit them. You may even have to remove a large mature tree, resulting in your shade-loving understorey no longer being suitable. You might just want a change, or (from personal experience) you might have taken possession of a garden featuring mulch, on top of white pebbles, on top of black plastic, on top of skeletal sand.

As I write this our garden team are undertaking a major renovation of 15–20 large garden beds. This has been possible thanks to the assistance of the Green Army (a Federal Government program, and a great and enthusiastic young group). While we always want our presentation standards to be as high as possible, our prime motivation for these works takes a longer view. Our priority is to realise the objectives of our landscape management plans. While a weekly work plan maintains our presentation standards, our management plans maintain the historical integrity of the garden into the future. Where necessary, and where possible, this can involve restoring areas to their original state, thereby enhancing their significance.

Photo: A member of the Green Army team at Rippon Lea Estate. Photograph by Jessica Hood.

An example of this is the mound area overlooking the lake at Rippon Lea. Currently an eclectic mix of succulents, natives and Ivy, photos of it in the years after its completion show a dense forest of young Eucalypts. A magazine article from the period likens it to Mount Macedon or the Black Spur. The creation of a mini "hill station" was clearly the intention of William Sangster's design. Through the current works, we have begun to realise this vision again by removing a mountain of Ivy and returning ferns, scandent shrubs, and species such as Native Musk and Mountain Pepper.

A renovation of your own garden might not come from this perspective, but regardless of the scale of the project, a few essential points apply:

WHAT STAYS?

What features work best, and what should form the basis of a revamped garden? Some plants might have had their day, but others might reward a second chance. For instance, a scattering of the same plants might work better if lifted and replanted in a single large drift.

SOIL

If a long established garden looks tired, it's a sure bet the soil is tired. Take the opportunity to give your soil some love before new plants go in. Digging in some fertile compost or manure will make a big difference.

ESTABLISHMENT

All plants, even the tough ones, go through an establishment phase before they find their feet and reach their full hardiness. They need some extra attention throughout this period. If a garden bed has large established trees in it, this is even more pronounced. Keep the water and mulch up to them, especially in the first 6–12 months.

Most importantly, embrace patience! The "instant" gardens of television start going backwards from day one, while a great garden will get better and better from day one. Happy gardening.



Trust Advocacy — 2016 & Beyond

Part 2: The State of Play in Regional Victoria

*Anna Foley, Acting Senior Manager,
Advocacy & Conservation.*

In the February issue of *National Trust Victoria*, we reviewed issues affecting metropolitan heritage. Now with 2016 in full swing, we turn our attention to regional Victoria to examine the challenges facing heritage outside the city. In the last 12 months alone, the National Trust has investigated and campaigned for dozens of individual heritage sites across country Victoria, including the Bendigo East Anzac Avenue, the Nichols Point School in Mildura, and the Black Head to San Remo significant landscape. However, our advocacy work is more than the sum of its parts. When stepping back to consider the bigger picture, three broad themes emerge: demolition by neglect, cultural landscapes under threat, and complex heritage sites stuck in limbo.

DEMOLITION BY NEGLECT

At the end of 2015, in a quiet corner of north-east Victoria, the town of Corryong was dividing over the demolition of their local timber grandstand. Some locals wanted the 104-year-old grandstand restored; the repairs were quoted at more than a quarter of a million dollars. For the rest, the grandstand had run its race; it had been condemned due to structural issues, and the money was better spent on a new clubroom. Sadly, this is no fairytale; the grandstand was bulldozed in late February, and the town left to clean up—both the broken timbers and torn social fabric of a small, isolated town. Neglect is the number one threat facing places under local heritage overlays in Victoria.

One would hope, however, that places included on the Victorian Heritage Register (VHR) would be safe from demolition by neglect. However, many of our regional branches could name places near to them, which despite being identified as the most significant heritage places in Victoria, are at risk from inadequate maintenance. At the top of our list, is the Mount Buffalo Chalet. Having been left cold and dark for nearly a decade, the timber Chalet is buried in snow each winter; the building isn't warm enough to melt the snow from the roof, and the damage progressively worsens. Last year, Heritage Victoria approved the demolition of 40% of the site to clear the path for a hypothetical new hotel operator—a textbook case of cutting off the nose to spite the face.

Without funding for the promised renovation of the hotel, and not even a hotel operator contracted, demolition of the Chalet is totally unwarranted. So, we are relieved that the Environment Minister has put off the demolition plans and committed to making the Chalet secure and dry. Unfortunately, after years of minimal maintenance, the funds will only make a dent in the works required to bring the site back to life. Only a viable and sustainable commercial use, year-round, will ensure its future conservation.

To further understanding of demolition by neglect, and to explore policy options to address the issue, we previously commissioned a report in consultation with the Geelong & Region Branch of the National Trust, which can be downloaded on our website at www.nationaltrust.org.au/initiatives/demolition-by-neglect/. We will continue to work with property owners and government agencies to address this complex issue.

CULTURAL AND NATURAL LANDSCAPES

Geographer Carl O Sauer probably described it best when he said, “the cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural area is the medium, the cultural landscape is the result”.

Victoria prior to European arrival was a tapestry of cultural landscapes created by Aboriginal people, who managed landscapes for both spiritual and more practical reasons. Since that time, landscapes across Victoria have been layered with cultural meaning and land uses that diversify their significance. Consider rural Victoria: the volcanic plains around Camperdown with their miles and miles of drystone fences; the patchwork of intensive food growing between Silvan and Wandin in the Dandenongs; or Hanging Rock reserve, the setting for generations of stories, both true and fictional. In all these places, the cultural significance is inextricably tied to the land use that has shaped the landscape; horticulture, grazing, recreation—they all leave their mark on the landscape and in our memories. The National Trust has advocated for all of these places within the last 12 months. Their value to Victorians is often innately understood by those who know and love those areas, but poorly protected by the local planning controls.

A recent example echoes through our archive at Tasma Terrace. The National Trust has been involved with the Mt Leura–Mt Sugarloaf volcanic maar at Camperdown since 1966 when it purchased Mt Sugarloaf to save it from quarrying. In the intervening decades, the Trust has campaigned countless times against the expansion of quarries into the Leura maar, and in late 2015, we opposed a scoria quarry extension. The maar is a site of national geological significance, and is now managed by Corangamite Shire and open to the public every day. A report submitted by the quarry operator asserted that the Significant Landscape Overlay covering the volcanic features is only “aspirational”. We disagree. It is time Victoria gets real about the value of landscape protection. Tourism is worth \$20 billion to the Victorian economy every year, providing over 200,000 jobs. Nature-based tourism has a large share of that market. Over 70% of international tourists come to visit Victoria's natural attractions, and half of domestic visitors spend time bushwalking or visiting a National/State Park. Cultural landscapes include both public and private land, and are vital to both primary production and tourism. Defending them against inappropriate development will pay dividends to Victoria far beyond the term of a mining licence.

COMPLEX SITES

A number of complex sites undergoing transitions from a historic occupation to new adaptive re-use, such as the Quarantine Station at Point Nepean, have recently brought into focus the challenges of managing heritage values for large sites, both for owners and government authorities. Often, they are large sites that have been (or will be) sold off by the state government, such as the Ballarat railway precinct, the Beechworth and Geelong gaols, and the former Mayday Hills Asylum in Beechworth.

Complex sites in rural towns differ from those in metropolitan areas. First, the land prices are much lower, and often complex sites will be bought by local developers who are passionate about reinvigorating the sites. Mayday Hills, on 106.5 hectares, sold in 2013 for \$1.5 million. However, issues arise when developers without experience managing large and challenging properties wade into the quagmire of heritage planning controls without good expert advice. Everyone involved grows frustrated by the process: Councils, Heritage Victoria, developers and the community. Sites sit waiting for their new life to begin.

An obvious solution is for the state government to bolster funding for heritage advisors in each shire. Heritage advisors are at the coal face of heritage protection in Victoria, and often work part-time for several different Councils. For this reason, heritage advisors provide great bang-for-buck, as they cross-pollinate positive planning outcomes not only across a shire, but across an entire region. One only needs to look at the thriving historic towns across country Victoria to see the legacy of an effective heritage advisor; their efforts ripple through the local economy, and combined with a supportive Council and motivated community, struggling towns sparkle again. For our part, the National Trust and its regional branches will continue to provide support to those working to conserve the natural and cultural heritage of country Victoria.

Opposite: Mount Buffalo Chalet. Photograph by Anne Morley; Mayday Hills Asylum, Beechworth.



Against the Grain: A Future for Historic Silos

Felicity Watson, Senior Community Advocate

Four figures rising from the dusty Wimmera wheatbelt have become an unexpected lifeline for the rural town of Brim, population 261. In January, Brisbane artist Guido van Helten painted the 30m high mural on the decommissioned GrainCorp silos, an initiative of the Brim Active Community Group. The figures depicted in the mural are based on local farmers interviewed and photographed by van Helten, who spent weeks travelling farm to farm, talking to locals to gain an understanding of life on the land.

In the months since the mural's completion, it has become a media phenomenon, attracting attention from around the globe. Businesses in Brim and surrounding towns are reporting increased turnover, and more than 270 photos of the silos have been uploaded to Instagram by visitors with the hashtag #brimsilos, reflecting the artwork's cross-generational appeal.

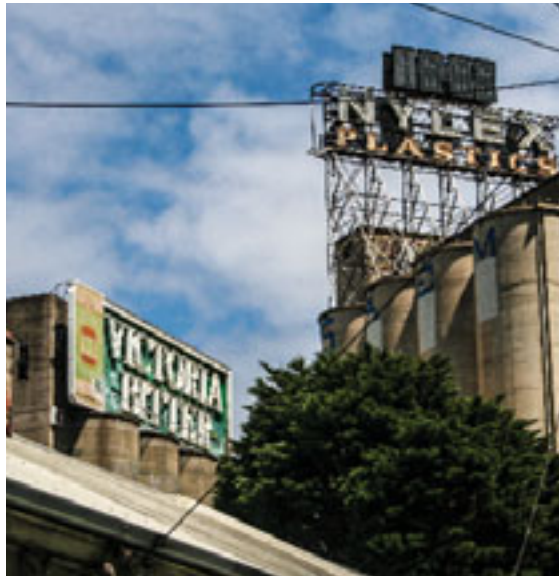
The popularity of the Brim Silos artwork has provoked a wider discussion on the adaptive re-use potential of these industrial structures. With changes to grain storage and distribution, many silos, both in urban and rural areas, are now redundant. And from Brim to Richmond, the question of what to do with these decommissioned structures has led to opportunities for reinvention and creativity, as well as the threat of the wrecking ball.

Brim is not the first community to have realised the artistic potential of the grain silo, with a silo art project by international artists Phlegm and Hense unveiled in 2015 in Avon, Western Australia as part of the Art in the Wheatbelt project. The initiative was embraced not only by the community but by property owner CBH Group, Australia's largest exporter of grain, who realised its potential to promote the grain industry.

Beyond the wheatbelt, grain silos are also a part of the urban landscape. With growing population pressures, industrial sites in metropolitan and peri-urban areas are becoming increasingly attractive to developers. In Victoria, while many significant industrial sites are protected by heritage listings at local and state level, property developers are also realising the potential for adaptive re-use to create interesting and desirable new places to live and work. To address this emerging issue, in 2013, the Heritage Council of Victoria published *Adaptive Reuse of Industrial Heritage: Opportunities & Challenges*, an issues paper accompanied by twelve case studies, exploring the potential for heritage to lead urban regeneration.

Perhaps the most recognisable silos in Melbourne are the 1960s cement silos below the Nylex sign in Cremorne, immortalised in Paul Kelly's song "Leaps and Bounds":

Photo: Brim silos, featuring mural by Guido van Helten. Photograph by Lynton Brown. www.lyntonbrownlandscapes.com



*I'm high on the hill
Looking over the bridge
To the MCG
And way up on high
The clock on the silo
Says eleven degrees*

The fate of this Melbourne landmark is uncertain however, with the owners of the site, Caydon Property Group, proposing to demolish the silos as part of a billion dollar residential development. Stage one, including a proposed 19-storey development, was opposed at VCAT by the City of Yarra and other objectors. Concurrently, the stage one development was also rejected by Heritage Victoria, who labelled it a "high-yield development with very little positive heritage outcomes".

The proposal has brought to light an unusual aspect of the Heritage Victoria registration for the Richmond Maltings site, which includes the 1960s silos, but allows for their demolition through a permit exemption. The National Trust believes the silos are worthy of smart adaptive re-use, and have called on Caydon and project architects Fender Katsalidis to go back to the drawing board.

Indeed, architects worldwide have realised the potential for silos to be converted into interesting residential units. Just around the corner from Richmond Maltings, the Fender Katsalidis-designed Malthouse complex incorporates the industrial heritage of the site within a contemporary apartment development. A local heritage overlay on the property recognises not only the industrial history of the site, but the aesthetic and architectural significance of the redevelopment.

Up in Sydney, the 2005 Crago Mills apartments in Newtown by Tonkin Zulaikha Greer Architects has become a distinctive landmark for thousands of commuters on the Inner West train line, and received the National Trust of Australia (NSW) Adaptive Reuse Award.

Internationally, Ricardo Bofill's 1975 cement factory conversion transformed a Barcelona industrial complex into a vibrant precinct anchored by the head office of Bofill's architectural firm Taller de Arquitectura, and includes archives, a library, and a space known as "The Cathedral" used for exhibitions, concerts and cultural functions. Forty years later, eucalypts, palms and cypresses have softened the industrial landscape, and climbing plants reclaim the historic cement structures.

Further afield, even more creative uses are being found. Recently Fredrik Thronström and Karolina Pajnowska, master's candidates at the School of Architecture at Lund University in Sweden, have proposed the repurposing of a disused grain silo in Malmö as a crematorium and vertical cemetery, addressing an issue often overlooked in urban areas—limited space not only for the living, but for the dead.

The adaptive re-use of industrial sites has many potential benefits, from the economic benefit of promoting new development, to the environmental benefits of retaining existing buildings and remediating contamination. While government authorities have a role to play in recognising the historic value of these places and providing incentives and support for good adaptive re-use, property owners and developers must also be encouraged to realise the potential of industrial heritage to enhance new developments and provide a canvas for creative artists. With imagination and ingenuity, architects and artists are able to add new layers of significance to our industrial past.

Clockwise from bottom left: 1960s cement silos at the Cremorne Maltings site. Photograph by Nick Gadd, <http://melbournecircle.net>; Ricardo Bofill's 1975 cement factory conversion, Barcelona. Source: Ricardo Bofill; Proposed vertical cemetery, Sweden. Source: Fredrik Thronström and Karolina Pajnowska; Crago Mills silo apartments, Newtown. Photograph courtesy of Tonkin Zulaikha Greer Architects; Interior, Crago Mills silo apartments, Newtown. Photograph courtesy of Tonkin Zulaikha Greer Architects; Artwork by Hense on CBH Group Silos, Avon Valley. Source: <http://www.contemporaryau.com>.



Rippon Lea Highlights the Art of Kinkarakami

Elizabeth Anya-Petrivna, Exhibition Producer, National Trust Collections

The ornate embossed wallpaper decorating the halls of Rippon Lea has been a feature of the interiors since the 1890s and was given a rejuvenating modern treatment in the late-1930s. Apart from the knowledge that they were part of two interior schemes, the identity of the manufacturer was a mystery, but a stylistic similarity did make some scholars wonder if the papers were of Japanese manufacture.

To get to the bottom of this question, I have been on a long and steady journey, working on a project that defies the quick turnaround, fast production and instant gratification of many of the day-to-day products we now use to decorate our homes. When scientific analysis of the fibres discovered the presence of mulberry tree pulp—*Kozo*—an indicator that it was indeed more than likely of Japanese manufacture, the National Trust received a generous grant from the Japan Australia Foundation to commence the process of recreating this nineteenth-century wallpaper.

Three years later, the project reached a milestone in late-2015 after a worldwide search to find the right artisans. I journeyed to Japan to visit the studios of the Kinkarakami Institute and commission the work of carving, embossing and painting the patterned paper from two master craftsman—the only practitioners of this ancient craft in the world. They will recreate the wallpaper as close to the original in materials and technique as possible.

I was fortunate that my visit coincided with the emergence of autumn colour and my first introduction to the craftsmen was in a Tokyo neighbourhood vivid with the yellows and reds of ginkgo and maple trees. It was the perfect setting. Once in the workshop I was overcome with the sense of patience and order. A 100-year old-cherry wood scroll sat upright next to fragments and examples of highly coloured embossed wallpaper, their colours reflected in the trees outside, not to mention the materials from which the paper is made—cherry and mulberry.

Using the knowledge gained from centuries of experimentation, the craftspeople of nineteenth-century Japan perfected the reproduction



of Western Baroque leather wall coverings, but paper was used instead of leather. Unfortunately, the procedure was made redundant and was forgotten until it was uncovered in the 1980s by Mr Uedo, head of the Kinkarakami Institute. He rediscovered the process through archival research and tenacious workshop experimentation, and today he and his carver Mr Ikeda are the only practitioners with permission from the Japanese Government to pursue this specialist craft.

Mr Ikeda is a young man, who is also a practicing artist. He has been carving rolls for Mr Uedo on many projects, one of which was used to create the papers in the billiard room of a nineteenth-century western style home designed by Josiah Condor for members of the Mitsubishi family. Mr Ikeda kindly accompanied me to this estate which today is surrounded by high-rises yet retains a large area of garden. He treated us to the best matcha tea I have ever had, accompanied by a ginkgo tree sweet, which we drank in the Japanese-style house adjoining the Condor-designed building.

Mr Ikeda was a gracious host and organised a visit for me to meet the head curator of the Paper Museum. It was here that I saw the process of the wallpaper manufacture in its full complexity. The gallery display broke the process down into its stages. I had been overcome by the glamour of the gilt and pattern work, and the intricacies of the carved rolls, but the base paper from which the wallpaper was produced had its own intricacies to transform plant fibres into malleable, sturdy and enduring papers.

The paper from which the Kinkarakami is traditionally made combines three papers made from different fibres. After these are conjoined, a thin layer of tin is applied to the surface. The tinned surface is placed

face down onto the cherry wood roll and the paper is gently but firmly pressed into the pattern using purpose-made brushes. The roll allows for a continuous scroll of wallpaper to be made. Once the pattern is complete it can be lacquered. The special paints burnish the tin into a strong gold gilt and the pattern can be picked out in enamel like colours, or be muted, depending on the effect required.

The Kinkarakami Institute were excited by our project on many levels—it is the first commission of its kind outside Japan, and they have now found a pattern that they had never seen before. The Paper Museum holds an archive of patterns and rolls, and to be able to add to their knowledge is another example of the constant exchange of ideas and design over the centuries between Japan and Western cultures. The history of Kinkarakami is one of constant exchange. From Flemish and Spanish seventeenth-century leather patterns inspiring the Japanese, to perfect Kinkarakami in the nineteenth century, to the Western traders importing the wallpapers to decorate homes like Rippon Lea in the same century.

Now that the making process has started, it will take the craftsmen another one-and-a-half years to complete a 3-metre square of wallpaper. As this article goes to print a piece of cherry wood is being chosen which will be lathed in preparation for Mr Ikeda's carving. He will start carving after visiting Rippon Lea to see the pattern in situ and determine its exact dimensions.

This is an extraordinary opportunity for the National Trust to align with a lost trade and tell the story of its recovery, as well as recreate Rippon Lea's majestic hall papers; it is a slow process that provokes reflection on the things that surround us and the time that well-designed and beautiful objects take to make.

Opposite: Rippon Lea. Photograph by Anthony Basheer. Above: Rippon Lea wallpaper detail. Photographs by Jessica Hood.

'THE SPIRIT OF THE RED CROSS'

A MOTION PICTURE BY JAMES MONTGOMERY FLAGG

PRODUCED BY JACK EATON AND E. F. WARNER

FOR THE AMERICAN RED CROSS



"NOT ONE SHALL BE LEFT BEHIND!"

Claire Adams Mackinnon: The Movie Star Who Went to War

Heather L Robinson

Claire Adams Mackinnon is remembered today as the silent Hollywood actress who stole the heart of Melbourne bachelor Donald Scobie Mackinnon and lived the last 40 years of her life in high-society Victoria. Twenty years ago, I fell under the spell of their romance and the beauty of Mooramong, the home they created together. However, it was not until I was living in Los Angeles recently that I was able to uncover details of her early life: as a prominent actress in New York and then Hollywood; and also as a nurse during World War I. Viewing Adams's early career within this historical context sheds new light on her significance within the early film industry and provides a fascinating insight to the origins of her community service.

Adams appeared in 18 short motion pictures between 1912 and 1914 as "Clara" Adams for the Thomas Edison Film Company. When war broke out between England and Germany, she set her acting to contribute to the war effort.

Adams applied to join the Voluntary Aid Detachment or VAD service, a corps of nurses and ambulance drivers trained and managed for the Red Cross by St John's Ambulance. Owing to her youth and inexperience, she was turned away. Undaunted, Adams enrolled in Detroit's Grace Hospital Training School for Nurses. By 12 June 1915, Adams was listed on a ferry passenger manifest as an 18-year-old student nurse travelling across the border from Toronto, where her father resided.

All countries or dominions of the British Empire became responsible for the convalescent care of their own wounded troops when casualty numbers exceeded British expectations and resources. In early 1916, she is recorded on the census as living with her mother in Winnipeg and working as a "doctor's assistant". Young women working in any capacity at a hospital during the Great War became known as Red Cross nurses.

Following the Battle of the Somme in July 1916, the number of wounded Canadian troops requiring convalescent increased over five-fold. That year, Adams was still only 19 years old. When interviewed later in life she explained that she collapsed that year "under the strain of her work" and returned to motion pictures. In doing so, she continued contributing to the war effort, but on a scale that exceeded anything she could have achieved in Winnipeg.

The United States entered the European conflict in 1917. The US chapter of the International Red Cross was charged by the government to raise funds and volunteers to maintain an active presence on the battlefields of Europe. The Red Cross recognised the timeliness of motion pictures as an effective means to achieve that end. The National Association of the Motion Picture Industry (NAMPI), chaired by Jesse Lasky, was enlisted to promote the organisation via a suitable motion picture. Noted satirist, commentator and graphic artist James Montgomery Flagg, enjoying a career high as the illustrator of the ubiquitous "Uncle Sam" recruitment posters, was commissioned to write the script. Jack Eaton, who previously worked with Adams at Edison, was brought in to direct. Under her new stage name "Peggy" Adams, Claire was cast as a nurse named Ethel, the star of *The Spirit of the Red Cross* (Jack Eaton, 1918).

The film was considered at the time to be "some of the best work done in motion picture making". The American Red Cross expected their national fundraising drive to receive "considerable impetus" from the film. Cinema proprietors donated all takings to the cause. The organisation hoped to raise US\$100 million, (or around US\$1.8 billion today).

By the time the Armistice was declared, the Red Cross had raised approximately four times that sum. Flagg's poster promoting *The Spirit of the Red Cross* depicts Adams' character floating over the battlefield. Ethel valiantly directs stretcher-bearers toward the unseen wounded. The plaintive caption declares: Not one shall be left behind.

Well into her old age it was accepted that Adams had been a nurse for the Red Cross during the First World War. Given her role in this high-profile and hugely successful campaign, I'd suggest that Claire Adams was not simply "a nurse" for the Red Cross: she was The Nurse, the face on the movie poster and the embodiment of *the spirit of the Red Cross*.

The next motion picture Adams starred in was another high-profile government sponsored film made for the war effort which also proved remarkably popular. However, *The End of the Road* (Edward H Griffith, 1919) swiftly became one of the first major censorship scandals of the motion picture industry.

Although *The End of the Road* was eventually banned in the US, it travelled abroad, including throughout Australia in the 1920s. Demonstrating her ongoing commitment to the work, Adams reached out to her fellow Canadians with a personal message in *The Vancouver Sun*, subsequently reprinted across Canada in 1920. She is an unbowed advocate, certain "that every girl in Canada could see this play":

The message it conveys is one that society must learn, and I feel that this powerful drama is the most wonderful method of telling the important story to girls everywhere. I played my part with that thought in my mind, and in my heart the feeling that at least to the best of my ability I was performing a real service to womanhood.

Adams never lost her sense of duty and social conscience. Indeed, she and her husband continue posthumously to support community causes, including the Australian Red Cross, via a substantial trust established after her death in 1978.

The main characters in *The Spirit of the Red Cross* and *The End of the Road* were both strong female protagonists, created to inspire and advocate for action, encouraging all viewers, particularly young women, to take control of their lives and in doing so play an active role in changing their world. It is timely to remember this wartime service of Claire Adams Mackinnon, both in front of the camera and behind the scenes, not only in Australia, but as a reminder for our allies in the conflict—Canada and the US. At different stages of her fascinating life, she was a proud citizen of them all.

Author's note: A version of this article was originally published in The Conversation on November 11, 2015 and can be found at www.theconversation.com. The complete article "When a Good Girl Goes to War: Claire Adams Mackinnon and her service during World War I" can be found at <http://refractory.unimelb.edu.au/2015/10/07/robinson/>. Heather L Robinson began her career as a volunteer with the National Trust of Australia (Victoria) in the mid-1990s. Since then she has worked for some of Australia major cultural organisations. Currently she is a Research Associate of the Natural History Museum of Los Angeles County, a PhD candidate at Flinders University as well as a Board Member and Executive Producer of the Adelaide Festival of Ideas. Robinson has been researching the life and career of Claire Adams Mackinnon since 2009 when she was living in California. She would be glad to hear from anyone who would like to contribute to her biography project: heather.robinson@flinders.edu.au.



Facing Death at Old Melbourne Gaol

Trevor Poultney

There is a long history of making death masks in the Melbourne Gaol, with their creation motivated by both entertainment and science. Trevor Poultney, Old Melbourne Gaol tour-guide of 15 years, investigates.

The public's fascination for the macabre was as widespread in the nineteenth century as it is today. They would pay good money to gaze at the death masks of executed criminals at Maximilian Kreitmayer's waxworks in Bourke Street, just as they flocked to attend the Sideshow Alley exhibition in the National Portrait Gallery in Canberra in 2015 to view Kreitmayer's 1880 death mask of Ned Kelly.

The scientific application of death masks in the second half of the nineteenth century involved the study of phrenology—the belief that the lumps, bumps and hollows on the skull indicated strengths and weaknesses of the brain inside.

Immediately post-execution, the head was shaved and coated in oil and a plaster cast of the head was made. A hollow mould resulted, from which a plaster copy of the head could be cast. Phrenologists could then compare the lumps, bumps, and hollows of prisoners executed many years apart.

The Old Melbourne Gaol still has over 35 death masks in its collection—grisly reminders of a discredited “science” and the public's taste for the bizarre.

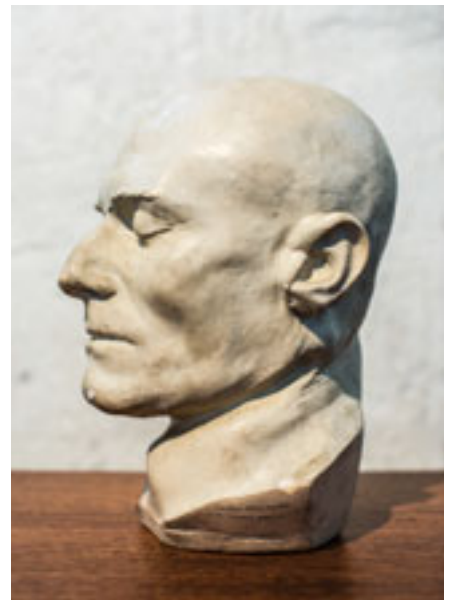
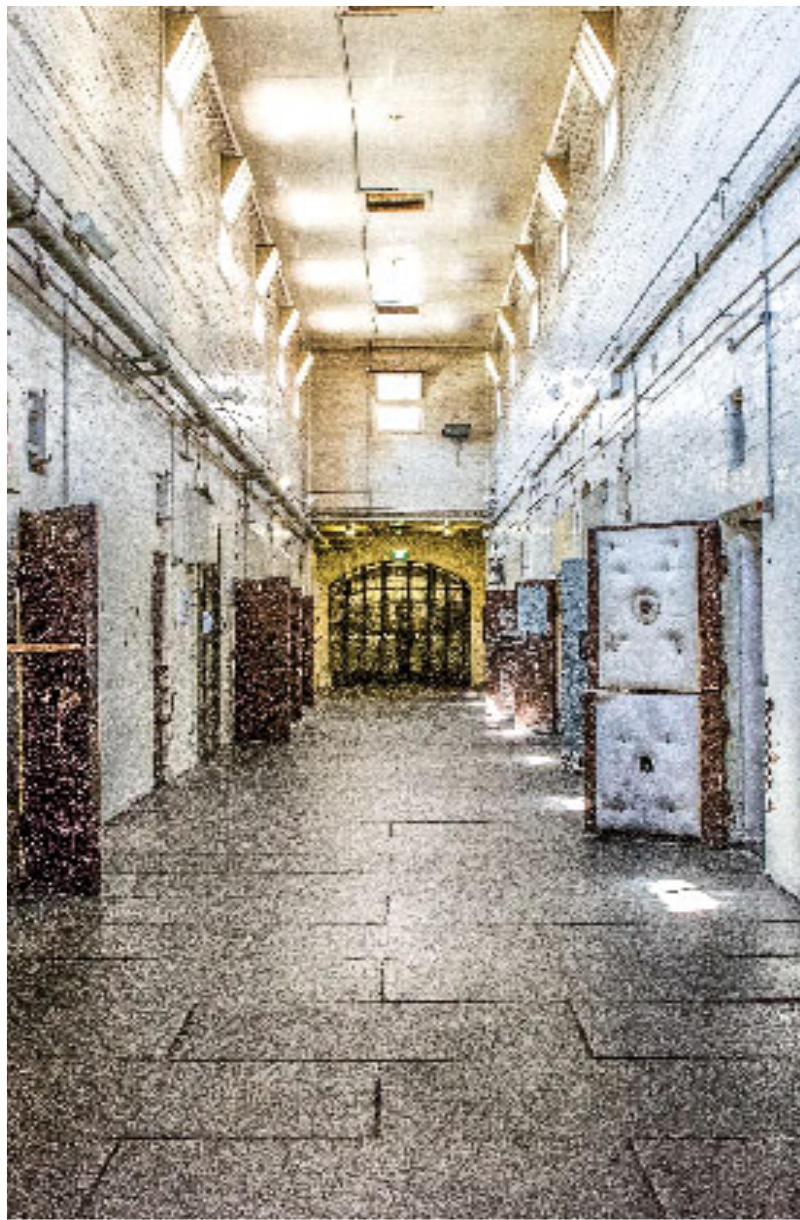
Above: Old Melbourne Gaol. Photograph by Jessica Hood.

AN GAA (EXECUTED 1875)

An Gaa was hanged for the murder of his mate, Pooley Waugh. His trial was delayed weeks while inquiries were made into An Gaa's sanity; he was referred to in Parliament and the newspapers as “an imbecile”, “insane”, “decidedly silly”, “not far from idiocy”, and “a wretched specimen of humanity”. Yet he was cleared for trial and was sentenced to hang, despite his attorney's opinion that “he is so intellectually weak that the weakness amounts to imbecility, and that to hang him would be equivalent to putting to death a man not far removed from idiocy.” He was very frightened at the immediate prospect of his execution, and Hangman Gately performed his duty admirably, with An Gaa dying instantly. The death mask has hair filaments embedded in the plaster around the eyebrows and sides of the face. On the back of his head his queue (pigtail) is clearly visible.

FREDERICK DEEMING (EXECUTED 1892)

Deeming, alias Albert Williams, was a mass-murderer and con-man. He came to the notice of Australian police when a woman's body—identified as Emily Williams, nee Mather—was discovered buried under the floor of an inner Melbourne house. After a well-publicised hunt, Mather's husband, Deeming (using the name Williams), was arrested in Western Australia. He had already become engaged to another young woman and was about to set up home with her. He was returned to



Melbourne for trial amidst huge publicity. During his time in custody, other crimes, including the slaughter of his previous wife and four children in England, came to light. During his trial a dapper Deeming made a good impression, but this confidence dissolved as his execution neared. On the scaffold the assistant hangman had to support him. A large crowd outside the gaol received the news of the execution with brutal cheers. During the inquest in the Gaol hospital, Deeming's body lay on a trestle, the rope still around his neck and coiled on his stomach. Public titillation was guaranteed when Deeming was later alleged to have been Jack the Ripper. The death mask is particularly fine, possessing the qualities of an exquisite sculpture.

FRANCES KNORR (EXECUTED 1894)

Knorr, also known as Minnie Thwaits, was the second of only four women hanged at the Gaol. There had been a 30-year gap since the hanging of the first woman and attitudes against the execution of women had hardened. Despite this, three women were executed in 1894 and 1895—all for the emotive crime of infanticide. Knorr was a baby farmer, taking babies from women who would not or could not look after them. For this she received a fee. Knorr resorted to killing the babies and burying them in her back garden. She would then move house. In a last-minute confession, she admitted to killing two babies, but a more likely number would be closer to ten. She was confident that, as a woman, she would receive a reprieve and held on to that hope

until the last minute. Such was the controversy over her hanging that the hangman, William Walker, committed suicide rather than hang a woman. Knorr had to submit to a brand new hangman, Thomas Pauling; he was very efficient and Knorr was said to have been "as brave as Ned Kelly," according to the chief warder, witness to no fewer than 26 hangings.

MARTHA NEEDLE (EXECUTED 1894)

Over a period of less than two years, Martha Needle was apparently visited by tragedy four times—her husband and three daughters died. Soon she was engaged to Otto Juncken. Otto's disapproving brother, Louis, became violently ill and died. Later, another brother, Herman, also became ill. Eventually this illness was traced to tea Needle had been feeding him—liberally laced with "Rough on Rats", an arsenic-based rat killer, in quantities enough to kill five men. The bodies of Needle's husband and daughters were exhumed and traces of arsenic were detected, and Needle was hanged. It appears that she killed her family in order to enjoy being the centre of people's sympathy—insurance money she received all went on maintaining graves and memorials to her daughters and husband. Needle left all her worldly possessions—personal effects and a small property in South Australia—to her fiancé Otto Juncken, who stood by her throughout her ordeal. Needle's death mask, like all those of women kept in the Gaol, indicates that she was not shaved before the process was undertaken. It appears the thought that "a woman's hair is her crowning glory" held too much sway in those days.

Clockwise from left: Old Melbourne Gaol; death masks of An Gaa, Frederick Deeming, Martha Needle, and Frances Knorr. Photographs by Jessica Hood.



60 Years of Melbourne's Olympic Village

Robin Grow, President Art Deco and Modernism Society

The 1956 Summer Olympic Games forever changed the face of Melbourne. It went from a colonial city, albeit a large one, to the centre of attention for sports lovers around the world. The Olympics resulted in upgraded venues such as the Melbourne Cricket Ground (MCG), site of the main stadium, and the construction of new venues, such as the Velodrome (demolished 1972) and the modernist Olympic Pool, which anchored a major Olympic precinct in Swan Street, Richmond. But whilst the competition venues were of a high standard, what about the accommodation for athletes and officials?

Various models had been used to house athletes at previous Olympic Games. When Melbourne secured the games in 1949, officials decided that a self-contained Village should be built within a reasonable distance of the main stadium. As it turned out, the 30-hectare site in West Heidelberg was about 14km from the MCG and required athletes to be bussed in every day. The site was chosen by the Housing Commission of Victoria (the Commission) and the intention was that the Village would be suitable for conversion to public housing and a community centre after the Games. This decision meant that an interest-free loan of £2m could be obtained from the Commonwealth and the cost of the village would not be a capital cost against the Games.

Using a Garden City model, with dwellings enhanced by well-established lawns, flowerbeds, trees, and shrubs, the houses were a mix of single and semi-detached dwellings and some row housing, and were constructed of solid brick, brick veneer and pre-fabricated concrete, a favourite material of the Commission in the 1950s. Houses were generally two or three bedrooms and able to house four, seven, or nine people. The design of the concrete houses was quite modernistic, with slanted porch entry walls, portholes, and steel-framed windows. It was a major concern of organisers that competitors were comfortable and happy, and received good value for their accommodation. As the Games were held in November, the weather was mild and the athletes were comfortable in their houses. Later occupants soon realised that the concrete houses were hot in summer and cold in winter. The land, on a former swamp, was regarded as sub-standard, and severe cracking caused problems in later years. Bright colours were prevalent, important after wartime austerity. Many interiors were painted yellow, blue, dark purple, or Burmese pink, whilst exteriors were in green, yellow, red, and blue.

Many houses were not quite ready when the athletes arrived. The haste to finish the Village led to some poor finishing, and some fittings were inadequate—for instance, beds were too short for tall athletes. All the houses had hot and cold running water in bathrooms and laundries, with hot water provided from gas bath-heaters. They were notoriously difficult to use, and the Commission printed a guide in 33 languages telling athletes “How Not to Get Blown Up”.

Above: Olympic Village, Heidelberg, Melbourne, Leith & Bartlett, view of information centre near main entrance to village, 1956, Peter Wille, State Library of Victoria, H91.244/3389.



The Village also provided accommodation for officials, together with training facilities (rudimentary by today's standards), nine dining halls, and an international restaurant. It boasted its own bank, shopping centre, press centre, post office (a very busy place), hospital, police station, religious retreats, and bus service. In an era where telegrams were a major method of communication, boy scouts delivered telegrams (and messages) to the athletes. Some buildings were designed by leading architects, such as the Community Centre and the ANZ bank designed by Leith and Bartlett. The bank was a stylish mid-century design later converted to a Pre-School Centre.

The Village housed 4,300 athletes and officials, representing 67 nationalities, and consisted of about 840 dwellings. For the first time, female and male athletes were housed in the same complex, with the women's quarters surrounded by a large wire fence and males (except doctors and officials) banned from entry.

Despite the wishes of corporate business leaders, the Village was run on a military model and managed by a Commandant. The names of many of the streets were drawn from battles from Australia's World War II heritage such as Tobruk and Alamein (although some were quickly changed as the losers of the battles were due to be housed there!)

The community hall (which seated about a thousand people) was the social hub of the Village. Every evening saw the athletes and friends gather for a range of events, including films, dances, and concerts by local and overseas stars. Not surprisingly when young people gather in a social context, strong friendships were formed across international and social borders, typified by American athletes teaching their Russian counterparts how to rock and roll!

Training facilities were rudimentary. Practice grounds for soccer, hockey, and athletics were very basic and over-crowded, but there was continued cooperation between the athletes. They ignored politics, overcame language difficulties and got on with training. Many trained on nature strips outside their dwellings or on the small triangles of

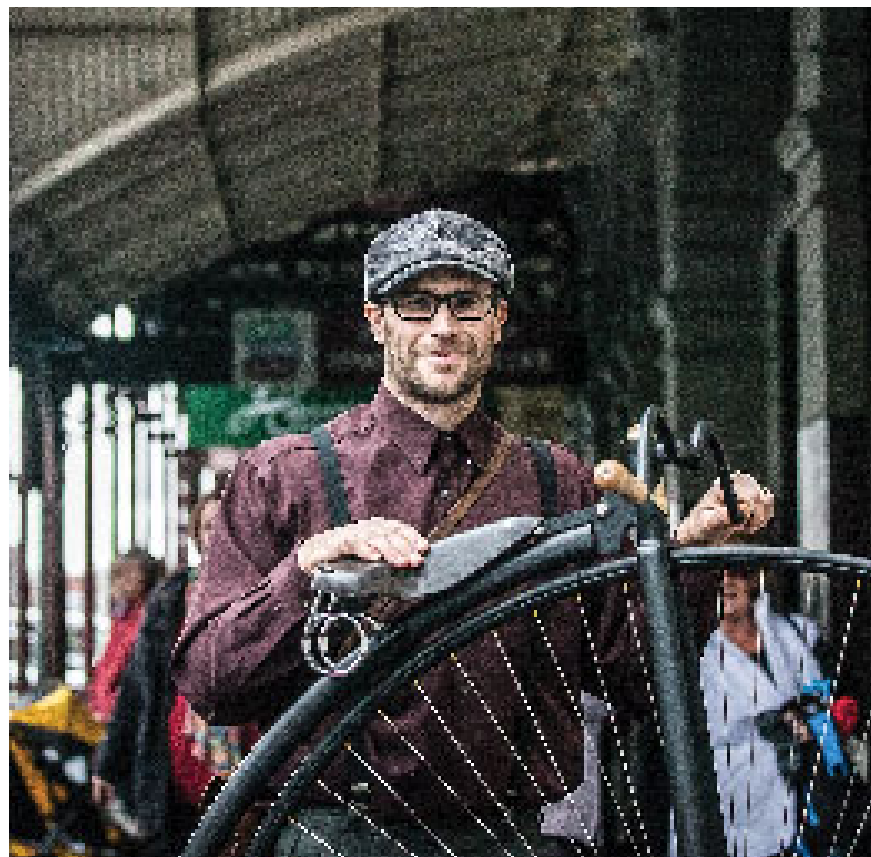
grass around the Village. However, there was no pool and swimmers were expected to train at the nearby Ivanhoe pool, leading many to elect to train at the newly-completed Beaurepaire Centre at Melbourne University in Parkville.

Finally, the Games were over and the athletes and officials celebrated with a huge party at the Village. They then headed home, whilst most of the staff returned to their quiet lives in Melbourne suburbs. An important outcome of the Games occurred when many of the chefs, cooks, and bakers recruited for the Games decided to stay on, applying their culinary techniques to the abundant fine produce found locally. When we think of Melbourne as a great food city, the genesis was to be found in the 1956 Olympic Games.

So began the next period in the life of the Village—often viewed as one of tragic decline. The Commission waiting list was long and the Village was soon full. The intention had been to sell many of the properties but about two-thirds remained as public housing for years, a much higher percentage than other estates in Melbourne suburbs. In the 1960s it developed a fearsome reputation as a very tough place to live, and one where you needed a good reason to visit. Violence and petty crime were common among the socially disadvantaged residents, with many of the shops protected by metal shutters at night. Similar sentiments were attached to other Commission estates, but it was perhaps more pointed for the Olympic Village, as it had housed international elite athletes. In recent years there has been a resurgence of community spirit in the Village and it is no longer a fearsome place to visit.

Sixty years on, some houses have been replaced, but the community hall remains and is still used by the local residents as a leisure centre that hosts community events, and visitors to the Village still enter under the Olympic rings. The Village receives recognition and a degree of protection by its inclusion as a precinct in the Heritage Register of the City of Banyule and its importance is recognised by the National Trust. It has credentials as a centre of mid-century public housing, and a nomination for inclusion on the State Heritage Register is long overdue.

Clockwise from bottom left: The Olympic Village today (photographs by Felicity Watson). Aerial view of Village from the report of the Housing and Catering Subcommittee, 1956. Olympic rings commemorating the 40th Anniversary of the Olympic Games, Olympic Village Shopping Centre (photograph by Felicity Watson).



Discovery & Rediscoveries: National Trust Heritage Festival 2016

Rosalind Mearns, Victorian Heritage Festival Coordinator

In this 60th anniversary year the National Trust invites members to join us in celebrating Victoria's history and heritage through the hundreds of Heritage Festival events happening across the state. Come and discover, or rediscover, our long history of protecting and promoting Victoria's heritage by visiting our properties or one of the many organisations we are working with to create this year's Discovery & Rediscoveries festival. With over 200 events there is sure to be something for everyone.

Como House invites you to rediscover where it all began with the **Treasures of Como Fashion Installation**. In 1956 the keys of Como were officially handed to the Trust. The generous Armytage sisters donated many items from their home to the Como collection, some of which will be on display. Or take the **Stonnington Mansions Bus Tour** and see other nearby grand homes. You can even treat your mum to high tea at Mandeville Hall on Mother's Day.

If you want to make a weekend of it, head to the Goldfields for the Ballarat Heritage Weekend or the **Community Picnic Celebrating Maldon's 50th Anniversary as a Notable Town**. Identified for its remarkable state of preservation, the National Trust classified this gold rush era town in 1965. Maldon today is a haven for lovers of heritage. Take the Victorian Goldfields Railway from Castlemaine and arrive in style for the celebrations.

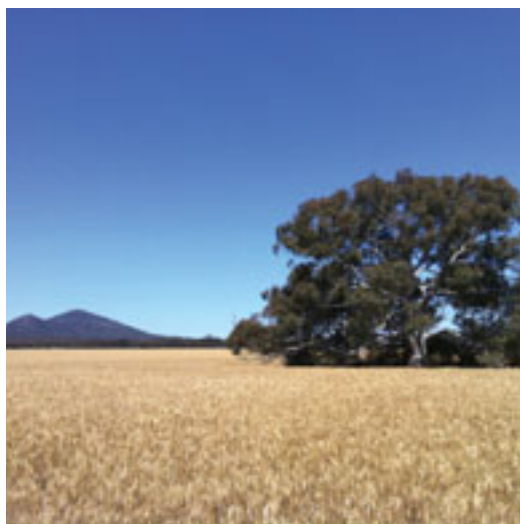
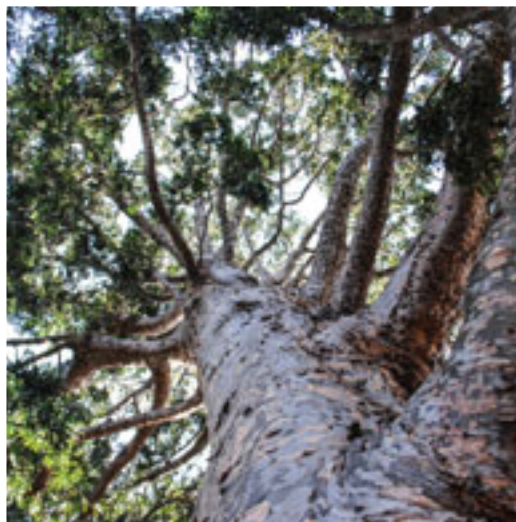
If sailing is more your style, head to the southwest corner of the state where the Port Fairy Branch of the National Trust will be telling **Port Fairy's whaling story**. Visit the Griffiths Island whaling campsite or, over in Portland, visit the **Maritime Discovery Centre**. The **Cape Nelson Lighthouse** will also be open on Sunday 15 May. Closer to Melbourne, Hobsons Bay City Council invites you to explore their 24km coastal trail and visit Williamstown, the original port of Melbourne, for a **free heritage walking tour**.

If natural heritage is what you're looking for, take the chance to explore one of the many heritage homes and gardens that will be opening their doors during the Heritage Festival. In the 1980s the Trust reaffirmed its commitment to promoting and conserving Victoria's natural heritage through the establishment of the Significant Tree Register. Today, there are thousands of significant tree records and many of these specimens can be found in Victoria's historic gardens. Como House will be hosting a **Garden Discovery Tour**, with Gulf Station, Rippon Lea and Lake View all open during the Festival as well.

The Trust has also been working to recognise cultural landscapes, with the addition of the Budj Bim National Heritage Landscape to the Heritage List in 2004 and the return of Ebenezer Mission to the Barengi Gadjin Land Council Aboriginal Corporation in 2013. This year you're invited to explore this aspect of our heritage with the Gunditjmara Sustainable Settlement. Walk the landscape with a Gunditjmara ranger and discover this Tyrendarra. Alternatively, discover the **Lost Landscapes** of Wendouree, the former camping ground of the Wathaurong that became an Edwardian picnic destination. **The Old Hume Highway 31** will also be open for rediscovery with a car rally from Melbourne to Wodonga to close the Heritage Festival. Places for the rally are limited to 200, so contact the organiser to book your place today.

For full event details and many more events head to the Heritage Festival website www.nationaltrustfestival.org.au or check out the printed program. Printed programs were distributed to National Trust members in March. Additional printed programs can be collected from National Trust properties, Visitor Information Centres and participating organisations. For more information please contact the Victorian Heritage Festival Coordinator, Rosalind Mearns, at festival@nattrust.com.au.

Above: Ballarat Heritage Weekend.



Victorian Tree of the Year

The tree which moves some to tears of joy is in the eyes of others only a green thing which stands in their way. Some see nature all ridicule and deformity ... and some scarce see nature at all. But to the eyes of the man of imagination, nature is imagination itself.

— William Blake, English poet and artist

The National Trust of Australia (Victoria) has classified over 20,000 trees in 1,200 places across the state on its Register of Significant Trees, and now it's time to choose a champion. The inaugural Victorian Tree of the Year contest aims to raise awareness for the conservation of Victoria's natural heritage, and the benefits that significant trees provide.

The winner will be a tree that has captured the hearts of Victorians. It could have a dramatic history, or a majestic canopy; it doesn't have to be the biggest or the oldest of its kind, just the tree we love the most.

The National Trust's Significant Tree Expert Committee are currently drafting a shortlist of trees from the Register. Voting will open on our Facebook page in June at www.facebook.com/NationalTrustVictoria.

Do you have a favourite tree? Please send in a photo to trusttrees@nattrust.com.au and tell us why you think it is a winner!

Visit www.nationaltrust.org.au/treeoftheyear to find out more.

Clockwise from top left: Eucalyptus pauciflora, Mt Stirling (photograph by Charles Street); Blue Atlas Cedar, Daylesford; Queensland Kauri, Burnley; English Oak, Beechworth; River Red Gum, Anakie; Japanese Maple, Sassafras (photograph by Stephen Fitzgerald).



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Advocacy Watchlist

National Trust Advocacy & Conservation Team

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



63 THE STRAND WILLIAMSTOWN

Plans to dismantle an 1850s two-storey timber house at 63 The Strand Williamstown are not likely to go ahead. After their application was rejected by the City of Hobson Bay, the owners have been convinced to redesign their dwelling to retain the cottage onsite rather than proceed their appeal to VCAT. The National Trust strongly objected to the original application, emphasising the historical and architectural significance of the house.

Photo credit: John T Collins, State Library of Victoria, H98.25280.



BALLARAT RAILWAY STATION PRECINCT

To progress stage one of the 2014 Ballarat Railway Station Precinct masterplan, a Ministerial Advisory Committee has been appointed to recommend the most appropriate combination of zones and overlays to “facilitate redevelopment” of the site. The National Trust made a submission to the Committee in February, urging caution in light of the local outrage flowing from the Pentridge masterplan process. NTAV also recommended Heritage Victoria review the extent of registration, to ensure that every significant element is identified and that appropriate permit policies are in place.



CREMORNE MALTINGS

A proposed 19-storey development at the Nylex silos site was opposed at VCAT by the City of Yarra and other objectors. Concurrently, Heritage Victoria have rejected an application to demolish buildings at the former brewery, labelling it a “high-yield development with very little positive heritage outcomes”. The National Trust supports Heritage Victoria’s position; with the Nylex sign perched on top of them, the mid-century silos are a Melbourne landmark worthy of a smart adaptive re-use. The Trust encourages Caydon Property Group and Fender Katsalidis to go back to the drawing board.

Photo Credit: Nick Gadd.



FISHERMANS BEND

NTAV is now represented on the SouthPort Responsible Urban Renewal Group, which has been liaising with the Ministerial Advisory Committee for Fishermans Bend. In late February, the Planning Minister Richard Wynne responded to the Committee’s first report and announced he would support the preparation of heritage studies to inform new overlays in Fishermans Bend. The City of Port Phillip advertised planning scheme amendment C117 in February/March to implement a comprehensive assessment of heritage in the precinct, and we encourage City of Melbourne to follow their lead.



HERITAGE ACT REVIEW

Last June, the government announced a state-wide review of the *Heritage Act 1995*. NTAV staff and Branch representatives attended workshops being held by the Department, and a comprehensive submission was made by the National Trust in August incorporating advice from our expert committees and regional branches. Heritage Victoria received 120 submissions and has published a summary report; most of the reform proposals garnered significant support from stakeholders, demonstrating appetite for change across the industry. There has not yet been any indication of when the reforms will progress.

Photo credit: Nils Wedding, flickr.



MELBOURNE METRO RAIL PROJECT

The National Trust and Melbourne Heritage Action met with staff from the Melbourne Metro Rail Project to discuss the impacts of construction on both built and natural heritage around the city. For heritage buildings, our primary concern is the loss of some early-twentieth century shops from Swanston Street opposite St Paul’s Cathedral. Further, the Trust has communicated its alarm regarding the potential for tunnelling techniques to have a permanent and deleterious impact on trees in Queen Victoria Gardens and the Kings Domain.



MT LEURA, CAMPERDOWN

In December 2015, the National Trust objected to a planning application to expand a scoria quarry at the foot of Mt Leura in Camperdown. This area falls within the Significant Landscape Overlay Schedule 1 (SLO1), and is considered by the National Trust to be of geological significance at a national level. The Trust has been advocating for the protection of Mt Leura for the past 50 years, and attended a Council meeting to speak against the proposal. Corangamite Shire councillors approved the permit in February.



FORMER HM PENTRIDGE PRISON

Advertised over the Christmas period, a proposal for 19-storey tower at Pentridge Prison has generated local outrage. The Heritage Victoria permit process has become a proxy for community concerns about planning issues, because the masterplan was never publically exhibited. The National Trust was represented at a public rally in January, and has written to the planning minister requesting a review of the masterplan, and the appointment of a ministerial advisory committee under the *Planning and Environment Act*.



PRINCESS MARY CLUB

Heritage Victoria has given approval to the redevelopment of the Wesley Church Complex in Lonsdale Street, Melbourne. This redevelopment, headed by the Uniting Church in association with Leighton Properties, grants the demolition of the Princess Mary Club, to be replaced with a 34-storey tower. After undertaking multiple engineering reports, Heritage Victoria concluded that the building suffers "considerable structural faults" that would cost "in the vicinity of \$18 million to address". The concrete cancer means the building would have to be rebuilt to be saved.



PALACE THEATRE

The Palace Theatre (Bourke Street) case was re-heard at VCAT in February, nearly a full year since the Tribunal first heard the matter. The developer has now decided to retain the facade above ground level. The City of Melbourne, the National Trust, Melbourne Heritage Action, and Save the Palace remain united in their opposition to the demolition; facadism does not adequately conserve the social significance of the Palace as a 100-year-old entertainment venue. The National Trust called a social media expert to give evidence on Facebook "likes" as evidence of social significance, the first time such evidence has been tested at VCAT.



POINT NEPEAN

Parks Victoria published a discussion paper in January 2016, seeking community feedback on the existing 2010 draft masterplan prepared by Taylor Cullity Lethlean. The current government voided the contract with Point Leisure Group to redevelop the Quarantine Station, and the masterplan is now being revisited to ensure that the community's wishes drive the future use of this complex site. In its submission, the National Trust emphasised the need for bipartisan support for the masterplan to enable heritage conservation works to proceed unimpeded by future political ructions.

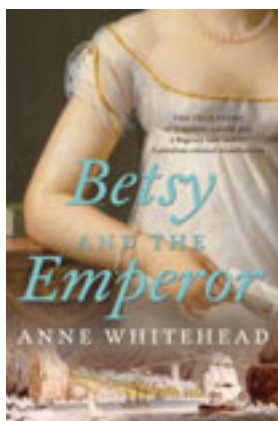


SKIPPING GIRL VINEGAR

A proposed 40-metre apartment tower on Victoria Street in Abbotsford would block the view towards the much-loved Skipping Girl Vinegar sign, and darken the sky behind her. Drawings show Little Audrey would be visible when approaching from the west, but only if cars were driving on the wrong side of the road. Skipping Girl is one of a handful of sky signs protected by the City of Yarra, alongside the Nylex sign in Cremorne and Pelaco sign on Richmond Hill. The National Trust will defend Little Audrey at VCAT in May.

Photo credit: Aaron Murphy.

Book Reviews



BETSY AND THE EMPEROR

by Anne Whitehead

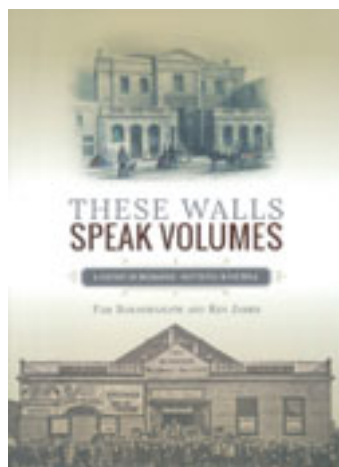
Allen & Unwin, \$32.99

When Napoleon Bonaparte was exiled to the remote island of St Helena, his life became linked with that of the Balcombe family. He spent his first weeks at The

Briars, home of William Balcombe, trader and East India Company representative, where he enjoyed the company of the family, particularly that of outspoken and impulsive 13-year-old Betsy.

This unlikely friendship is at the heart of a new novel by historian Anne Whitehead brings to life the emperor's final years. She follows the fortunes of the Balcombes as they move from St Helena to England and France, and eventually to Australia where Balcombe is given the position of Colonial Treasurer, and where Alexander Balcombe, the youngest son, eventually made his home at Mt Martha on the Mornington Peninsula, naming it The Briars after his childhood home.

Betsy and the Emperor is available at all good bookstores.



THESE WALLS SPEAK VOLUMES: A HISTORY OF MECHANICS' INSTITUTES IN VICTORIA

By Pam Baragwanath and Ken James

\$85

Weighing in at 2.6 kilos and containing over 1,000 entries, Pam Baragwanath and Ken James's recently published

These Walls Speak Volumes is the definitive history of the Mechanics' Institute movement in Victoria. Founded in Scotland in the early-nineteenth century, the international movement aimed to provide education to working men, establishing libraries and providing free lectures on a range of subjects.

The movement, which became a precursor to the TAFE system, spread throughout Victoria from the 1850s. Over 1,000 institutes were established across the state, of which over 500 remain, including the Melbourne Athenaeum and Prahran Mechanics Institute. From Acheron to Yinnar, *These Walls Speak Volumes* is a compelling social and architectural history of an international movement and the Victorian communities that embraced it.

These Walls Speak Volumes is available for purchase by emailing pgbarag@alphalink.com.au or knjames47@gmail.com.



\$16.95

Celebrating 60 Years

The National Trust of Australia (Victoria) launched their first retail store at Como House in the early 1960s. The success at Como led to stores opening in the Block Arcade in Melbourne's CBD and on the main strip of Toorak Village. Today you will find thriving stores at most of our Victorian properties, filled with products from local designers as well as a wonderful range of gifts and items with a heritage charm.

To commemorate our last 60 years, we have introduced this limited edition 60th anniversary, fine bone china mug with 23 carat gold foil. You can purchase it from any of our Victorian property stores or online at shop.nationaltrust.org.au.

Every dollar spent in the National Trust Shops goes towards conserving our special places.



NATIONAL TRUST
Every moment an amazing story



In the Kitchen

From Eat Your History: Stories & Recipes from Australian Kitchens, by Jacqui Newling

There are few recipe collections that don't include a version of ginger bread, cake, or biscuits. This classic gingernuts recipe is taken from a loose handwritten page found slipped inside a c1880s "Warne's Model Cookery and Housekeeping" book belonging to Nina Terry (nee Rouse) and now forms part of the Rouse Hill House and Farm collection.

Depending on how long you bake them, these biscuits can be hard and crunchy or a softer gingerbread style.



Eat Your History is co-published by Sydney Living Museums and NewSouth Publishing and is available online at slm.is/shop, in Sydney Living Museums shops and all good bookstores. RRP \$49.99.

GINGERNUTS

Makes up to 30 biscuits

225g treacle	25g ground ginger
110g butter	1 tsp bicarbonate of soda
110g brown sugar	60ml (1/4 cup) milk
450g (2 2/3 cups) plain flour	icing sugar, to dust (optional)

METHOD

Preheat the oven to 160°C (140°C fan-forced). Melt the treacle and butter together in a saucepan over a low heat. Leave to cool a little.

Meanwhile, put the brown sugar in a bowl. Sift the flour, ginger and a pinch of salt into the bowl and mix lightly together.

Dissolve the bicarbonate of soda in the milk then add to the bitter and treacle mixture, stirring well. Add the wet ingredients to the dry ingredients and mix well until a smooth, glossy dough is formed.

Line a baking tray with baking paper. Taking small, walnut-sized portions, roll the dough into balls and flatten them in your hands or gently press them into shape on the baking tray. Alternatively, if you are using a biscuit cutter, divide the dough into two and roll each batch between two sheets of baking paper to about 0.5–1cm thickness before cutting the dough into shapes.

Bake for 30 minutes for semi-hard biscuits, 40 minutes for crispier ones, or adjust the cooking time to suit your preference. The biscuits will harden as they cool, so you might want to test a few before cooking the whole batch. Dust with the icing sugar, if using.

Photographs by James Horan for Sydney Living Museums.

// EXHIBITIONS & THEATRE



THE DRESSMAKER COSTUME EXHIBITION

The successful Dressmaker Costume Exhibition is moving to Melbourne. See the stunning haute couture costumes featured in the movie made by award-winning costume designers Marion Boyce and Margot Wilson.

WHEN

Friday 22 April to
Sunday 31 July,
10am to 4pm

WHERE

Rippon Lea
House & Gardens,
192 Hotham St,
Elsternwick

COST/BOOKINGS

General Admission: Adult \$20,
Concession \$18, Child (5-15 yrs) \$10,
Family (2 adults & 2 children) \$50
National Trust Members: Adult \$17,
Concession \$16, Child (5-15 yrs) \$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.



THE RUSSELL STREET BOMBING EXHIBITION

To commemorate the 30th anniversary of the Russell Street Bombing, the National Trust, in association with the Victoria Police Museum, are hosting an exhibition that examines this significant moment in Melbourne's history of crime.

Open daily
throughout May,
June and July,
9.30am to 5pm

Old Melbourne
Gaol, 377 Russell St
(between Victoria
Street and La Trobe
Street), Melbourne

For bookings and enquiries visit
oldmelbournegaol.com.au



ICON TRIO – FROM EDINBURGH TO BARWON PARK

Experience Scots Haiku (a cappella trio) where humour, struggle, wonder, mystery, playfulness and serenity are explored through the rich sounds of Lallans Scots.

Sunday 1 May, 2pm
to 4.30pm

Barwon Park, 105
Inverleigh Road,
Winchelsea

General Admission: Adult \$40,
Concession \$35, Child \$20
National Trust Members: \$35
For bookings and enquiries visit
teamofpianists.com.au



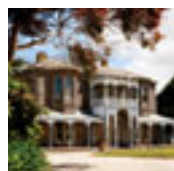
VIRTUALLY THERE EXHIBITION – 60TH ANNIVERSARY EXHIBITION FOR THE NATIONAL TRUST

Be transported to historical places right where you stand using virtual reality 3D technology.

9 May to 29 July
(Monday to Friday),
10am to 4pm

Tasma Terrace,
6 Parliament Place,
East Melbourne

To book visit nationaltrust.org.au/vic
or purchase tickets at the door.



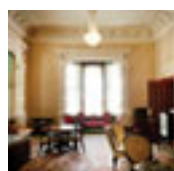
MIDSUMMER NIGHT'S DREAM AT BARWON PARK

Experience the vibrant costumes, delightful and outrageous characters and spirited performance of William Shakespeare's A Midsummer Night's Dream.

Saturday 7 May,
5pm and Sunday
8 May, 2pm

Barwon Park, 105
Inverleigh Road,
Winchelsea

All tickets \$35 each.
For bookings and enquiries visit
theatreofthewingedunicorn.com.au



WINTER DREAMING: A WEEKEND OF LITERARY DELIGHT AT BARWON PARK

Experience the readings of works by Shakespeare, Browning, CJ Dennis, Shelley and Byron staged in the beautiful sitting and drawing room at Barwon Park.

Saturday 18 June
and Sunday 19
June, 2pm to 4pm

Barwon Park,
105 Inverleigh
Road, Winchelsea

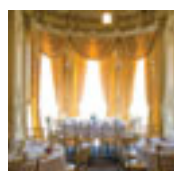
General Admission:
Adult \$27, Concession \$25,
Child \$20 (15 years and under)
For bookings and enquiries visit
theatreofthewingedunicorn.com.au

// MOTHER'S DAY EVENTS

WHEN

WHERE

COST/BOOKINGS



MOTHER'S DAY DEVONSHIRE TEA AT LABASSA

Set in the exquisite drawing room, Labassa invites you to a morning or afternoon Devonshire Tea. Enjoy light refreshments (with champagne available for purchase), as well as a special National Trust millinery collection and accessories display.

Sunday 8 May,
10.30am to
12.30pm or 1.30pm
to 3.30pm

Labassa,
2 Manor Grove,
Caulfield North

General Admission: Adult \$45
To book visit nationaltrust.org.au/vic
or phone (03) 9656 9889



MOTHER'S DAY AT LAKE VIEW HOUSE

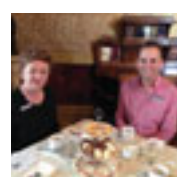
Come and enjoy a scrumptious afternoon tea at the historical Lake View House. With beautiful gardens, a view over the lake and delicious homemade treats.

Sunday 8 May,
2pm to 4pm

Lake View House,
Victoria Street,
Chiltern

General Admission: \$6
For enquiries phone (03) 5726 1590

// MOTHER'S DAY EVENTS

MOTHER'S DAY HIGH TEA
IN A TOORAK MANSION

The opulent rooms of Mandeville Hall are the perfect venue to celebrate Mother's Day. Enjoy sparkling wine, tea, coffee and sweet and savoury treats in the beautiful surrounds of Mandeville Hall.

WHEN

Saturday 7 May
and Sunday 8 May,
2pm to 4pm

WHERE

Loreto Mandeville
Hall Toorak,
10 Mandeville
Crescent, Toorak

COST/BOOKINGS

General Admission: \$60
To book phone **03 9823 8157**
or email steve.stefanopoulos@loretotoorak.vic.edu.au

// OPEN DAYS & TOURS



PORTABLE IRON HOUSES OPEN DAY

Get an insight into life during the Gold Rush era when you visit one of the few remaining pre-fabricated iron buildings in the world.

WHEN

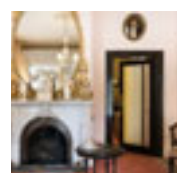
Open on the
first Sunday of
the month

WHERE

Portable Iron
Houses, 399
Coventry St, South
Melbourne

COST/BOOKINGS

General Admission: Adult \$6,
Concession/Child \$4, Family
(2 adults & 2 children) \$14
National Trust Members: Free
For more information visit
nationaltrust.org.au/vic or phone
(03) 9656 9889 for enquiries



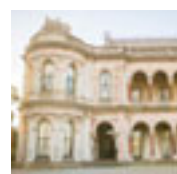
OPEN DAYS AT COMO HOUSE

Explore the historic Como House and its exquisite gardens. Discover the stories behind this iconic house by taking part in one of the guided tours.

Open most
weekends, visit
[nationaltrust.org.
au/vic](http://nationaltrust.org.au/vic) for details

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

General Admission: Adult \$15,
Concession \$12, Child (15 and 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



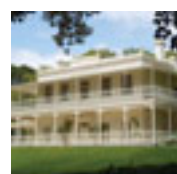
LABASSA MANSION TOURS

Labassa is an outstanding Victorian era mansion with opulent architectural features. It was redeveloped in the French Second Empire style by German born architect, John A. B. Koch, who remodelled the house into a thirty-five room mansion.

15 & 21 May,
19 June and 17
July, 10.30am to
4.30pm

Labassa, 2 Manor
Grove, Caulfield
North

General Admission: Adult \$15,
Concession \$12, Child (15 and 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



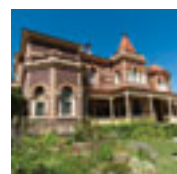
NATIONAL TRUST DAY

Celebrate the National Trust's 60th Anniversary in Victoria as we open many of our properties to the public! Take the opportunity to visit rarely opened sites and participate in fun events across our metropolitan and regional places.

Saturday 21
May (check
[nationaltrust.org.
au/vic](http://nationaltrust.org.au/vic) for opening
times)

Various National
Trust sites

Gold coin donation
For more information visit
nationaltrust.org.au/vic



CELEBRATE AT RIPPON LEA

Visit Rippon Lea on the 60th anniversary of the National Trust and join tours of the grounds and Victorian kitchens, and specialised talks with the gardeners.

Saturday 21 May,
10am to 4pm

Rippon Lea
House & Gardens,
192 Hotham St,
Elsternwick

Gold coin donation
For more information visit
nationaltrustfestival.org.au



GULF STATION OPEN DAY

To celebrate the 60th anniversary, Gulf Station will open its gates to the public to show the result of the remarkable restoration undertaken by the National Trust.

Saturday 21 May,
10am to 4pm

Gulf Station,
1029 Melba Hwy,
Yarra Glen

Gold coin donation
For more information visit
nationaltrustfestival.org.au



RUSSIAN HERITAGE TOUR










This tour looks at the three distinct architectural traditions of Russia and what is being done to preserve them - the Vikings, the Byzantine Empire and Russian architectures' engagement with Western Europe. Visit significant sites in St Petersburg, Moscow and the Golden Ring.

14 day tour starts
16 July 2016










St. Petersburg/
Moscow/Golden
Ring

For more information phone
(03) 9570 7333 or email
info@oneworldtravel.com.au

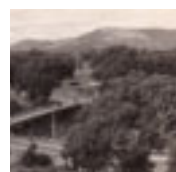
// HERITAGE FESTIVAL

		WHEN	WHERE	COST/BOOKINGS
	BEECHWORTH DRIVE BACK IN TIME Drive back in time to see Ford Street transformed by more than 200 cars from yesteryear. There will be a barbeque and music in the street.	Saturday 30 April to Sunday 1 May, 12pm to 3pm	Ford Street, Beechworth, Victoria	For bookings and enquiries phone 0427 926 196 or visit beechwortholdcranksclub.com
	SECRETS OF COMO TOUR Uncover Como's secrets and discoveries on this exclusive tour. Discover a piece of Melbourne's earliest graffiti, hear about 'the body in the box', and the maids' secret tower room.	Sunday 1 May, 10.30am to 12pm	Como House & Garden, Cnr Williams Rd & Lechlade Ave, South Yarra	General Admission: Adult \$20, Child \$15, Family (2 adults & 2 children) \$45, Concession \$18 National Trust Members: \$15 For more information visit nationaltrustfestival.org.au or call 0407 873 967
	TREASURES OF COMO FASHION INSTALLATION Discover Como's secret collection as we open it to the public. Explore unique jewellery, accessories, costumes and fantastic oddities.	Weekends in May, 10am to 3pm (enquire for night viewings)	Como House & Garden, Cnr Williams Rd & Lechlade Ave, South Yarra	General Admission: Adult \$20, Concession \$17, Child \$12 National Trust Members: \$17 For more information visit nationaltrustfestival.org.au or email comoadministration@nattrust.com.au
	HUNTERS & COLLECTORS: THE HIDDEN HISTORY OF THE BURKE MUSEUM The Antiquarians of the 19th century discovered many things. In pursuit of science and sapphires, these hunters and collectors often resorted to skulduggery. Rediscover the collections from the 1850s and 1860s and come face to face with the people who collected them.	Open daily until Sunday 29 May, 10am to 5pm	Burke Museum, Loch Street, Beechworth	General Admission: Adult \$8, Child \$5, Family \$16, National Trust Members: 10% discount For more information visit nationaltrustfestival.org.au
	CELEBRATING 80 YEARS: COCK'S GOLD AND TIN MINING DREDGE A great day of activities celebrating 80 years since the official opening of Cock's Eldorado Gold and Tin Mining Dredge.	Sunday 1 May, 11am to 4pm	Eldorado Museum, 136 Main Street, Eldorado	Free admission To book phone (03) 5725 1542 or email shphillips2@gmail.com
	FREE HERITAGE WALKING TOUR OF WILLIAMSTOWN Step back in time and unlock the secrets of the historic seaport of Williamstown with free guided heritage walking tours.	Tuesdays and Fridays until 25 May, 11.45am to 12.45pm	Hobsons Bay Visitor Information Centre, Syme Street, Williamstown	Tours are free but bookings are essential. Phone (03) 9932 4310 or visit hobsonsbaytickets.com For more information visit nationaltrustfestival.org.au
	HIGH TEA AT OSBORNE HOUSE MANSION Enjoy high tea in the grand surroundings of the former Russell Ballroom of Osborne House Mansion. Ground floor rooms of the 1858 building will be open until 5pm.	Sunday 1 May, 2pm to 4.30pm	Osborne House Mansion, 51 Swinburne Street, North Geelong	General Admission: Adult \$50, Concession \$48 To book phone 0424 373 214 or email geelongmuseum@gmail.com
	OLD MARKET – NEW MARKET Join a walking tour from Newmarket to Kensington with Madeleine Martiniello, following the original stock route from Newmarket to the Maribyrnong River in Kensington along a cobbled bluestone path.	Sunday 1 May, 2pm to 4.15pm	Kensington Town Hall, 30-34 Bellair Street, Kensington	Admission: Gold coin donation To book phone (03) 9376 8737 or email ehookey@netspace.net.au
	PORT FAIRY BATTERY AND HISTORIC CANNONS Join us for tree-planting to re-vegetate the area of Battery Hill south of the Powder Magazine, followed by a firing of the 80 pounder cannon at noon and barbeque.	Sunday 1 May, 10am to 2.30pm	Port Fairy Battery, Battery Ln, Port Fairy	Free admission For more information phone (03) 5568 2632 or email martange@bigpond.com

// HERITAGE FESTIVAL

		WHEN	WHERE	COST/BOOKINGS
	RANELAGH RAMBLE Designed in 1924, Ranelagh Estate is famous for its garden city plan, internal reserves, cypress hedges, historic houses and secluded beach. Discover this hidden gem.	Friday 6 May and Tuesday 17 May, 2pm to 3:30pm	Ranelagh Estate, Ranelagh Dr, Mount Eliza	General Admission: Adult \$15, Child (under 12 years) Free To book phone (03) 5988 9853 or email p_greer@bigpond.net.au
	BALLARAT HERITAGE WEEKEND Ballarat Heritage Weekend will bring your curiosity to a whole new level and excite all ages with a range of activities including horse and carriage rides, steam trains, vintage fashion parades, live music and more.	Saturday 7 May to Sunday 8 May, 10am to 5pm	Ballarat Mining Exchange, 8 Lydiard St North, Ballarat	Free admission For more information visit nationaltrustfestival.org.au
	VINTAGE STEAM TRAIN TO MALDON The Victorian Goldfields Railway invites you to experience the launch of the <i>Victorian Colonial Express</i> , a heritage railway linking Castlemaine and Maldon	Saturdays in May, 11.30am to 4.30pm	Departures to and from Castlemaine and Maldon	General Admission: Adult \$50, Concession \$40, Child \$20, Family \$110 National Trust Members: 20% discount To book phone (03) 5470 6658 or email info@vgr.com.au
	DISCOVER ELGEE PARK Join the Mornington Peninsula Branch for a talk and morning tea at one of Australia's renowned outdoor sculpture collections at Elgee Park in Dromana. There is a self-guided tour followed by an optional wine tasting.	Thursday 19 May, 10.30am to 1pm	Elgee Park, 310 Wallaces Rd, Dromana	General Admission: \$25 Bookings required, phone (03) 5988 9853 or email jwa45664@bigpond.net.au
	INDIGO SHIRE HERITAGE AWARDS Join us to celebrate excellence in heritage in the Shire of Indigo. The awards recognise those who have made outstanding contributions to cultural heritage conservation, research, education, interpretation, training and awareness-raising.	Friday 20 May, 6pm to 10pm	Yackandandah Community Hall, 29 High Street, Yackandandah	For more information, phone 1300 365 003 or visit nationaltrustfestival.org.au
	DISCOVER DOW'S PHARMACY Feeling under the weather? Cow has mastitis? Run out of baby food? Come in and chat to our 1890s pharmacist and see what you would have been given over 100 years ago.	Saturday 21 May, 10am to 4pm	Dow's Pharmacy, 42-44 Conness Street, Chiltern	General Admission: Adult \$3, Child \$1, Family (2 adults & 2 children) \$6, National Trust Members: Free For more information visit nationaltrustfestival.org.au
	DISCOVER THE EIGHTH WONDER OF THE WORLD Called the 'The Eighth Wonder of the World' by Thomas Edison, the Linotype typesetting machine revolutionized printing and society. Come see it in action and see your name in print!	Saturday 21 May, 10am to 4pm	Federal Standard Printing Office, Main Street, Chiltern	General Admission: Adult \$2, Child \$1, Family (2 adults & 2 children) \$5, National Trust Members: Free For more information visit nationaltrustfestival.org.au
	PORT FAIRY'S WHALING STORY The local and maritime historian, Marten Syme will lead a talk on the history of the whaling activities at Port Fairy and Portland from 1830 to the mid-1850s. The talk will be followed by a walk to Griffiths Island and the whaling camp site.	Saturday 21 May, 2pm to 3.30pm	Port Fairy Historical Society Rooms, 24 Gipps St, Port Fairy	General Admission: Adult \$2, Child \$1, Family \$4 For more information phone (03) 5568 2632 or email martange@bigpond.com
	HISTORIC WINTON Australian motor racing will be showcased at the 40th Historic Winton. You can get up close to these valuable vehicles and chat to their very proud owners.	Friday 27 May to Sunday 29 May, 9am to 5pm	Winton Motor Raceway, Winton	General Admission: Adult \$55, Children (under 16) Free For more information visit nationaltrustfestival.org.au or historicwinton.org

// HERITAGE FESTIVAL



REDISCOVERING THE OLD HUME HIGHWAY 31

Join a leisurely tour of the former Hume Highway from Melbourne to Wodonga. The tour will evoke memories of past travel, family holidays and reflect on the changes that have taken place both to the road and its towns.

WHEN

Saturday 28 May to
Sunday 29 May

WHERE

Hume Highway
Craigieburn 3064
(commencing at
Broadmeadows)

COST/BOOKINGS

To book phone **0418 272 491**
or email
sales@oldhumehighway31.com.au



VINTAGE MACHINERY PAVILION OPEN DAY

Discover the industrial and farming heritage of Geelong with a visit to the Vintage Machinery Pavilion. The collection of steam and oil engines will be in action and members will be on site to explain the history of these amazing machines.

Sunday 29 May,
10am to 2pm

Geelong
Showgrounds,
Breakwater Road,
Breakwater

Free admission
For more information visit
nationaltrustfestival.org.au

// BRANCH EVENTS



GEELONG AND REGION MEMBERS BRANCH: ANGLESEA AND DISTRICT HISTORICAL SOCIETY

Come along and view a fleet of classified timber paddle boats and hear about Anglesea's history.

WHEN

Tuesday 31 May,
2pm to 4pm

WHERE

Anglesea
Community House,
5a McMillan Street,
Anglesea

COST/BOOKINGS

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



GEELONG AND REGION MEMBERS BRANCH: THE HEIGHTS HERITAGE HOUSE AND GARDEN

Known as the largest prefabricated house in Victoria, members are encouraged to come along and explore this unique property.

Tuesday 28 June,
2pm to 4.30pm

The Heights, 140
Aphrasia Street,
Newtown

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



GEELONG AND REGION MEMBERS BRANCH: CORAGULAC HOUSE AND RED ROCK

Experience the wonder of the Coragulac House as well as the stunning landscape of the Red Rock Volcanic Complex.

Tuesday 26 July,
2pm to 4pm

895 Coragulac
Lake Road,
Coragulac

General Admission: \$15
RSVP David Walker on (03) 5289 1569
or email ifaris@optusnet.com.au



TOUR

Hecker Guthrie

Rearranges

WILLIAM JOHNSTON'S COLLECTION

The annual William Johnston and his collection tour

THURSDAY 10 MARCH 2016 – TUESDAY 28 JUNE 2016

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2014 Victorian Museum Awards
WINNER



The Johnston Collection is an independent not-for-profit, for cultural value museum

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BELEURA

HOUSE & GARDEN

John Tallis was one of a group of enlightened Victorians who oversaw the establishment of the National Trust. He was part of the first governing Council and always a member. In 2007 the Patron of the National Trust, His Excellency the Governor of Victoria, Professor David de Kretser AC, signed a deed whereby Beleura became a property associated with the National Trust.

A Theatre of the Past

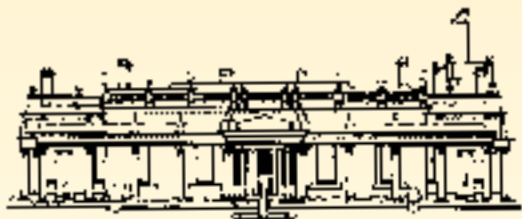
To visit, telephone or see our website.

Open: Select days throughout the year

A: PO Box 1198, Mornington Vic 3931

T: 03 5975 2027 F: 03 5977 1021

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www.thehistorydept.com.au

NATIONAL TRUST WAY HOLIDAY TOURS

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 Travel on Capri, 1800 679 066



Scottish Isles and Highlands Tour
 17-30 September 2016

From Edinburgh with its famous castle and Royal Mile we travel north visiting National Trust of Scotland castles, then on to the Isle of Orkney and a 5000 year old stone village. At Oban we board a traditional wooden fishing boat, luxuriously appointed, to explore the magical Hebrides coastline and islands. Bookings strictly limited to 10. **Tour Leader:** Lorraine Collins - 0439 947 479.

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Authentic Age helps by identifying the originality of your Victorian, Edwardian or Inter-war home's features.

We provide recommendations for the reinstatement of your home's period aspects, including accurate decorative treatments. Also, if you are altering your period home, we can help to ensure the results are sympathetic to the original, without compromising modern amenity.

Our approach covers internal aspects including fences & gates, garages, paths, etc. Our written report lists quality suppliers, trades and professionals.

Tel: (03) 9818 4324 **info@authenticage.com.au**

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AUTHENTIC AGE
 www.authenticage.com.au

Myanmar

5 - 15 November 2016

Experience the rich cultures and unspoilt treasures of Myanmar (Burma) with its captivating Buddhist temples and pagodas, gentle people and traditional ways of life. This magical journey starts in Yangon, then on to Mandalay, the city of Bagan on the Irrawaddy River, once called the 'city of four million pagodas', then Inle Lake with its floating gardens. **Tour Leader:** Jill Bunning - 0439 321 164.



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www.coultonsmelbourne.com.au/heritage



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Three bottles
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Terms and conditions: Offer valid for new customers only. Maximum three bottles of Thorn Clarke Terra Barossa Shiraz 2014 per household. While stocks last. Orders not accepted (nor will wine be delivered to) persons under the age of 18 years. Most orders are fulfilled within a week but please allow up to 14 days. Unfortunately due to rising postage costs from our carriers we are now unable to ship to the Northern Territory. If a wine becomes unavailable, a similar wine of greater value may be supplied. Normal retail prices provided by the wineries. If you don't like a wine for any reason The National Trust Wine Service will refund you and arrange to collect the wine. Fulfilled by Wine People Pty Ltd (licence no. 514 00724, LIQP770016550) 90 Chalk Hill Rd, McLaren Vale SA 5171.

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