

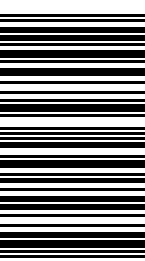
National Trust

VICTORIA



ISSUE 8
NOV/DEC/JAN
2017

National Trust of
Australia (Victoria)
AUS:\$7.00



9 772204 397002 >

Every moment an amazing story



MESSAGE FROM THE CHAIRMAN, KRISTIN STEGLEY OAM

A very warm welcome to the final edition of National Trust magazine for 2016, a year that has been filled with many celebratory events and milestones for the National Trust. There is so much more exciting and good news to report.

In August, after an extensive executive search, the Board was delighted to welcome the appointment of Simon Ambrose to the top job of Chief Executive Officer of the National Trust. Simon's extensive CEO and Directorship experience across Australia in the heritage, cultural, and tourism sectors, together with his leadership skills, make him well suited to growing the future sustainability and effectiveness of the National Trust in Victoria. He joins a passionate team committed to advancing the Trust's heritage reach across the state and to building our strong advocacy and conservation work. We take this opportunity to sincerely thank Paul Roser for his outstanding performance in the position of Acting CEO.

In September, I joined the Minister for Planning, the Hon Richard Wynne, on the deck of the Polly Woodside for the exciting announcement that Polly has received a \$500,000 grant from the Living Heritage Program. The funding, over two years, is for key conservation works including urgent specialist repairs to deteriorating timbers, yards and masts. The funding helps secure the future of Polly, underpinning the many hours of volunteer labour which has gone into its restoration and maintenance and facilitating future capacity for education and engagement.

Mention of our steadfast and clever Polly volunteers reminds me of the many volunteer events and awards ceremonies that I have attended throughout the year. These have provided the opportunity to express our heartfelt appreciation for the generosity of time and spirit provided by our hundreds of volunteers across Trust properties. Awards for twenty years, thirty years, and even forty years of service have been sincerely acknowledged. It is this kind of commitment that makes the Trust so great, successful, and so effective.

I can report more good news on the financial front with the Trust again delivering a respectably solid surplus for this financial year. This result continues our steady upward trend of financial stability and sustainability. We are most grateful to all our staff, volunteers, supporters, membership, partners, and kind donors who have made this positive result possible.

The 60th Anniversary of the National Trust in Victoria has been a wonderfully celebratory year of reflection and achievement. Thank you to everyone that has contributed to its success. I look forward to welcoming you at our final birthday anniversary party, the Como Garden Party, to be held following the 60th Annual General Meeting at Como on 26 November. Back to Como, where it all began!



MESSAGE FROM THE CEO, SIMON AMBROSE

Welcome to the November edition of National Trust magazine and my first as CEO of the National Trust of Australia (Victoria).

It was with great pleasure that I took up the role as your new CEO on 13 August. Over the past weeks much of my time has been spent in induction and getting to know the teams that make up the collective force of the NTAV, and also getting out and visiting our wonderful properties.

In this edition, we once again celebrate our people, places and collections. We are pleased to share the story of Roger Wilson, a long serving volunteer with the Polly Woodside, as well as an interview with Phyllis Murphy, former National Trust honorary architect and wallpaper expert. We also explore Victoria's rich heritage, from Mildura in the west, to Tallangatta in the east, and take a look behind the scenes of our upcoming Night Life exhibition drawn from the Trust's incredible costume collection.

One of the great delights for me in moving to Victoria is the opportunity to be immersed in heritage. We have to be very grateful that we still have many fine examples of built and natural heritage, and I am very pleased the NTAV has instigated the Reconciliation Action Plan that recognises Aboriginal and Torres Strait Islanders as being the first people of Australia. I am also very pleased that through our strong advocacy and conservation efforts we are able to make a real difference in maintaining heritage in Victoria.

However, unfortunately, there are also many alarming factors that are threatening our heritage. These threats come in many forms—significant buildings or environments without statutory protection; places that are left to decay or are abandoned and neglected; and places and spaces that are irrevocably changed through demolition, inappropriate development or inappropriate planning. I am also really dismayed that often when buildings are demolished, it is done by bulldozer and not carefully undertaken to preserve materials for reuse.

Unfortunately, there too many instances of amazing, significant properties being razed due to a lack of protection, and it is my belief that individuals, corporations and governments need to do more to protect our heritage before we lose it all. The onus is on "US" to ensure that our heritage is maintained and it will be one of my main tasks to take appropriate measures to ensure that this is always at the forefront of our thoughts, actions and deeds.

You can "trust the Trust" to do what we can to bring real change and advocate for your heritage.

Thank you for your ongoing support.

ISSN 2204-3997

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

National Trust is published quarterly by the National Trust of Australia (Victoria) for members and subscribers in November, December and January 2017.

www.nationaltrust.org.au/vic

National Trust of Australia (Victoria)
Tasma Terrace
4 Parliament Place
East Melbourne VIC 3002

ABN 61 004 356 192

Editor: Felicity Watson
felicity.watson@nattrust.com.au
03 9656 9818

Photography: Jessica Hood

Design: Green Scribble

Advertising: for advertising rates contact Corinne McKinney
corinne.mckinney@nattrust.com.au
03 9656 9861

Cover: Phillis Murphy with samples from her wallpaper collection. Photograph by Jessica Hood.

This publication is printed on Cover – Titan Gloss
and Text – Nordset





02



04



07



08



10



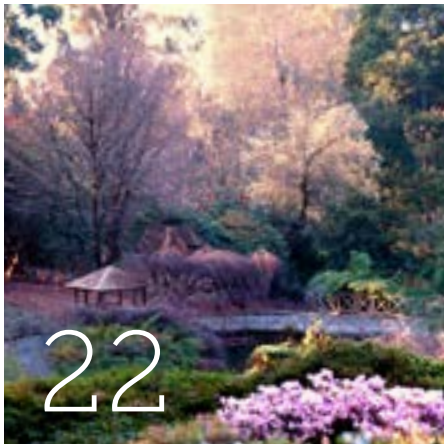
15



16



19



22



25

This Issue

- 02 Meet Simon Ambrose, CEO
- 04 Our Volunteers
- 05 In the Garden
- 06 NIGHTLIFE
- 08 Melbourne Central Turns 25
- 10 Signs of Life
- 14 Vale Scott Strachan (1958—2016)
- 15 The Glenfern Effect
- 16 Tallangatta: The Town that Moved
- 19 Layers & Pattern
- 21 Book Review
- 22 Advocacy Watchlist
- 25 What's On



Meet Simon Ambrose, CEO

In August, the National Trust of Australia (Victoria) welcomed new Chief Executive Officer Simon Ambrose. Bringing a wealth of experience to the role, from tourism to farm management, he spoke to National Trust magazine about his life and experiences, and to outline his vision for the National Trust.

I was born in Western Australia; my dad was a headmaster, and my mother was a writer, and we moved around the wheat belt living in small regional towns, so I feel that I have an understanding of regional life and the relationships that people have working in that type of community. When I was around 12, we moved to the outskirts of Perth, to the artistic village of Darlington. I went to the local school where we were engaged and fully immersed into all aspects of art: theatre; dance; music; visual art. It was really interesting; wonderfully free and creative.

When I graduated from high school, I was drawn to agriculture. I had always spent my holidays working on family farms and my weekend jobs were gardening, fruit picking, hay carting and the like. So as a consequence I studied Farm Management at Muresk Agricultural College, and the practical components meant working on farms and being involved with everything agricultural: from shearing sheep to stone picking, growing crops to spraying. I developed a deep understanding of and empathy for farmers and their lives, and along the way developed many practical skills.

After Muresk, I worked with the WA Department of Agriculture in pasture-based research, which was how I met my wife, Deborah, who was also working in pasture research for the University of Western Australia. After we had been married and had worked in the area for a few years we decided to look for different careers, and along the way went travelling in Europe.

While I was away I decided that I would focus on the creative industries and I was admitted to the Western Australian Academy of Performing Arts and studied Arts Management. After graduation from WAAPA, I had a range of contract positions in event management and festivals, and I worked for the Shire of Swan on their Midland Centennial celebrations. This was the first time that I really got quite strongly involved with heritage. Midland, on the outskirts of Perth, is an interesting place steeped in centuries of Aboriginal heritage, and also a lot of postwar refugee heritage and, significantly, has a more than a century of railway heritage. The railway workshops built all the railway carriages for Western Australia, and two years before the centenary, it had closed down. And so in 1995, when I was there, we were going through the process of what do you do with this 100-year-old industrial heritage? How do you celebrate it? So I was involved with a range of projects around the celebration of Midland, but also the celebration of the railway heritage. And we did things like oral histories, wrote a couple of books, and put together a celebration of the heritage of Midland and the workshops. I encouraged the Council to use the Workshops as the catalyst for many events and these were held in the disused industrial space, which was a lot of fun and really interesting. And it is my belief that that was the catalyst for the transformation of that complex by the Midland Redevelopment Authority which now, 20 years later, has shown that there's a real life for industrial spaces in repurposing them, while keeping all of that heritage for long term prosperity.

Opposite: Simon Ambrose

I moved on from there to work in film and television in WA, and then came over to Victoria to be the director of the Asia Pacific Multimedia Festival which was a business-based multimedia festival back in the early 2000s. Then I became Director of McClelland Gallery and Sculpture Park and involved with the establishment of the McClelland Sculpture Survey & Award, building the sculpture collection, and the purchase of extra land at the Gallery.

I went from there to be the Director of the Blue Mountains Cultural Centre in Katoomba, a space where the world heritage of the Blue Mountains is explained to visitors in a way that provides an understanding of why the Blue Mountains is world heritage listed; about the diversity of Eucalypt species, the importance of Aboriginal history, and the fragility of the ecosystem.

I then went to Margaret River to be the CEO of the Local Tourism Association, which manages four major sites—the Cape Leeuwin Lighthouse, Jewel Cave, Lake Cave and Mammoth Cave. I had a large team of 70 and the organisation had a very important role in the community, both as an employer and also as the marketing professionals for the very important wine and environmental region.

I was then encouraged to go to the Sunshine Coast to head up the regional tourism organisation and I had a major role in marketing the \$2.9b tourism economy. Helping to lift it out of the doldrums and make it profitable, which it currently is.

And then I saw my dream job advertised!

A position where I felt that I could bring my skills in event management, tourism, marketing heritage, advocacy and general management to the fore and be responsible for helping to create a space for the National Trust of Australia (Victoria) to continue to grow and be relevant.

I believe that above all, the NTAV needs to be the strategic authority for advocacy and conservation, and we need to arm ourselves with resources, knowledge and experts to ensure that. Whenever or wherever there is an important heritage issue we need to be at the forefront of best practice and to be sought out as the providers of information and as the ultimate aficionado.

We also have a huge responsibility to ensure that we look after the properties and assets we have in our portfolio, and to make sure that we do that absolutely appropriately. We have a responsibility to make sure that they're accessible to the community, and to make sure that they are well looked after. We also have a responsibility to the people who love the Trust—the 24,000 members, the 600 or so volunteers, our large team, our board, our committees and the community. We have to make sure the Trust continues as a strong, powerful, relevant organisation, and that's something that is a very, very exciting challenge.

I want to make sure that the organisation engages with a wide cross-section of the community, across all ages and all demographics. We have to continue to grow our understanding and recognition of our Aboriginal culture, our built culture, our industrial culture and our environment. We need to ensure that we have forward thinking, relevant far reaching strategies and we need to make sure that they are understood and owned by the NTAV team.

Hold on to your hats—we are going to have a great future.



Our Volunteers

Roger Wilson, Polly Woodside

The other day I was doing something that reminded me that it is 70 years now since I joined my first merchant ship. I was 16, but some of the things about that time I can remember like it was yesterday. I can remember some of the people that were in the crew; in my mind's eye I can see their faces, and one of the good things in my experience was that in 1946, early after the Second World War, there were still literally thousands of really old seamen—60, 70, even 80 years of age—so I learnt how to do all of this sewing with canvas, doing fancy knots. The skills that my generation of seafarers used were those learnt from sailing ship seamen.

My association with the Polly Woodside goes back to when they first started restoring the ship. In those early years, I worked as an elected official of the then Seamen's Union, which is now part of the Maritime Union, and at the same time we were getting the introduction of new roll-on/roll-off ships and ways of handling cargo which were—in the skill set needed—less skillful jobs. Lots of the seamen came in to complain to me about how they felt they were becoming deskilled, and describing the alienation they were beginning to feel with this decline in the necessary skills required. So I said, well why don't you go down and help Tor [Lindquist] restore the Polly Woodside? So I managed to get these guys to come in on their leave, and the rebuilding of the ship was actually going on seven days a week and there was a core of about two- or three-hundred people.

I've been coming here since I stopped paid work in the late-1980s. We've now got in charge a highly qualified shipwright, Ferdi [Ferdinand Darley]. He's an experienced shipwright, and he's not just a shore shipwright—he was at sea for ten or twelve years. So, like me, at the risk of appearing immodest, he's a real seafarer. If you have a chance, go into the ship and into the after accommodation, because you'll see the absolutely superb work done under the leadership of this shipwright. It's just wonderful. He's asks me, and I show him, how to do some of the old things.

My approach to Polly Woodside is that we have to be constantly asking ourselves, and this includes the leadership of the Trust, what will this ship look like in 50 years' time? The gang of volunteers that comes here now, they bring a wide community work experience to the job. We've got people who were fitters and turners; people who ran international NGOs; we've got people that worked in the SEC [State Electricity Commission]. We've got a really good crowd of people, and now we've got about four or five younger people. So that for me says, ok, in 50 years' time, if we pass on all the skills of the older people here, this ship will look as it should look—shipshape. And for me—I'm into my 87th year—I'll keep coming here as long as I can.

Above: Volunteer Roger Wilson at the Polly Woodside, South Wharf. Photograph by Jessica Hood.



In the Garden

Justin Buckley, Head of Horticulture

By far the most daunting subject for the student gardener is plant identification. Having to learn the Latin name, common name, family name, height, spread, preferred conditions, and time of flowering for a few hundred plants is hard enough. Consider that there are over 500,000 plants in cultivation, and it's apparent this will be a life-long exercise you won't go close to completing.

While it's a neat party trick to rattle off the Latin name for a plant you do know, but the real challenge is being able to work out how to identify the twig of a plant you've never seen before. We had such a challenge recently when Como garden volunteer Judy Lawson brought us the most exotic and mysterious looking twig. All we had to go on was its big, tropical style foliage, furry brown seed pods, and the fact she had found it in Sydney.

The only thing we could guess immediately was that it was a long way from home, and there was unlikely to be another example of it in Melbourne. Googling "furry brown tropical seed pods" was not much help, but knowing the characteristics of various plant families was key to finding the answer. Plants are classified into different families based on similar floral and fruiting features. Those seed pods were a classic diagnostic feature of the legume family and placed our mystery twig in the same group of plants as wattles, as well as a host of tropical trees with "bean-like" fruits. After some more research we were able to establish that we had a piece of *Inga edulis* or "ice-cream bean".

So called for its vanilla flavoured pulp inside the bean, this is one obscure tree—even for Sydney.

So thanks for keeping us on our toes, Judy! That exercise has prompted me to come up with a short primer for the uninitiated on some key plant families:

Daisy family (*Asteraceae*) At around 20,000 species, there are more daisies in the world than anything else. This is a sign of a very effective system of reproduction and seed distribution. If you have problems with capeweed or dandelion, you'll know what I mean! Of course, many beautiful garden plants make up this family too.

Myrtle family (*Myrtaceae*) This is a big one for us in Australia—all eucalypts are found in Myrtaceae. As well as eucalypts dominating most of the continent, this family is also prominent in our more niche environments such as heath and rainforest.

Protea family (*Proteaceae*) This is another signature family for Australia, though keen students will know that proteas are not natives here. But all of our banksias and grevilleas are closely related to them, having evolved side by side as part of the Gondwana supercontinent.

Grasses (*Poaceae*) One of the biggest family of plants, this includes what we think of as "grass" (or lawn), as well as giant grasses like bamboo, and grains that fuel a large amount of life on the planet on a daily basis like wheat, rice and oats. Not a bad claim to fame and something to ponder next time you mow your lawn!

Above: Grevillea banksii, engraving by Ferdinandi Bauer, 1813, State Library of Victoria 30328102131488/10.



NIGHTLIFE

Evening Wear of the 1920s and '30s

Elizabeth Anya-Petrivna, Exhibitions Producer

Things look different at night.

NIGHTLIFE is an exhibition that explores fashion when the sun goes down. Drawn from the fashion collection of the National Trust, NIGHTLIFE will feature many never before seen garments. The exhibition looks at embellished surfaces and modern ideas about ornament and pattern. Set in an atmosphere of exuberant play and optimistic discovery, the exhibition will be dynamic, so get ready to come and dance. The fashion on show visually references the night sky, the stars and planets, neon lights, fireworks, dreams, and other after dark delights.

The National Trust's costume collection includes exquisite examples of 1920s and '30s evening wear, with several dresses still revealing evidence of a good time! Movement and the friction from dancing has resulted in lost sequins and shattered silk chiffon from the weight of the glass beads. With sumptuous fabrics and bead-work, visual attention is confidently directed onto the surface decoration, with floral bursts of embroidery, deep velvet naps, transparent chiffons, and sparkling lamé.

The idea for the exhibition began with a lavish French dancing dress which was being viewed by curatorial staff. Upon opening the archival box and folding back the tissue, it was obvious that this dress was a supreme example of 1920s artistry. The masterful handcrafted pattern was beaded onto nude tulle like a landscape of pearlescent flowers set amongst rivulets of sequin and glass, and even in the dim light of the storeroom the dress shone. It wasn't long before other evening dresses were selected and with them emerged the start of an exhibition and its main theme. NIGHTLIFE highlights embellishment, focusing on decorative elements such as beadwork, applique and surface textures. The show includes over 35 gowns, as well as menswear and accessories such as shoes, bags and shawls.

Evening wear often holds a special place in our repertoire of dressing. The clothes we wear at night are invested with an emotional power and expectation, as they carry the hopes for the evening and then hold the memories we made during the night. Occasion dressing was far more obvious in the '20s and '30s than it is today, with many expecting to change their clothing for different times of the day, and for different activities. Evening wear was once very specific and fit for purpose—with dancing dresses, dinner dresses, ball gowns, opera and theatre dresses, and clothes appropriate for the cinema. Evening wear, and the fabrics used to construct their glamour, were always very different from day-wear. Sequins and shiny satins never made their way onto sober day suits for a visit to the city. The extreme social faux pas of women wearing evening wear during the day had sexual connotations; its demarcation was sharp and definite.

With the increased popularity of the dance hall, nightclub and cinema, more places were created to see and be seen. Melbourne saw a boom in the construction of places of entertainment, and St Kilda together with popular locations in the city, were the places to go. Dance competitions, movie screen tests to find the next star, performances of new dance steps and jazz created the atmosphere of modern action and romance. The Green Mill (featured in the Miss Fisher's Murder Mysteries series) and the Palais Royale at the Royal Exhibition Building were two hot city night spots. Amongst the fun, frivolity, and sex appeal, dance halls and nightclubs also had their fair share of mayhem and scandal, from reported "larrikin raids" on cloak rooms stealing expensive coats and gloves, to very serious violence and crime¹.

Urban life stimulated the speed of change in fashion. Fashions were set for dances, jazz tunes, makeup and behaviours such as smoking. These could all change as swiftly as clothing. The "constant friction" between people, "rubbing shoulders", seeing, doing, and being seen, creates a visual feast, generating the conditions for self-invention. The city at night can take this to an extreme, and evening wear is an exaggeration of our daytime selves. Dressing up in a costume to become an idealised self can be an act of personal expression within the bounds of conformity. Fashion is a tension between the "crowd and the individual²", and examples in the Trust collection give us clues to how this played out locally—the conservative and safe choices are not necessarily the ones that we remember or keep as mementoes.

NIGHTLIFE is a celebration of evening wear worn by the women and men of Victoria, with many pieces made locally. It surveys the interwar era of the 1920s and '30s and traces the night-time fashions from a period of optimism to a time of discontent. Evening fashions capture the magic of the night in the choice of embellishments and fabrics from the depth of darkest velvet pierced with the sharp gleam of diamanté, to sequined patterned confections, worn to dance the night away.

NIGHTLIFE Costume Exhibition will be at Barwon Park Mansion during January, February and March. For dates and further information, visit www.nightlifecostumes.com.au or call 03 9656 9889.

¹ A search of digitised newspapers on Trove from the period 1920–1929 using the keywords "Dance Hall" retrieves many pages of articles about "disturbances", shootings, and obscene behaviour, amongst more innocent mentions of new up and coming events.

² Wilson, Elizabeth, *Adorned in Dreams: Fashion and Modernity*, Rutgers University Press, New Brunswick, 1985.

Opposite: Evening dress, unknown designer, France, c1920. From the National Trust of Australia (Victoria) Costume Collection. Made from silk net, mother of pearl, and glass beads, this dress weighs approximately 2kg. Photograph by Jessica Hood.



Melbourne Central Turns 25

Dale Campisi

In September 2016 the Melbourne Central shopping centre at the corner of La Trobe and Swanston streets celebrated its 25th anniversary. The centre's managers have focused on the site's heritage to mark the occasion, launching a portal for the public to upload their memories of the site, and beginning a major refurbishment of the Shot Tower Museum, which now includes Australia's newest immersive historical virtual reality experience.

Melbourne Central's Regional General Manager Leigh Dunn said the virtual reality installation was a key attraction for visitors during the centre's month-long Rewind '91 birthday festivities. The free three-minute experience—which provides an overview of the site's evolution before transporting users to the top of the shot tower to have a go at making lead shot themselves, just as it was done in the nineteenth century—clocked up 1,500 users in just ten days.

This is the culmination of more than two years' work on the site, which began in 2014 with a single walking tour, and demonstrates how heritage can be successfully integrated with the retail experience for multiple benefits. As Dunn said, "The future of retail lies in experimenting with and constantly innovating the customer journey."

At 55,000 square metres, Melbourne Central is by far the largest shopping centre in Melbourne's CBD, though just a quarter of the size of Chadstone. Located above a busy train station (which saw almost 20 million passenger movements in 2015), and with a university at its doorstep, Melbourne Central is a destination for more than 53 million per year.

The place teems with people every day of the year, and there are stories of the past wherever you look. The most prominent of course is the industrial heritage associated with the Coop's Shot Tower, which the National Trust had advocated for preservation since the 1960s because it was a "unique and peculiar landmark".

Almost an entire block of nineteenth-century buildings—including two pubs, many warehouses and a gun shop—were demolished to make way for the construction of the underground train station, which opened in 1981. Only the shot tower and its flanking buildings, a couple of single-fronted warehouses, Charles Webb's Presbyterian Church, and Marcus Barlow's Jensen House survive on the block bounded by Swanston, La Trobe, Elizabeth and Little Lonsdale Streets. The story of their survival, and the ongoing evolution of the site is a fascinating story about the shaping of contemporary Melbourne.

Development of the site above the proposed train station was problematic from the start. In 1977 the department store giant David Jones was appointed as developer and major retailer, but they pulled out when they acquired Buckley & Nunn in the Bourke Street Mall. In the early-1980s the focus shifted to building a hotel and car park.

A 1984 State Government tender requested "development submissions which provide an outstanding major development ... to the order of \$200–\$300 million; exhibit exemplary and exciting architecture which is compatible with adjacent registered historic buildings; integrate successfully with the Station, and provide a weather protected pedestrian access link from the Station to Lonsdale Street and thus to the retail core of the City".

It was recognised that the site offered "an ideal opportunity to extend the city's existing retail core northward", but a whole range of uses would be considered including office, residential, entertainment and car parking.



Eventually a contract was signed between the government and Japanese construction giant Kumagai Gumi, with Hassell as architects. The tower, originally planned to be over 80 storeys, became progressively shorter as major tenants pulled out, including a hotel and Telecom (now Telstra). In 1987 the Japanese department store Daimaru—the oldest department store business in the world—was announced as the shopping centre’s anchor tenant, and Japanese architect Kisho Kurokawa was appointed project architect with local architects Hassell and Bates Smart McCutcheon documenting.

When it opened in 1991, the \$1.2 billion Melbourne Central tower and shopping centre proclaimed itself to be “the life of the city”. It was the first public-private financed mega development in the city, and a symbol of Melbourne’s future. Some historians, however, were perplexed by the shot tower’s presentation as just another big thing inside a retail theme park. The shot tower—an icon of Melbourne manufacturing—was accompanied by a giant marionette watch, and a balloon and a biplane hanging from an 84-metre glass cone (the largest such structure in the world).

The shot tower is, of course, a difficult proposition for adaptive reuse. While its flanking buildings are easily repurposed for retail—with Australian heritage brands RM Williams and Ugg as tenants—the tower itself was originally designed for the sole function of making lead shot. This is the dilemma of heritage preservation: how do you preserve a building when you can’t make money from it?

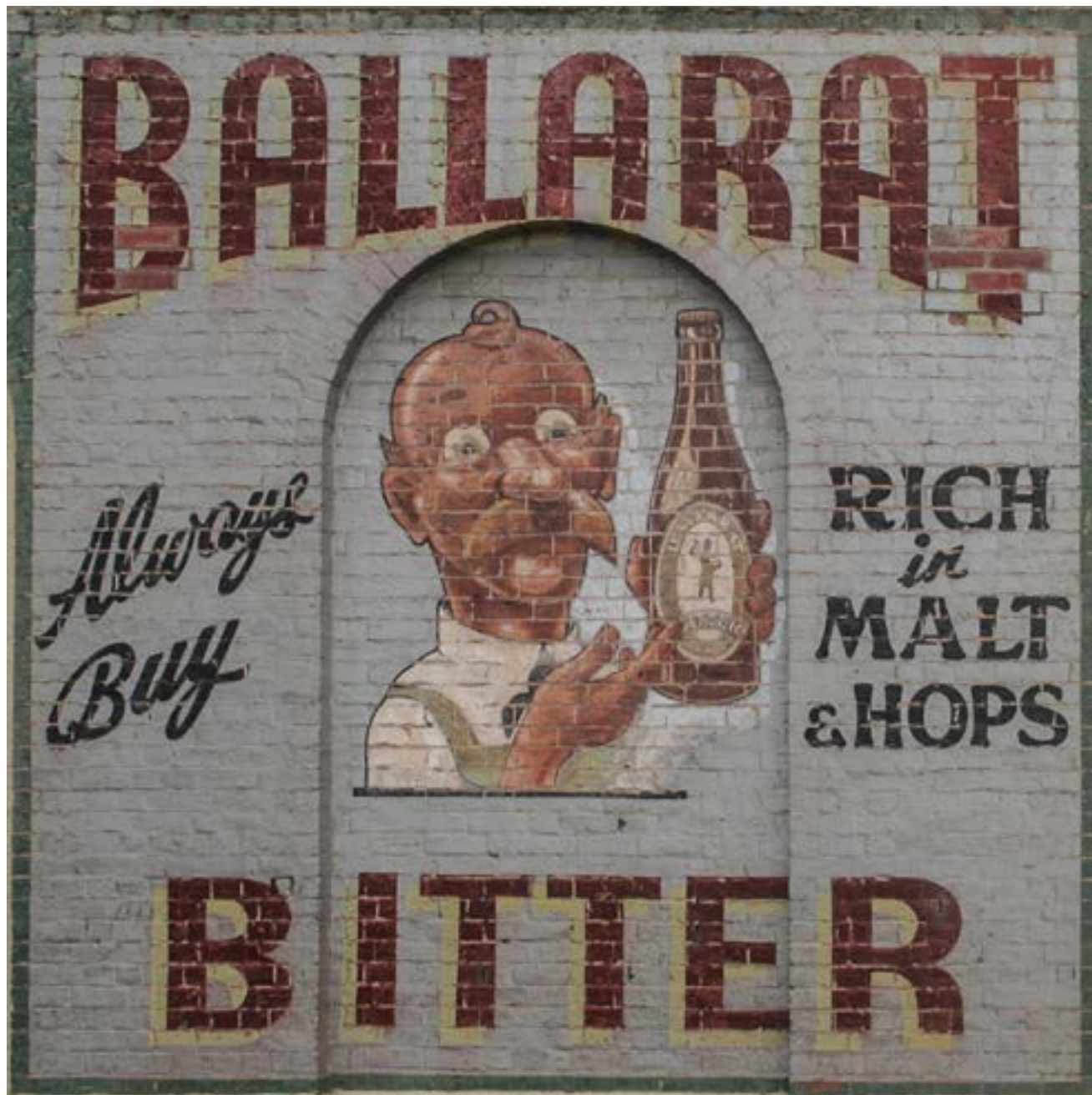
Dale Campisi is a travel writer, publishing professional, storyteller, and guide, and runs the popular Melbourne Central Unlocked Tours. He is the author of Melbourne: A City of Villages, and Melbourne Precincts.

Opposite: McIntyre Alley south, behind Coop’s Shot Tower, by KJ Halla, 1966, State Library of Victoria, H36133/264. Above: Cityscape from the roof of Queen’s Hall, State Library of Victoria, by Carolyn Dew, 1989, State Library of Victoria, H92.46/3; Melbourne Central under the cone, with Daimaru on the left, c1991, by Rennie Ellis, State Library of Victoria H2011.150/1908. Reproduced with the permission of the Rennie Ellis Photographic Archive.

While the Shot Tower Museum inside RM Williams has been open since ARM Architecture’s first refurbishment of the centre was completed in 2005, it has always been an awkward visitor experience. To date it has not been well signed, and having to traverse another tenancy can be uncomfortable for the visitor. A closer relationship between the retailer and the museum, however, would be mutually beneficial, particularly given the alignment between museum goers and RM Williams customers.

My monthly Unlocked Tours of the centre explore all these issues and more. We visit the Shot Tower Museum and uncover the city’s industrial heritage. We search for traces of Daimaru and nineteenth-century streetscapes by looking closely at the centre’s diverse building fabric. A security guard escorts us to the roof of Melbourne Central, where we get a close-up look at Kisho Kurokawa’s crystalline-form office tower and glass cone. The view south across the city reveals the effect of the 40-metre height limit at the centre of the Hoddle Grid. Below us a rooftop camping hotel is evidence of the creative potential adaptive reuse. Inside the base of the cone we are two-thirds of the way up the tower at a place only accessible on this tour.

The Melbourne Central heritage experience extends well beyond the shot tower, as museum installations have spilled out into McIntyre Alley, Menzies Alley and Little Lonsdale Street to reveal the history right across the centre, and more directly interact with site users of all ages and persuasions.



Signs of Life

Nick Gadd

Some time in the early-twentieth century, a signwriter climbed a ladder outside a small corner shop in Kensington in Melbourne's inner west, and painted a couple of signs next to each other on the brick wall—one for Velvet Soap, another for Electrine candles. The job required skill, a steady hand, and ingenuity—the words curved neatly around windows and drains, the letters and spacing in perfect proportion, clear and appealing to passers-by. Now, almost a hundred years later, the shop has become a cafe; the brand names are all but forgotten; the signwriter is probably long dead. Yet the sign survives, faded but legible, advertising these Edwardian products as if nothing had changed. It's a visual anachronism, a sign that no longer points to anything, like a map to a lost continent.

Such signs, known as ghostsigns, are found all over the world, but Victoria is particularly rich in them. They can be seen in almost every suburb, city, and country town, sometimes in profusion. They may survive through neglect, high up and unremarked on a wall; sometimes they reappear after many years, when a billboard is removed or an adjacent building is demolished. Often visually beautiful, they are fascinating windows into social history. The past few years have seen an upswing in interest in ghostsigns, in Australia and internationally. However, they receive practically no protection and are seldom included or mentioned on registers of heritage places.

Start looking around you in the suburban streets, and you will notice names from the past that you might remember, or that might be completely unknown to you. Ecks lemonade, McAlpins flour, Melbourne Steamship Co, Newmans jewellers, Foy & Gibson department store, Wolfes Schnapps, Otis Tonic Tablets, Monkey Brand Soap, Wertheim sewing machines, Robur tea, Dr Morse's Indian Root Pills, and dozens of other products are still advertised on many a suburban wall although

Above: Ballarat Bitter sign on the corner of Lyons and Eyre streets, Ballarat. Photograph by Nick Gadd.



you will not find them on the shelves of your local grocer. (Come to think of it, you probably won't find a grocer either.) Often, these names evoke super-local brands. Ecks, for example, was a Melbourne soft drink company, with a factory in Prahran; you can still see it advertised on the wall of an old shop in Seddon. *The Sportsman* was a Melbourne newspaper of the late-nineteenth century, carrying reports of football, cricket, and bare knuckle boxing; it hasn't been published for almost a century, but the masthead survives in faint lettering on the wall of a former newsagent in Collingwood. Other signs carry the names of long-gone tradesmen and shopkeepers, sometimes with an old telephone number, long disconnected, like J2215 or FF1666.

It's not just old businesses that ghostsigns summon up from obscurity. Sometimes they refer to an occupation that no longer exists, such as the trade of "paperhanger" which I saw on the wall of a Victorian shop in South Melbourne. In A'Beckett Street, Melbourne there is a sign advertising "stuff cutters", who used to prepare pieces of leather for the boot and shoe trade. This is one of many ghostsigns related to footwear manufacturing, once a major Melbourne employer, a fact attested to by the dozens of signs for boot and shoemakers that can still be seen in suburbs like Clifton Hill, Abbotsford and Collingwood (an industry and way of life memorably described by Alan Marshall in his novel, *How Beautiful Are Thy Feet*). Since the transformation of the Australian economy in the 1980s and '90s, the footwear industry has largely been booted offshore; the signs which still proclaim names like Dr Keilly's Arch Rest Shoes or American Blacking Co on the walls of apartment conversions point back to a vanished industry.

Ghostsigns can help you build up a map of a city's industrial history. Around Kensington, Flemington and North Melbourne they are pointers to the livestock markets and associated trades such as abattoirs, woolstores and tanneries. To walk past the former Younghusband complex, its high red brick walls adorned proudly with the words "Skins, Hides, Fur", brings back to life, at least in the imagination, thousands of people working in an industry that today hardly exists in Melbourne. (Some may not lament the departure of the tanneries: according to historian John Lack, Footscray was once known as "Stinkopolis" because of these pungent industries). One of the filthiest industries connected with livestock was tallow production, a crude extractive process that involved boiling down the carcasses of slaughtered beasts. The tallow was then used to make products such as Velvet Soap and Electrine candles—so the Kensington signwriter was just the final step in a sequence that stretched back through the soap factory, the boiling-down works, the abattoir, and the livestock markets all the way to the farm.

As a fiction writer, I find the lives suggested by ghostsigns stimulating to the imagination. Even the humblest old sign for a butcher, tailor, boot repairer or dentist has a story behind it. Sometimes, the story cannot be recovered. On occasion, though, with the help of a few easy-to-access research tools, you can uncover some of the facts. This was the case with a nineteenth-century advertisement that appeared on a wall in Russell Street, Melbourne for a few months, when the building next door—an old hotel—was demolished. The sign read: "Consult the celebrated specialist Dr King MRCS. Consultation free". Research into old newspapers (using Trove) and Sands & McDougall street directories revealed that this Dr King

Above: Murray Valley Citrus Marketing Board, Mildura. Photograph by Simon Jackson.



was in fact a “medical clairvoyant”, based in Melbourne in 1890, whose business involved diagnosing patients from a distance, based on a lock of their hair. In the unregulated medical world of late-Victorian Melbourne, quackery of this sort was common. Dr King’s sign briefly brought that world back to life, until a new tower went up and the advertisement disappeared, much like the doctor himself. (I wrote the story of Dr King for an anthology of Melbourne writing, *Melbourne Subjective*: if you’d like an appointment with the good doctor, you can find the piece online).

Ghosts signs reveal a lot about the essential character of a place. I recently spent a few weeks in Mildura, a community based on horticulture. As part of the Mildura Writers Festival I took a group on a tour of some of the city’s best ghosts signs—including the magnificent murals of oranges and lemons on the former Citrus Board building and the signage on the former Cottee’s cordial factory. Delightful hand-painted advertising for another local cordial company, Heley’s, can still be seen in a few places. These signs are unique to the region, a record of its history, and should be regarded as one of its attractions.

Yet it remains the case in many places that the value of ghosts signs is underappreciated. It is not unusual for a building’s owner to casually obliterate a sign by painting over it, or worse. When the cladding was recently removed from a brick warehouse near Queen Victoria Market, it revealed signage for the old Melbourne iron merchants, Currie & Richards. For a few months the business name was once again evident in Franklin Street, as it had been for decades until it was obscured. Then the building was demolished for yet another tower, and the building, its history, and its ghosts sign were gone.

In some cases, though, a sign is preserved if a developer recognises that it can add value to a property. In Pickles Street, South Melbourne, stands the former Joshua Brothers distillery, adorned with glorious murals of huge bottles of whiskey and other spirits. Painted in the 1960s, they were said to be the largest advertising signs in Australia. The distillery has now been converted into apartments, but the murals remain, providing the building with a unique talking point: a gigantic work of art that evokes its history. A cafe in Abbotsford has made a feature of the beautiful “Dr Morse’s Indian Root Pills” advertisement on one of its walls: the cafe is even named after the forgotten medic, who has stayed on trend with his own line of coffee beans, the cure-all of choice for today’s Melburnians.

Another reason to appreciate the beauty of fading signs is that they demonstrate the skill of the signwriter. Since the arrival of temporary forms of signage, the craft only employs a fraction of the practitioners it once did (although it has enjoyed something of a resurgence in recent years—a friend who teaches graphic design tells me that many students are tiring of the computer screen, and are keen to rediscover the pleasures of a physical connection between the hand, the brush and the wall.) It is usually impossible to know who painted a particular ghosts sign, though the name of the signwriting company was occasionally included. With a few exceptions, individual signwriters were anonymous, like the builders of medieval cathedrals. Yet these unknown craftsmen painted the story of our streets around us. Melbourne has in recent times become obsessed by street art, which is promoted in every tourism ad as a major drawcard: ghosts signs are street art plus time.

Above left: Penfolds Wine ghostsign, Abbotsford Street, North Melbourne. Photograph by Nick Gadd. Above right: Former Joshua Brothers distillery ghostsign, Pickles Street, South Melbourne. Photograph by Nick Gadd.



While many signs are functional and make no grand artistic claims, some are undeniably beautiful. I am drawn, for example, to the delightful painted pointing hand on the McCauleys furniture sign in South Melbourne, dating from the early-twentieth century; the Joshua Brothers distillery; exquisitely rendered oranges and lemons, like a Dutch still life, on the wall of the Citrus Board in Mildura; and the glorious layered imagery of a wall in Abbotsford Street, North Melbourne, where signage for Penfolds wine, Monkey Brand soap and Dr Morse's Indian Root Pills compose a surreal palimpsest of words and images.

Ghostsigns have enjoyed a surge in popularity since the advent of social media. There are many websites and photo streams on which you can view ghostsigns of the world. The subject has attracted academic interest, with a new book edited by Victoria University's Stefan Schutt, Sam Roberts and Leanne White titled *Advertising and Public Memory: Social, Cultural and Historical Perspectives on Ghost Signs*. However, while there is general acceptance of the importance of preserving classic neon signage such as the Skipping Girl in Richmond and the Nylex clock in Cremorne, few painted signs are afforded the same protection. In general, their survival is simply a matter of luck, and when a property changes hands there is nothing preventing the new owner from painting over or otherwise destroying them. There is uproar when an artwork by the likes of Banksy is obliterated; the destruction of ghostsigns like that of Dr King or Currie & Richards goes unremarked.

Occasionally, though, the heritage value of ghostsigns has been recognised. One example is a painted advertisement for Velvet Soap in Piper Street, Kyneton, listed on the Victorian Heritage Register.

The sign is considered of historical significance for "its association with the company J. Kitchen & Sons, the pre-eminent soap and candle manufacturers throughout Australia." This sign certainly merits protection, and many others are equally noteworthy.

However, we should also remember that these signs were originally painted with the intention that they be ephemeral. Part of the pleasure of seeking them out is the awareness that exposed to the elements they will inevitably fade before our eyes. Many are already illegible, conundrums in paint that we puzzle over as if they were crosswords. Looked at in this way, ghostsigns are profound symbols of mortality, melting away over the course of decades, until nothing remains but a blank wall.

Nick Gadd is a novelist, essayist and blogger. He writes the blog Melbourne Circle, where he writes about Melbourne ghostsigns and overlooked aspects of Melbourne's history. Visit melbournecircle.net

For more ghostsigns, visit these websites:

<http://johnhunter2008.jalbum.net>—an amazing archive of Melbourne ghostsigns photographed by John Hunter

<http://www.ghostsigns.co.uk>—ghostsigns of the world, and articles on the subject, collected and curated by Sam Roberts

<http://findingtheradiobook.blogspot.com.au>—Stefan Schutt's blog about the Melbourne signwriting company Lewis & Skinner, and ghostsigns in general

Above: Velvet Soap sign, 38 Piper Street Kyneton. Photograph by Nick Gadd.



Vale Scott Strachan (1958 – 2016)

Scott Strachan was “a gentleman’s gentleman” according to his brother Grant. You might have met him closing a farm gate for the Clydesdales at Gulf Station, or in a paddock at Nehill Brothers farm organising fencing for Wessex saddleback pigs. When in the country, he often wore a Scottish Barbour oilskin coat, boots, and moleskins. If you met him at any Trust function he always wore a navy blue double-breasted suit and smart tie. He looked like he had a passion for country living and belonged on the land, even though you knew he lived in inner-city Hawthorn.

Scott began with the Trust as a consultant on conservation projects in 2008 working with Buildings and Gardens Manager Phil Tulk. With his background as an architect and a keen understanding of project management Scott took on difficult conservation projects with enormous enthusiasm. When the financial crisis hit Melbourne in 2008

the Trust actually had a windfall with the Federal government looking for shovel ready projects that had to be delivered immediately and on budget. Scott worked on completing Barwon Park’s many projects and was superintendent of the extensive roof repair and slating, the interior plastering, and the building of a new commercial kitchen in 2010. This led to many other projects with the Trust from new gallery building works at McCrae Homestead, restoration works at Mulberry Hill, and the renovation of the farmhouse and installation of a 12-acre animal reserve at Nehill Brothers Farm in South Purrumbete.

Many Gulf Station volunteers will remember Scott, as he worked for a period as Gulf Station Manager. He had a love for Gulf Station and interest in its future that drove him despite his long and difficult battle with cancer. No one who met Scott could fail to find out about his passion for horses and everything equestrian. The care and devotion he showed to his horse Sam reflected Scott’s great sense of responsibility to do the right thing and look after things.

Scott will be greatly missed by many at the Trust and we will always remember his energy and eagerness to get on with the job.

Above: Scott Strachan and his horse, Sam.



HOUSE TOUR ‘RETURN TO THE CITY’

*Christmas at
The Johnston Collection 2016-17*

This year our wonderful *Christmas at The Johnston Collection* tour will ‘Return to the City’ and feature new works by Melbourne-based makers and artists for the first time in over a decade.

3 OCTOBER 2016 – 31 JANUARY 2017

INDIVIDUAL & GROUP
BOOKINGS AVAILABLE ON:

johnstoncollection.org | +61 3 9416 2515
info@johnstoncollection.org



THE JOHNSTON
COLLECTION



image | woven portrait of William Johnston
by Pat Scholz | Melbourne
Tapestry Weavers Collective

The Glenfern Effect

Jacquie Byron

Since 2006, the National Trust property Glenfern, in St Kilda East, has opened its doors to writers, providing them with intimate and quiet spaces, where they can tap away, hidden from the distractions of everyday life. The Glenfern Writers Studios have been made possible by a joint initiative of the National Trust of Australia (Victoria) and Writers Victoria, and are open to writers of all genres—fiction, non-fiction, poetry, play, film and television—as well as education and academic writers. Here, author and 2015 Glenfern Fellow Jacquie Byron explains the “Glenfern Effect”.

I approached my first day of writing at Glenfern with the same kind of anticipation and giddy excitement I used to have for the first day of school. It sounds crazy but I even bought a couple of new pens. I guess Glenfern represented the first real step in my novel becoming something other than words hidden in my laptop. With the Fellowship I began to feel that perhaps there was a chance of actually moving beyond the laptop and towards publication.

Glenfern became a symbol for me, its very presence a physical reminder to myself and others that I was REALLY writing a book. It gave me the impetus to cut down on office hours for a few months and the justification—in my mind at least—to opt out of social and domestic obligations for a moment, giving genuine energy to my project. It made me turn off my phone.

The house and grounds are suitably atmospheric—a combination of austere nunnery and haunted house—or maybe that’s an overactive imagination at play. Regardless, it appealed to me. My window looked out on the gardens where the ravens cawed and communed. I kept my room unadorned. Some people like to make their rooms “homey”, I preferred to take interior decorating inspiration from the nuns’ cells at The Convent in Daylesford ... with the mandatory addition of a takeaway coffee cup.

I rarely saw or heard anyone as I came and went. Sometimes piano music floated through from the musicians who share the space. Their melodies simply added another atmospheric layer. Glenfern offers no phone or internet connection. For me this highlighted the cyclical habits of the modern computer user. A quick bit of research turns into a YouTube black hole, a swift check of email leads to lengthy



correspondence with a friend—not at Glenfern. At Glenfern I wrote and re-read and edited and wrote. I only stopped to make tea. Within four hours I achieved the volume of work it would take me a day or two to get through at home.

The feeling that I was somewhere professional, that I was part of a literary community and benefiting from a valuable gift, bucked up my professional attitude too. Taking on board some advice from a literary agent I’d spoken to in the lead-up to the Fellowship, I also used my time to craft and complete my novel’s synopsis. As the agent had explained, the synopsis sells and the blurb tells. I am counting on what I call the Glenfern Effect to have helped me create the synopsis that tells the story of a book that a reader wants to read and a publisher wants to buy. No pressure!

Glenfern left me in a position to finish the second draft of my novel over the Christmas break. Of course at Glenfern I was immune to the siren songs of gin and tonics and icing-dusted mince pies. I’m counting on Santa to package up some inspiration and concentration and pop it under my tree.

Jacquie Byron’s novel Trouble Sleeping received a commendation in the 2016 Victorian Premier’s Literary Award for an Unpublished Manuscript. Find out more about the Glenfern Writers Studios program at writersvictoria.org.au

Above: Glenfern, 1964, John T Collins, State Library of Victoria H94.200/509

The dilemma of low interest rates and volatile share markets

Historically low interest rates and volatile share markets can unsettle even the most stout hearted investor.

We can help you make sense of the current state of financial markets and guide you in making investment decisions that suit your investment goals - decisions which you will understand and with which you will be comfortable.

If you qualify as a ‘Sophisticated Investor’ or other category of ‘Wholesale Client’, contact:

Christopher McLoughlin

for a confidential discussion by telephone on **0411 495 625** or by e-mail at chrismcloughlin@equityadvisers.com.au



Australian Financial
Services Licence 336733



Tallangatta: The Town that Moved

National Trust Conservation & Advocacy Team

What makes a town “notable”? A National Trust notable town must be able to tell us the big story. And while many towns in Victoria are distinguished for their heritage—Beechworth for its nineteenth-century streetscapes, Port Fairy for its maritime history—there really is no town in Victoria with a story quite like Tallangatta’s. Tallangatta, a town of just 1,000 people, located 38km southeast of Wodonga, is celebrating its 60th anniversary, the same as the National Trust in Victoria, and its story is about water and mid-twentieth century planning.

Maldon, the Trust’s first—and until recently only—notable town, was designated in 1966 and is one of the most intact mid-nineteenth century towns in Victoria. It tells us about the nineteenth-century gold-rush era, a landscape of dramatic environmental impacts, largely unplanned and unregulated. Located within a wider cultural landscape of former mining sites, the layout of the town was determined by the topography and the diggings, creating unusual vistas and a dispersed townscape of streets, houses, shops and public buildings. Fifty years after its designation, the Maldon wears its notable town status as a badge of honour, with tourism an important part of the town’s economy.

Like Maldon, the development of the small town of Tallangatta in northeastern Victoria was driven by natural resources, but for Tallangatta the story is water, the creation of dramatically altered landscapes and the benefits of centralised planning. The River Murray Commission was formed after Federation in 1901 to manage the flow of water through the river system. In 1916 the Commission chose the junction of the Murray River and the Mitta Mitta River as the site of a major water storage project that became known as Lake Hume.

The construction of the Hume Dam was a massive public works undertaking between 1919 and 1936, further extended during the 1950s. Construction of the dam and the resultant flooding of the Murray and Mitta Mitta valleys inundated numerous homesteads and several townships, including “Old” Tallangatta. The decision, enacted by the *Tallangatta Township (Removal) Act 1950* was made to build a new town a few kilometres west on a hill on the southern edge of the enlarged reservoir. The design and construction was overseen by the State Rivers and Water Supply Commission in consultation with the Town and Country Planning Board and the Towong Shire. The new town included water supply and sewerage works, both lacking in Old Tallangatta. The new town was officially opened by the Governor General of Australia, Field Marshall Sir William Slim, on 29 June 1956.



All the new houses and public buildings were constructed in a low-key modernist style, and Tallangatta is now architecturally significant as a remarkably intact collection of civic and residential buildings constructed to a modern plan, mixed with more than 100 late-Victorian structures relocated from the old town. The placement of streets, recreation reserves, commercial and residential lots all display evidence of the careful mid-century planning and zoning of uses. Back in 1956, this was a town that was patently not trying to recreate the Old Tallangatta.

Four mature plane trees were transplanted from Old Tallangatta and residents were invited to select species for planting in their street. These choices were, understandably, reflective of 1950s planting aesthetics and many specimens can still be found in the town today. The predominant species is pin oak with some golden ash, Lombardy poplars and London plane.

Ray Crispin, 73, was 13 when the family home, an early 1900s weatherboard, was heaved onto a flatbed truck and driven over to the new town, in October 1955. He spoke to *The Age's* Carolyn Webb in August and said that for the town's children, "it was pretty exciting times—it was all a bit of an adventure". Sadly, the adventure took its toll and at least six men were thought to have died from the enormous stress of the town's relocation, including Ray's father who succumbed to a heart attack just a week after the move. "To relocate a whole town, and rebuild a whole new shopping centre, shift all the houses to a new site, it was a one-off type of thing and it'll never happen again—the sheer cost would be astronomical," Mr Crispin said.

Today, visiting Tallangatta feels like stepping back in time to mid-century Australia. The hill is crowned by a memorial park, with the gates from the old town's park, now surrounded by mid-century flagstone masonry. The architecture of the town has the hallmarks of mid-century design: blonde bricks, flat roofs, picture windows, pebblecrete, masonry feature walls, verandahs and carports on slender steel posts, and signage and colours of the period. The residential streets are interspersed with the older weatherboard homes moved from the old town on flatbed trucks. Residents with brick homes had the opportunity to build anew, with the assistance of an architect engaged by the State Rivers and Water Supply Commission, often resulting in eye-catching designs.

Many long-time residents, including a number of lifetime locals who were children when the town was moved, recently turned out to celebrate Tallangatta's 60th birthday with the Shire of Towong on 6 August 2016, with an exhibition in the Soldiers Memorial Hall, a walking tour by local historian Ray Crispin, and Council reception at the new Tallangatta Integrated Community Centre. Addressing the crowd, National Trust Chairman Kristin Stegley OAM spoke of the economic and social importance of heritage tourism, and the need to recognise our mid-century heritage.

RBA Architects & Conservation Consultants undertook a heritage study of the town in 2009 as part of a wider study of the Towong Shire and some places now have heritage protection. Tallangatta celebrates its 1950s heritage on the last weekend of October every year with vintage fashion, classic cars, markets, rock-and-roll dancing, and live music.

Opposite, clockwise from top left: Hume Dam with new Tallangatta township in background, 15 October 1959, State Rivers and Water Supply Commission, State Library of Victoria, rwp/20444; Swimming at Lake Hume, New Tallangatta, courtesy of Ron Webster; Moving a house from Old Tallangatta to New Tallangatta, c1956, courtesy of Ron Webster; St. Michael's Parish Roman Catholic Church under construction, 3 June 1957, State Rivers and Water Supply Commission, State Library of Victoria, rwp/19140. Above, clockwise from top left: New Tallangatta township, 3 June 1957, State Rivers and Water Supply Commission, State Library of Victoria, rwp/19145; Tallangatta residents and visitors take a walking tour with local historian Ray Crispin to celebrate the town's 60th anniversary, August 2016; Tallangatta Memorial Hall, constructed c1955; Residence, Tallangatta, 2016.



Layers & Pattern

A glimpse inside the Phyllis Murphy Collection

Phyllis Murphy was a practicing architect and is well known for her expertise on historical wallpaper, maintaining a collection of wallpapers dating from the 1850s to the 1940s. Phyllis and John Murphy were honorary architects for the National Trust of Australia (Victoria) in the 1960s and '70s and worked on many heritage projects for the organisation, such as the relocation and restoration of La Trobe's Cottage. Exhibitions Producer Elizabeth Anya-Petrivna spoke to Phyllis about her unique collection, and the role of decoration in design.

Elizabeth Anya-Petrivna (EAP): How was your collection started?

Phyllis Murphy (PM): The reason I became interested in wallpaper was that John (my husband) and I were the honorary architects of the National Trust for more than ten years in the 1960s. I began to realise that I knew very little about nineteenth-century domestic interiors and their decoration. So I began by collecting a few odds and ends. I had nothing much to speak of at that stage but I did begin to do quite a bit of research.

EAP: Did you realise when you started your research and collecting that wallpaper was going to be one of your life's passions?

PM: No, I didn't realise from the start, but I just became more and more interested in them and read more about them. I was at home looking after [my husband] John so I was limited in my activities. I had the papers out, studying them and putting them into Mylar enclosures, and John was interested too.

EAP: Can you tell me more about your discovery of a hoard of wallpapers in Kyneton?

PM: A friend in Kyneton told me about an old shed which contained lots of old wallpaper and it was soon to be demolished to make way for car parking. Of course the contents were destined, at that stage, for the local tip. It was part of a deceased estate and it had been the premises of a painting and decorating firm [Oswald J Price Master Painter and Decorator] which stayed in one family since 1859. The beneficiaries of this deceased estate were absolutely delighted when we offered to give the wallpapers a new home. In fact a number of relatives of the family gave me samples at a later date that they had tucked away in memory of the family's activities. But they felt that given the collection was going to stay together they should give them back to me, which was rather lovely.

It was interesting—I realised then that people don't like keeping old wallpaper, it worries them that they will get silverfish and other insects. So since then I've been given an awful lot of wallpaper that people have had in their back sheds or up in their attics or even under the floor. I think they just put them there for another day, as you do, or think they might want them for patching. Then the years go by and the grandchildren scribble on them.

EAP: Do you have many in your collection that have been scribbled on?

PM: Yes I've got pattern books that have children's scribble on them but they're still very valuable in spite of that.

EAP: I would also imagine that these items are very rare and valuable because they are so ephemeral.

PM: Oh yes I think that is so. I did really strike a gold mine in Kyneton. Because we lived there people knew that I collected wallpaper and I think that this firm of painters and decorators did a lot of work in the area. I was amazed that some of the papers—really quite beautiful ones—came from very humble little cottages and farm houses. I thought it was absolutely fascinating.

EAP: How did you feel when you first saw the [Price] collection?

PM: I was enchanted, it was such an interesting space with all these old rolls all over the place, and of course children had been in there and it was all in a bit of a mess. But I just thought how fascinating, how interesting, and we were planning our retirement at that stage. I thought I'd have plenty of time and interest to look at them all in detail and see what they were like. I had an immediate fascination for them and that's just grown with time.

EAP: What pleasures do you believe people derive from their patterned walls? These humble cottages had these amazing papers, why do you think that is?

PM: I think at that time they were able to get quite up-to-date, fashionable wallpapers mainly in England, but some from France, and later in about 1900 from America and Canada. I think it reminded them of home, and their homes were very important to them—the centre of their activities, and some were in quite remote areas.

And of course today I think it's different. I think people have a different attitude to ornament but then it's all fashion. Look at kitchens, clothes and jewellery—people want to have what's new and up-to-date but that doesn't make the past any less valuable.

People are also amazed at the high standard of design, the technical ability, the hand work and the quality of some of the paper—it's all absolutely fascinating even if you don't want it in your entire house.

EAP: And then the layering of papers on top of each other and how easily and quickly they could be changed!

PM: I separated 10 layers from one swatch I scrapped off the wall in Clarendon Terrace in East Melbourne. Right through to about the 1940s, that's pretty well 100 years.

EAP: Like a time capsule?

PM: And from that you learn an awful lot.

EAP: Was there much variety and change in colours?

PM: Oh yes the change in printing—the change from block printing and hand work to machine printing, and then of course the manufacturers started to use much more acidic paper and faster printing processes. Those papers haven't lasted nearly as well as the paper that had natural fibres. It's very interesting how these things change, and then the printing changed so much the whole concept and the designs also changed.

EAP: As an architect, what are your thoughts on decoration and ornament in design?

PM: To me it should all be part of the one—the one whole design—but I realise that people are different and have different attitudes, and I think today life is different; office buildings are different, and houses are different and they wouldn't lend themselves to such ornate decoration. But I do think the Victorians often used wallpaper to enhance the building. They would use borders around skirtings and architraves and under the corners. It was part of a whole concept, but very different from the way we live.

Opposite: Phyllis Murphy Collection. Photograph by Jessica Hood.

GIFTS FOR EVERYONE ON YOUR LIST

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



The Little Veggie Patch Co
Deck of Playing Cards
\$10.00



Erstwilder
Viva Piñata Brooch
\$30.00



Make Me Iconic
Melbourne Tram Tape
\$8.00



Mick Harding
Dancing Wombat Tea Towel
\$19.95



Vintage Kit Paper Aeroplane
\$14.95



Suzanne Lussier
Art Deco Fashion
\$24.99



Make Me Iconic
Nylex Mug
\$21.00



Footpath Guides
Melbourne Joseph Reed 1850 - 1890
\$20.00



Diamond Hourglass
\$20.00

shop.nationaltrust.org.au

Visit weekdays 9am to 5pm at Tasma Terrace, 6 Parliament Place, East Melbourne



Book Review

PLANTING DREAMS: SHAPING AUSTRALIAN GARDENS

By Richard Aitken
NewSouth \$49.99

Esteemed garden historian Richard Aitken has applied his wealth of experience in Australian garden history to *Planting Dreams: Shaping Australian Gardens*, which has been published to complement the exhibition of the same name which is on display at the State Library of NSW until January 2017. Richly illustrated, this book covers a wide range of minor and major garden and landscape themes in Australia. Indigenous connections to landscape, colonial imaginings, wartime gardening, the nursery industry, garden trends, floral emblems, water, and the influence of environmental and conservation movements all feature. By weaving together these threads this book considers how gardens have shaped Australian culture across generations. Changing perceptions of the Australian town and city take on many dimensions when considered through the lens of the garden, from the need for productive gardens during wartime to 1970s Green Bans in Sydney. A soldier's diary with a pressed poppy from the battlefields of France highlights one's connection to place as much as the debate surrounding the use of Australian native plants in garden design.

Aitken makes extensive use of a broad range of resources with vernacular and ephemeral sources sitting comfortably alongside scholarly, documentary, and artistic representations of gardens. Sally McInerney's photographs of David Newton's protest site at Cowra Common speak to the complexity of cultural landscapes, while traditional botanical illustrations of wattle convey debates surrounding an Australian floral emblem. The engaging narrative of *Planting Dreams* communicates the complexity of our relationships to gardens and landscapes, and is a must-have for lovers of gardens and Australian culture alike.

Reviewed by Jessica Hood.

**National Trust of Australia (Victoria)
60th Anniversary**

Garden Party

**You are invited to celebrate our 60th anniversary at a
Garden Party that follows the Annual General Meeting.**

**Garden Party
Saturday 26 November 2016 at 1pm**

**COMO HOUSE & GARDEN
Corner Williams Rd & Lechlade Ave, South Yarra**

**RSVP by 18 November 2016
Call (03) 9656 9808
or email rsvp@nattrust.com.au**



Advocacy Watchlist

National Trust Advocacy & Conservation Team

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



PENTRIDGE PRISON

Heritage Victoria has approved two permit applications at Pentridge Prison for developers Future Estate. The 8-storey tower (granted in July), and 38 townhouses in and around the former D Division exercise yard (granted in August) are both located on Urquhart Street, in the southern portion of the site. The National Trust has serious concerns regarding both developments, and have called on Future Estate to fulfil their covenant obligations under the *Heritage Act 1995* to implement a management plan and undertake conservation works and site interpretation, including the establishment of a museum in D Division.



BENDIGO EAST ANZAC AVENUE OF HONOUR

In early May the National Trust submitted a VCAT statement of grounds advocating for the protection of the Bendigo East Avenue of Honour. The Tribunal ruled in favour of the Trust's objection, denying planning permission for the subdivision at the Bendigo East State School and identifying the significance of the Avenue of Honour as one of the oldest in Victoria. Unfortunately, without formal legal protection, the trees were removed by the owner in August. The Trust has criticised this action in the media, calling for the Avenue to be reinstated. *(Image: Bendigo Advertiser)*



CAULFIELD RED CROSS REST HOME

The National Trust has been campaigning against the proposed demolition of a 100-year-old Red Cross Rest Home built for injured returned soldiers during World War I. The Trust welcomed the news that Heritage Victoria had recommended the inclusion of the Rest Home to the Victorian Heritage Register following a nomination by the Glen Eira Historical Society, however the manager of the site, HammondCare, has lodged an appeal with the Heritage Council of Victoria. The registration will now be contested at a Registration Hearing which will examine the embodiment of historical and social significance in the physical fabric of the place.



MELBOURNE METRO RAIL PROJECT

In September the National Trust made a detailed submission to the Melbourne Metro Rail Environmental Effects Statement Inquiry hearing, identifying impacts to a number of recognised heritage places and significant trees along the proposed route. The Trust has particular concerns regarding potential tree loss over the tunnel alignment in the Domain. Even though tunnel construction will be underground in this location, it is possible cement will need to be pumped into the ground for soil stabilisation, likely resulting in the death of over 80 trees with limited scope for replacement planting.



CONTINENTAL HOTEL, SORRENTO

Mornington Peninsula Shire Council has approved a permit application to allow the refurbishment of the historic Continental Hotel. The redevelopment proposes internal alteration and the construction of a four-storey addition to the south and west of the Hotel. As the site is included on the Victorian Heritage Register, the developer must also get approval from Heritage Victoria before the redevelopment is able to go ahead. The Trust lodged a formal objection with Heritage Victoria identifying the proposed addition as a gross overdevelopment of the site that will have substantial impacts on the historic fabric and view lines to the Hotel. *(Image: State Library of Victoria)*



CENTRAL CITY BUILT FORM REVIEW

Planning Minister Richard Wynne has proposed Amendment C270 to apply permanent plot ratios and setbacks in the central city to control the density of towers and amenity of streetscapes. A Planning Panel Hearing was held in August to evaluate the proposed changes to the planning scheme. The National Trust presented a verbal submission to the panel which focused on the possibility of including heritage restoration in the proposed "uplift" provisions to allow developers to exchange positive heritage outcomes for increased tower heights.



CAMPERDOWN BOTANIC GARDENS

The Heritage Council of Victoria has ruled in favour of the National Trust's objection to the intensification of facilities at Camperdown Botanical Garden and Arboretum. Permission was refused for a swimming pool, jumping pillow and other infrastructure which would, in the Trust's submission, have a negative impact on the heritage significance of the place. The Trust continues to provide input on the draft Conservation Management Plan currently being prepared for the site, via the stakeholder reference group convened by Corangamite Shire Council. *(Image: State Library of Victoria)*



FLEMINGTON ROAD GUM

The National Trust supported a fierce community campaign to save a 100+-year-old lemon-scented gum on Flemington Road slated for removal to facilitate the CityLink Tullamarine Widening project. The Guardians of the Flemington Rd Gum, as the community activist group became known, undertook a 24-hour vigil to preserve the historically significant tree. A Trust petition calling on VicRoads to amend the road design to allow the retention of the tree attracted nearly 3,000 signatures, clearly representing a high level of community interest and engagement. Unfortunately, the tree was lawfully removed by VicRoads on 26 July.



YARRA RANGES PLANNING SCHEME AMENDMENT C158

The National Trust appeared at a Planning Panel in August to put forward concerns regarding Yarra Ranges Amendment C158 which is intended to improve the accuracy of the Heritage Overlay schedule. While the National Trust supports Council's intent, a review of a small sample of places included in the Amendment revealed examples where the weakening of controls seemed unreasonable and/or unjustified. Examples of proposed changes include the removal of tree controls at the National Rhododendron Gardens, and the removal of paint controls at the Lilydale Mechanics Institute, which could potentially undermine the significance of those places. *(Image: Australian National Botanic Gardens website)*



SKIPPING GIRL

Following a hearing in May attended by the National Trust, a decision was handed down by VCAT in July which supported the Trust's concerns regarding the impact of a proposed 40-metre apartment tower on views to the Skipping Girl sky sign. As a result of the VCAT ruling, the third floor of the building (or "podium" of the tower) will be pushed back from the street frontage so that people travelling east down Victoria Street from the city towards Little Audrey will still be able to see her—a great win for this significant Melbourne icon. *(Image: Aaron Murphy)*



RICHMOND MALTINGS AND NYLEX SKY SIGN

The National Trust has supported the recommendations of Heritage Victoria to amend the registration for the Richmond Maltings to remove the permit exemption that currently allows the demolition of the iconic 1960s silos. The Trust will make a submission at the Registration Hearing in October to argue that the permit exemptions across the site are not consistent with the clearly delineated significance of the complex in its entirety. In two separate yet relevant matters, the Trust has objected to a permit application lodged with Heritage Victoria by the developer for Stage Two of the development, while the Heritage Council has rejected the permit application for Stage One.



QUEEN VICTORIA MARKET

In late July, the Trust wrote to City of Melbourne and appeared at a Council meeting to raise concerns about the proposed implementation framework for the market revitalisation. The Trust argued that not enough consultation regarding the proposed implementation framework had been undertaken, as well as questioning the potential impacts on the proposed removal and reinstatement of sheds A–D to accommodate below-ground services. The Trust successfully urged the Council to abandon its proposal to change the use of H and I sheds from fresh fruit and vegetables to a "key food and hospitality destination". We continue to consult with resident and activist groups including Friends of the Queen Victoria Market and Melbourne Heritage Action.



Save 20% on drain clearing & relining services

- Blocked sewers and storm-water drains cleared fast
- NO DIG drain relining system leaves your gardens intact and undamaged
- Quote your National Trust membership for genuine 20% discount.
- Help support vital drain work on National Trust properties



Youtube video featuring Justin Buckley



1800 843 372
www.thedrainman.com.au

DONATIONS WANTED

Vintage Clothing

We are now collecting quality women's, men's and children's vintage clothing from the late 1800s to present day for the National Trust VINTAGE CLOTHING SALE 18 & 19 MARCH 2017 at Como House, South Yarra.

Quality everyday clothes as well as formal garments, hats, gloves, belts, handbags, scarves, jewellery, materials and collectibles including haberdashery, textiles, household linen, luggage etc. are wanted.

All proceeds from the sale will go towards furniture, furnishings and critical remediation projects for Como House.

CONTACT US FOR COLLECTION

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



NATIONAL TRUST
 Every moment an amazing story



Christmas at Beleura with the house en fête

A wonderful time-capsule, Beleura embodies the legacy of well-known theatre entrepreneur, Sir George Tallis. His son, John Tallis, bequeathed the Italianate mansion and gardens to the people of Victoria.

From Wednesday 2 November, experience Christmas fantasy, trees and Christmas boxes galore all inspired by the great designer for the theatre, Oliver Messel.

9.30am House & Garden Tour includes Morning Tea, Lunch with festive desserts and Champagne: \$39 / \$36 Concession

Morning Tea House Tours available on Tallis Pavilion Event Days, 9.30am – 12.30pm: \$25



BELEURA
 HOUSE & GARDEN
 MORNINGTON

To visit, telephone or see our website.

A: PO Box 1198, Mornington Victoria 3931
 T: 03 5975 2027 F: 03 5977 1021
 • info@beleura.org.au • www.beleura.org.au



// AGM



ANNUAL GENERAL MEETING

Join us for our Annual General Meeting followed by a Garden Party from 1pm at Como House & Garden to help celebrate our 60th anniversary.

WHEN

Saturday
26 November,
11am

WHERE

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

COST/BOOKINGS

RSVP by 18 November 2016
Email: rsvpagm@nattrust.com.au
or phone (03) 9656 9808

// EXHIBITION



NIGHT LIFE

An exhibition drawn from the fashion collection of the National Trust of Australia (Victoria) and displaying many never before seen garments, be transported to a time of 1920s and 30s glamour where stars, sophistication and city lights influenced the fashion worn by the well-dressed.

WHEN

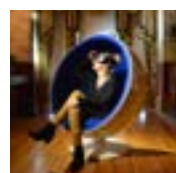
4 January to
26 March,
Wednesday
to Sunday,
11am to 4pm

WHERE

Barwon Park
Mansion,
105 Inverleigh
Road, Winchelsea

COST/BOOKINGS

General Admission: Adult \$20,
Concession \$18, Child (5-15) \$10,
Family (2 adults & 2 children) \$50
National Trust Members: Adult \$17,
Concession \$16, Child (5-15) \$7.50,
Family (2 adults & 2 children) \$45
Book at nightlifecostumes.com.au
or purchase tickets at the door.
Phone (03) 9656 9889 for enquiries.

VIRTUALLY THERE – 60TH
ANNIVERSARY EXHIBITION FOR
THE NATIONAL TRUST

Step into the world of virtual reality and be transported to historical places right where you stand.

25 November
to 25 February,
Sundays
1pm to 4pm

The Heights,
140 Aphrasia
Street, Newtown

General Admission: Adult \$10,
Concession \$7, Child \$4, Family
(2 Adults & 2 Children) \$20
National Trust Members: Free
Book at nationaltrust.org.au/vic
or purchase tickets at the door.

// MARKET



COMO HOUSE & GARDEN MARKET

Spend the day at Como House and Garden, exploring a variety of local market stalls and playing games of croquet on the lawn.

WHEN

Sunday 30 October
& 29 January,
10am to 3.30pm

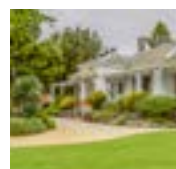
WHERE

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

COST/BOOKINGS

Gold coin donation
No bookings required.
Visit nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.

// MUSIC & GARDEN PARTIES

FROST & FIRE: A SCOTS MEETING
OF BAROQUE & TRADITIONAL MUSIC

Enjoy a night at The Heights with a program of music from 18th century Caledonia with Canada's Chris Norman and David Greenberg teaming up with Australia's Evergreen Ensemble.

WHEN

Tuesday
15 November,
6pm to 9.15pm

WHERE

The Heights,
140 Aphrasia
Street, Newtown

COST/BOOKINGS

General Admission: Adult \$35,
Concession \$25
Book at nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.



MOORAMONG GARDEN PARTY

Dress in your most glamorous garden outfit and enjoy an afternoon of music, revelry, games and old-fashioned frivolity.

Sunday
27 November

Mooramong,
635 Mooramong
Road, Skipton

General Admission: Adult \$35, Child \$12
National Trust Members: Adult \$30,
Child \$12
Book at nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.

// FOOD & DRINK

VINTAGE AFTERNOON TEAS
AT BARWON PARK MANSION

Indulge in savoury and sweet treats in the mansions dining room and enjoy a talk and guided tour.

WHEN

Saturday
3 December,
1.30pm to 3.30pm

WHERE

Barwon Park
Mansion,
105 Inverleigh
Road, Winchelsea

COST/BOOKINGS

General Admission: \$58
National Trust Members: \$55
Book at nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.



A MURDEROUS AFFAIR

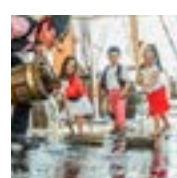
Immerse yourself in the drama at Barwon Park Mansion with 'A Murderous Affair' hosting a mystery themed dinner.

Saturday
3 December,
5.45pm to 10pm

Barwon Park
Mansion,
105 Inverleigh
Road, Winchelsea

General Admission: Adult \$150
To book visit
www.amurderousaffair.com.au

// KIDS



PIRATE SUNDAYS AT POLLY WOODSIDE

All kids welcome to scrub the decks and hunt for treasure aboard Polly Woodside for Pirate Sundays.

WHEN

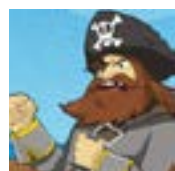
First Sunday
of the month,
10am to 4pm

WHERE

Polly Woodside,
21 South Wharf
Promenade,
South Wharf

COST/BOOKINGS

General Admission: Adult \$16,
Concession \$13, Child \$9.50,
Family (2 adults & 2 children) \$43
National Trust Members: Free
No bookings required.
Visit nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.



CARIBBEAN PIRATES AT POLLY WOODSIDE

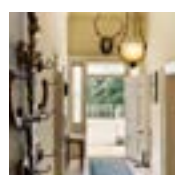
Learn the pirate talk, do the pirate walk and sing the pirate songs during an exciting hour long interactive theatre production.

January school
holidays

Polly Woodside,
21 South Wharf
Promenade,
South Wharf

Performance: Single ticket \$25,
Family ticket (admits 4 people of any age) \$90
General admission: Adult \$16,
Concession \$13, Child \$9.50,
Family (2 adults and 2 children) \$43
National Trust Member: Free
Visit www.shakespeareaustralia.com.au/caribbean-pirates

// OPEN DAYS & TOURS



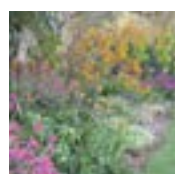
OPEN DAYS AT COMO HOUSE

Be guided through a time capsule of Melbourne aristocracy at Como House & Garden.

Most weekends,
visit nationaltrust.org.au/vic for
details

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

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



OPEN DAY AT MOORAMONG

Learn the fascinating story of Claire and Scobie Mackinnon and enjoy Mooramong in all its spring glory with acres of rolling lawns and colourful garden beds.

Sunday
30 October,
12pm to 4pm

Mooramong,
635 Mooramong
Road, Skipton

General Admission: \$12
National Trust Members: Free
No bookings required.
Visit nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.



OPEN DAYS AT THE PORTABLE IRON HOUSES

Get an insight into life during the Gold Rush era and the lives of early Melbourne citizens when you visit these rare examples of prefabricated homes.

Sunday
6 November &
4 December,
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.
Book at nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.



OPEN DAYS AT LABASSA MANSION

Admire the magnificent interiors, gilt embossed wallpapers and ornate stained glass at one of the few surviving nineteenth century mansions.

Sunday
20 November,
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 or
phone (03) 9656 9889 for enquiries.



EXCLUSIVE MEMBER EVENT – VINTAGE STEAM TRAIN EXPERIENCE

Jump aboard the Victorian Colonial Express and experience rail travel as it was 130 years ago, by riding from Castlemaine to Maldon.

Sunday
27 November,
11.30am to 4.30pm

Depart
Castlemaine V/Line
Station, Platform 3

National Trust Members: Adult \$45,
Concession \$40, Child \$20, Family
(2 adults & 2 children) \$115
Book at nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.



OPEN HOUSE AT LA TROBE'S COTTAGE

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

Every Sunday from
October to April,
2pm to 4pm

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

General Admission: Adult \$5,
Concession \$4, Child \$3, Family
(2 adults & 2 children) \$12
National Trust Members: Free
No bookings required.
Visit nationaltrust.org.au/vic or
phone (03) 9656 9889 for enquiries.


// OPEN DAYS & TOURS

| | WHEN | WHERE | COST/BOOKINGS |
|--|--|--|---|
|  <p>COMO DUSK TOURS Immerse yourself in Como and its history during an exclusive tour of the mansion, followed by light refreshments on the balcony.</p> | Friday 9 December, 6 January, 20 January, 10 February, 24 February, 6pm to 7.45pm | Como House & Garden, Cnr Williams Rd & Lechlade Ave, South Yarra | General Admission: Adult \$35, Concession \$30 National Trust Members: Adult \$30, Concession \$25 Book at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries. |
|  <p>PRIVATE LIVES AT LABASSA MANSION Listen in to the unique stories shared by six families who once called Labassa home. Refreshments included.</p> | Thursday 19 January, 7pm to 9pm | Labassa, 2 Manor Grove, Caulfield North | General Admission: \$30 National Trust Members: \$27 Book at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries. |



// CHRISTMAS

| | WHEN | WHERE | COST/BOOKINGS |
|---|-------------------------------------|---|--|
|  <p>EXCLUSIVE MEMBER EVENT – CHRISTMAS OYSTERS AND CHAMPAGNE AT POLLY WOODSIDE Join us for a night of luxury with oysters, champagne and music on our majestic tall ship Polly Woodside.</p> | Friday 2 December, 5.30pm to 8pm | Polly Woodside, 21 South Wharf Promenade, South Wharf | National Trust Members: \$65 Book at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries. |
|  <p>TWILIGHT CHRISTMAS FESTIVAL Capture the spirit of the season with friends and family at the Twilight Christmas Festival with market stalls, carols, food trucks, house tours and more.</p> | Friday 9 December, 5pm to 9pm | Rippon Lea House & Gardens, 192 Hotham Street, Elsternwick | General Admission: Adult \$10, Concession / Child (15 & under) \$7.50, Family (2 adults & 2 children) \$30 National Trust Members: Free Book at nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries. |

// AUSTRALIA DAY

| | WHEN | WHERE | COST/BOOKINGS |
|--|---------------------------------------|--|---|
|  <p>AUSTRALIA DAY AT LA TROBE'S COTTAGE Visit the homes of the first and current Victorian Governors at La Trobe's Cottage and Government House.</p> | Thursday 26 January, 1pm to 4pm | La Trobe's Cottage, Cnr Birdwood Avenue & Dallas Brooks Drive, Melbourne | General Admission: Adult \$5, Concession \$4, Child \$3, Family (2 adults & 2 children) \$12 National Trust Members: Free No bookings required. Visit nationaltrust.org.au/vic or phone (03) 9656 9889 for enquiries. |

// BRANCH EVENTS

| | WHEN | WHERE | COST/BOOKINGS |
|---|---------------------------------------|---|--|
|  <p>GEELONG AND REGION MEMBERS BRANCH: CHRISTMAS 2016 BREAKUP Bring along a plate of treats and spend the afternoon with good company at Portarlington Mill.</p> | Tuesday 29 November, 2pm to 4pm | Portarlington Mill, 7 Turner Court, Portarlington | National Trust Members: Gold coin donation RSVP David and Pauline Walker on (03) 5289 1569 or email ifaris@optusnet.com.au . |
|  <p>GEELONG AND REGION MEMBERS BRANCH: FEBRUARY 2017 AT THE HEIGHTS Spend a day out viewing The Heights and exploring its fascinating outbuildings, stables, coach house, water tower and vintage car collection.</p> | Tuesday 28 February, 2pm to 4pm | The Heights, 140 Aphrasia Street, Newtown | National Trust Members: Gold coin donation RSVP David and Pauline Walker on (03) 5289 1569 or email ifaris@optusnet.com.au . |

PETER ARNOLD

Antiquarian Booksellers
established 1969

FINE & RARE BOOKS
AUSTRALIANA
LITERATURE, ART BOOKS
PHOTOGRAPHS, MAPS
DOCUMENTS, MANUSCRIPTS
COLONIAL PAINTINGS & PRINTS

Excellent prices paid Buyer can call

9529 2933

606 HIGH ST PRAHRAN
MON-FRI 10.00am - 5.30pm
Fax 9521 1079



books@peterarnold.com.au
www.peterarnold.com.au

Members of A.B.A. (International)
& A.N.Z.A.A.B.



60th Annual General Meeting

Members are advised that
the National Trust's 60th
Annual General Meeting will
commence at 11am on Saturday
26 November 2016 at
Como House, Lechlade Avenue,
South Yarra.

RSVP by 18 November 2016

Email rsvpagm@nattrust.com.au
or phone (03) 9656 9808



NATIONAL TRUST
Every moment an amazing story

THE HISTORY DEPT.

Want to discover the history of your house?
A special place in your community?
Or a property from your family history?

Professional Historian Abigail Belfrage can do the
detective work for you or support your project with
her research coaching service.



abi@thehistorydept.com.au - 0405 527 770
www.thehistorydept.com.au



HOMESTEAD TOURS

Country Estate & Landscape Tours
South Island, New Zealand

*Personally guided holidays with exclusive entrée into delightful high country homesteads and
gardens. Accent on local history, artists, galleries and wineries. A unique experience.*

South Canterbury Spring Tour

21- 26 November 2016

Christchurch -
Mid & South Canterbury

Banks Peninsula-Timaru-Waimate-
Geraldine-Rakaia Gorge

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

Mid Canterbury-Hawea-Clyde-
Arrowtown

For further information on these tours please contact – Rachel & George Harper,
Tel: 03 693 9366, Email – info@homesteadtours.co.nz, Website - www.homesteadtours.co.nz

KEEN TO GET THE DETAILS RIGHT?

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

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

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

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

THE
AUTHENTIC AGE
Heritage Restoration Consulting 1995
www.authenticage.com.au

HOW TO CORNER A RAT...



Leaders in commercial and industrial
pest control since 1944.

adams.
PEST CONTROL

CALL US NOW 1300 933 789
adamspestcontrol.com.au

INCORPORATING PETER THE POSSUM MAN

thinking of selling a property with a history...
www.coultonsmelbourne.com.au/heritage



COULTONS MELBOURNE

Graham Coulton 9497 2111 or 0411 198 452
120 Upper Heidelberg Road Ivanhoe

ROOFING

SLATES, TILES, SPOUTING & DOWNPIPES BY

Steeple Jack Jones

EDWARDIAN, FEDERATION AND VICTORIAN
ROOF AND CHIMNEY RESTORATIONS

0417 556 403 OR 9543 6713

LICENSED ROOF PLUMBER 40647

VIEW OUR WORK AT WWW.STEEPLEJACKJONES.COM

Become a National Trust Member

Membership is a great way to explore our properties,
receive discounts to events and help preserve our heritage.
Join online at www.nationaltrust.org.au/vic/membership



NATIONAL TRUST
Every moment an amazing story

Festive reds delivered by National Trust's wine service



SAVE
\$107

**Yours
FREE**

Three bottles of
Double Gold
Padthaway
Shiraz made by
Ben Riggs (total
worth \$72)



Plus FREE DELIVERY



delivered by the National Trust Wine Service, at below cellar-door prices.

These top reds are \$139.99 – save \$107 – plus receive **3 FREE** Double Gold Padthaway Shiraz made by Ben Riggs worth \$72 – plus **FREE DELIVERY**.

Friends of the National Trust are invited to taste 12 deliciously rich reds, perfect for Christmas,

Enjoy iconic reds from 5 red star estates like Angove, Peter Lehmann and Kilikanoon, then savour a duo of dark Gold-medal reds, plus a prestigious Coonawarra Cabernet Sauvignon from “distinguished” Leconfield (Halliday).

Limited Stocks – call **1300 763 403** for your superb festive reds, quoting code ‘2441001’, then sit back and let the National Trust Wine Service do the rest.

Best of all, each purchase helps support the valuable work of the National Trust.

Order now on 1300 763 403 quoting ‘2441001’

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

or visit www.nationaltrustwineservice.com.au/2441001

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

brought to you by

Laithwaite's
..... WINE PEOPLE

04 JAN | **2017** | WED
26 MAR | TO SUN

NIGHT LIFE

An exhibition of evening wear
from the 1920s and 1930s

Barwon Park Mansion

105 Inverleigh Road,
Winchelsea

Book at nightlifecostumes.com.au

Call (03) 9656 9889 for enquiries

#NightLifeBarwon #NationalTrustVic



NATIONAL TRUST