
National Trust of Australia

Victoria

Magazine



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

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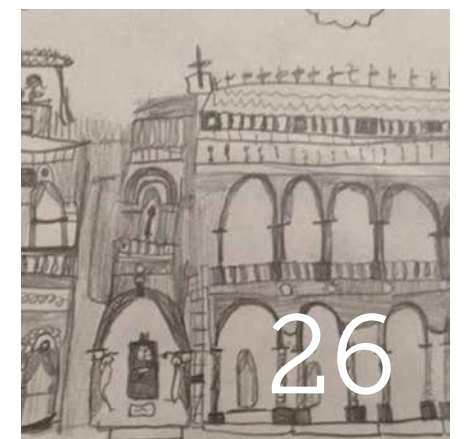
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Message from the Chairman

Kristin Stegley

A very warm welcome to the Spring edition of the National Trust of Australia (Victoria) Magazine. As always, our magazines play an important role in keeping our membership informed on the multi-faceted nature of the Trust's work and on the many activities provided to members.

We do hope that you also enjoy receiving the beautifully produced new national magazine, *Trust*. This magazine is a joint partnership with other state National Trusts and the Commonwealth government, providing a superb vehicle to share rich heritage stories of people and outstanding places around Australia.

We have much pleasure in reporting that our National Trust curator, Elizabeth Anya-Petrivna, was this year awarded the prestigious Museums Australia (Victoria) Award for Excellence for her outstanding development of the National Trust's Costume Collection. For the past 17 years Lizzie has been an enthusiastic driving force behind one of Australia's most significant social history collections. Lizzie has breathed new life into the collection, building it to over 4,000 items, and the result is consistently beautiful exhibitions that have created new audiences for the Trust and demonstrated her commitment to excellence in her field. We are delighted that Lizzie's tireless efforts to conserve and preserve the collection, and her creative spirit in producing stunning exhibitions, have been so deservedly recognised.

A heartfelt thank you to every member who has so kindly and generously donated to this year's Annual Appeal in support of repainting Como House and conserving the important cast iron gates. The funds raised have been instrumental in allowing us to proceed with the research required that will lead to the authentic restoration of the exterior. We anticipate the repainting to commence next year. Your gifts to the Annual Appeal have also enabled us to commence conservation work on the gates which will have missing finials recast, damage repaired, and see them cleaned and repainted so that they are protected well into the future.

Message from the CEO

Simon Ambrose

As we go to print this week our Victorian heritage is again at risk, with plans by a local metropolitan private girls' school to demolish a 107-year-old Federation house to make way for a new sports centre. Whilst I understand the need for new educational facilities, it is surely possible to reuse the building or to incorporate it within the design of the new complex rather than demolish it.

I think that it is incumbent on all of us to set a good example and respect our heritage. If we are to make a difference and leave a legacy for future generations to enjoy and understand heritage, then one of the best places for this to start is at school. The Trust runs educational opportunities for Victorian students and this year nearly 50,000 students have partaken in these activities. While this is just a drop in the ocean in terms of reach, every child who has been involved in our activities has a greater understanding of the importance of heritage and the part that it plays in our community.

The Royal Australian Institute of Architects has commented that one of our founding members, Dr E. Graeme Robertson, revealed ornamental cast iron "to thousands of people, raised it to the status of an art form worthy of serious study and influenced the preservation of much of what survives." Having saved many pieces of cast iron from now-demolished buildings, I am confident that Dr Robertson would have agreed that as a last resort, building materials should be saved even if properties themselves cannot be. Nothing annoys me more than seeing our heritage buildings simply bulldozed and their materials wasted.

I would encourage all our members to speak out when the opportunity arises and help us to make change in this area.



Making News

2017 WINNER OF THE
MUSEUMS AUSTRALIA (VICTORIA)
AWARD FOR EXCELLENCE:
ELIZABETH ANYA-PETRIVNA

Martin Green, Cultural Development Manager

This year Elizabeth Anya-Petrivna, the Trust's Exhibition Producer and Costume Collection curator received industry acknowledgement of the quality of her work. Elizabeth has been the driving force behind the National Trust's Costume Collection—one of Australia's most significant social history collections—as well as curating and producing popular costume exhibitions that have reinvigorated heritage tourism at National Trust sites around the country over the past 17 years.

Working for a not-for-profit organisation with very limited resources, Elizabeth has overseen the creation of a nationally significant collection of costume, accessories, and fashion that provides a unique understanding of what people have worn throughout Victoria's history. Her vision has led to the preservation of highly significant items including leading examples of costume from prominent Melbourne designers from 1930 to the 1960s as well as exceptional individual examples of fashion from the late-nineteenth century.

In 2006 Elizabeth Anya-Petrivna created the National Trust's first dedicated costume exhibition at Como House. For the past 11 years, she has continued to curate major annual costume exhibitions. Her vision for each exhibition reveals new ways of seeing costume with an approach to curation that focuses on making the visitor experience fun as well as engaging them with narratives. Her innovative ideas have included providing visitors with their own costumes to wear while visiting exhibitions, and most recently, commissioning a young Melbourne fashion designer and his team to create a fashion photo shoot for contemporary magazines for the exhibition Night Life.

Her adventurous approach to curation, enormous enthusiasm and boundless energy make Elizabeth a highly regarded and remarkable curator and museum professional who deserves this industry acknowledgement.



OLD MELBOURNE GAOL BRAND MAKEOVER

Michelle Nightingale, Head of Design

The National Trust has just undertaken a bold makeover of the Old Melbourne Gaol brand, including a logo redesign, new photography, and updated marketing collateral.

The new logo is based on the graffiti in the Gaol, whose crude irreverence is better suited to the Gaol than a sleek and modern logo design. Graffiti represents the very personal and prisoner-centric story which is the real focus of the Gaol experience.

The design was initially produced by scratching letters with the eyelets of shoes, just as prisoners are reported to have done in the Gaol. These letters were then individually photographed, hand-traced and digitised. As well as featuring in the logo, the letters have been used to create a font for other design purposes.

The symbol of the barred window, used in two previous logos, has been retained in the new logo as it is an iconic architectural feature of the Gaol, and provides a nod to our earlier branding. The logo's green colour was inspired by the Gaol's architecture, as well as referencing the uniforms of soldiers who were imprisoned there during World War II for going absent without leave.

The new Gaol photography is darker and moodier, to convey the sinister history of this Melbourne landmark and communicate to visitors the experience they can expect. We were lucky enough to have Jay Hynes available to shoot this for us, and his skill and attention to detail helped us capture exactly the shots we were after.

The new signage should be up soon, and new flyers are in production, so keep an eye out for our very distinctive new sergeant!

The Old Melbourne Gaol is open daily 9.30am to 5pm



AUSTRALIAN HERITAGE FESTIVAL

Jessica Hood, Community Advocate—Environmental Heritage

Australia's biggest and most diverse heritage festival is expanding again in 2018, focusing on what makes a place special, encouraging us all to embrace the future by sharing the strengths of our cultural identities. The 2018 Australian Heritage Festival theme is *My Culture, My Story*, celebrating the diversity of cultures that have shaped our shared heritage. The Festival is an opportunity to reflect on the places where we live, work, and travel, and why they are special, celebrating our many diverse and distinctive cultures. In 2018 we call on communities to treasure their local cultural heritage by telling their stories and celebrating their traditions, including storytelling, music, food, dance, traditional games, and crafts.

To keep up to date with the latest news from the Festival team, you can sign up to the monthly Festival e-newsletter on our website. The 2018 printed program will be included in the next (Autumn) issue of the magazine. Participation as an event organiser is free and open to all organisations and individuals in Victoria who have an interest in heritage. Registrations for the festival will open in October 2017 at the festival website:

Opposite: Elizabeth Anya-Petrivna, photograph by Marnie Hawson. Above left: The Sergeant, photograph by Jay Hynes, logo by Michelle Nightingale. Above right: Rippon Lea orchard, photograph by Suzie Potter.



Volunteer Update

Emily Howells, People and Culture Advisor

LA TROBE'S COTTAGE

La Trobe's Cottage, located in the heart of Melbourne, is the original home of Victoria's first Lieutenant-Governor, Charles Joseph La Trobe. It is an elegant yet practical homestead nestled next to the Royal Botanic Gardens, sitting adjacent to the striking offerings of Government House. A recent joint proposal between Cottage volunteers and the National Trust sent to CEO Simon Ambrose sought a key team of volunteers to organise and administer the property in consultation with the Trust, and in June 2017 A Memorandum Of Understanding between La Trobe's Cottage volunteers and the Trust was established.

Volunteer responsibilities were appointed to Neville Jarvis, Helen Botham, Colin Mickelburgh, Sandi Pullman, Alexis Jarvis, and Helen Armstrong. These key members are essential to the management of day-to-day operations of the site including maintenance, gardening, volunteer supervision, rostering, housekeeping and publicity. The wider volunteer team have been actively working with the Trust to improve and promote the property. The focuses for the Cottage volunteers include operating the house museum, hosting both private and public holiday events, and ensuring the conservation of the property and its collection. Helen Botham, who has been volunteering with the Trust for five years, said

The six members of the Cottage Management Team have been long-standing La Trobe's Cottage volunteers. "We are all dedicated to working with the staff of the National Trust and with our volunteer team to maintain the Cottage and its garden, and through regular tours and openings, ensure that La Trobe's legacy to Victoria is more widely recognised" she said.

In addition to these important property management roles, volunteers operate guided tours including dual tours of La Trobe's Cottage and Government House, representing both the Trust and the Governor herself. Staff and volunteers were recently invited on a private tour of La Trobe's Cottage and Government House and were amazed by the contrast between the simple and compact cottage and the grand state rooms and gold foiled ceilings of Government House. Simon Ambrose CEO said "I have the utmost admiration for the team at the cottage and am thrilled to know it's being well looked after by those who care for it the most".

La Trobe's Cottage is open October to April, Sundays from 2pm to 4pm, with group tours at La Trobe's Cottage and Government House available Monday and Thursday, all year round.



POLLY WOODSIDE

The Polly Woodside in South Wharf is undergoing significant conservation works to her mast and rigging. This project is being supported by the Victorian Government's Living Heritage Program but could not be undertaken without the enormous contributions made by volunteers.

The weekly volunteer group at has seen a 77% increase in numbers since June and has been working alongside the qualified team from Tusk Engineering to learn all aspects of stripping down, repainting, reserving and rerigging the lines. Operations Manager Shara Canzano says the volunteers are already making a huge difference, as the timber masts, yards, and all running rigging have only received minor upkeep and maintenance since their installation in the 1970s. Volunteers have also been updating different timber elements of this beautiful 132-year-old ship.

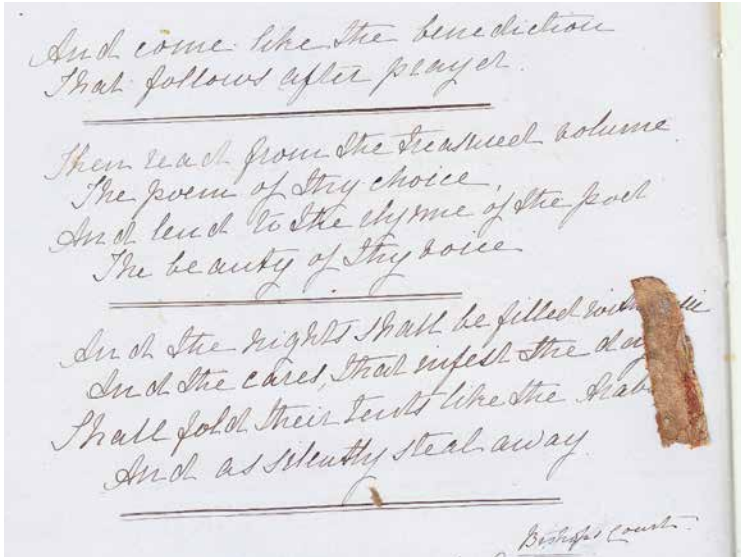
With the project well underway, corporate volunteering contributions have been instrumental in achieving the Trust's wider community engagement milestones. Last month we partnered with the National Australia Bank, who provide two paid days each year to employees who are interested in volunteering their time and talents to support non-profit organisations. A total of 37 NAB

employees turned volunteers contributed over 185 hours of volunteer time in the last month alone. Canzano says "there are hundreds of blocks on board Polly that need repair or replacement, and with the help of corporate volunteers, the refurbishment of the blocks has increased dramatically. It is the pride and passion these volunteers put into the work that is the most rewarding... Knowing that each day they are contributing to the bigger picture, taking a hands on approach to make a physical mark on this majestic ship, and additions to its legacy"

We are in awe of the amazing contribution all volunteers have made to date and look forward to following their progress. If you are interesting in becoming a Trust volunteer please contact volunteers@natrtrust.com.au for more information.

The Polly Woodside

Opposite: Staff and volunteers attend a volunteer led tour of Government House. Above: Roger Wilson, 20-Year Polly Woodside Volunteer.



Collections

Martin Green, Cultural Development Manager

THE BRUNSWICK PANATROPE

Although few people nowadays would appreciate a Panatrope, it was once an exciting new technology for bringing the outside world into the family home. The Panatrope, housed neatly inside a cabinet, was one of the first record players, or phonographs, to use electronic amplification.

Phonographs were invented by Thomas Edison in 1877, and originally used grooved cylinders on a hand-cranked machine to record and replay sound. While Edison was the original manufacturer of the phonograph, there was a great deal of competition between early record-player developers, and his company was unable to compete successfully with other companies such as Columbia, Sonora, and Capehart, who soon introduced discs to replace the cylinder. In some respects this story of rival audio technologies is similar to the Android vs Apple technology rivalry going on today.

The Panatrope's manufacturer, Brunswick-Balke-Collender Co. of Chicago, had made a wide variety of products, including high quality furniture, since 1845. With the growing popularity of phonographs they began to make cabinets to house these "talking machines". They went on to develop several technological advances, including a new tonearm, a radio and record player integrated into into a single cabinet, and in the 1920s, the electronic Panatrope.

The Trust has recently received a Panatrope from a donor in Geelong. The donor's family owned a drapery store in Moorabool Street, Geelong, and were able to afford the purchase of a Brunswick Panatrope to play in their family home in Newtown the 1920s.

The Panatrope is now at Rippon Lea, and can be seen and heard on our guided tours.

Rippon Lea is open daily, 10am to 5pm, with mansion tours available throughout the day and garden tours on select days. Visit riptonleaestate.com.au for details.

JESSIE WILLIAMS'S DIARY

Diaries are always a marvellous resource for discovering the voices of people from the past. The Trust has just received the diary of Jessie Williams, daughter of Sir Edward Eyre Williams, the original owner of Como. This diary is a direct link with the history of Como, and its contents have social significance as the writing of a young Australian woman who travelled overseas to study in the nineteenth century.

The book was presented to Jessie just before she was sent to school in Paris at age ten or eleven. The donor believes it was gifted to Jessie by Sophie MacMahon, wife of Victorian politician and Police Commissioner Sir Charles MacMahon. Many pages appear to have been written by teachers, friends and acquaintances of Jessie prior to her departure. Most of these are in French.

Some of the entries by Jessie have been written after she returned to Melbourne and was staying at Bishops court with her family in 1862. The back section of the album has been used as a memorabilia collection of what appears to be envelope embossing. These may be the remains of correspondence the family received from various people both in Australia and England.

The diary is in a fragile condition, and will need conservation treatment to stabilise some areas. The Trust is seeking funds to help in its restoration.

Can you help?

CALL FOR ITEMS TO FURNISH RIPPON LEA

Elizabeth Anya-Petrivna, Exhibition Producer

Rippon Lea is about to experience a transformation. Visitors will be able to see six new rooms, four of which have never been opened to the public before. Our approach to the interpretation is unique: visitors will time travel between eras, experiencing Rippon Lea through the decades. This approach layers history, telling the stories of the families that called Rippon Lea home. The project will be completed in early 2018.

In order to complete this project, we need to collect small objects to dress the rooms. These items are based on inventories and lists of objects that were originally used by the families.

WE NEED:

- A black vinyl 1960s easy chair
- A 1930s two-seater couch and armchair (in traditional style, not art deco or moderne)
- Hardcover books from the 1930s–1960s. We will accept most works of literature, art and history, but the inventory is specific in listing:
 - Richard F. Burton, *The Book of the Thousand Nights and a Night*
 - Giacomo Casanova, *The Memoirs of Jacques Casanova de Seingelt*
 - *Art in Australia* 6 volumes
 - *The Complete Works of Gaius Petronius Done into English* by Jack Lindsay with one Hundred Illustrations by Norman Lindsay; Comprising the Satyricon and Poems
 - *The Art of J.J. Hilder*
 - Elizabeth Robins Pennell, *The Whistler Journal*
 - Works by Honoré de Balzac
 - Works by Guy de Maupassant

- Works by Aubrey Beardsley
- Works by Molière

The following items (not specific to any decade, but need to be dated before 1970):

- Wine glasses
- Tumblers
- Brandy balloons
- Champagne glasses
- Tea cups and saucers (1920–1950)
- Electroplated nickel silver (EPNS) cake forks and coasters
- Cake dishes
- Lobster picks
- Crystal finger bowls

If you can help, please email a photograph to either Elizabeth Anya-Petrivna (elizabeth.anyapetrivna@nattrust.com.au), or Katie Potter (katie.potter@nattrust.com.au).

A Gateway to History: The Gates of Como House

Alice McInnes

When the young Armytages entertained at Como, carriages filled with youth and beauty came rolling up Gardiner's Creek Road, their lamps glinting through the trees. They swept through the iron gates...

—Margaret Kiddle, *Men of Yesterday, A Social History of the Western District of Victoria 1834–1890*

The cast-iron gates which now stand on Como Avenue once marked the main entrance to Melbourne's most beautiful garden and one of its most fashionable homes. The gates were probably constructed in 1866, and stood at the head of Como's driveway. They were flanked by two cast-iron lampposts; no doubt the lamps threw welcome pools of light onto the unlit and unpaved Gardiner's Creek Road—now Toorak Road—from which visitors approached the house. The lamps would also have served the double purpose of lighting the gothic-revival gates themselves, silhouetting the property's dramatic entrance.

Coming through the gates, visitors to Como passed a picturesque lodge at the top of the driveway. Although small, the lodge was built in Gothic Revival style to rival that of the gates themselves. Contemporary newspapers commented on its octagonal southern room surrounded by battlements. Past the lodge, visitors headed down

the driveway to the house, meandering for almost half a kilometre through a tunnel of pine trees and gums which allowed them only tantalising glimpses of the famous gardens. A final sweeping curve revealed the magnificent house.

Como House in South Yarra and its surrounding gardens have been an important part of Melbourne's history since almost before Melbourne itself existed. Melbourne was just a small settlement belonging to New South Wales when the land on which Como stands was sold. The town itself was barely five years old, and no land had yet been sold to south of the Yarra. With no bridges across the river, the future Como was only accessible by punt. One of its early owners described the area as "isolated" and consequently "inferentially dull". The only appeal was the trees. Since almost all the buildings in Melbourne in the 1840s were built of timber, the advertised "well-timbered lot" was highly sought after by its first buyer, Alfred Langhorne.

When gold was discovered in Victoria in 1851 Melbourne's population doubled within a year. Soon timber was no longer the material of the day; something better was needed to reflect the growing wealth and opulence of "Marvellous Melbourne". In 1856, Melbourne's weekly journal for builders, the *Australian Builder and Practical Mechanic*, stated:

There are few wants more keenly felt at the present time in Melbourne ... than a foundry devoted exclusively to the manufacture of metal castings... Wooden palings and corrugated iron should now give place to light and fanciful ironwork, possessing, as the latter does, every superiority over the former in point of beauty, strength and durability.

In Britain over the previous 100 years metal castings—cast-iron—had already become immensely popular, overtaking hand-wrought iron as the method of choice for manufacturing everything from fire grates to balcony railings—and of course, gates. Master patterns were created which were then used to make moulds into which molten iron was poured. This technique made it easy to quickly create multiple copies of complex designs to order; an 1850s cast-iron catalogue reads something like a Victorian Ikea catalogue in which customers can choose from a myriad of different styles and designs. Despite its advantages and the praises sung by the *Australian Builder and Practical Mechanic*, cast-iron was surprisingly polarising. British art critic John Ruskin saw it as a cold and lifeless art, a deceitful imitation of handmade work. He feared it would "obliterate all [Britain's] national feeling for beauty". Others welcomed it as a representation of industrialisation, technology, and progress.

Whatever one's opinion of it, imported British cast-iron was growing in popularity in Australia. The same year the *Australian Builder and Practical Mechanic* published its "keenly felt" want, the first advertisements for Australian-made iron-castings appeared. Foundries which had been involved in quartz-crushing during the goldrush shifted their activities to casting iron. Cast-iron gates were installed outside public buildings around Victoria, including the Chamber of Commerce in Geelong, Royal Arcade in Melbourne, and Saint Patrick's Cathedral in Ballarat. The gates were valued for both the security they provided and the detailed beauty of the ironwork. Cast-iron palisade fences became ubiquitous and it was time for Como, that "well-timbered lot", to move with the times.

Alfred Langhorne sold his property to Edward Eyre Williams in 1847. It was Edward who first built Como House. He named Como after Lake Como in Italy where he had proposed to his wife Jessie Gibbon. After owning the property for six years, Edward sold it in 1852. In 1864, the land was bought by Charles Armytage. Charles's family would live at Como for the next 95 years. It was most likely Charles, in keeping with the new fashion for cast-iron, who installed the gates we know today.

Above: Como entrance c1920–1940, State Library of Victoria, H85.70/12.



A wealthy family who had built their fortune on sheep-farming, the Armytages moved to Melbourne in 1863, and seem to have welcomed the change from their isolated Western District farm to the rapidly-growing city. They quickly became known for their hospitality and lavish parties. Many visitors flocked to Como for fêtes, balls, and afternoon teas. On one Saturday in 1889, newspapers reported that 1,147 people passed through the cast-iron gates to attend a fundraiser for an Oakleigh church. Inside, they could buy soda-water, pose for photos, and have their fortunes told, all while being entertained by a monkey playing an organ. On some occasions, the gates themselves were part of the entertainment.

When the Duke of Edinburgh visited in 1867, they (the gates) were hung with lanterns, pennants, and flowers—no doubt, from Como's own extensive gardens. The Argus of the day declared it "a marvel of floral art".

Charles Armytage died in 1876, and his wife Caroline in 1909. After Caroline's death, the 54 acres of Como Park were subdivided. Most of what had once been the long, meandering driveway became Como Avenue, the western border of the property. The gates which had stood at its head were moved to what remained of that last sweep of drive which revealed the house. The lamps were moved with them, and still stand there today. The lodge, with its eye-catching battlements, is sadly gone, but one of its gothic-Tudor chimney pots can be seen in the house's courtyard.

Six-and-a-half acres of the original property—including the house—were bought by Charles and Caroline's three unmarried daughters—Ada, Leila, and Laura. The house remained in the family for another fifty years. The Armytage women continued the tradition of hospitality and fundraising at Como. They opened the gates for fêtes, flower days, and button days, selling patriotic buttons to support soldiers and returned servicemen during World War I.

On 20 August 1959, Charles and Caroline's great-great-grandson ceremonially handed the keys of Como to Sir Dallas Brooks, the Governor of Victoria. The young Charles Armytage's action represented the decision by Leila and her sister Constance to sell Como to the National Trust. After 95 years of Armytages at Como, the house entered a new era.

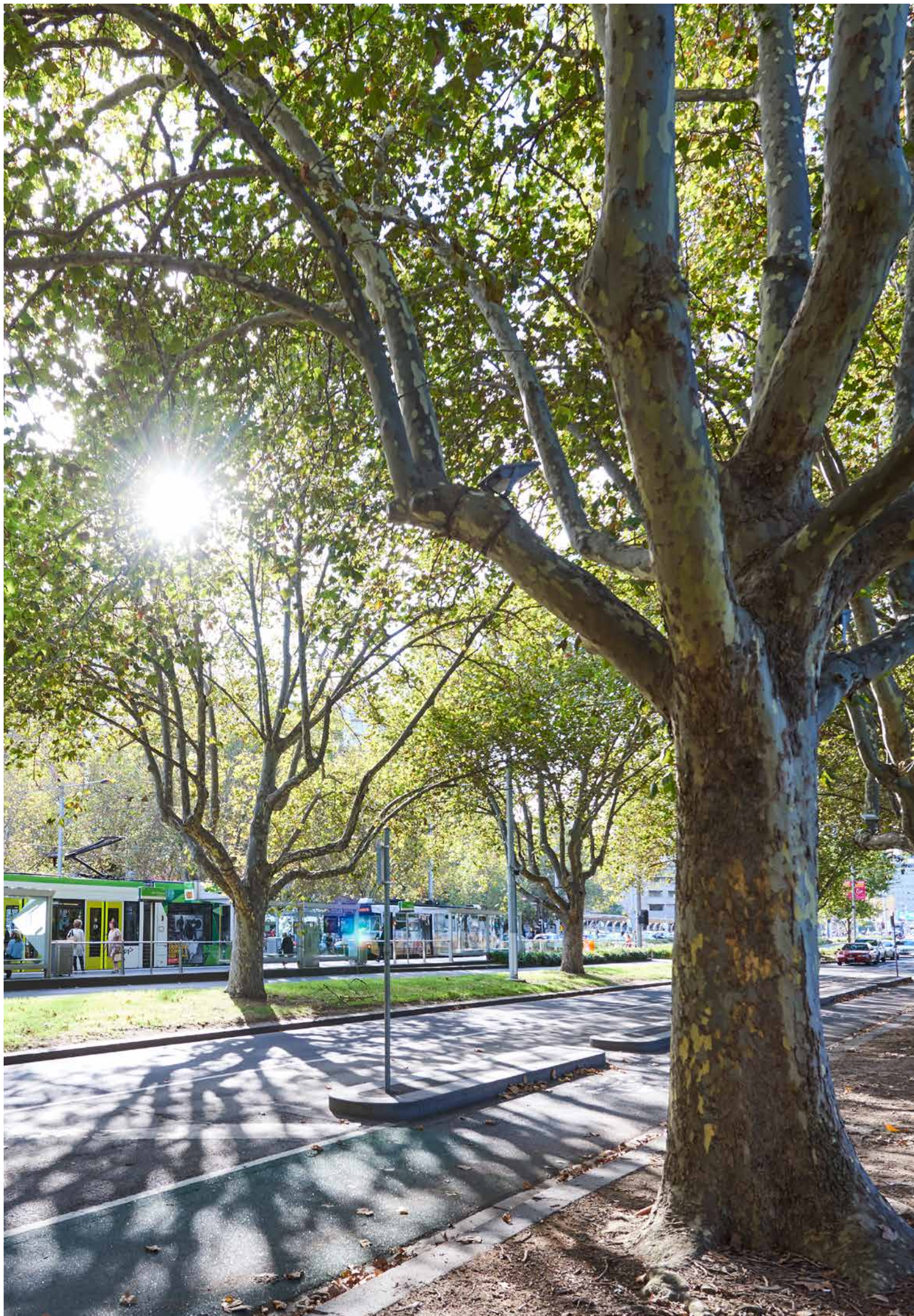
As custodians of Como for the Victorian people, the National Trust works to conserve and protect the house and its grounds for generations to come. Over the years, they have looked after Como, its gardens, and its famous gates—keeping them swinging and rust free with a surprising treatment of fish oil! Now, at over 150 years old, the gates are one of the subjects of the 2017 Annual Appeal, raising money for more serious conservation treatment.

This conservation work will begin with historical research and paint samples to determine how the gates would have looked when they welcomed visitors to the Armytage's family home. Evidence suggests that they may even have been covered with a thin layer of gold. After this the gates will be cleaned, and missing pieces will be recast, before the gates are repainted to protect them from corrosion and restore their original appearance.

We hope that these works will preserve the gateway of this wonderful historic property for many years to come.

The gardens at Como are open daily, with house tours available Saturday and Sunday at 11am, 12.30pm and 2pm. To make a tax-deductible donation to support conservation projects at the National Trust of Australia (Victoria), make a secure online donation at www.givenow.com.au/natstrustvic, or call (03) 9656 9800.





Living in the Landscape

Justin Buckley—Assets Manager (Acting), Manager of Horticulture

If there is one group of plants that could be described as the heavy lifters of the plant and garden world it would have to be our street trees. Nothing else plays such an important and high-profile role in our town and cityscapes while growing under such trying conditions.

The brief of a successful street tree is challenging to say the least. They must provide us with cooling shade, clean air, beauty and amenity, and are expected to be low-maintenance in the process. In carrying out this duty they must tolerate extremes of heat, cold, drought and poor, highly-compacted soils, plus vandals, trucks, touch-parkers and those who want them condemned at the first sign of a crack in a footpath. The life of your average tree in a park is luxuriant by comparison.

Few species are up to the challenge, and the single most challenging factor might surprise you. Many think drought tolerance would be top of the list, especially when you consider the reflected heat trees are subjected to from surrounding bitumen and concrete. While the soils under that bitumen are often quite dry, a greater problem is that those soils are highly compacted and very low in oxygen. Plants need a good amount of oxygen in their root zone

in order to respire efficiently; without it they struggle to produce enough energy and start to decline. The plants that are best adapted to deal with this situation are often ones that are subject to seasonal inundation and flooding which greatly reduces the oxygen in the soil. Hence, street trees must be capable of dealing with droughts and flooding rains. This rules out a big number of species.

It is important to stress that there is never a single perfect plant for a given situation. They will all have a drawback or shortcoming of some description but hopefully plenty of positives to outweigh these, which brings me to the next biggest challenge regarding street trees—diversity. It's all too tempting to keep using a trusted and reliable species over and over again, but a sound plan for our future treescape incorporates a diverse range of species. This is the best means to mitigate the risks associated with pest, disease, climate and development pressures into the future.

Our diverse and adaptable street trees deserve a large amount of credit for giving Victoria some of the great avenues and boulevards in the world.

St Kilda Road street trees, photograph by Alison Hoelzer

Advocacy Watchlist

Advocacy Team www.trustadvocate.org.au



QUEEN VICTORIA MARKET

In August the National Trust issued a detailed Position Statement on the Queen Victoria Market Renewal Project. This Statement has been endorsed by the Trust's Board. CEO Simon Ambrose stated that the National Trust continues to engage constructively with the QVM Renewal process and welcomes the opportunity which the project provides for the refurbishment of a heritage site which is of national importance. While acknowledging this positive aspect of the project, the Trust continues to have concerns about aspects of the redevelopment, and envisages continuing detailed discussion with the City of Melbourne and QVM Renewal Team, as well as the provision of detailed feedback on future permit applications.



SUNBURY RINGS CULTURAL LANDSCAPE

In March the Trust prepared a submission regarding the Victorian Planning Authority's proposed Lancefield Road Precinct Structure Plan in Sunbury which threatens the integrity of the highly significant Sunbury Rings Cultural Landscape, which was classified by the Trust in 2015 based on its Aboriginal and European cultural heritage values. A proposed new crossing of Jacksons Creek would bisect the landscape. In June, a meeting was coordinated with the Wurundjeri Tribe, Heritage Victoria, and Aboriginal Victoria to discuss strategies for the protection of the landscape, and the National Trust will make a submission to the current Planning Panel hearing in October.



SPURLING HOUSE, BRIGHTON

In July, the National Trust supported Heritage Victoria at a Heritage Council permit appeal hearing relating to the proposed demolition of Spurling House, a significant 1880s house designed by John Horbury Hunt. After a fire destroyed large sections of the roof and ceiling in 2015, the owners failed to secure the building, resulting in extensive water damage and the growth of toxic mould. When the owners applied to Heritage Victoria to demolish the building in its entirety, the Executive Director rejected the application. After conducting a hearing, the Heritage Council ruled to uphold this decision, reasoning that adequate evidence had not been provided to demonstrate that remediation and reconstruction was not still possible.



LIND HOUSE, CAULFIELD NORTH

In July, the National Trust prepared an objection to a Planning Permit lodged for 450 Dandenong Road in Caulfield North, a noted example of the work of emigre architect Anatol Kagan. The application proposed the complete demolition of the main residence to allow for the construction of multiple townhouses. The issue received significant attention with post-war heritage enthusiasts on social media, and following advocacy by the National Trust, heritage experts and members of the local community, the planning permit was rejected on various grounds. Meanwhile, the City of Glen Eira successfully applied to the Minister for Planning for interim heritage protection, and will now prepare a planning amendment for permanent controls to be exhibited.

Photo: Modernist Australia.



RICHMOND HENTY WALL, PORTLAND

Earlier in 2017, the Portland Branch together with the Portland Historic Building Restoration Committee Inc. were involved in a VCAT appeal testing a VicSmart permit that saw the demolition of the 1800s bluestone Richmond Henty Hotel wall in Portland. The demolition was authorised by the Glenelg Shire Council following a discrepancy regarding its status as a fence. The decision identified deficiencies in VicSmart and Heritage Overlay provisions and has set an important precedent, resulting in changes to VicSmart provisions which were gazetted by the Minister for Planning in September. We congratulate the significant efforts of the Branch and HBRC Inc. in achieving this excellent result.

Photo: Colin Caldwell, State Library of Victoria, H84.276/6/42A.



BALLARAT STATION REDEVELOPMENT

In August, we prepared a submission in response to a Heritage Victoria permit application lodged for adaptive re-use and new works at the Ballarat Railway Complex. While our submission supports the activation of the site, we don't believe the proposal achieves an appropriate balance between development and conservation, as the proposed adaptive re-use of the Goods Shed would have unacceptable heritage impacts, and the visual impact of the proposed hotel on the station complex and surrounding heritage areas will be substantial. We continue to liaise with the National Trust's Ballarat Branch and local action group Save Our Station.

Photo: State Library of Victoria, H41033/24.



CITY OF MELBOURNE HERITAGE POLICY REVIEW

The City of Melbourne has proposed a much needed Planning Scheme Amendment to review and update the heritage policies and gradings that guide the development of places protected under the Heritage Overlay within the municipality. The Trust prepared a lengthy submission in response to the Amendment, highlighting concerns regarding the methodology used for the grading conversion, including apparent anomalies, and policy issues relating to facadism, demolition by neglect, demolition permits, new building, restoration and reconstruction, subdivision, fences and gates, and bluestone kerbs and channelling. We have also met with local resident interest groups to discuss these concerns, and await the City of Melbourne's response to submissions.

Photo: Laurie Thomas, State Library of Victoria, H94.150/155.



SHELL HOUSE, 1 SPRING STREET, MELBOURNE

The Heritage Council has determined that Shell House, located at 1 Spring Street, warrants inclusion in the Victorian Heritage Register. The Trust appeared at the Heritage Council registration hearing in March to support the building's inclusion, agreeing that the place reached the threshold for state significance as a highly intact and significant example of a late-twentieth-century Modernist tower, designed by renowned architect Harry Seidler. Completed in 1989, the tower incorporates simplicity of form and the use of complex geometry, producing an innovative design response to a difficult site. The tower also remains highly intact, both externally and internally.



1803 COLLINS SETTLEMENT SITE, SORRENTO

The 1803 Collins Settlement Site in Sorrento, the first European settlement in the colony, has faced increasing development pressures in recent years, with our Mornington Peninsula Branch keeping a close watch on permit applications made at the site. Earlier this year the Trust made a submission on subdivision alterations at "Nee Morna", a substantial bungalow residence built in c1909. The Trust has advocated to Heritage Victoria and the Mornington Peninsula Shire for permit conditions on subdivisions to provide stronger guidelines for proposed dwellings to protect significant views and landscape values. This follows a VicSmart application for a fence which compromised views on the Western boundary of the Collins Settlement Site.



MARY IMMACULATE CHURCH, IVANHOE

In June, the National Trust was contacted by a concerned member of the community regarding the proposed demolition of Mary Immaculate Church in Ivanhoe. While no permit application for the demolition has been submitted, the Catholic Parish of Ivanhoe has commissioned a Facilities Master Plan which has identified the "redevelopment potential" of the site. Designed by architectural firm Mockridge, Stahle & Mitchell, the impressive and imposing 1960s building is a fine and highly intact example of post-war religious architecture, retaining its original stained glass and interior decoration and furniture. In response to this threat, we have commissioned a comparative analysis of post-war churches to identify other significant churches at risk. *Photo: Mary Immaculate Church c1962. Courtesy of Alison Alexander.*



WEST GATE TUNNEL PROJECT

The West Gate Tunnel Project is a proposed freeway/tollway providing an alternative river crossing to the West Gate Bridge over the Maribyrnong River. The National Trust has made a submission raising concerns regarding a number of elements of the project, including Aboriginal cultural heritage issues; the extent of tree removal; impacts on the Stony Creek environment; impacts on the Yarraville Gardens; the scale of the Maribyrnong River crossing bridges; and the environmental impact on the Moonee Ponds Creek. An Inquiry and Advisory Committee has been appointed to consider the Environmental Effects Statement (EES) at public hearing, where we made a submission in early September.



DENDY STREET BEACH

Brighton residents are fighting a proposal by Bayside City Council to replace the Surf Lifesaving Club on Dendy Street Beach. While the Trust supports the development of a new club to provide modern facilities for the community, we believe the size of the proposal should be reduced to minimise visual impacts on the iconic beach boxes and surrounding landscape. The matter is now before VCAT, with a hearing scheduled for November 2017. In a parallel process, the Executive Director of Heritage Victoria has recommended that the beach boxes be added to the Victorian Heritage Register, with a Heritage Council registration hearing scheduled to consider the recommendation later this year.



Burnham Beeches

Jessica Hood, Community Advocate—Environmental Heritage

Sitting on the 22.6 hectare property of Burnham Beeches in Sherbrooke, the vast three-storey reinforced concrete house known as the Norris Building is a rare, elaborate example of Zigzag Moderne architecture in Australia.

The recent history of Burnham Beeches has seen up to eight different owners and operators, each proposing varying degrees of change and intervention to the property, yet most of these plans have failed to come to fruition. Together with our Dandenong Ranges Branch we have been involved in the planning processes for numerous applications, throughout which we have strongly supported the ongoing adaptive re-use and activation of the site to protect it for future generations. However significant challenges to site activation, and the need for extensive conservation works, have seen the property largely unoccupied for the past 25 years. With the latest plans proposed by the current owners (Adam

Garrison, responsible for the restoration of the GPO and “Redcourt” mansion in Armadale, and restaurateur Shannon Bennett) currently before Council, we thought it was worth taking a closer look at our archival files on the property and considering this permit in the context of the site’s development history.

The mansion at Burnham Beeches was designed by Harry Norris and built between 1931 and 1933 for wealthy industrialist Alfred Nicholas. The site is surrounded by significant gardens containing a mix of indigenous and exotic plantings, intact rockeries and extensive terraces as envisaged Nicholas, his landscape designer Hugh Linaker, and gardener Percy Trevaskis. It also contains a number of outbuildings, reflecting the self-sufficiency of the Nicholas family when in residence.

Alfred Nicholas only lived for a few years at the property. Following his death in 1937 the family offered the home for use as a 50-bed children’s hospital between 1941 and 1944. The house was vacant until 1949, when Nicholas’s widow returned to residence. In 1955 the house was leased to the Nicholas Institute, who undertook their research at the site, with alterations made to to accommodate required laboratories. However, the large extent of the landscaped gardens proved difficult to maintain. In 1965 the lake and 32 acres of garden were donated the Shire of Sherbrooke (now the Yarra Ranges Shire), opened to the public, and renamed the Alfred Nicholas Memorial Gardens. Later, this part of the property was transferred to the Forests Commission of Victoria (now Parks Victoria) who maintain the garden as a key tourist attraction for the region.

In 1981 the property was put up for public auction and subsequently redeveloped as a luxury hotel. This period of use has provided a blueprint for the operation of the site since then. Works undertaken to the Norris Building at this time were substantial, including the demolition the original pool and tennis court, and the addition of a large wing of guestrooms. Not considered best heritage practice today, this extension imitates the mansion in a sympathetic style.

The National Trust classified the property in 1987, and it was formally added to the Victoria Heritage Register on 27 March 1991. Our continued advocacy across a number of proposals at Burnham Beeches has always been for a design which reflects its unique Dandenong Ranges location. We have raised concerns over recent years about the inappropriate scale and density of a number of new residential building proposals.

The current owners, property investor Adam Garrison and restaurateur Shannon Bennett, purchased the property in 2010. Their plans for the site focus on the creation of a gastronomic village and luxury hotel. An initial stage of this proposal, the Piggery Café, opened in 2014 to acclaim in the local press. In 2015 the owners appeared before the Yarra Ranges Council with a request to change the use of the site in order to allow a three-stage redevelopment. Our main concern with this proposal was the density of 80 proposed new residential villa units, and the postponing of the restoration of the Norris a Building to stage three of the project, pending the commercial success of this first two stages. The council shared similar concerns, and provided in-principle support for the redevelopment without the residential development component.

Responding to these concerns, in 2016 the owners submitted an amended proposal which removed the residential component, and reduced the proposed demolition of outbuildings, changes which were welcomed by the National Trust. This plan proceeded to community consultation as a Planning Scheme Amendment and Planning Permit, and the National Trust made a submission in support of the adaptive re-use and activation of the site, which would see the conservation of the site’s heritage values following many years of neglect. We will be urging the council to request the Minister for Planning to appoint an independent Planning Panel to consider the proposal, providing a forum for the views of all parties to be heard, with a decision on this by Council expected as we go to print. Proposed conservation works to the Norris Building, including a major fit-out of the interior, would also require a further permit from Heritage Victoria.

In May this year the National Trust was invited by co-owner Adam Garrison to inspect the Burnham Beeches property, during which were provided access to all buildings affected by the plans, including the Norris Building and associated outbuildings. This provided us with an opportunity to view the current state of the unoccupied Norris Building, and to get an understanding of the scale of works across the property more broadly. As far as we understand, no major alterations to the layout of the Norris Building are proposed, with minimal demolition across the outbuildings. We were pleased to see that the Norris Building is in a fair condition, with minimal water damage to sections on the top floor.

The long history of failed and frustrated development plans at Burnham Beeches illustrates the challenges inherent in the management of complex historic sites, and the need to balance conservation outcomes with a viable commercial use. In this context, from a heritage perspective, we believe the current proposal strikes a balance between the need to raise capital for conservation, and providing for an ongoing use that will see the property restored with the introduction of relatively minimal new development, opening up parts of the site that have not been publicly accessible for decades. We consider that the planning amendment and permit processes will provide an opportunity to examine heritage issues in detail, but also recognise that heritage is just one of many issues to be resolved during the planning scheme amendment and permit process, including bushfire, traffic, and sewerage issues.

Opposite: Victorian Railways, 1947. State Library of Victoria H91.330/1307.



The Laser-Cut Lightbox and Other Things: Design Students take on Labassa

Martin Green, Cultural Development Manager

The Trust decided to try a bold new experiment, bringing talented young designers to the problem of telling Labassa's many intriguing stories.

Friend of Labassa and senior researcher Vicki Shuttleworth has been steadfastly uncovering the twentieth-century stories of Labassa for many years. Labassa once contained numerous apartments built from partitions erected inside its magnificent rooms. Here, Jewish families leaving war-weary Europe lived alongside actors, travellers, writers, and students in the rundown mansion on the edge of Caulfield. Telling their stories to visitors to the house is a daunting and difficult task for our tour guides because there are so many stories to tell!

The Trust's Senior Cultural Development Producer Bronwyn Roper decided to get young creative people to come up with a solution, partnering with Monash Art Design & Architecture (MADA) to see if there were new ways to tell these stories in the twenty-first-century using new technologies. Working with fourth-year design students similar in age to many of the original residents we set the challenge of reinterpreting the house for visitors, and coming up with solutions to the presentation of the many narratives that lie behind its walls.

Led by Senior Lecturer Dr Mark Guglielmetti, the students visited Labassa several times. They quizzed Vicki Shuttleworth, took hundreds of photographs, recorded sounds, researched images, explored every room and worked in teams to come up with six design solutions. These are their projects.

THE BOOK THAT TALKS—JASON SPIVAKOVSKY, DYLAN CAMPBELL AND MICHAEL PHAM

This team created a book that contained a computer tablet with an audio guide and pictorial tour.

We wanted to offer an alternative to linear guided tours freeing the staff and volunteers to answer the questions from visitors that they would not normally have time to answer. To do so, our concept was to create a library of book/tablet hybrids that allowed visitors to choose their own adventure.

This team succeeded in their goal by using an old book to disguise a iPad which contained an audio guide and pictorial tour. Visitors could pick up the book and discover a wealth of visual and audio material which can be changed if needed.

WALLS IN SPACE: THE AUGMENTED REALITY PROJECT—MELISSA LI, YITING ZHU AND YONG HAO YU

Melissa, Yiting and Yong were interested in finding a way to show how Labassa's rooms were divided by partitions.

We want to try out new ways of interaction for visitors in Labassa. Augmented reality (AR) is a technology that layers computer generated enhancements atop an existing reality in order to make it more meaningful through the ability to interact with it.

The team used an iPad to blend the real world of Labassa with the walls and boundaries that used to exist in the spaces. Visitors using the device could see how the rooms were originally divided.

With AR, we can present a virtual world right over what's actually in front of you, bringing exhibition and artifacts to life in interesting ways.

MOTION DESIGN PROJECT—CAITLIN TANTON, SAM WARD AND CASSIE STEVENS

We loved working alongside The National Trust of Victoria, as they guided us through the breathtaking Labassa mansion, whilst gaining an insight to the amazing history of the house and hearing stories from the exciting lives of those who once lived there.

Our project focused on expressive storytelling of the house and the people inside. We wanted the stories to come alive by anecdotally depicting the past residents in sequence to connect these stories to the property that we know and love today.

Caitlin, Sam and Cassie combined their film-making skills with hand-drawn animations. Their film captured the successive histories of the some of the residents over a century.

MOBILE PHONE SCAVENGER HUNT—RHIANNA KETT AND EILEEN WU

We enjoyed the experience of working on a real life project. We also appreciated designing something that will hopefully have a positive impact on the experience that visitors have when they visit the historic mansion.

Rhianna and Eileen designed a children's game for use on a mobile phone app. By finding special icons hidden in different rooms in the house, children could gain points in a scavenger hunt.

Our project focused on entertaining the younger generations who visit Labassa. We wanted them to be able to learn something about the mansion while also having fun! The scavenger hunt allows the children to learn about multiple stories of people who lived at Labassa over different periods of time and the interesting lives they led.

LABASSA AUDIO ATMOSPHERE—ASHLEY MCVEA AND SERENA CHEN

Our project was to create a soundscape to be featured within the Labassa house. We wanted to create a sense of atmosphere that was relevant to the period of the house, where many different people all lived together under the one roof. We wanted to create a non-intrusive way for the visitors to Labassa to be immersed within the culture and lifestyle of the house. We wanted to bring alive the otherwise very cold, silent house to show off its glorious character and truly great history.

Ashley and Serena created many conventional household sounds from the past, from a kettle boiling to a baby crying. Hearing these sounds in Labassa's many empty rooms had a startling and powerful emotional effect.

The brief allowed us to explore an array of different directions to take around experience design. Working to reimagine the historical landmark that is Labassa allowed us to uncover an amazing history that we hadn't even known existed in the middle of Caulfield.

THE LIGHTBOX JIGSAW—CRISTAL WONG, MARCUS CHONG AND FEMMY JULIANI

Cristal, Marcus and Femmy were keen to explore the many abstract patterns and ornamentation they found throughout Labassa and wanted to find a way to engage younger children. They came up with a literally brilliant solution. By taking many images and isolating different patterns, they designed elaborate acrylic shapes cut out using a digital laser cutter. This simple concept created an array of intriguing and beautiful colourful shapes that look mesmerising on a light box. Playing with the shapes, overlaying them and creating new patterns to photograph on a phone is a fun and highly original way to explore Labassa's ornamentation.

Overall the trial project brought a host of new ideas and connected a new generation of young people with the house. Many of the projects are still in the process of being further developed for visitors to try at future Labassa open-days.

In Conversation with Sarah-Jane Donegan

Alice McInnes

What year are you in at school?

I am in Year Three.

How long have you been a National Trust Member?

Three years.

Why did you and your mum join the National Trust?

We decided to join 'cause we liked old things and we thought we could look at old places.

Which National Trust properties have you been to, and do you have a favourite?

Rippon Lea, Como, and Labassa. I like Labassa because I drew it and because I like stepping inside it and I feel like I'm in the past. Also they film [children's TV show] Dead Gorgeous there.

Do you talk to your friends about the National Trust buildings you visit?

I love talking to my friends at school about the National Trust buildings. I love visiting Labassa with my best friends Cate and Lucy. We like to pretend we live at Labassa. We love to have a treat afterwards in the tea room. I want to get married at Labassa.

How do you think the National Trust could get more young people like you to join?

I would love representatives from the National Trust to visit schools and encourage children to visit the National Trust properties with their parents and friends. It is so interesting to see how people lived without modern technology and communication. The kitchen at Como is amazing!

Why are you interested in history and old things and places?

I went on a camping holiday with my family to Woods Point (an old gold mining town) and found some old pieces of crockery lying by the river. I was interested in how people lived in Victoria in the olden days. Both my great-great-grandparents also worked at Rippon Lea as gardeners back in the 1880s.

Do you have a favourite part of history or a favourite historical person?

I have two favourite historical people. I love reading about Burke and Wills, the famous Victorian explorers. In April this year I went to the Dig Tree in Queensland and found a piece of an old pot.

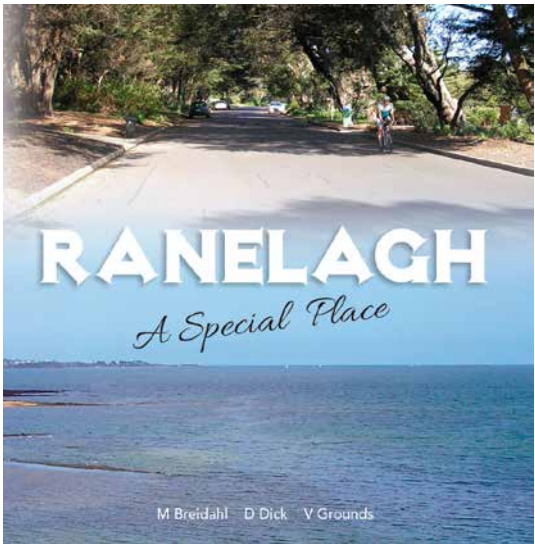
I also love reading the Our Australian Girl books which are set in the different time periods in Australia. I am reading *Alice and the Apple Blossom Fair* set in 1918.

What do you want to do when you grow up?

I would like to be an artist and a researcher for old buildings and go on field trips in outback Australia, researching historical people and places.

We hope that many young people like Sarah-Jane are inspired by the National Trust and its properties!

Book Reviews



RANELAGH: A SPECIAL PLACE

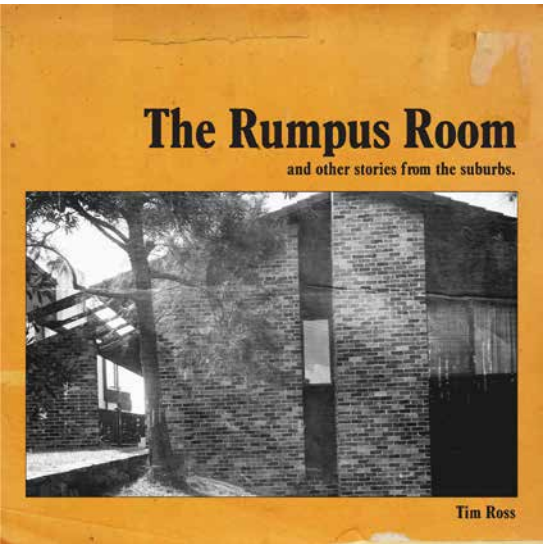
Margot Breidahl, Diane Dick and Victoria Grounds
Ranelagh Publishing House, 2016

Ranelagh: a special place charts the social history, heritage and future of Ranelagh in Mount Eliza, the designed garden estate of Walter Burley Griffin and Marion Mahony Griffin. With a focus on the rich social significance of this garden suburb, the book celebrates the successes of the estate, and investigates the challenges it has faced with overdevelopment.

The holistic approach taken to writing the book weaves a compelling dialogue about the importance of Ranelagh, from house names to architectural styles, marketing campaigns to personal accounts, fencing formats to driveway treatments. A real strength of the authors' collaboration is the attention given to community involvement in the protection and conservation of this unique suburb, through reasoned debate and grassroots action. With grassroots community groups continuing to play an important role in heritage protection, this book will stand testament to what can be achieved with focused advocacy work.

Whether you aspire to live in a well-considered suburb, have the skills to propose one, or are an admirer from afar, this book will inspire continuing scrutiny of how and why we should design suburbs for sustainable communities.

Jessica Hood, Community Advocate—Environmental Heritage



THE RUMPUS ROOM AND OTHER STORIES FROM THE SUBURBS

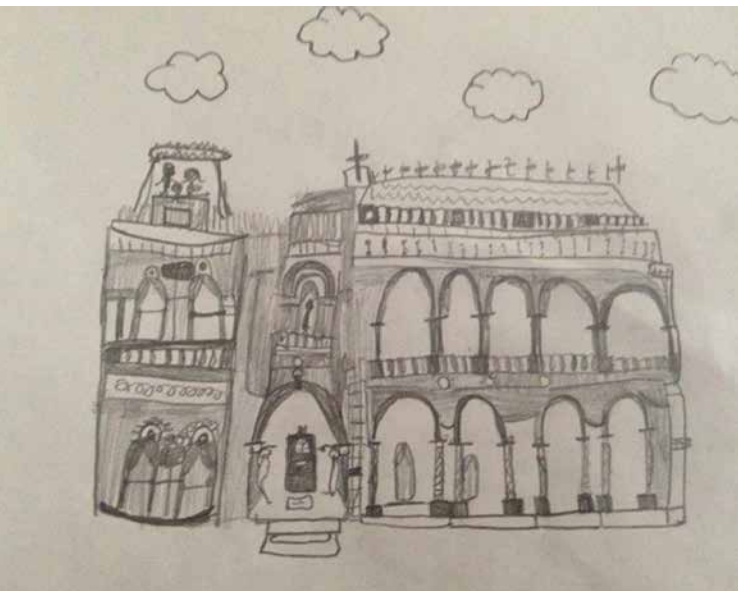
Tim Ross
Pong International, 2017

Following on from his critically acclaimed ABC series *Streets of Your Town*, comedian Tim Ross's new book *The Rumpus Room and other stories from the suburbs* picks up where the two-part mini series left off: viewing the social and cultural history of Australia through the lens of architecture and urban planning in the suburbs.

In *The Rumpus Room*, Ross mirrors his own childhood experience with the shared Australian experiences of the 1960s and '70s: experiences of new technologies, new progressive ideas, and of painting everything mission brown. In this age of McMansions and moonscaping, Ross evokes the familiar yet now so distant world of Australia as it grappled with the creation of the suburbs and a uniquely Australian way of life. Through the use of masterful comedic devices, including satire, irony and a fine dose of self-deprecation, each chapter draws the reader in.

Ross is rapidly becoming the spokesman of Australian Modernism, translating his unique comedic voice into a call-to-arms in the fight to preserve our Modernist masterpieces and to understand the social and cultural intent behind their design. The book is laugh-out-loud funny, highly relatable, and an altogether enjoyable read.

Caitlin Mitropoulos, Community Advocate—Built Heritage





Vale Carlotta Kellaway, 1925–2017

In March 2017, we were saddened by the passing of Dr Carlotta Kellaway, former National Trust Historian and key figure in the heritage movement. From 1975 to 1984, Dr Kellaway worked at the National Trust of Australia (Victoria), undertaking historical research, preparing submissions for the Historic Buildings Council, writing articles for Trust News, and working with Trust members, students, community groups and property owners to advocate for the protection of heritage places across Victoria. The research rigour she brought to this role is still evident in many classifications on the National Trust's Register of Significant Places, and underpins today's heritage processes in Victoria. Her role continued at the Heritage Branch (now Heritage Victoria) from the early 1980s, and following her retirement from the public service, she worked as a consultant historian, completing and contributing to innumerable histories, conservation management plans, and heritage studies.

Born Carlotta Ellis, Carlotta was educated at Methodist Ladies College, Kew and, at the age of just 16 was accepted into Melbourne University, and was one of the relatively few women students there. She mixed in bohemian circles, and became a Communist and a feminist. She completed her Master of Arts under

Prof. Manning Clark and, when she graduated in 1949, she "gained the unusual distinction" of being "the only woman in Australia to have majored in political science for her MA" (*Argus*, 25 April 1949, p12). She became a journalist at the *Argus*, where her father worked. In 1970 she enrolled full-time in a PhD at La Trobe University. During this time she worked with Frank Strahan, the founder of Melbourne University Archives, beginning its seminal collection of records from the Australian Labor Party and the Victorian Trades Hall Council. Her thesis *The Melbourne Trades Hall Council: Its Origins and Political Significance, 1855–1889* was passed in 1973. Within a year she became one of the first professional historians in Australia. Carlotta was a trailblazer and set the standard nationally for an inclusive, democratic approach to historical research.

We acknowledge the assistance of Michele Summerton and Dr Timothy Hubbard in the preparation of this tribute.

Above: Tasma Terrace, K.J. Halla, State Library of Victoria, H2008.127/3

What's On 2017

| EVENT | LOCATION | DATE |
|-------------------------------------|---------------------|---------------------------------------|
| Garden Tours at Rippon Lea | Rippon Lea | 27th September - 29 December |
| Yoga at Como | Como | 1 October - 5 November |
| High Tea at The Mansion | Barwon Park Mansion | 7 October, 11 November and 9 December |
| Art Classes at The Heights | The Heights | 24 October - 21 November |
| Halloween Ghost Hunt | Como | 28 and 29 October |
| Tribute Band & Food Truck Carnivàle | Mulberry Hill | 4 November |
| Mooramong Annual Garden Party | Mooramong | 18 November |
| Paris to Provence | Como | 25 and 26 November |
| Twilight Christmas Festival | Rippon Lea | 1 December |
| A Christmas to Dine For | Rippon Lea | 14 December |

2018

| EVENT | LOCATION | DATE |
|-------------------------------------|--------------------|--------------------|
| Polly Woodstock | Polly Woodside | 7 January |
| Mooramong Film Night | Mooramong | 20 January |
| Vintage Pool Party | Rippon Lea | 21 January |
| Australia Day at La Trobe's Cottage | La Trobe's Cottage | 26 January |
| Barefoot Cinema | Rippon Lea | 31 January |
| Mulberry Hill Festival | Mulberry Hill | 10 February |
| Como Art Workshops | Como | 11 and 24 February |
| Rippon Lea Ballroom Gala Concert | Rippon Lea | 23 February |
| Rippon Lea Teddy Bears' Picnic | Rippon Lea | 25 February |
| Mooramong Pool Party | Mooramong | 3 March |
| Mooramong Film Night | Mooramong | 10 March |
| Rippon Lea Heritage Apple Festival | Rippon Lea | 18 March |
| La Trobe's Birthday Celebration | La Trobe's Cottage | 18 March |
| An Exclusive Taste of Rippon Lea | Rippon Lea | 22 and 23 March |
| Vintage Clothing Sale | Como | 24 and 25 March |
| Easter Fun Day | Rippon Lea | 1 April |
| 2018 Australian Heritage Festival | All | 18 April - 20 May |

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Annual General Meeting

Members are advised that the National Trust's 61st Annual General Meeting will commence at 11.00am on Saturday 25 November 2017 at Rippon Lea, 192 Hotham Street, Elsternwick.

RSVP by 17 November 2017.

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

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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.

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