

# National Trust

VICTORIA



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*Every moment an amazing story*



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Cover: Snapshots from 60 years of the National Trust in Victoria.

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## MESSAGE FROM THE CHAIRMAN, KRISTIN STEGLEY OAM

A very warm welcome to this special expanded edition of *National Trust* magazine in celebration of the 60th anniversary of the National Trust in Victoria.

It gives me great pleasure to report that this milestone anniversary year has continued with a plethora of successful activities and events for the enjoyment of our members and the general public. An especially happy occasion was our Open Day on 21 May when thousands of Victorians took the opportunity to visit one or more of the 27 National Trust properties that were open, and to engage with their heritage.

Throughout this special year, all of us at the Trust find ourselves repeatedly reflecting upon the outstanding success of the organisation over its lifetime. We are constantly reminded that our achievements are all born from the individual or collective endeavours of passionately committed people. In this edition we reflect upon just some of the Trust's history; on key advocacy campaigns; and on the importance of the work done by "Trust people" including our branches, and our volunteers. It is a staggering statistic that since 1956, volunteers have given well in excess of 3 million voluntary hours to assist the work of the National Trust.

One of those people was the former Chairman, Rodney Davidson AO OBE. Many members were deeply saddened by his recent passing. Rodney was a huge force within the Trust from its earliest days. We pay tribute to Rodney's contribution in this edition and recognise that he played a crucial role in building the National Trust movement in both Victoria and Australia. We acknowledge an enduring debt to Rodney for his achievements.

On a daily basis, the Trust continues the campaigning traditions of the earliest years. As you will read, our professional advocacy team is engaged with fighting for, and campaigning on, a wide range of heritage advocacy matters across the state of Victoria. Wrongly, heritage values continue to come off second best to inappropriate development, especially at VCAT. However, we are in the fight and will continue to press for better heritage outcomes.

On a positive note, we report on several of the great conservation projects that have either been completed or are underway at a number of properties. Several more projects are planned and, as usual, it is through the generosity of members' donations that we can carry out these important works.

As I write, the end of the 2015–2016 financial year is only days away. Again, it is a testament to the whole National Trust team across all our properties that we end the year in a strong financial position, and with a respectable surplus having been achieved.

Lastly, another date to mark in your diary is Saturday 26 November, when we will return to where it all began—Como House and Garden—and invite all of our members to join with us for a Como Garden Party. We also wish to acknowledge the generous assistance of Perpetual for supporting the publication of the 60th Anniversary edition of *National Trust* magazine.



## MESSAGE FROM THE ACTING CEO, PAUL ROSER

For 60 years the National Trust of Australia (Victoria) has cared and advocated for some of the state's most significant heritage assets. After 60 years we continue to grow. Our membership is increasing, and now includes more than 23,000 members. Last year we attracted a record 450,000 visitors across Trust sites, and 50,000 school children participated in National Trust education programs.

We employ more than 100 people in the equivalent of 60 full-time positions across operations, advocacy, and property management, making us one of the largest heritage employers in Australia. More than 650 volunteers are registered with us state-wide, supporting the Trust's mission to protect, celebrate and enjoy the combined cultural, Indigenous and natural heritage of the state of Victoria.

The Trust receives a small annual grant from the state government that is applied to the care of our six crown land properties. Everything else—the majority of what we do to care for the 34 properties and enormous collections under our stewardship—is funded and supported by our own work in exhibitions, cultural tourism, and special events, supplemented by fundraising activities and grants from government and philanthropic trusts. I am proud to report that we have operated profitably for the last three years, meaning that the impact and reach of our work can continue to grow.

In our 60th year we are a viable and sustainable organisation that continues to be serious about heritage, serious about our advocacy work, serious about engaging new audiences, and serious about conservation and care of the extraordinary properties and collections in our stewardship.

The heritage landscape in Victoria and Australia has changed dramatically since 1956, and the role of the Trust as a respected advocate has evolved and developed. There were no statutory controls over heritage until the early-1970s, so activism played a huge part of the early life of the Trust in Victoria. Prompted by the Trust, legislation at the state and local levels has been introduced over time, and Victoria now boasts the most some of the most comprehensive heritage legislation in Australia. Nonetheless, gaps in legislation continue to lead to poor outcomes and losses, so we maintain our huge responsibility to advocate for all heritage. As a responsible advocate, the Trust works tirelessly with local activist groups, the Trust's own branch network and other heritage groups across Victoria to advocate for better heritage outcomes.

Thank you for your support in the past, into the future, and especially now.



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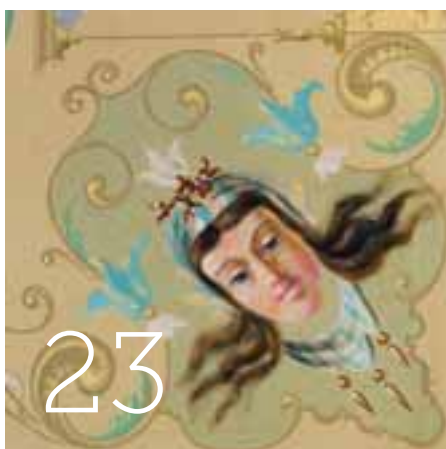
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# 60

## Years of the National Trust in Victoria

*James Lesh, PhD Candidate, University of Melbourne*

*For six decades the National Trust of Australia (Victoria) has played a significant role in shaping how Victorians understand their heritage. The Trust was founded in 1956, during the post-World War II boom—an era of rapid demographic, socio-cultural, economic, technological, and environmental change. The early members of the Trust were the who's who of mid-twentieth-century Melbourne, including Robin Boyd, Joseph Burke, Maie Casey, Margaret Kiddle, Brian and Hilary Lewis, Daryl and Joan Lindsay, and many others. The Trust defined its role as “To preserve places and things of natural, historic or aesthetic importance”; an aspirational objective that it pursues to the present day. Yet, the context in which the Trust has operated has continued to shift. The Trust has adapted to these changes, continuously reshaping its relationship to the communities it serves as well as the broader Victorian and Australian heritage landscape.*

The Victorian National Trust was Australia's second, following New South Wales, where a Trust was established in 1945. That first decade in New South Wales moulded how the various Trusts eventually operated in Australia. It proved that the British National Trust model was not feasible. The Australian Trusts were less exclusive and less resourced than their international counterparts. They were unable to become substantial landholders; for example, to purchase vast swaths of the Australian foreshore. Over the coming decades, the Victorian Trust fought fiercely to retain its independence from external interference. It became one of the more adversarial Australian Trusts and was never incorporated by an Act of Parliament. Yet the Trust's activities have extended well beyond activism.

Many Victorians first learn of the Trust by visiting its historic properties. Como House opened to the public in 1959, and subsequently additional properties came under the Trust's custodianship; acquired by or bestowed upon the Trust by generous donors or through other kinds of arrangements. Properties include La Trobe's Cottage (1964), Illawarra (1966), Polly Woodside (1968), Mt Sugarloaf (1970), the Old Melbourne Gaol (1972), Endeavour Fern Gully (1973), and Rippon Lea (1974).

Over the years the displays at these sites, and the ways they are interpreted for visitors, have changed based on emergent modes of museum interpretation. At first the Trust sought to present these properties as “authentically” as possible, presenting them as if they had been frozen at a moment in time, various objects displayed alongside detailed panels of text. Yet the problems of that mode of interpretation, rendering the past from a single temporal and social perspective, say that of British colonial elites or of working-class male prisoners, has led the Trust to produce more pluralist and interactive experiences at its historic properties, consistent with contemporary visitors' sensibilities.

Another way that the community has interacted with the Trust has been by reading its plaques, affixed to classified places in cities and towns across Victoria. The first plaque was placed in 1959 at Como House, and 13 others soon followed, attached to all A-classified properties, including Parliament House, the Old Treasury Building, the Royal Exhibition Building, St Patrick's Cathedral, Melbourne Customs House, the Law Courts library, the Royal Mint, St James' Old Cathedral, Old Melbourne Gaol, Government House, La Trobe's Cottage, Toorak House, and Tide Gauge House, Williamstown. Architect Robin Boyd wrote much of the original plaque text, and many of these original plaques are still in place. Since the 1950s, the Trust has continued to offer plaques to owners of classified places, and many can be seen across Victoria, whether lovingly maintained or displaying a patina of age.

The classification of places has always been the responsibility of independent and expert committees. In 1991 historian Graeme Davison described the Trust as “an elaborate hierarchy of patrons, president, vice-presidents, Chairman, and a host of specialised committees and subcommittees, all served by a small professional administration”. The Trust's expert committees have included luminaries of architecture, history, public art, pipe organs, and natural and cultural landscapes, and have reflected the interests of the Trust administrators and members, and their desire to serve the broadening heritage interests of the Victorian community. The activities of these classification committees—detailed historic research, sometimes heated debate, preparing engaging written citations—made the classification list more robust. The academic rigour provided by committee members such as Professor Miles Lewis also conferred the Trust with added legitimacy for its other activities, particularly its activism. Whilst Trust classifications largely lack statutory power, the Trust register is nevertheless the oldest and most comprehensive systematic source of information about Victoria's heritage, and is highly regarded across the heritage sector and wider community.

*Opposite: Charles Armytage, great-great-grandson of Charles Henry Armytage, hands the Governor of Victoria, Sir Dallas Brooks, the keys to Como at a ceremony on 20 August 1959.*



1 2.19  
20's  
30's  
40's  
50's  
60's  
70's  
80's  
90 up

A H C

ORGANISATION

Peninsular  
Yarra V.  
& Dandenong

Geelong  
Ballarat  
Bendigo

R.H.B.

Coast  
West  
Central  
East

Historic  
Arch't  
Excell'ce  
Typical  
Others

A B  
Preserve  
Notable  
C

1 2.4  
3 6  
4 8  
5 9  
6 5  
7 1  
8 2  
9 3  
0 4

DIGITS

1 2.4  
3 6  
4 8  
5 9  
6 5  
7 1  
8 2  
9 3  
0 4

REGISTER NUMBER

1 2.4  
3 6  
4 8  
5 9  
6 5  
7 1  
8 2  
9 3  
0 4

THOUSANDS


NATIONAL TRUST  
OF AUSTRALIA  
(VICTORIA)

REGISTER NO. F. 129

TITLE AND ADDRESS:

COOP'S SHOT  
TOWER,  
Knox Place,  
MELBOURNE.

Classification  
includes flank-  
ing buildings.



CLASS  
5.6.1958  
Unworthy  
Confirmed  
20.12.73  
Includes flank-  
ing buildings

DATES OF CONSTRUCTION

1830's  
1850's  
1860's  
1870's  
1880's  
1890's  
1900-19  
1920-+

CONDITION

Well kept  
Dilapid'd  
Ruinous  
Demol'd

ORIGINAL PURPOSE OF BUILDING

PRESENT OWNER

ARCHITECTURE

MATERIALS & WALLS

ROOF

Not  
Build'g

Large  
Houses

National  
Trust

Private

Comm-  
ercial

Other  
Official

State  
or Com.

Other

Room

Gothic

Classical

Non  
Stylistic

Other

Timber

Revd'd

Exposed  
Brick

Exposed  
Stone

Other

Wood

Slate

Iron

The Trust has indeed contributed to the social and cultural life of Victoria by opening its historic properties to visitors, fostering heritage projects, conserving cultural collections, and through its children and school programmes. When *Shirl's Neighbourhood*, the Channel 7 children's television show, came to visit Tasma Terrace in 1980, Trust administrator Shirley Hawker explained the foundation of the Trust: "A [few] people felt that a lot of lovely buildings were being lost, they were being knocked down, and we wouldn't have them anymore, and that they wouldn't be here today for boys and girls to enjoy so they got together and formed a sort of club". Norm the Kangaroo responded, "How sad! That'd be awful! We wouldn't have had anywhere to go on a Sunday afternoon", and then asked if he too might be classified. Norm left for the Rippon Lea Estate as an honorary Trust member. That conversation between Shirley and Norm had come at the end of a tense though vital decade for the Trust and Melbourne's heritage.

From the late 1960s, the Trust expanded from a respectable custodian of historic properties to also become a vocal advocacy organisation. For Chairman Rodney Davidson, in a 1974 Trust Newsletter column titled "Our Watchdog Role", this was no great leap for the Trust from its founding *raison d'être*. It was merely a product of "the great pressures in the central area of Melbourne", created by a development boom, placing classified properties under threat of unsympathetic redevelopment or even worse demolition. He defended his administration: "If you hear anyone saying that the Trust is being over-active, do please explain the tight terms of reference that are always adhered to". Whilst classifying of those initial 12 properties hardly rattled the community—after all sections of the community had been itching for a Trust for decades—the Trust leadership now had critics from within its membership and also the wider community; particularly now that its classification list had expanded to cover lucrative privately owned properties ripe for redevelopment. The issue for the Trust ultimately became how to maintain its respectability and legitimacy, at the same time as being vocal, critical and relevant, at once venerable and dynamic, amidst contemporary heritage and urban debates.

What places should the Trust attempt to save on behalf of its membership and other communities? How might those decisions be

made? Whose interests were the Trust representing? Its membership, its administrators, its committee members, other heritage consultants or activists, architects, planners or historians, politicians, residents, or even developers? Many Victorians and tourists might together enjoy a visit to a historical property or conserved natural landscape, but when it came to places subject to the pressure of public or private development, the Trust had to make compromises about where and how to devote its limited activist energies. Davidson was justifiably frustrated by the community's inability to preserve heritage places without the Trust (or another benefactor) acquiring them as historical properties. He dispatched tense letters to municipal councils demanding historic preservation, even to those such as the City of Brighton that were generally sympathetic to the heritage cause. Planning schemes allowed the designation of historic areas, and the Trust had similarly declared its first such area as Echuca (1969). This was followed by a historic area classification for South Parkville (1972) on the urging of the local resident action group. However, municipal councils and the state government were effectively unable to refuse a demolition permit on heritage grounds until (Australia's first) state heritage legislation was passed in Victoria in 1974.

The area where the Trust has necessarily been most vocal and attracted the most controversy has indeed been in its activism. The major battleground for heritage in the 1970s became Collins Street, and the National Trust campaigned vigorously to preserve the street's nineteenth-century places. Although the Trust remained the most venerable heritage activist organisation, it was no longer the only heritage player, with the founding of new activist organisations, regulatory agencies, consulting groups, and auxiliary academic research clusters, even if most maintained connections to the Trust. The Trust nevertheless retained various community, professional and statutory roles, and its classification register—which influenced government heritage registers—allowed to Trust to continue to exert pressure for historic preservation at places that were, in its view, not adequately recognised by the emergent heritage system. A particular hotspot was the recognition of twentieth-century places as worthy of historic preservation, which no doubt will extend to twenty-first century places in the coming decades.

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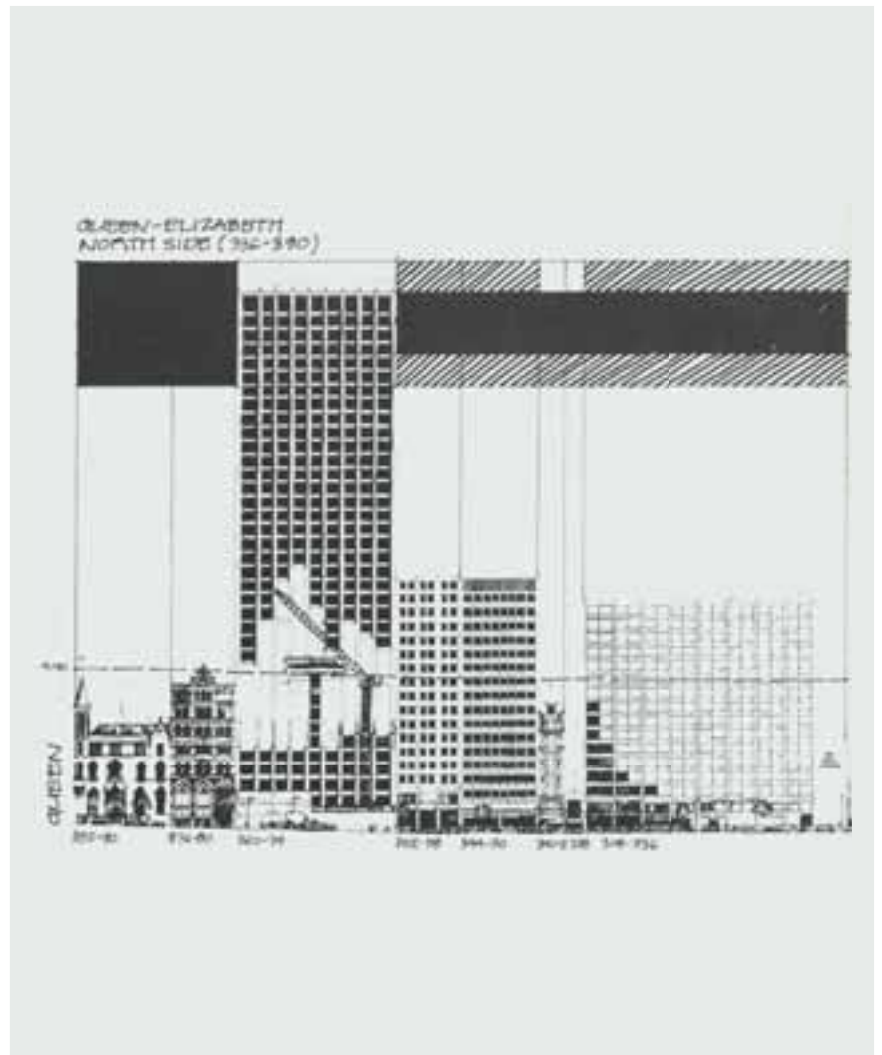


The Trust has indeed expanded what it considers its remit. More recently, it has been embroiled in battles at everyday heritage places like pubs and clubs and urban renewal and regeneration precincts, often taking positions contrary to heritage consultants, whose industry the Trust originally helped establish. Recent examples range from the Palace Theatre and the Windsor Hotel, Total Carpark and ICI House, to Fishermans Bend and Pentridge Prison. A less visible yet still productive activity has been its efforts to influence heritage policy and management practices. Overall, the Trust has been a significant organisation in the institutionalisation, professionalisation, regulation and recognition of heritage in Victoria.

The Trust continues to operate in a now substantial heritage landscape. Across its various activities, the Trust has worked to expand the boundaries and shift the contours of Victoria's heritage protection. In other words, through vigorous debate and tireless on-the-ground efforts, the Trust has broadened what Victorians might understand as and so seek to keep as heritage, and also the ways it might do so. Many of these efforts have been predicated on the administrators, leadership and membership of the day. As a consequence of its extended and sometimes controversial 60-year legacy and its attempts to continuously reinvent itself to reflect contemporary sensibilities, the Trust has always remained a target for both justified and inflated criticism.

Over the last few years, the Trust has participated in a large number of Victorian community events: from the Heritage Festival to Melbourne Open House, and most recently the Melbourne Romp, White Night and other immersive, place-making exercises. Such programs are fundamental to raising a heritage consciousness amongst new generations of Victorians. On the occasion of its 60th anniversary, the challenge for the Trust is to not only reflect on its proud past and present activities, but to also continue to innovate and challenge the status quo in creative ways, whilst remaining attentive to the broader contexts in which it operates.

*Opposite: National Trust classification card for Coop's Shot Tower. Above from left: Shirley Hawker and Norm the Kangaroo at Tasma Terrace for Shirl's Neighbourhood. Courtesy of Channel 7 and the National Film & Sound Archive; Streetscape drawing from the Collins Street Report: A report by the Urban Conservation Committee of the National Trust of Australia (Victoria) on suggested planning policies and guidelines for Collins Street, October 1978.*



*James Lesh is a PhD candidate at the University of Melbourne, researching the place of historic preservation and heritage in the twentieth-century Australian city. He can be found at [jameslesh.com](http://jameslesh.com).*

## FURTHER READING

The National Trust has published two indispensable institutional histories: Mary Ryllis Clark's *In Trust: the first forty years of the National Trust in Victoria, 1956-1996* (1996), and Clark and Victoria Hammond's *From Brunswick St. to Bells Beach: the fifth decade of the National Trust in Victoria 1997-2006* (2006). For a broader history of the Australian heritage movement see the classic text Graeme Davidson and Chris McConville (eds), *A heritage handbook* (1991). The most comprehensive overview of Victoria's local heritage studies is found in Robyn Clinch, *The places we keep: the heritage studies of Victoria and outcomes for urban planners* (PhD Thesis, Faculty of Architecture, Building & Planning, University of Melbourne, 2012). Records of the National Trust are found at the National Library of Australia (Australian Council of National Trusts collection), the National Film and Sound Archive (eg, *Shirl's Neighbourhood* and various films produced by the National Trust), the State Library of Victoria (especially publications and ephemera), Public Record Office of Victoria (some early Trust records and correspondence between government agencies and the Trust), the University of Melbourne Archives (ie, the Miles Lewis and David Yencken collections) and the Trust's institutional archive. Valuable websites related to the National Trust and Victoria's heritage include the National Trust ([www.nationaltrust.org.au/vic/](http://www.nationaltrust.org.au/vic/), [www.trustadvocate.org.au](http://www.trustadvocate.org.au)), Victorian Heritage Database ([vhd.heritagecouncil.vic.gov.au](http://vhd.heritagecouncil.vic.gov.au)), eMelbourne ([www.emelbourne.net.au](http://www.emelbourne.net.au)), Melbourne Heritage Action ([melbourneheritage.org.au](http://melbourneheritage.org.au)) and Miles Lewis's homepage ([www.mileslewis.net](http://www.mileslewis.net)).





## Shaping Melbourne: 60 Years of Advocacy in the CBD

*The history of our advocacy is one of community passion, hard work and professional lobbying that started in the 1950s and continues today. The Melbourne CBD has been the focus of much of the Trust's campaigning over its 60 years, and we continue to advocate for statutory protection of heritage places, better heritage planning policies, and to fight against demolition in this significant precinct. The creation of Melbourne Heritage Action as an activist group of the Trust has broadened the reach and appeal of heritage issues to new and younger audiences. Here we highlight just a few of the key wins and losses in the Melbourne CBD through the decades.*

**Customs House** was opened in 1876 and was a key Port of Melbourne building on the corner of William and Flinders streets. After the Customs Department vacated in 1957 the building was slated for demolition. Amid community concern, a preservation campaign was started, with state and federal members of Parliament effectively lobbied by the National Trust to save the building. Customs House was eventually reopened in 1969 as Federal Parliament offices and now houses the Immigration Museum.

Designed by Walter Burley and Marion Mahony Griffin and built in 1924, the **Capitol Theatre** was the most sumptuous "picture palace" built in Victoria. The Theatre's cave-like crystalline plasterwork, illuminated by concealed coloured lights, was innovative in concept and design. The cinema closed in 1964 and plans to replace it with offices and an arcade were developed. The Royal Victorian Institute of Architects and the National Trust led a campaign, backed by Robin Boyd, to save the theatre, supported by public and international academics. After much public discussion, a compromise was reached that saw the main auditorium turned into a smaller cinema whilst the stalls and foyer were sacrificed for a shopping arcade.





The grand bluestone Georgian style **St Patrick's College** was built behind St Patrick's Cathedral, facing Cathedral Place, in 1878. Demolition was announced in 1969, in order to build Diocesan offices and improve views of the Cathedral. Opposition was so great that the National Trust formed a special Preservation Committee, with a protest meeting attended by 800 people. Despite this, demolition went ahead in 1971, the only concession being that the new building was partly underground, and a single, now lonely, tower at the east end was retained.

In 1971 a 5,000 signature petition was presented to the Minister for Public Works calling for the preservation of **Tasma Terrace**. In response to this community sentiment, in May 1972 the Government Buildings Advisory Council was created through an Act of the Victorian State Parliament. In 1972 the Buildings Advisory Council recommended the preservation of Tasma Terrace, and a year later the State Government appointed the National Trust as the Committee of Management. The building was officially opened as Trust headquarters in 1979.

In the early-1970s the City of Melbourne proposed a major commercial redevelopment of the entire **Queen Victoria Market** site. Following a substantial campaign led by the Keep Victoria Market Association, the National Trust, and intervention from the Rupert Hamer government, the plan was amended to retain sheds A to D. It also included a proposal for a new state library and national museum, as well as a hotel, park, and

commercial development. This in turn was resisted by the Construction Workers Federation in 1974 and the development was eventually abandoned. The fight for the Queen Victoria Market continues, with height controls around the market having recently come under attack, defended by the Trust at a major panel hearing.

The eastern end of **Collins Street**, with its townhouses and exclusive shops, was once one of Melbourne's most intact nineteenth-century precincts. However by 1975, almost half of the older buildings had been demolished, with further losses only halted by major campaigning from the Collins Street Defence Movement and the Trust. The campaign to save **61 Spring Street**, on the corner of Collins Street, dragged on through the late-1970s, and by 1981 the proposed development site had expanded to include the buildings at 5, 7 and 9 Collins Street. The campaign to preserve all the buildings continued but compromises had to be made, including the demolition of the later additions to 61 Spring Street. In 1982 the front 10 metres of 5-9 Collins Street, and the original townhouse at 61 Spring Street, were incorporated into a new development known as 1 Collins Street.

Meanwhile, at the western end of Collins Street, in response to a 1976 request by owners National Mutual to demolish the **Winfield** building, the National Trust argued for the protection of the whole streetscape. In 1979, the Trust opposed the demolition of the 1885 **Robb's Building** on the grounds that it had considerable streetscape importance as

*Opposite: Interior, Capitol Theatre auditorium, 1975. Photograph by Wolfgang Sievers, State Library of Victoria. Above, clockwise from top left: Letter from Prime Minister Malcolm Fraser to National Trust Chairman, Sir Daryl Lindsay, regarding the proposed demolition of Customs House; Demolition of St Patrick's College, 1971. Photograph by Nigel Buesst; The Premier, The Honourable Rupert Hamer, addresses guests at the handover of Tasma Terrace to the National Trust on 24 March 1979; Cartoon by WEG during the campaign to save Tasma Terrace, 1971.*





an anchor for the land boom Gothic buildings in Collins Street and the bluestone **King Street warehouses**. In 1980 National Mutual sold everything west of the Winfield building to the Grollo Group, who planned a pair of high rise office towers. Despite previous planning difficulties, within 12 months they had reached a compromise with the State Government. This saw the **Rialto**, with its rear wings retained, combined with the Winfield building, to become an atrium-style hotel. While the King Street warehouses were spared, Robb's Building was sacrificed to allow a plaza for the development of the Rialto office tower.

Completed in 1958, **ICI House** was a major architectural achievement that incorporated, for the first time in Australia, a complete glazed curtain wall facade. In 1988 the National Trust objected to a proposal to significantly alter the building's ground floor lobby and undercroft and, after negotiations with the Melbourne City Council and architects Bates, Smart & McCutcheon, these plans were substantially modified. Subsequent lobbying led to ICI House becoming the first modern office tower listed on the Victorian Heritage Register.

The designation in 1982 by the City of Melbourne of 250 individual "notable" buildings and "heritage streetscapes" provided the first large-scale heritage protection in the CBD. Battles that were fought but lost included the facading of the **T&G** building, the demolition of **Hotel Australia**, and the loss of three interwar office buildings in Queen Street for the ANZ headquarters. The Daimaru (now Melbourne Central) development saw the preservation of the 1888 **Coop's shot-tower**

inside, but the loss of a whole block of industrial laneway buildings. At the same time, places such as the **Princess Theatre** and the **Block Arcade**, were restored.

In 1986, the National Trust and Melbourne's theatre community successfully campaigned to save **Her Majesty's Theatre** from demolition. Likewise, the **Regent Theatre** became Melbourne's longest running conservation debate, when, after closing in 1970, union bans prevented its demolition as part of the development of City Square. The Regent remained empty for 25 years as debate raged over its future, and the design of the City Square. In the mid-1990s however, the whole building was restored by Allom Lovell & Associates in one of the largest ever restoration projects undertaken in Melbourne.

Opened live on television by Prime Minister Robert Menzies on 24 August 1962, the **Southern Cross Hotel** replaced the grand but virtually unused Eastern Market. The angular "Featurist" hotel on Exhibition Street had a coloured exterior and was designed by US hotel specialists Welton Becket & Associates. By the 1980s the Southern Cross had been superseded and was regarded as simply "1960s kitsch". Closed in 1995, after a failed National Trust bid to have it included on the Victorian Heritage Register, the Hotel was demolished in 2003.

The **Queen Victoria Hospital**, socially significant as a hospital created by women for women, merged with Prince Henry's Hospital in 1987, with operations moving to Clayton. Ongoing Trust lobbying for the retention of the La Trobe Street building was to no avail, with the initial proposal to retain the central three pavilions followed by gradual demolition

*Clockwise from top left: Interior of the Regent Theatre, 1948. Photograph by Lyle Fowler, Harold Paynting Collection, State Library of Victoria; National Trust rally protesting development plans for the Windsor Hotel, 25 March 2010; Southern Cross Hotel, 1963. Photograph by Wolfgang Sievers, State Library of Victoria; the National Trust takes over a W Class Tram, 2011.*





under successive governments. Today only one pavilion remains, hedged in by the QV retail and office precinct, which opened in 2004.

More recently the **Eastern Arcade** in Bourke Street, and the art deco **Lonsdale House**, have been lost, while the **Commercial Travellers Hotel**, abandoned for 20 years, was reopened in 1997, and **Brunton Chambers** converted to apartments in 2000. The **Victoria Carpark**, built in 1939 as the first in Melbourne and included on the Victoria Heritage Register, was given redevelopment approval in 2009 and was subsequently substantially demolished. Just beyond the CBD a “hands-off” campaign helped save the water wall at the **National Gallery of Victoria**. A bitter battle over partial demolition and development of a 91m tower at the **Windsor Hotel** saw the Trust defeated at the Supreme Court in 2010 following controversial approvals by Heritage Victoria and the Minister for Planning.

In June 2011, Melbourne City Council proposed to expand heritage protection to an additional 98 buildings in Melbourne’s CBD including, for the first time, 10 postwar buildings. A handful of postwar places had already been included on the Victorian Heritage Register, including the magnificent Yuncken Freeman designed **BHP House** on William Street (which replaced the **Menzies Hotel** in 1969). Trust advocacy for protection of postwar places excited vigorous community debate and examination of our idiosyncratic old-and-new city, and nine postwar places were eventually granted interim protection in mid-2016 by Minister for Planning, Richard Wynne, including the “black stump”—the former **Royal Insurance Offices** (1965) at 430 Collins Street, also by Yuncken Freeman architects. The **National Mutual** building opposite at

447 Collins Street, of the same date, had already been controversially demolished in 2014. Campaigning in the same period also led to protection of the brutalist icon **Total House** (Bogle & Banfield, 1965) in Russell Street and the Peter Muller designed **Hoyts Cinema Complex** (1969) in Bourke Street.

In recent years, the Trust has led advocacy campaigns for the protection of places and objects which not only have architectural merit, but also social significance. This was reflected in the recent campaign for the **Palace Theatre** in Bourke Street which was fought at VCAT alongside the Save the Palace group. The Trust has also been campaigning for three decades to ensure that Melbourne’s iconic **W Class trams** are retained in at least a heritage tourism capacity in Melbourne. The **Ws** were first introduced to the network in 1923, with more than 750 built and progressively added to the city’s tramway system until 1956. In 1990 the entire **W Class** fleet was classified by the National Trust and a commitment was secured from the Kirner Labor Government to retain 110 trams. Following pressure from the Trust, in 1993 the Kennett Liberal Government recommitted to keeping 53 **W Class** trams on the network and to refrain from selling the “surplus” to overseas tourist routes. Following further withdrawal of **W Class** trams, pressure from the Trust meant that they were returned to the network with the **City Circle** trams recommencing in 2002. There are currently 12 **W Class** trams operating on this service. Whilst they no longer operate on commuter services, the campaign continues to ensure that serviceable **W Class** trams are not disposed of without proper process and that trams be made available for heritage tourism.

*Above: Total Car Park, c.1960s. Photograph by Peter Wille, State Library of Victoria.*





# Our Great Outdoors

*Anna Foley, Acting Manager, Advocacy & Conservation*

*Alongside the grand mansions, modest cottages, tall ship, and gaol for which the National Trust is famous today, is a portfolio of properties with exceptional natural heritage. Less flashy than Labassa and less haunted than the Old Melbourne Gaol, these places offer critical habitat to threatened flora and fauna, and a chance to reconnect with nature for anyone lucky enough to visit. In our 60th year, firmly into the frenetic pace of the new millennium, what could be better than getting out in the great outdoors?*

## ENDEAVOUR FERN GULLY

Endeavour Fern Gully was given to the National Trust in 1973 through the generosity of an anonymous donor, and over the four decades since, the bushland has been fenced, the cattle removed, walking paths and boardwalks installed, and over 20,000 trees and shrubs planted by volunteers led by Gillian Tolley, with support from our Mornington Peninsula Branch. Since the site opened to the public in 2011, hundreds of students have visited to learn about the environment and get their hands dirty.

The revegetation effort has transformed parts of the Gully beyond recognition. Remote cameras have been deployed by Trust for Nature and Wild Melbourne, and we know that kangaroos, wallabies, possums, koalas, and rare powerful owls are all in residence. The Gully is also one of the few places on the Mornington Peninsula where the Austral mulberry (*Hedycarya angustifolia*) can still be found, and in 2013 our Reconciliation Through Place project recognised that this small tree

was used for firesticks by the Bunurong/Boon Wurrung people. This important information was included in a new tour devised by the Friends of Endeavour Fern Gully, and installed by the Franklin Scholar students at the Gully to guide visitors around the boardwalk trail using their smartphones.

## MOORAMONG

As well as a spectacular home remodelled by a Hollywood actress, Mooramong has enormous and rare native grasslands and wetlands in the heart of the farm. Mooramong was bequeathed to the National Trust on the death of Claire Adams Mackinnon in 1978, with the intention that the natural habitat would be protected as the Mackinnon Nature Reserve. Mooramong's biodiversity has benefitted from the expertise of dozens of academics over the decades including Dr John Morgan, who introduced many rare plants to the Reserve in the 1990s, and Inka Veltheim who, in a world first, attached GPS transmitters to two broilga chicks born at Mooramong.

Today, Mooramong is gearing up for its most important conservation project to date, as a trial site for Zoos Victoria's Maremma Guardian Dog Project. Two highly-trained dogs will patrol Mooramong to deter foxes and create a haven for the Eastern Barred Bandicoot population to re-establish. Back in the mid-2000s, Eastern Barred Bandicoots were still thriving at Mooramong, frequently seen scurrying between clumps of agapanthus in the front garden, but the millennium drought caused a population crash and now there are less than a handful of bandicoots where there were once hundreds. Hopefully the Maremmas can give the bandicoots at Mooramong a chance to flourish again, but maybe even more exciting is the potential for landscape-scale reductions in fox numbers across Victoria if this trial proves successful.





## MOUNT SUGARLOAF

In the heart of the third-largest volcanic plain in the world, Mount Sugarloaf in Camperdown was bought by the National Trust in 1970 using money raised by the local community, a contribution from the Trust, and another from the State government, to stop quarrying on the conical peak. The Trust had been campaigning for its protection since 1967, when locals lay down in front of bulldozers at the quarry—now it is thought this was the first environmental direct action ever taken in Australia. Together with Mount Leura and 24 smaller volcanic cones, Mount Sugarloaf is part of a large volcanic maar of national significance. The threat to the maar from quarrying has never abated, and together with the local community we fight new proposals to expand quarries every few years.

Today, Mount Sugarloaf is leased by Corangamite Shire and incorporated into the broader public reserve overseen by the Mount Leura and Mount Sugarloaf Management Committee. With the Friends of Mount Leura Inc., they have ably managed the site since 1995, reinstating native vegetation, writing a definitive guide to the significance of the maar, setting up a geotrail and other walking trails, launching the [mtleura.org.au](http://mtleura.org.au) website, and recently opening a Volcanic Education Centre in 2015.

## BARWON PARK

Around the time that the National Trust came into being in Victoria, the garden in front of Barwon Park was lost from view. In 2010, an archaeological dig by Heritage Victoria with Conservation Volunteers

Australia uncovered a semi-circular garden with original terracotta edging tiles. Renowned designer Andrew Laidlaw prepared a new plan for the garden, but the new plantings suffered terribly from poor drainage and rabbit browsing. Given the property's infamous status as the site of the first rabbit release in 1859, perhaps it could be argued Barwon Park had only itself to blame. Nevertheless, the parterre garden was refreshed in 2015 by introducing plants propagated by local volunteer Phyllis Kininmonth into the Laidlaw design. Phyllis's knowledge of what survives the extremely dry and wet seasons at Winchelsea has seen the Laidlaw design bloom, and should provide resilience to climate change in decades to come.

## RIPPON LEA

At the time Louisa Jones bequeathed her beautiful estate Rippon Lea to the National Trust in 1972, the oldest planted trees in the garden would have already turned 100. Now well into their second century, many of these trees suffered during the millennium drought, and others are reaching the end of their natural lifespan. Last year, the National Trust launched the most comprehensive Tree Succession Program in its history, in partnership with local grower Metro Trees. Over the next five years, 200 advanced trees will be planted by Justin Buckley's garden team at Rippon Lea with help from the Green Army, and the program will also be expanded to include other properties.

The Tree Succession Program recognises that in order to preserve our past, we must plan for our future, and given that current forecasts indicate Melbourne's climate will be more like Wagga Wagga by 2050, it's not too early to start adapting our sites so that all Victorians can continue to enjoy the great outdoors at National Trust properties.

*Left: Mackinnon Nature Reserve, Mooramong. Photograph by Rueben Berg. Above: Endeavour Fern Gully, Red Hill. Photograph by Murray Adams.*





## Our Gardens

*Justin Buckley, Head of Horticulture*

*Gardens have long held an important place in the National Trust's history in Victoria. While gardens might have once been seen as secondary in importance to historic buildings, the Trust has led the way in the recognition and conservation of our historic landscapes.*

Since its establishment in 1956, the Trust has led the recognition of garden heritage in Victoria through the development of policy that, while evolving from the principles of the early conservation movement which focused on the protection of built heritage, recognised the challenges inherent in living and ever-changing cultural landscapes. This took the Trust's thinking beyond a "beautification" approach to a deeper level where the significance of a garden went beyond its beauty or amenity. What made a garden significant, what contributed to or detracted from this significance, and how to maintain the integrity of this through inevitable change, became questions to ask and answer.

This was borne out in research and management planning across our own gardens but, importantly, also through engagement with the wider community. Our Significant Tree Committee, for instance, was founded in 1982, making it the longest-running body of its type in Australia. It remains one of the Trust's most recognised and respected bodies, and has done more to advance the celebration and protection of "The Garden State's" trees than any other body over the past three decades.

*Above: Volunteers tend to the garden at The Heights, Newtown.*

The "Garden State" is, of course, a worthy epithet. Nowhere else in Australia was the nineteenth-century phenomenon of the botanic garden more enthusiastically adopted. Added to this were many private suburban estates and hill stations that rivalled a botanic garden in their own right. Indeed, many of our surviving regional botanic gardens now have a heritage significance equal in importance to their original scientific brief—an important development, and one the Trust continues to be involved in.

Today, the trust actively maintains more than 15 gardens across Victoria, all with the essential involvement of volunteers. One of the joys of my job is when I get to travel to our gardens and meet with the dedicated groups that are looking after them. Rain, hail or shine the work they put in is fundamental to the conservation of our sites—no matter how humble or grand the garden—and is often undertaken side by side with our own team of qualified staff. The mind boggles when you ponder how many hours of volunteer gardening have been contributed over 60 years. At a rough estimate, I'd suggest in excess of half a million hours—or the equivalent of a full time gardener toiling away for nearly 300 years!

So, we have a great story to tell regarding the last 60 years, but what does the future hold? What challenges do heritage gardeners face in the coming years? A lot has changed in six decades and there is no hotter topic in open space management right now than change. As we anticipate a changing climate, we recognise the need to change the





way we live and the way our cities and towns work. This has brought an ever increasing focus on sustainability, future proofing and making gardens integral to the liveability of our state.

But is this just a twenty-first-century challenge? As we focus on the here and now, it's easy for us to overlook the fact that planners 150 years ago saw gardens as integral to enhancing lives in an increasingly urbanised world. Gardening used plants to solve very real problems. Gardeners in industrial England had to search for hardy urban trees to replace the ones turned black by nearby factories. Early Australian gardeners sought dense shade for relief from the heat for, despite their grandeur, our Eucalypts didn't cast a commensurate amount of shade. And in the development of colonies such as ours, gardens were an essential element in tempering an unfamiliar and often hostile climate. Indeed, gardens were a prescription for improved public health and order. And remember, this was a world before air conditioning, and before shorts and t-shirts were acceptable attire!

Experimentation and trialling of species was the driving force in this period. As we seek to maximise diversity, adaptability and resilience in our gardens today, our historic gardens are a valuable pointer to just how versatile and hardy plants can be—often contrary to expectations. Again, it is important to remind ourselves that gardening was not somehow easier 150 years ago. Our great nineteenth-century gardens were constructed before the days of excavators or a ready supply of water and without the knowledge of how various species would

perform in an unfamiliar climate. Unlike our predecessors, we have a resource in our historic gardens that illustrates how change has been successfully managed in the past, and where we can improve on things.

Against this background we have an important role to play that goes beyond the preservation of our existing garden legacies. It is a vital role to help shape the future of our cities and towns. While the importance of conserving our historic gardens is widely recognised, the relevance of our garden heritage in informing future decision making can be poorly understood. Indeed, to some, protecting this heritage can be seen as an obstacle to implementing necessary change, a hindrance to meeting the challenges of the future. Where people fail to see the connection between our gardening past and the challenges of the future, the task for us is to effectively communicate the central role that our garden heritage will play in the coming centuries.

Most importantly, our gardens are more than just a source of reference for how change was managed in the past. They are literally the foundation of our green cities of the future. As open space becomes more valuable (and is put under more pressure), our historic parks and gardens will form the backbone of cities that are liveable, healthy, and beautiful. With their ongoing protection and sound management into the future, they provide a vital baseline of green open space that will guide and inspire the creation of more. It's an exciting time for gardeners as the "Garden State" writes the next chapter of its history.

*Above: Southeastern garden at Rippon Lea, date unknown.*







# Our Collections

*Elizabeth Anya Petrivna, Exhibition Producer, National Trust Collections*

*To celebrate our 60th Anniversary, curator Elizabeth Anya-Petrivna has created an online exhibition of 60 objects from the Trust's wide-ranging and eclectic collections. Selected here are a handful of highlights.*

It was difficult choosing 60 objects from over 35,000 items in the Trust's collection, but to curate the selection down to a pithy ten was a curatorial challenge. The Trust looks after a diverse and surprising collection—from an ouija board to luxury interior furnishings. Please enjoy this eclectic mix.

## 1. THE CAROLINE ARMYTAGE (NEE TUCKWELL) COOKBOOK, C1845, COMO COLLECTION

This cookbook from the Como collection is treasury of mid-nineteenth century culinary "favourites" handwritten in Caroline Tuckwell's tight script. The cookbook's age and condition, and Caroline's penmanship, make the recipes in this manuscript difficult to transcribe. Caroline collected the recipes before her emigration from Gloucestershire to Australia in the early 1850s.

Caroline Morrell Tuckwell was born in 1832 into a prosperous landowning family at Lechlade, England. It is unknown why Caroline's parents and siblings immigrated to Port Phillip—perhaps it was to improve their fortunes—but they left without her in 1849.

Once Caroline finally arrived in the colony she became a governess to the Austins of Barwon Park, before her marriage to wealthy pastoralist Charles Armytage, whom she met at the local Winchelsea church. The Armytages owned a pastoral run, Ingleby, on the Barwon River. Caroline and Charles lived at Fulham Station, in the Western District of

Victoria, before they purchased Como, which was intended to be the family's town house.

Caroline gave birth to ten children. How many of these recipes were set before them? It is not uncommon to find a recipe calling for two dozen eggs; the quantities are very generous!

## 2. ALICE CRESWICK'S DAY DRESS, COSTUME COLLECTION

Alice Creswick lived in The Hawthorns, the oldest house in the eponymous Melbourne suburb, and whose garden once swept down to the scrub along the Yarra River. A vibrant, active, and well-travelled woman, Alice was immortalised by writer Martin Boyd in his 1937 book *The Picnic*. As "Aunt Albania", Alice "expected other people to be as hospitable as herself ... wherever she arrived there seemed immediately to be an influx of enjoyment. Young people crowded around her ..." Alice Creswick's dress was donated by her family in the 1960s.

The dress was created by Mrs Eeles, who traded as a society dressmaker for over 30 years. A family story claims that she dressed Dame Nellie Melba, and that the two fought over fittings. As a young girl, Kate Eeles trained in Sloane Street London. She regularly travelled to Paris and London to bring the latest fashions back to Melbourne. The address printed on the label of this dress was for Mrs Eeles's first premises. In 1888, she relocated to Grosvenor Chambers, famous for housing the studios of artists Tom Roberts and Emanuel Phillips Fox.

During a routine review of the dress's condition by the National Trust's curatorial team, plant matter was found entangled in the fibres of the frayed and tattered hem. The hem also appeared to have soil staining along the edges. A conservator was employed to gently remove the burrs and hooked seeds, which were then inventoried and sent to the National

Herbarium of Victoria for identification. Most are European introduced grasses, and one may be an Australian alpine grass, but the specimen is too badly deteriorated for proper identification.

## 3. SHIRTS, LABASSA COLLECTION

After Labassa was sold in the late-1900s, the mansion was converted into a tenement house, and for the next six decades was home to many people. During the 1960s and 1970s Labassa experienced a creative renaissance, with members of the counter-culture and bohemian artists living, working, and partying in the house's many rooms.

Using wax resist dyeing techniques, these cotton shirts feature psychedelic motifs of mushrooms or mushroom-like jellyfish. They were worn by Labassa tenant Peter Sinnott in the 1970s, and were donated during a reunion of former residents. The Trust has a pictorial record of life at Labassa in the 1960s and 1970s—mainly in black and white film stock—so to see the vibrancy and colour in these garments enriches our appreciation of this dynamic time in its history.

## 4. PILL MAKER, C1900, DOW'S PHARMACY COLLECTION

In June 1988, Mrs Hilda Dow donated Dow's Pharmacy in Chiltern to the National Trust, including the pharmacy and dispensary, which had been occupied by a succession of chemists since 1870. Hilda M Dow (nee Grey) is listed in the Pharmaceutical Register (Victoria) as occupying the building from 1930 to 1936, and John R Dow, apprenticed to his wife, became registered in 1936 after completing a course at the Melbourne College of Pharmacy. The pharmacy closed in 1968, and now contains one of the oldest surviving pharmaceutical collections in Australia.

Before mass production became ubiquitous in the mid-twentieth century, pills were

*Opposite, clockwise from top left: Carolyn Armytage cookbook, c1845, Como Collection; Alice Creswick's day dress, Costume Collection. Photograph by Jessica Hood; Collection, including pill maker, at Dow's Pharmacy, Chiltern. Photographs by Jessica Hood; Shirts worn by former Labassa tenant, Peter Sinnott, Labassa Collection.*



made by pharmacists, who compounded the medicines they supplied to their customers. The invention of the pill press was an innovation in pharmaceutical production, as pills had previously been rolled by hand. The pharmacist assembled the ingredients, weighing and grinding them according to the recipe, to fill the doctor's prescription. The dry ingredients were made wet to create a softened paste-like consistency. This was rolled into a "pipe" and placed on the brass-ridged area of the machine. It was then cut by the accompanying arm which couples with the ridges of the machine.

## 5. OUIJA BOARD, LAKE VIEW COLLECTION

Henry Handel Richardson (HHR) was the pen name of Ethel Florence Richardson (1870–1946), author of *The Getting of Wisdom* (1910), *The Fortunes of Richard Mahony* trilogy (1917–1930), and *Maurice Guest* (1908). The ouija board on display at Lake View, the house in Chiltern where HHR spent part of her girlhood, was used by her on a daily basis. She "spoke" regularly with her late husband, the academic John George Robertson, and read him her manuscripts to gauge his response from the "other side"; a poignant connection that was maintained long after his death in 1933.

Despite the seeming eccentricity of these spiritual beliefs, the questioning of the realities behind culture, society and our everyday world gave the Richardson family an intellectual boldness and vitality. HHR was a member of many spiritualist and psychic research associations in England. Her parents had been members of the Victorian Association of Progressive Spiritualists, and her father was an active member who lectured and wrote on the subject. The family's belief in spiritualism brought with it progressive ideas about health, education and politics; for example, her sister was a militant suffragette and dedicated herself to alternative education.

## 6. LOUIS XIV-STYLE FANCY DRESS COSTUMES, THE HEIGHTS COLLECTION

The Heights was built in 1855 by squatter Charles Ibbotson, using at its core the largest prefabricated German timber building in Victoria. Ibbotson died at 70 in 1883, a year after wife Mary. Daughter Minna, who married Louis Australia Whyte, inherited the property, in turn passing it on to her son, Louis Melville Whyte.

Louis Australia Whyte and his son Louis Melville Whyte had much in common—both were avid sportsmen. Louis senior was a champion golfer and tennis player, and his son a surfer, swimmer and car enthusiast. Louis Melville also had a penchant for ice skating and he was noted as attending fancy dress ice carnivals held at Melbourne's Glaciarium as a young man in the 1900s. Uniting sport with costume was very common in Melbourne during this period, with football and cricket games often played in fancy dress.

This pair of Louis XIV-style purple velvet costumes were made for an adult and child and, it is believed, for father and son. The quality of the velvet is the same on both costumes, as are many of the trims.

## 7. THORNTON PICKARD WESTMINSTER QUARTER PLATE CAMERA BELONGING TO JOHN WILLIAM TWYXCROSS, MCCRAE HOMESTEAD COLLECTION

John William Twycross (1871–1936) purchased this camera in 1918. It was a turning point for this creative man. With this purchase he became a pictorialist photographer, capturing scenes in Melbourne and the Mornington Peninsula. John Twycross took every opportunity to record the world around him, using his lunchtime breaks to capture the streets of Melbourne. Many images document life at Arthur's Seat (later known as McCrae Homestead) where the family would holiday, visiting their aunt, Kate Burrell. The Burrell family purchased Arthur's Seat from the McCraes in 1851 and lived at the homestead for 74 years. John's parents married at the homestead in 1870.

## 8. FABIENNE ARCHIVE OF DESIGN ILLUSTRATIONS AND EMBROIDERY SAMPLES, COSTUME COLLECTION

Nellie van Rysoort arrived from Holland during the year of the 1956 Olympics and started her own haute couture embroidery label in a newly built outer suburb of Melbourne, embroidering exquisite beaded patterns for Dior as cows were herded past her front door. She was trained in Europe to produce intricate hand-embroidered patterns for the major fashion houses of Paris. Examples of her work can be seen on garments in museum collections and her archive is divided between

the National Trust of Australia (Victoria) and the Museum Rotterdam.

Nellie's signature technique was cornely, which comprises a machine chain stitch that can be performed on a variety of fabrics. Her patterns were drawn onto butter paper perforated with an electric needle and transferred, via tailor's chalk, to the unsewn gown. The cornely embroidery was then sewn freehand onto the fabric, over which the beads and sequins were sewn. It could take 2,000 hours, or one month, to embellish an all-over beaded dress. Nellie's daughter Iris Norton remembers that the designs consumed her mother day and night, from the initial concept to sewing the last bead.

## 9. JOAN LINDSAY'S HERMES TYPEWRITER, MULBERRY HILL COLLECTION

Joan Lindsay wrote *Picnic at Hanging Rock* in two weeks using this typewriter, sitting on the floor in her Mulberry Hill "scribbling room". The book was published in 1967. Cliff Green, screenwriter for the film adaptation, tells of how the book was "dreamed by Joan every night, and written down the next day in a fever of writing. She made sure she didn't tell anybody! Because that again was part of the magical qualities she had; she was a magical person." Although not a spiritualist or believer in occult mysticism, Joan Lindsay did subscribe to pioneering scientific ideas about the nature of time. These ideas of parallel time, repetition and dimension are present in her most famous novel.

## 10. POSY HOLDER, POLLY WOODSIDE COLLECTION

This posy holder was made for the launching of barque Polly Woodside on 7 November 1885, and was held by Mrs Marian "Polly" Woodside, wife of the barque's owner William Woodside, whilst she christened the vessel. Mrs Woodside held the posy holder to protect her gloves from being stained by the posy of flowers. The posy holder was engraved with the place and date of the Polly Woodside launch. It was later presented to the National Trust by her grandson, Walter Woodside, on the ship's 100th birthday.

*To see more objects from the National Trust's collections, visit [www.nationaltrust.org.au/collections/60-objects](http://www.nationaltrust.org.au/collections/60-objects).*

*Opposite, clockwise from top left: Louis-XIV-style fancy dress costumes, The Heights Collection. Photograph by Jessica Hood; Thornton Pickard Westminster Quarter Plate Camera belonging to John William Twycross, McCrae Homestead Collection. Photograph by Jessica Hood; Joan Lindsay's Hermes typewriter, Mulberry Hill Collection; Henry Handel Richardson's Ouija board, Lake View Collection. Photograph by Jessica Hood; scrapbook page from Fabienne Archive of Design Illustrations and Embroidery Samples, Costume Collection.*









# Towards Reconciliation

*Alexandra Hill, National Trust Reconciliation Project Manager*

*In 2011 the Trust embarked on one of its most significant journeys since formation—the one towards reconciliation. A Statement of Commitment to respecting the culture and heritage of the First Australians was adopted by the Board on 17 August 2011, followed by the adoption of our inaugural Reconciliation Action Plan (RAP) in September 2012. This identified actions and measurable targets for growing relationships and promoting reconciliation. The success of this document guiding engagement with Aboriginal and Torres Strait Islander peoples led to the implementation of our second RAP in 2014. As this document is now nearing its end as an active strategic document, we reflect on the significant achievements facilitated by the Reconciliation Australia RAP process.*

In December 2013, the Trust achieved a milestone with the return of the Ebenezer Mission, outside Horsham, to Traditional Owners, the Barengi Gadjin Land Council Aboriginal Corporation (BGLC). The same year also saw the formation of the National Trust's Aboriginal Advisory Committee and establishment of an Aboriginal Cultural Heritage Internship with Deakin University.

The appointment in 2013 of the first National Trust Indigenous Heritage Advocate, Rueben Berg, led to the first dedicated Aboriginal cultural heritage survey of National Trust properties. This was undertaken via the Reconciliation Through Place project, supported by the Federal Indigenous Heritage Program, and aimed to facilitate the involvement of Aboriginal peoples in the custodianship and interpretation of their heritage at National Trust places.

Undertaking a Cultural Heritage Survey involves the identification of the Aboriginal cultural heritage significance of our places through research and consultation, providing individual stories from the Traditional Owners, and published historical records. The surveys then lay the foundation for the future management and interpretation of our sites, gathering the key stories that, implemented via our *Reconciliation Through Place Interpretation Strategy*, will ultimately ensure a consistent approach across all of our sites.

Due to this research, we can now work with the Wadawurrung peoples at Mooramong to talk of their Ancestors' occupation of the site as they moved across the landscape to various significant sites within the local area, and in 2014 we started the process of developing an Aboriginal Heritage Agreement with the Wathaurung Aboriginal Corporation at Mooramong. Meanwhile, McCrae Homestead and Endeavour Fern Gully have a strong connection for the Bun Wurrung people. The Gully contains many trees and plants that would have traditionally been used by Aboriginal people, including the fire drill (Djigel Warrk) tree, and there are many recordings of the connections the McCrae family had with the local Aboriginal community, with many more stories still to be told. Como House, on the changing banks and flood plains of the Yarra has always been a rich source of vegetation and a hunting area for the local Woi Wurrung peoples. Similarly Rippon Lea, on the plains between the bay and the inland water courses, would have been traversed by the Bun Wurrung peoples as they seasonally moved across the area now known as the Mornington Peninsula. A cultural heritage survey is also underway at Old Melbourne Gaol, supported by a City of Melbourne Indigenous Grant.

The Trust also advocates for the protection of Aboriginal cultural heritage places, and in recent years has been working with the Wurundjeri Tribe Land Compensation and Cultural Heritage Council Incorporated to advocate for the recognition and protection of the





Sunbury Rings Cultural Landscape, and with the Wathaurung Aboriginal Corporation to oppose the Monmot Hill Basalt and Scoria Quarry. The Trust has also partnered with the Victorian Aboriginal Heritage Council in the co-presentation of the 2013 and 2014 “Our History” Heritage Festival events (also with the Koorie Youth Council). Finally, the Trust recently managed the Victorian Aboriginal Heritage Council’s documentary film on the return of Ancestors.

## MAKING IT RIGHT: RETURNING THE EBENEZER MISSION

In 2013, the National Trust made its biggest step towards reconciliation to date with the return of the Ebenezer Mission in Antwerp to the Barengi Gadjin Land Council (BGLC), who are the local Traditional Owners, Registered Aboriginal Party, and Native Title Holders. Then BGLC Chair, Janine Coombs, spoke to Alexandra Hill, National Trust Reconciliation Project Manager, about the significance of that very windy day three years ago.

**Alexandra Hill:** We know that the cemetery at the Mission is the resting place of Ancestors, and that many people have strong familial links to those that lived at the Mission, but what is its significance to you?

Janine Coombs: Ebenezer is my solace, it calms me no end. Its connection, to a certain extent, is that it’s where it all started—for me anyway. My great-grandfather Albert was born in Antwerp, prior to the Mission being built—he’s where our family group connection starts.

When I was about 12 mum and dad took my sister and me to the Mission. There were no fences, the Church had one wall and no floors and you could see as far the eye could see. I knew then that it was a very, very special place.

Just after I started at BGLC, I took dad’s sister to the Mission. She had never been there and showing it to her, seeing her response, was one of the most heart-warming experiences I’ve shared with someone. She said that “for the first time in my life I feel I belong”.

**AH:** The National Trust feels strongly that you are the rightful custodians of the cultural and built legacy of the Mission. What impact will legally owning the site have on the Wotjobaluk, Jaadwa, Jadawadjali, Wergaia and Jupagulk family groups?

JC: In 2005 we were recognised in a Native Title Consent Determination, the first in southeastern Australia, for the Wotjobaluk claim area. Having both recognised legal and cultural ownership of the site means there is no risk of loss. Because of all the unmarked graves we need to ensure that there is no disturbance to Ancestors and that they are treated with respect. The Mission is our special place.

**AH:** Since you became Chair of BGLC, your interest personally and professionally in the Mission grew didn’t it?

JC: Yes, when I became involved with BGLC the first thing I did was get back to the Mission. It broke my heart that it had been subdivided but the Church now had walls and the headstones in the cemetery were all still there.

Curiosity about the place got the better of me as well, so I read everything I could find and spoke to the old people. One of the things that drives me is identifying all the unmarked graves. In my research I discovered that my father’s great-grandfather is in one of those unidentified graves along the church wall. Dad’s great-great-aunt has a headstone in the cemetery so I’ll always be connected there.

**AH:** What’s your vision for the Mission?

JC: To have it open to Traditional Owners, and for it to have places to just sit and be on Country. I want to do work on identifying the location of the unmarked graves and find out who they are. I’d also like to recognise our people at the site, both buried and those that have passed since. It’s not just about death at the Mission though, lots of children were born there and I’d like to acknowledge those children in some way as well. Eventually I’d like to open the site for everyone to experience its serenity, so we can all just go there and be.

*Left: Indigenous Heritage Advocate Rueben Berg among stony rises at Mooramong; Middle: The Fighting Gunditjmara dancers, 60th Anniversary Gala Dinner, Rippon Lea Estate. Photograph by Paul Benjamin; Above: Ceremonial planting at the official Ebenezer Mission handover, December 2013.*





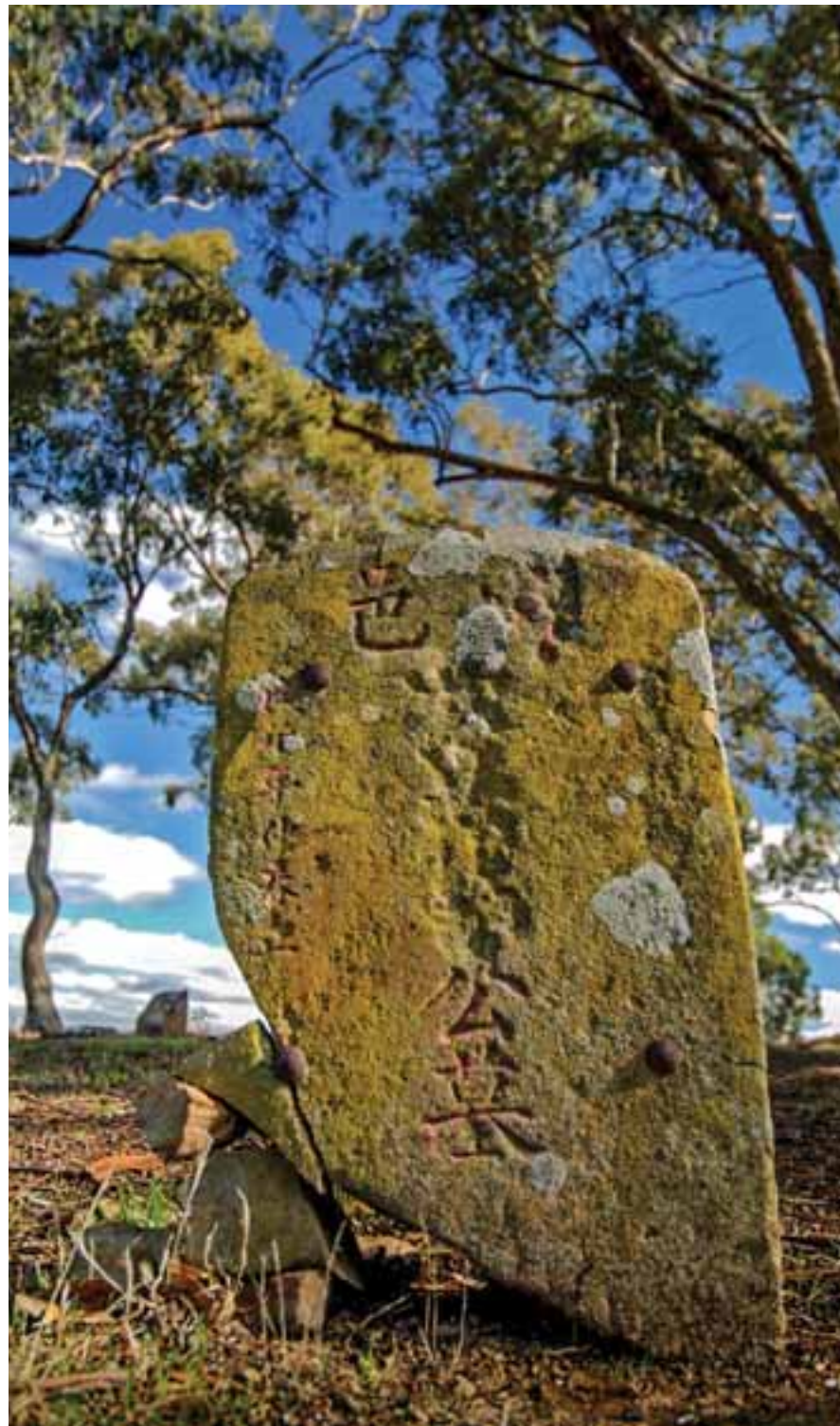
# A Regional Nomination for World Heritage Listing of the Victorian Goldfields

*Paul Roser, Acting CEO*

*Gold was first found in Clunes and then Buninyong in 1851 and within a decade the population of the colony grew from 77,345 to 540,322. The sudden rush to “get rich quick” resulted in a mass migration event that brought people from all over the world to Victoria. The gold rushes established and shaped communities around the region and continue to influence them through the physical appearance of towns, settlements and streetscapes; the landscape; transport routes; institutions; infrastructure; economic activity; and the culture of communities. What remains is testimony to the prosperity of the times and the vision of the many entrepreneurs attracted to the Victorian Goldfields over 150 years ago. (Ray Tonkin et al, Developing Victoria’s Goldfields into Australia’s Cultural Heritage Region, February 2012)*

*Above: Bendigo in Autumn, image courtesy of Bendigo Regional Tourism.; Right: Chinese grave, Pennyweight Cemetery, Castlemaine, image courtesy of David Bannear.*





The case for World Heritage Listing of the goldfields is gathering momentum. The Victorian Goldfields Tourism Executive (VGTE) has taken the lead in partnership with the National Trust and the Collaborative Centre for Research into Australian History (CRAH) at Federation University, with the support of many regional and municipal stakeholders.

The Castlemaine Diggings National Heritage Park was included on the National Heritage List in 2005. At a national level, the history of the broader diggings area is a key foundational story of the state of Victoria, the gold rush having established Melbourne as a global trade city of the nineteenth century. In a world context, the history of the diggings is significant as a gold rush-inspired mass migration event.

A nomination to add the diggings to the World Heritage Tentative List was submitted by Victoria to the Commonwealth in 2009, but did not proceed despite the Brumby Government actively championing the bid. However, the 2014 Parliamentary Inquiry into Heritage Tourism and Ecotourism in Victoria recommended that the Victorian Government work with the Commonwealth to pursue UNESCO World Heritage Listing for the Castlemaine Diggings National Heritage Park and the Budj Bim National Heritage Landscape.

Heritage Victoria confirmed in 2015 that the current State Government accepted the recommendation, and the Premier has recently announced the Budj Bim decision and a commitment of \$8 million in funding. As yet there has been no formal announcement for the Goldfields, but Minister for Planning Richard Wynne has said "It's a fantastic initiative ... It's a very, very significant history right through the region from Bendigo to Ballarat and some of the smaller townships around it as well. I think it is a worthy candidate for consideration."

Achieving World Heritage Listing for any place requires considerable resources and research to develop a compelling case for consideration by UNESCO in a highly competitive environment, but would also provide significant benefits. A study by the National Institute of Economic and Industry Research has found that if World Heritage Listing was achieved, visitor numbers to the region would increase by 2% per year, which in economic terms, would mean an injection of \$22m per year into local economies.

In its 60th year, the Trust has also strengthened its commitment to the Victorian Goldfields by establishing a Goldfields Strategic Advisory Committee, recognising the strategic importance of the heritage significance of the region. The Trust aims to maximise its facilitation, capacity building and advocacy role, recognising the economic benefits of heritage as a major component of positive socio-economic change in the region.







# Labassa's Danish Decorator

Vicki Shuttleworth

*Labassa is a confection of cultural and artistic influences. Its distinctive 1890s architecture is an interpretation of the French Renaissance style by German-born architect John Augustus Bernard Koch and Danish decorator Peter Nielsen Fuglsang Hansen. Peter Hansen slipped into obscurity following his death in 1916, but as historian Vicki Shuttleworth discovers, his contribution to several of Melbourne's iconic buildings, including The Windsor Hotel and Labassa (at the time known as Ontario), is now evident.*

The trail leading to Peter Hansen began with a simple 14 word advertisement in The Age on 18 August, 1890: "Paperhanger: First class Hand for Japanese, wanted. Ontario, corner Balaclava, Orrong rd. Hansen, decorator." At the time, Hansen also happened to be working on Cloyne in St Kilda, the home of well-known barrister Dr John Madden. It is through Madden that we know so much about this distinguished artist. Hansen had a long and well-documented association with Dr Madden who in 1893 became Chief Justice of the Supreme Court and in 1899 Lieutenant Governor of Victoria. Hansen was invited to paint Sir John Madden's portrait and redecorate Cloyne for the celebration of Federation in 1901.

Peter Hansen had been in the colony only 2 years when he started work on the homes of two of Melbourne's most prominent citizens. A rare combination of artistic talent and broad experience with the Hellenistic and Neo Classical styles made him ideal for these commissions.

Born in 1862, Hansen was trained as a decorative artist in Aarhus, Denmark by the renowned master painter WS Kjerbye. In April 1880, Hansen packed his bags and worked his way through France, Germany, Austria, Italy, the Balkans, Greece, Turkey, and Palestine arriving in Alexandria, Egypt, shortly after the British bombardment in 1882. He settled in Cairo for the next five years, where he won a reputation for his fine "plafond" (ceiling) work. His fluency in eight languages likely ensured regular work with the growing multi-lingual European population.

Raised as a Lutheran, Hansen may have come to the attention of architect John Koch through the German Lutheran community. The church closest to his rooms in Fitzroy and Collingwood was the Lutheran Church, Eastern Hill, where Koch and his family were parishioners. When Peter Hansen married Anna Fankhauser in 1892, the ceremony was conducted by Herman Herlitz, pastor at Eastern Hill. Hansen and Koch had an ongoing professional relationship. The German Arch for the celebration of Federation in 1901 was designed by Koch and decorated by Hansen. They also worked on the renovation and redecoration of the Eastern Hill church in 1911.

Although a highly regarded craftsman, Peter Hansen had aspirations to be a master painter of portraits in the manner of the European Masters. In 1894 he left Melbourne with his young family to study at the Munich Royal Academy. On his return in 1897 he set up a studio in the Flinders Building, Melbourne, where he exhibited his facsimiles of the old masters, among them Peter Paul Rubens' The Last Judgement, which had a viewing in the National Gallery of Victoria (c1901). His own works included portraits of Lieutenant Governor Sir John Madden, Bendigo brewer Jacob Cohn (currently on display in the Danish Club, Melbourne), and gold digger and war veteran, Claus Grönn. He also produced a painting titled *HM Queen Victoria*, last sold by Leonard Joel in 1970, and *After the Boom* (subject and location unknown).

While a career as a painter of portraits eluded Hansen, he accepted this with equanimity and rather drolly observed: "The man who could rummage through a dung heap with a pitchfork would do all right in Australia, but pity the man who thought he could live by the brush and palette."

The redecoration of The Grand Hotel (now The Windsor) in 1899 likely represents the high point of Hansen's achievements in the decorative arts. Melbourne *Punch* (5 October 1899) credited him with its "decorations and all the other ornamentation of the hotel and reflect the highest credit upon his artistic taste both in design and execution." This major refurbishment included a Moorish Lounge and several "cleverly" painted ceilings on a theme similar to some of Labassa's decoration.

Peter Hansen won the tender for the decoration of the Hawthorn Town Hall in 1902 against John Ross Anderson who was responsible for the 1901 scheme for the Royal Exhibition Building and the Mayor's Room Fitzroy Town Hall (1889). Contemporary accounts describe a fine painting of a Venetian scene over the entrance and panels depicting dragons and cupids as well as singing, drinking, and feasting. Following successive renovations, the only remnants of Hansen's work are the female heads on the pilasters which appear to have lost some detail through restoration.

So far, over 20 works of decorative painting have been attributed to Peter Hansen. These include the altars and Stations of the Cross in churches throughout Melbourne, most notably St Mary Star of the Sea, West Melbourne, where he painted five altars and the 14 Stations of the Cross in 1900. Apart from private mansions, his murals were featured in Allan & Co.'s music warehouse and Norddeutscher Lloyd Shipping Co. offices both in Collins Street, Melbourne.

It was mainly within the German and Danish communities, however, that his artistry was celebrated. *The Scandinavians in Australia, New Zealand and the Western Pacific* (1939) describes him as "outstanding in decorative art. Many of the finest ceilings and wall decorations seen in Melbourne today are of his design." His death in 1916 went unacknowledged in English language newspapers whereas two detailed tributes were published in the Danish language newspaper Norden on 9 and 23 September.

Finding Labassa's decorator may lead to new understandings of the mansion's interiors. How are we now to view the travel scenes depicted on the Billiard Room ceiling? Is the inclusion of a Viking ship and scenes from countries in which Hansen lived a reflection of his own life experience? Attributing artistic decisions is problematic. There is some evidence that Ontario's owner, Alexander Robertson, had a direct hand in the choice of his mansion's decorative features.

In 1890, while Ontario was undergoing its transformation, Robertson rented the Earl of Aberdeen's townhouse at 27 Grosvenor Square, London for the "coming out" of his daughters Nina and Eva. He spent over £5,000 on this single event at which Nellie Melba performed for British luminaries including the Duke of Edinburgh and peers of the realm. Robertson even paid for a redecoration of the Drawing Room by W Turner Lord & Co. who decorated Highclere Castle ("Downtown Abbey") in 1895. A photo, taken by architectural photographers Bedford Lemere & Co. for their client on the day of the party (12 June 1890), shows remarkable similarities of style to Labassa's own Drawing Room.

Labassa is Peter Hansen's last known work of decorative art in original condition. Low resolution black and white photos of some of his works can be found in the Arts Collection of the State Library of Victoria. At the time these photos were acquired, the original works were in the possession of Hansen's descendants in Victoria, Queensland, and New Zealand. The trail has gone cold. If you are able to assist in locating any works by Peter Hansen please email labassalives@gmail.com.

*With thanks to Professor Miles Lewis and Dr Andrew Montana for their expertise. Thanks to the Boroondara Library Service, Andrew Dixon, the German Lutheran Church, East Melbourne, Jan Rodseth and the State Library of Victoria for access to their resources.*

*Opposite, clockwise from top left: Drawing Room, 27 Grosvenor Square, London, 12 June 1890. Historic England Archive; Trompe l'oeil above Labassa staircase; Billiard Room ceiling, Labassa. Photograph by Jessica Hood.*





## Our Branches

*Furthering the mission of the National Trust, our membership branches and their hardworking volunteers undertake invaluable work to celebrate and protect heritage places across Victoria. From organising Heritage Festival events, to sitting on local council heritage advisory committees, the Trust's Branches are our voice in the regions. Here we look at the National Trust's current branches, and their diverse roles.*

Since the establishment of the first National Trust branch in Ballarat in 1960, our branches have played a significant and integral part in our advocacy and community engagement work. Supporting the Trust's professional staff, they enable grassroots participation of Trust members and volunteers in heritage advocacy, and the celebration of heritage at the community level. Working within their respective communities, branches often find themselves, like the broader Trust, in situations of comradeship and combativeness with local government.

The 1960 formation meeting at Ballarat Town Hall of the Trust's first branch was attended by Councillors and "other interested citizens", and was presided over by the Mayor, rather than the Trust. The subsequent formation of the Ballarat Branch of the National Trust was the result of a strong community-based need, and was a joint initiative with the Council. Today's Ballarat, with its fabulous Victorian vistas and terrific modernist gems, is the result of this community vision. With the 2014 establishment of the Ballarat Heritage Restoration Fund, and the ongoing involvement of the branch in Ballarat Heritage Weekend events, walking tours, publications, and local government advisory roles, the branch is perhaps as strong today as it was in 1960.

Other branches formed early in the Trust's history focused on the richly historic areas of Bendigo (1964), and the North East, including Beechworth, and Chiltern (1966; re-established 2011). Today, both of these branches continue to advocate for the protection of heritage places in their respective regions, and are represented on council heritage advisory committees, providing direct input into the planning process.

The Bass Coast Branch (established as the South Gippsland Branch in 1968) undertakes vital advocacy work to ensure the protection of the region's significant landscapes, as well as engaging with the local community through Heritage Festival events, such as this year's sold out bus tour.

To the far west of the state, the Portland Branch (1969) works with council and the community on local heritage issues, and was recently successful in a campaign to save the former school master's residence at Portland North Primary School. The neighbouring Port Fairy Branch, formed in 1970, is responsible for opening the delightful Trust property Mott's Cottage, and also works closely with the Portland Branch on broader regional concerns.

The Geelong & Region Branch, one of the Trust's biggest and most active membership branches, was formed in 1972 as a lobby group for the preservation and later purchase of The Heights. Today it advocates strongly for the region's heritage at all levels of government, as well as providing education programs to local students. The Branch was recently successful in achieving National Trust heritage listing for the First Geelong Water Supply Works, an engineering marvel found to be significant at State level. The classification process involved extensive research and consultation with site owners Barwon Water, and was celebrated at a Branch reception hosted by Barwon Water on the site.

*Photo: Branch representatives and National Trust staff gather at Maldon for the biannual Branches Forum.*





The Mornington Peninsula Branch, formed in 1985, also provides vital support to the Trust's properties in the region, including McCrae Homestead, The Briars, Mullberry Hill, and Endeavour Fern Gully. Less well known is the Branch's vital advocacy work to protect the region's significant landscapes, a result of the inclusion of the National Trust's landscape classifications in the local planning scheme. Branch representatives provide regular input into planning applications, conduct site visits, review plans, and write objections. The Branch has also championed the region's significant postwar heritage, including the modernist McCraith "Butterfly" House in Dromana, and the Rosebud Sound Shell.

The Inner West Branch, formed in 1989 as the Williamstown Branch and later known as the Footscray Williamstown Branch, has an important role advocating for some of Melbourne's most significant industrial heritage places. The Branch also contributes to the ongoing restoration of the B-24 Liberator Bomber in Werribee, and organises popular Heritage Festival tours across the inner-western suburbs each year.

The Dandenong Ranges Branch, formed in 1990, provides invaluable expertise and advocacy for the protection of the area's significant landscapes. Like the Mornington Peninsula, the Trust's landscape classifications are incorporated in the local planning scheme for the Yarra Ranges, with the Branch reviewing applications and conducting site visits for a growing number of applications as development pressures increase.

The Trust's Casey-Cardinia Branch, formed in 2002, is active in both advocacy and community engagement. Volunteers maintain the

Heritage Centre and shop at Pioneers Park, Berwick, which raises funds to support their activities across multiple shires. The Branch also champions local history through their publications, such as the popular *Pages from the Past* and the recently published *The Local Community and the Great War*, by Ian Good, which explores the impact of WWI on the small farming communities within the Shire of Berwick.

The formation of the Trust's newest branch in the Wimmera region in 2011 was the result of a huge public outcry at the proposed demolition of the Horsham Town Hall, the latest in a long list of demolitions over recent decades. Raising community awareness of and interest in heritage is core to this dynamic Branch, which runs sell-out events opening up local heritage properties to the public.

Across many National Trust branches, including Mornington Peninsula, Geelong, Ballarat, Bendigo and North East Branches, the Trust's Heritage Awards program also celebrates heritage and champions traditional skills through the Trust's Heritage Awards program. The National Trust Heritage Awards recognise those in our community who have demonstrated excellence in retention, restoration and reuse of our heritage places.

Undertaking invaluable work to celebrate and protect Victoria's heritage places, the National Trust branches are diverse. They are able to represent their communities in a way that only locals can. Without their overwhelming support for the Trust, our work could not be undertaken, and in our 60th year we pay tribute to the hundreds of members and volunteers across Victoria, past and present, who have contributed to shaping our cities, towns and landscapes.

*Clockwise from top left: The Geelong & Region Branch presents Barwon Water Managing Director Joe Adamski with a certificate to mark the National Trust classification of the Geelong Waterworks; Horsham Library support services manager and Wimmera branch member Ros Ryan educates school students about local history; Ballarat Branch member Gerald Jenzen and Anna Foley conduct a site visit for the Ballarat Railway Redevelopment Project; Winners at the 2016 Ballarat Heritage Awards, image courtesy of the City of Ballarat.*



# Our Volunteers

*Since its inception in 1956, volunteers have been the lifeblood of the National Trust of Australia (Victoria). In big and small ways, our volunteers have shaped our cities and towns through their contributions to advocacy, education, caring for our properties, and engaging with the community. The Trust is currently supported by over 650 volunteers who last year contributed more than 50,000 hours of invaluable work. Here we celebrate six volunteers who have contributed to the Trust in a variety of ways. Visit our website for more stories, or get in touch if you would like to add yours! [www.nationaltrust.org.au/60th-year-anniversary-stories](http://www.nationaltrust.org.au/60th-year-anniversary-stories)*



## JUDY WALSH, ACTING PRESIDENT, MORNINGTON PENINSULA BRANCH

I've been a National Trust member for 25 years, and I joined because I believed in what the Trust was doing. But I never actively got involved until about the year 2000 when I was living down on the Peninsula and only working part time. It gave me time to be able to put something back in. I went to an orientation day at McCrae Homestead and joined up as a guide. Then I guided there for a few years, and I went to a Branch luncheon. I became quite interested in what that Branch was doing, so I made enquiries and was welcomed with open arms onto the committee. And there I have stayed. I was on the committee for two years, and then I became secretary, which I stayed as for six years. I then went to the Chair for another six years.

The Branch is very interesting because it gets involved in a lot of things that most people have got no idea about. The main one they don't know about is our involvement with any planning application in Significant Landscape Overlays, because the National Trust Significant Landscape Overlays were written into the Mornington Peninsula Planning Scheme after the amalgamation of Councils. So we're able to make a comment, and quite often make a difference.

I think my greatest achievement was getting the Heritage Awards as a partnership between the Shire and the Trust. I think we're doing our 6th consecutive year of heritage awards this year. That's been quite instrumental in furthering other things attached to the actual awards; we've been able to make inroads with the Council to get specialist heritage attention to heritage objects, rather than having them just treated by a contractor. The Trust has certainly opened up my life. It has exposed me to some wonderful people. My committees are made up of fabulous people who bring together their own expertise to the table, which is always very interesting; and it's just made me very busy!





## CINDY NGUYEN, TRUST KIDS

When I came across the National Trust in 2015 I was actually looking at the Miss Fisher Exhibition. I was searching for it on Google, and saw a listing on Seek looking for volunteers. I didn't know anything about the Trust but I started reading into it and thought, "I like history and I'm interested in museums and conservation, I want to get into this. This is good experience". I was in year 12 at the time. I'm currently doing a library and information management degree, and next year I'm moving into museums and conservation in Canberra, at Swinburne University.

I volunteered at Rippon Lea during the Miss Fisher's costume exhibition, and then moved to Trust Kids at the Old Melbourne Gaol. For the exhibition I was a tour guide, and for Trust Kids I was one of the activity people that helped the kids. It was a blast! Earlier this year I was at Polly Woodside for Trust Kids again, showing kids how to be pirates. And now I'm at Rippon Lea again for the Dressmaker. Volunteering for the Trust, I have been able to meet like-minded people that are into history, as well as getting a foot in the industry I want to work in. Also, it has opened a wide range of things I thought I'd never do, like working in a costume exhibition or teaching kids how to escape gaol, or how to be pirates. It's just a real blast. I really enjoy what the Trust does and how it conserves properties for future generations. There's not a lot of people that I know in the industry, so actually meeting people who are encouraging is a big help. And it's definitely something I want to do, going down the historic preservation and museums path.



## LIBBY HOWCROFT & NANCE HOUEEN, COSTUME COLLECTION

[As told by Nance Houen] I joined the Trust in 1975 when I was working for Channel 0. One of the directors there was passionate about saving the Regent Theatre and that's when I thought, I'm passionate about saving the Regent Theatre too. So that was when I joined and helped a little bit with the Regent campaign.

I think I've been volunteering for the National Trust for 25 years. The week after I retired, I offered my services one day a week. Carol Barnard, who was the marketing manager, saw my questionnaire and asked if I would come and work for her, because I had a lot of experience in television. So I worked for her for probably a couple of years, and then my friend Nellie van Rysoort—wardrobe mistress at Channel 0—her daughter gave me all her scrapbooks for the National Trust; beading samples from [Collins Street boutique] La Petite. So I suggested that maybe we could display the scrapbooks, using a bay window, find three gowns beaded for La Petite by Nellie, and have a little display. And the CEO at the time said "no Nance, we won't do that, we'll take the whole of Como". So that's when I met Libby Howcroft. She'd been putting on an exhibition at the Alexandra Club, and I told her what I was doing, and asked if she would like to help me find all of these gowns, so she did. So we've worked together for 10 years. We put on the Fabulous exhibition at Como, and that was a great success.

The Trust has played a very important role in my life, particularly since I started working with the Costume Collection, because our annual Vintage Clothing Sale has been a wonderful way of making money for the Trust. I'm passionate about fabric and fashion. I love to be in this kind of atmosphere. I think I get more out of it than I put in, because it's so exciting.





## ALAN DOYLE, NAB VOLUNTEER

I first volunteered for the National Trust in mid-2015, to support the Miss Fisher's Exhibition at Rippon Lea Estate. I did two separate volunteer days there as I enjoyed the first experience so much!

I had volunteered for a number of organisations in the past as part of the NAB Volunteer program, each of which was very enjoyable in its own right. I chose the National Trust this time due to my strong personal belief in the need to preserve important historically significant parts of Australia's past. Rippon Lea is also in my local neighbourhood and I love it and all its history, and the exhibitions and tourists it brings to our local community.

When I volunteered at Rippon Lea, I was helping to manage visitors and tour groups entering and moving around the Miss Fisher's Exhibition. I volunteered to be the meet and greet person at the front door of Rippon Lea House. It was pretty chilly on both days, but I was warmed by the happy visitors' smiles and great questions and interest as they entered and left the exhibition and the house itself.

The people are fantastic and so passionate about preserving heritage that can so easily be lost without the commitment of an organisation such as the National Trust.



## JOHN STONE, VOLUNTEER PROPERTY MANAGER, PORTABLE IRON HOUSES

I have fond memories of visiting National Trust properties with my grandparents as a child, so it was only natural to jump at the opportunity to become involved with the Trust when I saw an advertisement for a volunteer Property Manager at the Portable Iron Houses in South Melbourne in early-2015.

I am deeply interested in local Victorian history and heritage. To me, the value of historical properties such as the Iron Houses is not just their physical endurance or quaint appearance, but their representation of the living histories of the countless people who have lived in them from colonial times all the way through to the mid-1970s. To reflect on that fact is truly amazing. These buildings housed families—no different to those in the immediate neighbourhood—through the goldrush, the 1890s recession, WWI, the Great Depression, WWII, and the suburbanisation of Melbourne. To manage and conserve these properties for future generations is to play a part in handing down their important social histories; that is a great responsibility and privilege. The greatest satisfaction I get is when I am approached by the descendants of families who lived in the Iron Houses at some time, and they pass down to me a story or photo from their grandparents or parents, or in some cases, their own memories of the properties – those moments are pure gold and remind me of the value of my small contribution.

The lifeblood of the Trust is its volunteers—the women and men who, without fail, turn up on open days, rain, hail or shine, pin on their badges, and beam with enthusiasm, professionalism and friendliness from first to last visitor. Therefore, my greatest achievement is to win the trust and friendship of the Portable Iron Houses Committee volunteers, many of whom were directly responsible for saving the Iron Houses from the scrap heap. That these dedicated people have entrusted me with their Iron Houses, and continue to support me in their conservation, is humbling and rewarding.





# Caring for Our Properties

*Caitlin Mitropoulos, Community Advocate, and Samantha Westbrooke, Conservation Architect*

*As we celebrate 60 years of the National Trust in Victoria, we acknowledge that conservation and engagement at our properties will always be central to what we do as an organisation. Our mission is to act as custodians for these culturally significant places, ensuring their preservation and protection for future generations. Since 2006, more than 60 conservation projects have been undertaken at Trust properties, with \$3 million spent in the past five years alone.*

*These highlights represent just a snapshot of the major works undertaken in recent years. The relocation and restoration of the Labassa tennis pavilion, lime-washing of Mills Cottage in Port Fairy, replacement of Abercrombie House roof (one of our Portable Iron Houses), current render repair at Tasma Terrace, and restoration of the Polly Woodside mizzen mast, provide further examples of the constant works happening at our properties throughout Victoria.*

*Photo: Tradesmen lay terracotta roof tiles at Rippon Lea, 2013.*

## RIPPON LEA ROOF RESTORATION AND CARBON FOOTPRINT PROJECT: IMPLEMENTING SUSTAINABLE TECHNOLOGIES

In 2013, the Trust delivered its largest single program of conservation works in recent years with a \$1.3 million investment in Rippon Lea Estate. The project was made possible through generous public donations, a Federal Government Commonwealth Community Grant, and the continuous support of the Rippon Lea Endowment Fund, managed by the Andrews Foundation.

Inspired by a series of late-nineteenth-century photographs discovered at the State Library of Victoria, it was decided to undertake an extensive restoration of the Rippon Lea roof, replacing the degraded and leaky 1960s cement cast tiles with orange terracotta shingles, recreating the property's original roof tiles and layered pattern. As well as improving the overall appearance of the mansion, the works also provided significant outcomes for the future sustainability of the property by improving rainwater management, and through the installation of solar photovoltaic panels that meet the annual electricity needs of the house. The addition of the solar panels, which cover the inner valley of the roofline, was a first for an Australian National Trust property.





The improvement of the rainwater management system saw the reconnection of the roof to Sir Fredrick Sargood's innovative underground water catchment system, with all rainwater that falls on the house and within the grounds now collected through a series of pipes and funnelled into the lake, making the property and its extensive gardens virtually self-sustainable. As a result of these innovative works, the Trust received an Australian Institute of Architects Architectural Award in 2014.

Looking towards 2016 and beyond, the financial sustainability of Rippon Lea will continue to be a major priority. With the help of our generous partners the Andrews Foundation, a new works program has been developed to reinstate one of the original garden conservatories at the site, refurbish the stables and coach house, and restore the servants' wing to enhance access and visitor facilities. Support from the Commonwealth Department of the Environment, through both the Community Heritage and Icons and Protecting National Historic Sites programs, will also support this \$2.3 million capital works project.

## ENSURING STRUCTURAL INTEGRITY: COMO HOUSE WALL UNDERPINNING

Supported by a grant from the Victorian Heritage Register Places and Objects Fund, and generous donations from National Trust members through the 2014 Annual Appeal, the largest structural project in the Trust's history was undertaken last year at Como House following a \$200,000 investment. While less visible to visitors than the replacement of the Rippon Lea roof, these works provided crucial stability measures to ensure the longevity of the historic mansion. Due to evidential bowing and cracking of the 1840s western wall, it had become increasingly clear that deep-rooted structural issues needed to be immediately addressed.

The installation of crack monitors confirmed that substantial movement had occurred during the monitoring period, and after extensive investigations it was discovered that regular flooding had caused the disintegration of the mudstone basement, leading to the instability of the walls above it. Although the integrity of the rest of the house remained, if movement in the western wall was not rectified, the future stability of the house could not be assured. The repair works, carried out by Ivy Constructions, included ground excavations and the underpinning of the wall with concrete footings in a series of narrow trenches, repair of structural wall cracking, and installation of a new tanking membrane to the outside of the wall. The works will ensure the long-term sustainability of the fabric and structure of the Trust's first property in Victoria.

## INCREASING PUBLIC ACCESS: TOWER WORKS AT LABASSA, COMO AND RIPPON LEA ESTATE

In 2015, the Trust asked its members to donate generously for a project that promised to literally take our visitors to new heights. The Towers project, currently underway, is set to restore safe public access to the iconic towers and their associated rooms at Rippon Lea Estate, Como House, and Labassa Mansion. As reported in the 2014–2015 Annual Report, over \$110,000 was raised by National Trust members to restore and re-open these towers to the general public. Works to the tower at Como House were completed in early 2016, with the tower at Labassa Mansion completed at the end of June. The restoration of the tower at Rippon Lea is on track for completion by the end of 2016.

As part of the current works at Labassa, like for like repairs have only been undertaken where the original material and detailing is known.





While cleaning, closing gaps, repairing and repainting the plaster, and sanding and sealing the floors will ensure the space is habitable, conservation works will also aim to stop water ingress for future sustainability. The project will enable visitors to take in sweeping views of Melbourne and the bay for the first time in ten years. We would like to take this opportunity to once again thank our members for their generous donations.

## ENCOURAGING TOURISM AND ENGAGEMENT AT OUR REGIONAL PROPERTIES: THE RESTORATION OF BARWON PARK MANSION IN WINCHELSEA AND GULF STATION IN YARRA GLEN

In 2010, the Trust received a \$1.2 million grant from the Federal Government as part of the Australian Government Stimulus Package JobsFund initiative to undertake extensive works at one of our most impressive regional properties, Barwon Park Mansion. The property was closed for six months in 2010 to allow works to be undertaken, including essential roof repairs to prevent water seepage to the interior, specialist repair of fine plaster work in the main rooms and staircase, installation of a commercial kitchen and improved visitor amenities, enhancement works to the courtyard, restoration of the billiard room, and new interpretive panels in the stables. These works have improved visitor access to the property, increasing opportunities to host weddings, exhibitions and functions. The works also strengthened the Trust's

regional linkages, taking advantage of the faster access facilitated by the new Geelong bypass and connections to the Great Ocean Road. The recent Dressmaker Exhibition held at Barwon Park in 2015–2016 demonstrated the property's potential, attracting 30,000 visitors.

In 2010–2011, Gulf Station in Yarra Glen, another of the Trust's prized regional properties, underwent significant conservation works, the property having narrowly escaped destruction in the 2009 bushfires thanks to the actions of staff, volunteers and the community. Whilst repairs and maintenance to the remarkable collection of farm buildings dating from the 1850s to the 1950s are ongoing, the Trust substantially benefitted from the Federal Government's JobsFund initiative with a \$560,000 grant facilitating the restoration and reinterpretation of Gulf Station's homestead.

Structural repairs to the homestead were undertaken by skilled tradespeople using traditional materials, with works including restumping, stabilising walls, and repainting. An extensive reinterpretation program saw the creation and implementation of innovative and interactive displays evoking the lifestyle of the pioneering Bell family, emphasising construction techniques used over the past 150 years, and the alteration of decorative schemes as the family's fortunes changed. Finally, a \$150,000 grant provided by the Heritage Council of Victoria enabled the saving, relocation and restoration of a 1870s prefabricated building from nearby Croydon to the site. The prefabricated building is now used as a visitor centre containing ticketing facilities and office space, and interprets the history of prefabrication and Gulf Station as a whole.

*Images from left: Replacement of Abercrombie roof, 2014; Conservation works at Labassa tower, June 2016. Photograph by Jessica Hood; Lime-washing Mills Cottage, Port Fairy, 2015.*





# The People's Ground

2016 NATIONAL CONFERENCE OF THE NATIONAL TRUSTS OF AUSTRALIA  
& AUSTRALIA ICOMOS, MELBOURNE, 4–8 OCTOBER

*Join us this October as heritage professionals and community advocates converge in Melbourne for The People's Ground, the 2016 national conference of the National Trusts of Australia and Australia ICOMOS.*

The extraordinary Melbourne Cricket Ground—popularly “The People’s Ground”—is the inspiration for this conference. This acknowledges that heritage is for and about **people** and **community**. Whilst **place** is central to conceptions of heritage, is it not **intangible** values—**stories, memories, connections, emotions**—that **reveal** and **sustain** our heritage?

The MCG is included on the National Heritage List, although its continual **evolution** means that most of the **fabric** is barely thirty years old. It has shared **Aboriginal** and non-Indigenous heritage values, and a prominent history to match its location in the **landscape** of the Yarra River.

*The significance of the MCG extends far beyond that of a mere sports stadium. It is an integral part of the fabric of Melbourne and the nation, and has gained an egalitarian image as “the people’s ground”.* (MCG National Heritage List Citation)

*Photos from left: Melbourne Cricket Ground. Photograph by Simon Yeo, flickr; the Rosina Building, Abbotsford Convent, image courtesy of Bursaria.*

## THE PROGRAM

Delegates can expect papers and panels presented by a range of Australian and international heritage experts on themes including intangible cultural heritage, cultural landscapes, Aboriginal heritage, sustainability, materials conservation, museums and tourism. Saturday field trips and workshops will be held at an exciting range of Melbourne locations, presented in partnership with Open House Melbourne and Australia ICOMOS National Scientific Committees.

There is also an exciting schedule of social events including drinks with our Principal Partners Lovell Chen Architects & Heritage Consultants, and a closing party at Jack’s Powder Magazine—which has only recently been reopened to the public—hosted by our Silver Partners Working Heritage. The conference dinner will take place at Abbotsford Convent, which was saved by a community campaign in the 1990s and is now one of Australia’s biggest arts precincts.

We are also excited to offer two immersive satellite events prior to the conference on 4–5 October. A two-day hands-on conservation workshop hosted by APT International Australasian Chapter and the National Trust will provide an opportunity to learn about decorative finishes at Labassa Mansion and Rippon Lea Estate. Meanwhile, for the museum crowd, keynote Franklin Vagnone will offer half-day workshops at Rippon Lea Estate.

Visit [www.thepeoplesground.com.au](http://www.thepeoplesground.com.au) to register or find out more.





## KEYNOTE SPEAKER

*Franklin Vagnone*

Franklin Vagnone (Principal, Twisted Preservation Cultural Consulting, New York City), with a strong background in the creative arts (architecture; design; sculpture), is a Public Historian who has been labelled a "domestic-archeo-anthropologist". He has previously been Executive Director of major historic house organisations in Philadelphia (The Philadelphia Society for the Preservation of Landmarks) and New York City (Historic House Trust of New York City).

Franklin maintains the blog Twisted Preservation ([twistedpreservation.wordpress.com](http://twistedpreservation.wordpress.com)), which to date has readers in over 85 countries. He also moderates an international discussion group—"The Anarchist's Guide to Historic House Museums".

He has co-authored *The Anarchist's Guide to Historic House Museums* (with Deborah Ryan)—a book about innovative concepts for historic cultural sites. The book, now in its 3rd printing since November 2015, was voted best Museum Education-related book of 2015 by *Museum Educator's Monitor*, and became #1 bestseller (Museum-related) on Amazon for February 2016.



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# Vale Rodney Disney Davidson AO, OBE

*The extended National Trust community was deeply saddened by the recent passing of Rodney Davidson, former Chairman and President of the National Trust of Australia (Victoria). We take this opportunity to express our deep appreciation to Rodney for the crucial part that he played in building the National Trust movement in both Victoria and Australia.*

Rodney joined the National Trust in its founding year, 1956. For the following 60 years, he was to be intimately involved with the Trust in a variety of ways, not least of which was stewarding the organisation to become the fearless and respected advocate that it is for the heritage of this state.

Rodney was the force behind the establishment of the “Young Trust”, a group formed in 1959 to help raise funds and to enlist extensive support for the Trust. He built the group to be a vibrant and desirable part of the Melbourne social scene.

In 1965, Rodney assumed the Chairmanship and, for the next 16 years, he oversaw the extraordinary transformation of the Trust from a largely voluntary and in many respects amateur organisation, into a powerful force to be regarded and reckoned with. Under Rodney’s Chairmanship, the Trust raised the community’s consciousness about the value of our Australian heritage—and only just in time.

To mention but a few of the wins and battles undertaken in Rodney’s time as Chairman:

- The decade long campaign to save the magnificent gardens of the Rippon Lea Estate, which were to be compulsorily acquired by the federal government and to be covered with buildings for use by the ABC. It was a massive fight, mustering 10,000 people on the Rippon Lea lawns in protest, and ending with the ABC losing out to political support for the Trust.
- The fight to save the Charles Webb-designed Tasma Terrace, now the headquarters of the National Trust in East Melbourne.
- Two magnificent wins for Collins Street, tenaciously fought for, were the magnificent CBA Banking Chamber, and the Olderfleet and Rialto group of buildings.

That so much still remains of Melbourne’s remarkable nineteenth-century heritage is a credit to the Trust that he led, and the many battles to save it.

Rodney’s stewardship saw the creation of National Trust branches across the state, the acquisition of the vast bulk of the Trust’s property portfolio and the majority of its collections, thousands of heritage places being classified, and soaring membership. Rodney’s advocacy also led to the first heritage legislation in Australia being passed in the Victorian Parliament in 1974, the *Historic Buildings Act*.

Rodney’s capacity for hard work was legendary, whether it was contributing at the national level through leading the Australian Council of National Trusts (ACNT), during which time he negotiated the multi-million dollar sponsorship of Bicentennial National Trust projects, or negotiating the significant Bill Johnston Bequest which led to the creation of the WR Johnston Trust in East Melbourne.

Rodney’s legacy will live on in the streets of Melbourne that he helped to save, and live on throughout country Victoria. His true memorial lies in the wealth of heritage places that Melbourne and this state have come to love and cherish—the places where we celebrate ingenuity, craftsmanship, architectural triumphs, and our pioneer spirit. We acknowledge an enduring debt to Rodney Davidson for the inspiration, passion, and commitment that has allowed us all that opportunity.





## Vale Inge King AO (1915–2016)

*Jane Eckett, National Trust of Australia (Victoria)  
Public Art Committee*

*Australia recently lost one of its greatest sculptors, whose many public works have marked and created places of significant cultural value. Inge King was a driving force in Melbourne for over sixty years, agitating for greater understanding of modern and contemporary sculpture and the incorporation of public art in urban and architectural settings.*

Berlin-born, Inge King trained as a woodcarver and studied at the Berlin Academy (1937–39), London's Royal Academy (1940), and the Glasgow School of Art (1941–43). Moving to London in 1947, she shed her academic figurative training and began carving organic abstract forms in wood and stone. A study trip to the USA in 1949–50 inspired her to work in metal, resulting in a series of abstract mobiles and steel constructions that she exhibited in Melbourne in 1951 in a joint show with her husband, painter-printmaker Grahame King. Throughout the fifties she completed several large-scale public works such as *Flying Fish* (1953), an ephemeral, six-metre-high, steel mobile commissioned for the inaugural Herald Outdoor Art Show, and *Dewdrop Fountain* (1959–60), which graced Fitzroy Gardens until dismantled in 1991.

In 1961, as a founding member of the seminal Centre Five group, she began actively lobbying architects, governments and state galleries to include modernist sculpture in their plans and displays. Centre Five's efforts mainly benefitted later generations of sculptors, such as Bruce Armstrong and Geoffrey Bartlett, whom they taught at RMIT. However, King succeeded in winning many large-scale commissions including the iconic *Forward Surge* (1974–81) on the Arts Centre lawn; *Sun Ribbon* (1980–82), at Melbourne University; *Joie de Vivre* (1989–90), for ICI House (now Orica House); *Sentinel* (1999–2000), at Doncaster; *Grand Arch* (1983–2001), outside the Art Gallery of Ballarat; *Rings of Saturn* (2005–05), at Heide; and *Red Rings* (1972–2008), on the Eastlink at Scoresby.

In 1991 King joined the first National Trust of Australia (Victoria) Public Art Committee, advising on public art at risk and worthy of Trust classification, while also frequently lecturing on public art issues. She served on the Committee from 1991–93 and again in 1997–98. We at the Trust hold her pioneering efforts and truly remarkable achievements in deep respect. Vale Inge King.

*Photo: Inge and Grahame King at Melbourne University, September 1982, with Inge King's Two is a Crowd, 1982 (purchased for Carrick Hill Sculpture Park, South Australia, 1986). Photograph by Norman Wodetzki for Queensberry Photography; original held among the King papers, National Gallery of Australia Research Library.*





# Crime & Punishment

*Martin Green, Learning and Interpretations Manager*

*The National Trust and Anglicare Victoria's Gippsland Community Legal Service have developed a groundbreaking new education program to take students on an immersive journey through the justice system. National Trust magazine investigates.*

In the dark of night, a Commodore with P plates on an inner city street in Melbourne idles roughly at a red traffic light. Behind the wheel is Kim Tran, a 19 year old Vietnamese boy. In the passenger seat next to him is his best friend, Jase Greco. Another car sidles up alongside them and revs its engine.

"C'mon Tran, you ever gonna use that V8 or what?" Tran looks across wounded. Eric revs the engine again next to the adjacent car. Jase laughs and turns his cap back to front. "Let's go bro, hit it." Kim looks in the rear vision mirror, the pressure of the taunts getting to him. The streets ahead are empty.

This is not the start of a contemporary Australian film about the drama of teenage lives in Melbourne's inner city streets. It is in fact part of a video clip produced by the National Trust of Australia (Victoria) and Daybreak Films as part of a new education program. The Culpable Driving Court Room Drama developed by the Trust brings together legal education, social responsibilities, and heritage. And it does include film clips of hoons in hot cars.

Few people realise that the Trust is one of the biggest providers of legal education excursions for primary and secondary students in Melbourne. The Old Melbourne Gaol has a range of programs for the 30,000 students who annually visit the Gaol for a school excursion. These include Gaol tours about the nineteenth-century history of the Gaol and that cover topics from the story of a prisoner's daily routine to the children, debtors and mentally ill who were also incarcerated at the Gaol along with other felons until the late-1890s.

In 2007 the Trust leased both Court One of the original Old Magistrates Court as well as the City Watch House to create a complete precinct centred on crime and justice. This was an opportunity to take visitors and students on a complete journey through the legal process from arrest to sentencing to incarceration. Visitors and students gain an understanding of the initial process of arrest by going through the visceral experience of being charged with a crime and led to a cell at the City Watch House. The Court demonstrates the legal process in a realistic way by letting students recreate trials and come to judgements on sentencing. Finally, the Gaol's haunting atmosphere provides an understanding of the concepts of punishment and rehabilitation in the distant past.

Court One has a complex history of its own. The court sits on the site of the original court where Ned Kelly was sentenced to death by Sir Redmond Barry, whilst Joseph "Squizzy" Taylor and Mark "Chopper" Read were also sentenced in the Dock. Keeping the court alive with contemporary court cases, even though they are mock re-enactments, is a way of interpreting the significance and value of the court and the whole site to new audiences.





*Mrs Greco is clearing up. She asks Sophie to do the dishes. Jase is not present. Sophie washes up under duress, complaining that she has to do way more chores than Jase these days, "it's not fair being the youngest." Mrs Greco is understanding, "you'll be 19 too before you know it, then who will I have to help me round the house?" The doorbell rings. Sophie answers it. At the front door is Senior Constable McGhee, holding Jase's baseball cap. "Are your mother and father home?"*

The court re-enactment programs for students are based on real trials. This includes the 1863 trial of Elizabeth Scott who was executed as an accomplice in the murder of her husband, and the trial of bushranger Ned Kelly. Taking transcripts from real cases, the Trust has developed scripts that allow students to take all the roles in a court including judge, defendant, prosecuting and defence counsel, tipstaff, witnesses, and even members of the public gallery. A Trust facilitator explains the background of a case, distributes roles to students, and then ensures the case continues smoothly.

"We really want students to be participants and not just passive observers," reports Jessica Simmons, the Education Program Development officer for the Old Melbourne Gaol. "The court is a remarkable learning environment and the Culpable Driving case is a complex case. Kim, the defendant, is a high achieving honest student who has worked hard to assist his family, but in one brief moment he succumbs to peer pressure and puts his foot on the accelerator. We ask students to examine the testimony of the witnesses and analyse characters' motives, and also to make a judgement on the sentencing

of the case. This requires deep thinking. It can also lead to behavioural change in students particularly when they are faced with a similar situation to Kim."

The Culpable Driving case was developed in partnership with Anglicare Victoria's Gippsland Community Legal Service, with legal advice on the case and its accuracy provided by their lawyers. The program has gone beyond the walls of the Old Magistrates Court and has been delivered in real working courts throughout Gippsland to reach students and youth groups in regional areas. The program was also Highly Commended in the Interpretation, Learning and Audience Engagement section of the 2016 Museums Australia Awards.

The Culpable Driving Court Room Drama is available to schools and tertiary institutions through our school programs series. Details can be found at [www.nationaltrust.org.au/educationprograms](http://www.nationaltrust.org.au/educationprograms).

*Kim sitting on Jase's bed in the Greco family home.*

*"I visited your house again. Probably wasn't a great idea after last time. But I dunno... Just can't forget that look your mum gave me, at the funeral... I hurt her Jase..."*

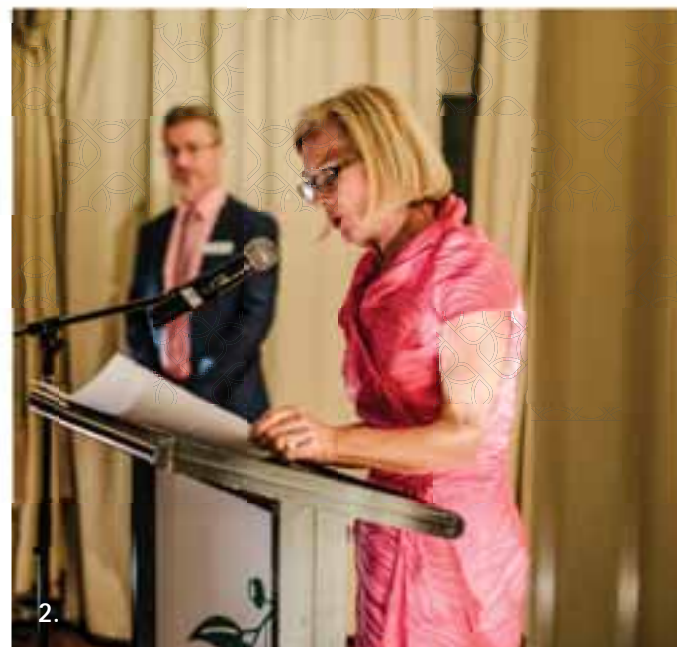
*Your dad actually let me inside. Your mum wasn't home. He seemed ok. Doing better anyway, I think.*

*You know what was weird? Your room... they haven't touched it. It's like you're still living there. Freaked me out a bit...*

*I miss you so much, dude... I am so, so sorry...*

Left: Students participate in a National Trust Court Room Drama at the Old Magistrates Court. Above: Filming for the National Trust's Culpable Driving Court Room Drama, 2015.





1, 2, and 3: Official opening of The Dressmaker Costume Exhibition, Rippon Lea Estate, 26 April. 4: Volunteers celebrate National Volunteer Week at Como House, 9 May. 5: Chairman Kristin Stegley presents certificates of appreciation to volunteers Jill and Kel Hobby. 6: Chairman Kristin Stegley with National Trust members of 50+ years, and members of the Armytage Society.





7.



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11.



12.

7. Chairman Kristin Stegley, Mount Alexander Shire Mayor Christine Henderson, and Deputy Mayor Sharon Telford, Deputy Mayor, at a civic reception for the 50th Anniversary of Maldon's Classification as a Notable Town. Image courtesy of Castlemaine Mail. 8. National Trust Board Member Jock Murphy presents the Faraday Award to Maldon Museum and Archives Association at the Mount Alexander Shire Heritage Awards, 26 May. 9. Guests at the 60th Anniversary Gala Dinner, Rippon Lea Estate, 18 March. 10. Samantha Armytage, 60th Anniversary Gala Dinner MC. 11. Simon Molesworth AO QC addresses guests at the 60th Anniversary Gala Dinner. 12. Members of the Mornington Peninsula Branch at The Briars Open Day, 21 May. Image courtesy of Sue Brabender.





# Virtually There

*Martin Green, Learning & Interpretations Manager*

*Imagine putting on a headset and suddenly finding yourself taken back in time to a past place or moment. Everywhere you look and everywhere you turn you can see every detail. You roam through rooms, and climb up staircases and enter doorways. You fly across corridors and magically land on distant balconies with a feeling of vertigo and dizziness as you look down. It is strikingly real, and for some time you have roamed a long distance from where you began. You are wondering how you are going to find your way back through the maze of corridors. You take the headset off and realise with surprise you have not moved a centimetre.*

The Virtually There exhibition is part of the Trust's 60th anniversary celebrations, both forward looking and a reflection on the Trust's past six decades. Visitors can read facsimile editions of past Trust journals from 1959 to today or view the successive way the Trust has presented itself to the public over 60 years through its brochures and marketing material.

Perhaps the most intriguing part of the exhibition is the Virtual Reality room where visitors can sit in a revolving chair shaped like a giant egg and experience the 2015 Wunderkammer exhibition of taxidermy by sculptor Rod McRae held at Tasma Terrace, or tour the Old Melbourne Gaol at night.

Working with Scann3s, a leading technology company in Melbourne, the Trust has been experimenting with the virtualisation of its heritage sites in such great detail, it is as if you were physically there. Scann3d use

a cutting edge Matterport 3D camera to capture 360 degree images, depth and point clouds of iconic landmarks to produce interactive 3D tours. The result is an extraordinarily realistic model that can be accessed online easily via web and mobile devices. However, the real value of the experience is brought to life when users adorn a Virtual Reality (VR) headset that transports the participant to new world of their own.

"Over the last two years, we have witnessed this technology adapt and evolve at breakneck speeds," reports Trent Clew-de Castella, founder of Scann3d. "In the past, a VR experience of this calibre would have taken months to produce, now within 24 hours we can produce unique virtual experience at minimal cost. We are applying it to medicine, therapy, architecture, engineering, and tourism. "Working with the Trust and its valued portfolio of properties means we can experiment with new ideas while building a compelling catalogue of Australia's intriguing heritage places."

Trent wanted his company to contribute to the culture of Victoria by scanning heritage sites. "We have really enjoyed working with the National Trust. We felt that Scann3d had a unique skill set in building interactive time capsules that help engage younger generations with preservation and cultural heritage. Working with the National Trust has been incredible. We can continue to preserve our history in unique ways, working together to weave the social good available in Australia's cultural DNA."

*Following a successful exhibition at Tasma Terrace in June and July, the exhibition will travel to other National Trust locations in Victoria. Visit [www.nationaltrust.org.au](http://www.nationaltrust.org.au) for future announcements.*



## // FOOD &amp; DRINK



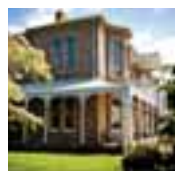
## COMO'S SPRING RACING BRUNCH

Celebrate Como's long history with the Melbourne Spring Racing Carnival, with its most distinguished guest, the Melbourne Cup! With racing royalty, the latest in spring fashion, live entertainment, food and drink.

**WHEN**  
Saturday 24  
September,  
9.30am to 1.30pm

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

**COST/BOOKINGS**  
General Admission:  
Adult \$65  
Book at [nationaltrust.org.au/vic](http://nationaltrust.org.au/vic) or  
phone (03) 9656 9889 for enquiries.



## DEVONSHIRE TEA AT BARWON PARK

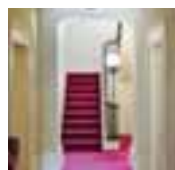
Barwon Park Mansion will be hosting an afternoon Devonshire tea in the dining room for the Victorian Seniors Festival. Tour included.

**WHEN**  
Wednesday  
5 October &  
Wednesday 12  
October, 1.30pm  
to 3.30pm

**WHERE**  
Barwon Park  
Mansion,  
105 Inverleigh  
Road, Winchelsea

**COST/BOOKINGS**  
General Admission: Adult \$15  
National Trust Members: \$13.50  
Book at [nationaltrust.org.au/vic](http://nationaltrust.org.au/vic) or  
phone (03) 9656 9889 for enquiries.

## // MYSTERY



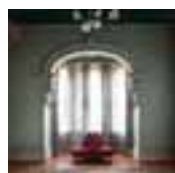
## GHOST TOUR AT COMO

Strap yourself in for a night of mystery, intrigue, suspense and light-hearted fun when the lights go out at Como.

**WHEN**  
Thursday 11  
August, 6pm to  
7.30pm

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

**COST/BOOKINGS**  
General Admission: Adult \$25,  
Concession \$22, Child \$15  
This tour is not recommended for  
children under 12 years old. To book  
visit [nationaltrust.org.au/vic](http://nationaltrust.org.au/vic) or  
phone (03) 9656 9889 for enquiries.



## GHOST TOUR AT LABASSA

With many unexplained events over the years, hear the stories of crime and supernatural happenings as you explore the mysteries of Labassa's nightlife.

**WHEN**  
Friday 19 August,  
6pm to 7.30pm

**WHERE**  
Labassa, 2 Manor  
Grove, Caulfield  
North

**COST/BOOKINGS**  
General Admission: Adult \$25,  
Concession \$22, Child \$15  
This tour is not recommended for  
children under 12 years old.  
Book at [nationaltrust.org.au/vic](http://nationaltrust.org.au/vic) or  
phone (03) 9656 9889 for enquiries.



## A MURDEROUS AFFAIR

Come along to a murder mystery dinner and be wined, dined and entertained. Tour included.

**WHEN**  
Saturday 10  
September, 5.45pm  
to 10pm

**WHERE**  
Barwon Park  
Mansion,  
105 Inverleigh  
Road, Winchelsea

**COST/BOOKINGS**  
General Admission:  
Adult \$185  
To book visit  
[www.amurderousaffair.com.au](http://www.amurderousaffair.com.au).

## // FATHER'S DAY



## FATHER'S DAY FUN AT RIPPON LEA

Spend your Sunday treating dad to a day out. There will be fun for the whole family with games, activities, food trucks and more.

**WHEN**  
Sunday 4  
September, 10am  
to 4pm

**WHERE**  
Rippon Lea  
House & Gardens,  
192 Hotham St,  
Elsternwick

**COST/BOOKINGS**  
General Admission: Adult \$10,  
Concession \$7.50, Child \$5, Family  
(2 adults & 2 children) \$25  
National Trust Members: Free  
Book at [nationaltrust.org.au/vic](http://nationaltrust.org.au/vic) or  
phone (03) 9656 9889 for enquiries.

## // HALLOWEEN



## A NIGHT AT RIPPING LEA!

Dress spooky for a night of frights, fun and entertainment. Entry includes live music, eerie house tours and two drinks on us.

**WHEN**  
Friday 28 October  
7pm to 11pm

**WHERE**  
Rippon Lea  
House & Gardens,  
192 Hotham St,  
Elsternwick

**COST/BOOKINGS**  
General Admission: Adult \$40  
National Trust Members: Adult \$35  
(includes two free drinks)  
This event is for those 18 years and  
over only.  
Book at [nationaltrust.org.au/vic](http://nationaltrust.org.au/vic) or  
phone (03) 9656 9889 for enquiries.



## // KIDS



## TRUST KIDS: WHERE DO YOU BELONG IN HISTORY?

Kids will travel back in time at Como, celebrating the Melbourne Cup in 1896 style and participating in activities both as guests and servants.

## WHEN

Monday 26 to Thursday 29 September, 10am to 3pm

## WHERE

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

## COST/BOOKINGS

General Admission: Child \$40  
National Trust Members: Child \$35  
Visit [nationaltrust.org.au/vic](http://nationaltrust.org.au/vic) or phone (03) 9656 9817 or email [bookings@nattrust.com.au](mailto:bookings@nattrust.com.au) for enquiries.

## // TALKS &amp; TOURS



## OPEN DAYS AT COMO HOUSE

Discover the rich social history behind Como House & Garden and the families who lived there during a guided tour.

## WHEN

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

## WHERE

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

## COST/BOOKINGS

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](http://nationaltrust.org.au/vic) or phone (03) 9656 9889 for enquiries.



## OPEN DAYS AT PORTABLE IRON HOUSES

Take the opportunity to explore three of the Trust's hidden gems, the Portable Iron Houses, and get an insight into life during the Gold Rush era.

Open first Sunday of the month, 1pm to 4pm

Portable Iron Houses, 399 Coventry St, South Melbourne

General Admission: Adult \$6, Concession/Child \$4, Family (2 adults & 2 children) \$14  
National Trust Members: Free  
No bookings required. Visit [nationaltrust.org.au/vic](http://nationaltrust.org.au/vic) or phone (03) 9656 9889 for enquiries.



## EXCLUSIVE MEMBER EVENT – ASTRONOMY STAR GAZING EVENING

If you have an interest in astronomy and are intrigued by the world of the cosmos, join members of the Astronomical Society of Victoria for an evening with the stars.

Monday 8 August, 7.30pm to 9.30pm

Rippon Lea House & Gardens, 192 Hotham St, Elsternwick

National Trust Members: \$10  
Book at [nationaltrust.org.au/vic](http://nationaltrust.org.au/vic) or phone (03) 9656 9889 for enquiries.



## LABASSA MANSION TOURS

Tour one of Australia's most outstanding nineteenth century mansions, which was once home to a diverse group of artists, musicians and bohemians.

Open third Sunday of the month, 10.30am to 4pm

Labassa, 2 Manor Grove, Caulfield North

General Admission: Adult \$15, Concession \$12, Child \$9, Family (2 adults & 2 children) \$35  
National Trust Members: Free  
Book at [nationaltrust.org.au/vic](http://nationaltrust.org.au/vic) or phone (03) 9656 9889 for enquiries.



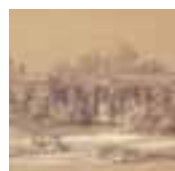
## LA TROBE'S ENDURING LEGACY TALK

Dr Dianne Reilly discusses the legacy of Charles Joseph La Trobe. Afternoon tea will be served.

Sunday 28 August, 2.30pm to 4pm

Domain House (next door to La Trobe's Cottage) Dallas Brooks Drive, Melbourne

General Admission: \$5 (includes refreshments)  
Email [dmreilly@optusnet.com.au](mailto:dmreilly@optusnet.com.au) or phone (03) 9646 2112 for enquiries.



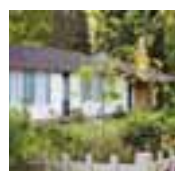
## LA TROBE'S COTTAGE AND GARDEN TALK

Helen Botham, founding chair of the Friends of La Trobe's Cottage, will reveal some lesser-known facts about Melbourne's oldest surviving building and its owners.

Sunday 25 September, 2.30pm to 4pm

Domain House (next door to La Trobe's Cottage) Dallas Brooks Drive, Melbourne

General Admission: \$5 (includes refreshments)  
Email [dmreilly@optusnet.com.au](mailto:dmreilly@optusnet.com.au) or phone (03) 9646 2112 for enquiries.



## OPEN HOUSE AT LA TROBE'S COTTAGE

Learn how Charles Joseph La Trobe, Victoria's first Governor and a keen botanist, lived with his family in early Melbourne.






Open every Sunday from October to April, 2pm to 4pm

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

General Admission: Adult \$5, Concession \$4, Child \$3, Family (2 adults & 2 children) \$12  
National Trust Members: Free  
No bookings required. Email [lorrainefinlay@netscape.com.au](mailto:lorrainefinlay@netscape.com.au) or phone (03) 9563 6363 for enquiries.



## // BRANCH EVENTS

	WHEN	WHERE	COST/BOOKINGS
 <p><b>GEELONG AND REGION MEMBERS BRANCH: AGM AND TOUR AT FORMER BARWON PAPER MILL</b></p> <p>Tour the former 1878 Barwon Paper Mill, to inspect its recent restoration works. Mr Robbins, owner proprietor will also discuss his plans for the future.</p>	Tuesday 30 August, 2pm to 4pm	Lower Paper Mills Road, Fyansford	National Trust Members: Gold coin donation RSVP David and Pauline Walker on (03) 5289 1569 or email ifaris@optusnet.com.au.
 <p><b>MORNINGTON PENINSULA BRANCH: HISTORIC OUTDOOR CHAPEL RESTORATION</b></p> <p>Tour the YMCA's Camp Manyung in Mt Eliza and explore the recently restored Crosby Memorial Outdoor Chapel. Afternoon tea and talk included.</p>	Friday 9 September, 1.45pm to 4pm	Sunnyside Road, Mt Eliza	General Admission: Adult \$18 National Trust Members: \$15 Contact Peter Greer on (03) 5988 9853 or email p_greer@bigpond.net.au.
 <p><b>INNER WEST MEMBERS BRANCH: WEEKEND IN BIRREGURRA AND REGION</b></p> <p>Join us on a retreat to one of Victoria's oldest surviving homesteads, Tarndwarncoort Homestead. The getaway includes a guided tour and visits to other heritage sites</p>	Friday 23 to Sunday 25 September	Tarndwarncoort Homestead, Birregurra	National Trust Members: Ranging from \$150 - \$200 per person, 2 nights accommodation and BYO provisions for self-catering. Contact Enid Hookey on (03) 9376 8737 or email ehookey@netspace.net.au.
 <p><b>GEELONG AND REGION MEMBERS BRANCH: SEPTEMBER AT BALLAN</b></p> <p>Join the Ballan Shire Historical Society and explore the recent restoration by Working Heritage on one of the earliest remaining courthouses in country Victoria, Ballan Old Court House.</p>	Tuesday 27 September, 2pm to 4pm	Old Court House, 45-47 Steiglitz St, Ballan	National Trust Members: Gold coin donation RSVP David and Pauline Walker on (03) 5289 1569 or email ifaris@optusnet.com.au.
 <p><b>GEELONG AND REGION MEMBERS BRANCH: OCTOBER AT THE ROYAL GEELONG YACHT CLUB</b></p> <p>Learn about the Royal Geelong Yacht Club, which has been fostering the sport of sailing since 1859.</p>	Tuesday 25 October, 2pm to 4pm	The Royal Geelong Yacht Club, 25 Eastern Beach Road, Geelong	National Trust Members: Gold coin donation RSVP David and Pauline Walker on (03) 5289 1569 or email ifaris@optusnet.com.au.

# TOUR

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## NOTICE OF BOARD ELECTION

In accordance with the Constitution of the National Trust of Australia (Victoria) (NTAV) Anthony Knight and Ursula de Jong shall retire as Directors at the Annual General Meeting to be held in November 2016. Retiring directors are eligible for re-election.

The Board of the NTAV has determined that three Director positions shall be available for election by Members.

Nominations are invited for Directorships and must be received by the Company Secretary by **5.00pm, Saturday 8 October 2016** at the Registered Office of the National Trust of Australia (Victoria), Tasma Terrace, 4 Parliament Place, East Melbourne, 3002. Nomination forms are available from the Registered Office.

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

If a vote of Members is required for the three Director positions, ballot papers will be sent to members for a postal ballot. The completed ballot paper must be returned by 5.00pm, Friday 18 November 2016, addressed to the National Trust of Australia (Victoria), Tasma Terrace, 4 Parliament Place, East Melbourne 3002 in the envelope provided. The election results will be announced at the 2016 Annual General Meeting and published in the following edition of the National Trust magazine.

### CLOSE OF VOTING ROLL

Please note that the voting roll will close at **5.00pm, Monday 10 October 2016** and only members who are financial at that time will be eligible to vote.

### 60th ANNUAL GENERAL MEETING

Members are advised that the AGM will commence at **11am on Saturday 26 November 2016** at Como House, Lechlade Avenue, South Yarra Victoria 3141.

*Andrew Logie-Smith, Company Secretary*



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### Marlborough Summer Tour

**20 - 26th February 2017**  
 Hanmer Springs -  
 Kaikoura - Blenheim

*Ohoka-Waipara-Culverden-  
 Marlborough Sounds*

### Autumn Colour Tour

**24 - 30th April 2017**  
 Christchurch - Tekapo -  
 Wanaka - Queenstown

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