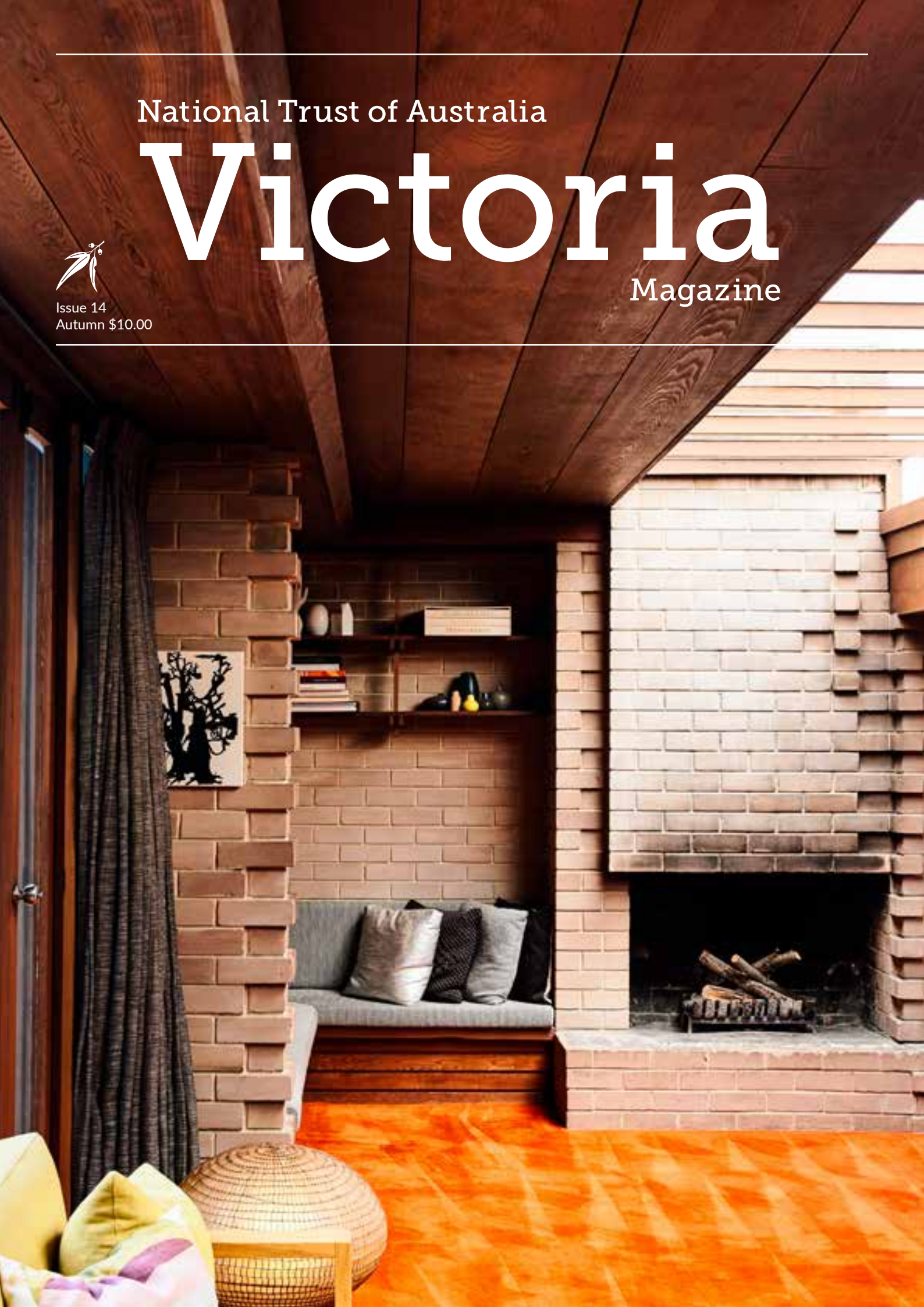

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Message from the Chairman

Kristin Stegley

A heartfelt and warm welcome to all National Trust Members as we enter 2019. The year could well be dubbed, The Year for Conservation, as we set about preparing for and undertaking several conservation programs at a number of Trust properties.

On behalf of us all, I am thoroughly delighted to announce that the National Trust will shortly receive funding of \$1million dollars from the State Government for the purpose of urgent conservation and restoration works to Como House. This funding was a pre-election commitment by the Government and we extend our sincere gratitude that our repeated calls for assistance have been answered. The works will be both exciting and challenging as we ensure that all efforts undertaken in restoring Como for the future follows best practice conservation principles and involves building capacity in heritage trade skills education. Internally we have termed this the 'Como Approach', and we will use these works as a reference point for implementing conservation methodologies in all future building and landscape works across our properties.

Other notable conservation projects that are planned for this year include the fernery and lookout tower works at Rippon Lea Estate, slate repairs at Labassa, fence conservation at Gulf Station, gutter and chimney repairs at McCrae Homestead, and timber repairs to outbuildings at Mulberry Hill.

As always, we cannot do all this work without you, our members and the generous donations that are kindly made to support the National Trust. We hope you are pleased to know that your gifts are directly contributing to the survival and legacy of important Trust properties. Similarly, the generosity of donors is ensuring that the National Trust of Victoria Foundation, established only a few years ago, continues that same legacy. We report on the work of the Foundation in this issue, providing funding assistance for conservation works which will increase into the future as the Foundation endowment grows. This year, the Foundation looks forward to supporting conservation work at the mighty Labassa Mansion.

Please join me in welcoming in the Year of Conservation. I look forward to seeing you out and about at one of our many magnificent places.



Message from the CEO

Simon Ambrose

Welcome to the Australian Heritage Festival issue of the National Trust of Australia's (Victoria) March magazine. Running from 18 April to 19 May this year's festival has nearly 270 entrants and is promising to be more exciting than ever. The theme for this year, *Connecting People, Places and the Past* encourages us to think about the role heritage plays between bridging physical buildings, landscapes, communities and our day-to-day lives.

Education and storytelling are also at the heart of what we do and I am proud to announce the launch of our new McCrae Cultural Heritage program, exploring differing experiences at McCrae Homestead by the Bunurong people and early colonial settlers during the mid-nineteenth century. This is one of the first of its kind in Australia and is now open for schools to book.

On the fundraising front we recently ran a very successful campaign to raise funds for conservation and restoration works to the Rippon Lea Fernery. The Fernery is both iconic and elegant and its unique cast iron structure remains one of the largest and last known of its kind in the Southern

Hemisphere. It currently houses 200 different native and exotic species. While we're still taking donations, to date the campaign has raised over ninety thousand dollars, representing an outstanding success. I would like to pass on my personal thanks to all that have donated to this critical appeal.

In this edition we are also delighted to welcome contributions from our National Trust Branches. Throughout Victoria there are currently 12 branches who all make a significant contribution to volunteering and protecting our properties and landscapes, while supporting local advocacy efforts.

Lastly, we have a number of exciting events coming up across our places which you can find in the 'What's on Section' located toward the back of the magazine. Highlights include the Vintage Clothing Sale at Como House and the annual Easter Fun Day at Rippon Lea Estate, as well as a large array of Australian Heritage Festival and regional events across all properties. I encourage you to get out and about and to celebrate the diversity of our heritage with your friends and families.



Making News

AUSTRALIAN HERITAGE FESTIVAL

Bringing to life the diverse chapters and perspectives of Australian history and culture, Australia's biggest heritage festival is back for 2019, with a focus on the role of storytelling in considering how different communities enjoy and celebrate the places most special to them. Spanning the nation from 18 April to 19 May, the 2019 Australian Heritage Festival takes the theme of *Connecting People, Places and the Past*, encompassing all aspects of Australian heritage from its buildings, landscapes and sacred sites to its artefacts, artworks, local stories and ceremonies. As always, the Festival aims to relay diverse and distinct experiences from all corners of Australian life and to celebrate individual cultures and communities.

A key highlight for this year's Festival will be *The Dark Sky Renaissance*, a chance to explore our collective astronomical heritage as seen from both Indigenous and non-Indigenous perspectives. Join astronomer Dr Duane Hamacher, Kamilaroi woman Krystal De Napoli, and Gunnai and Yorta Yorta man Wayne Thorpe as they discuss the importance of preserving our dark skies.

With emerging technologies and digital storytelling inspiring new and more diverse audiences to engage with places of cultural significance, this year we encourage communities to consider the role of new generations in the continued preservation of our collective heritage. To start exploring the events on offer for this year's Australian Heritage Festival, refer to the enclosed 2019 printed program. For further details and information, please visit australianheritagefestival.org.au.

Images left to right: Photo by Tamara Dean. Rippon Lea wallpaper—preparatory pattern for carving of cherry wood scroll by artisans Mr Ueda and Mr Ikeda from The Kinkarakami Institute.

THE MCCRAE EDUCATION PROGRAM

The McCrae Cultural Heritage experience, an education program at McCrae Homestead on the Mornington Peninsula, explores the history of the Bunurong people and the colonial settlers that lived there during the mid-nineteenth century. The Aboriginal Cultural Heritage Bunurong component of the program was developed in partnership with Bunurong Land Council and is delivered by our Indigenous Learning Facilitator, Samantha Trist.

We had our first student visitors experience the program and the feedback was fantastic, with one student declaring, "The house was really cool. It was full of old stuff and I learnt how they washed and cooked. We learnt that the Bunurong people call the crow, 'Waa'. It was interesting."

To make a school booking for the McCrae Cultural Heritage experience, contact our Booking Team on (03) 9656 9889.

This project is supported by the Mornington Peninsula Shire Creative Community Events Program.

NAPIER WALLER HOUSE

The National Trust became the Committee of Management for the Napier Waller House in 2017, a beautiful Arts and Crafts house that was built in 1922 in Ivanhoe. Napier Waller was a noted Australian muralist, mosaicist and painter in the art of stained glass. He is best known for his work in the Hall of Memory at the Australia War Memorial in Canberra. Napier and his wife Christian decorated the house with murals, mosaics and other art. The house was left intact following the death of Napier's second wife Lorna in 1972. The National Trust runs group bookings through the house and adjoining studios by appointment only. There will also be tours as part of the Australian Heritage Festival.

RIPPON LEA PERGOLA

Restoration of the Rippon Lea poolside pergola has recently been completed. Originally dating from 1939, the timber structure has been repaired several times over the decades. Last year, severe decay forced the replacement of the entire structure, with new timber sections made based on measured drawings of the original structure. Timber with a 50 year durability rating has been used for the replacement structure ensuring many years of service to come. Works were generously funded by the Rippon Lea Endowment Fund and have greatly enhanced the pool and ballroom area.



RIPPON LEA'S JAPANESE WALLPAPER PROJECT RECEIVES FUNDING

Over the past four years, the National Trust's Cultural Engagement Team have been working with the Kinkarakami Institute in Tokyo, who are meticulously recreating the Japanese hall wallpaper at Rippon Lea. Supported by The Copland Foundation, this project can now progress to its next phase, which is to commission the Institute to emboss and lacquer approximately 3 metres of Kinkarakami, as the paper is now called. The Trust had previously commissioned the Institute to hand-carve the extant pattern of peonies and foliage into cherry wood. Loosely translated as 'golden paper,' the paper is made from Kozo (Mulberry plant) fibres and is exceptionally decorated and gilded. Today's artisans follow a long tradition of making 'Japanese leather paper,' which was perfected in the Edo period and popularised in Western cultures during the nineteenth century.



Fernery Appeal

THE RIPPON LEA FERNERY WILL SURVIVE – THANKS TO NATIONAL TRUST MEMBERS

Laurie Staub, Head of Engagement and Philanthropy

In late October 2018, as part of our inaugural Spring Appeal, the National Trust of Australia (Victoria) reached out to some of its members and others in the broader community to seek financial support for the conservation of the 19th century fernery at Rippon Lea Estate.

As many of our members know, this spectacular structure is the last 19th century fernery in the Southern Hemisphere. The National Trust is honoured to be responsible for the fernery’s conservation and overwhelmed that many members quickly answered the call for financial support. The donations will help fund urgent maintenance to better ensure the fernery is standing well into the next century.

The beginning of the campaign was fueled by a generous gift from the David & Jennie Sutherland Foundation, which was given with the purpose to inspire others to donate. The initial goal of \$62,000 has been surpassed and donations continue to arrive.

First time visitors to the Fernery will find themselves wandering beneath its arched, cast-iron latticework in the shade of 200 species of rare, native and exotic ferns. These ferns are lovingly looked after by Rippon Lea’s garden volunteers and horticultural staff under the expert guidance of the Trust’s long-standing and experienced Horticultural Manager, Justin Buckley. In addition to the work (and love) of these passionate people, the ferns are kept alive by a unique subterranean irrigation and drainage system.

Visitors cannot help but be awed by the fernery and its timeless design from the Victorian gold boom era. A unique and picturesque landscape of nearly 40 metres in length, complete with serpentine garden paths, a babbling creek, waterfalls and elegant rockwork beds—all of which will be conserved into the future—the fernery represents an irreplaceable piece of our history. Those as yet unfamiliar with this iconic shade house are encouraged to visit for a wander and to experience the magic themselves.

It is interesting to think whether Frederick Thomas Sargood, who created Rippon Lea Estate in 1868, had any idea that his decision to build a fernery would bring such wonder and joy to so many over the years. Perhaps the enlistment, in 1884, of Melbourne’s leading garden designer of the day, William Sangster, to design this beautiful structure is part of why the fernery remains the last of its kind. Through the leadership of the National Trust, with its community of advocates, members and financial supporters, we can ensure this National Heritage listed estate is conserved and preserved for future generations to enjoy.

Our sincerest thank you to all! The fernery appeal continues to accept donations online via givenow.com.au/springappeal2018 or by call to the National Trust’s Engagement and Philanthropy office on (03) 9656 9871.

Visit Rippon Lea Estate daily 10am–4pm (May to August) or 10am–5pm (September to April)

Image: Rippon Lea Estate Fernery



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Image: Wightwick Manor, England



People

Eleanor Ballam, People and Culture Assistant

Following the busy summer period at the Old Melbourne Gaol I thought I'd chat with a few of the volunteers. I caught up with volunteers Alex Georgeallis, Nathan Ball, Volunteer Coordinator Trish Rothville and Denis Leviny.

So, what attracted you to volunteering at the Old Melbourne Gaol?

“I joined up just before Christmas because I wished to get involved with people and give back to the community. I was looking for a volunteer role close to home and the Gaol looked really interesting. It's a great way to meet and connect with people and chat with the public.” - Denis

“I previously volunteered at a smaller Gaol in WA and saw the value in engaging with the community. Being able to share stories is very exciting for me. When I arrived in Melbourne I walked in the door and introduced myself. Luckily it was at the same time as a recruitment drive!” - Nathan

“I found out about volunteering through the Gaol website. I am fascinated with Australian history and have always wanted to volunteer here. I remember coming to the Gaol on school trips and being fascinated by the place.” - Alex

What are people most interested in about the Gaol?

“I found the main interest was Ned Kelly, obviously him being a big attraction to the Gaol which I enjoyed because I love talking about Ned Kelly. Also ghost stories are always a winner. Some people have read up about them and want to visit the Gaol and see if they can sense anything. Sometimes people don't know the stories but come up to us and tell us a particular cell felt 'weird'” - Alex

“For the kids it's the Watch House experience, they enjoy 'being arrested'. An actor pretends to be the Gaol sergeant and you are one of the new inmates. Kids always enjoy it! Also during the school holidays they had an invisible ink game for kids. It took me some time to learn where all the hidden messages were so I could help the kids.” - Denis

“Yes, the invisible ink activity was really popular with the kids and the adults too. We also had the VR set which was a great way of reconceptualising history with the past. People were also interested in the death masks in the cells. We have the best intact collection of phrenology in the world.” - Nathan

“There are so many different questions people have when they come to the Gaol. A lot of the team get a favourite topic or a specific area of interest that they want to learn more about. We have the facilities for them to research these areas and this is how we grow the Gaol's stories. It's how it's always been.” - Trish

“I'm doing some research on paint schemes, working my way through peculiarities. There's at least two erasions in the painting. The black lines in the Gaol never used to be their current height, they used to be significantly higher above the doors. There are a few ideas, one is that they potentially redid it to cover up the places where the lamps and torches used to be. And when they put electricity into the Gaol it was meant to indicate where the switches are. This can also been seen at other gaols in Melbourne” - Nathan

Why should someone volunteer at the Gaol?

“It's an amazing experience for people who want to get involved in the National Trust and find out what the culture is like here. There are so many interesting stories even from a social aspect of getting involved in the workings of the Trust, which is great.

“To see how somewhere that has quite a dark history and is seen as a negative place when it comes to hanging and incarceration can be turned into a positive place of engagement with the community. I think it's excellent to see how history in action can be used to create experiences for the community and I think it's a great way of connecting with the past.” - Nathan

“Volunteering at the Gaol has been great for me personally. I've been trying to improve on my communication. I used to struggle with finding the right words, however I find the more I start talking to people about the Gaol, the more I feel confident with how I speak and how I communicate.” - Alex

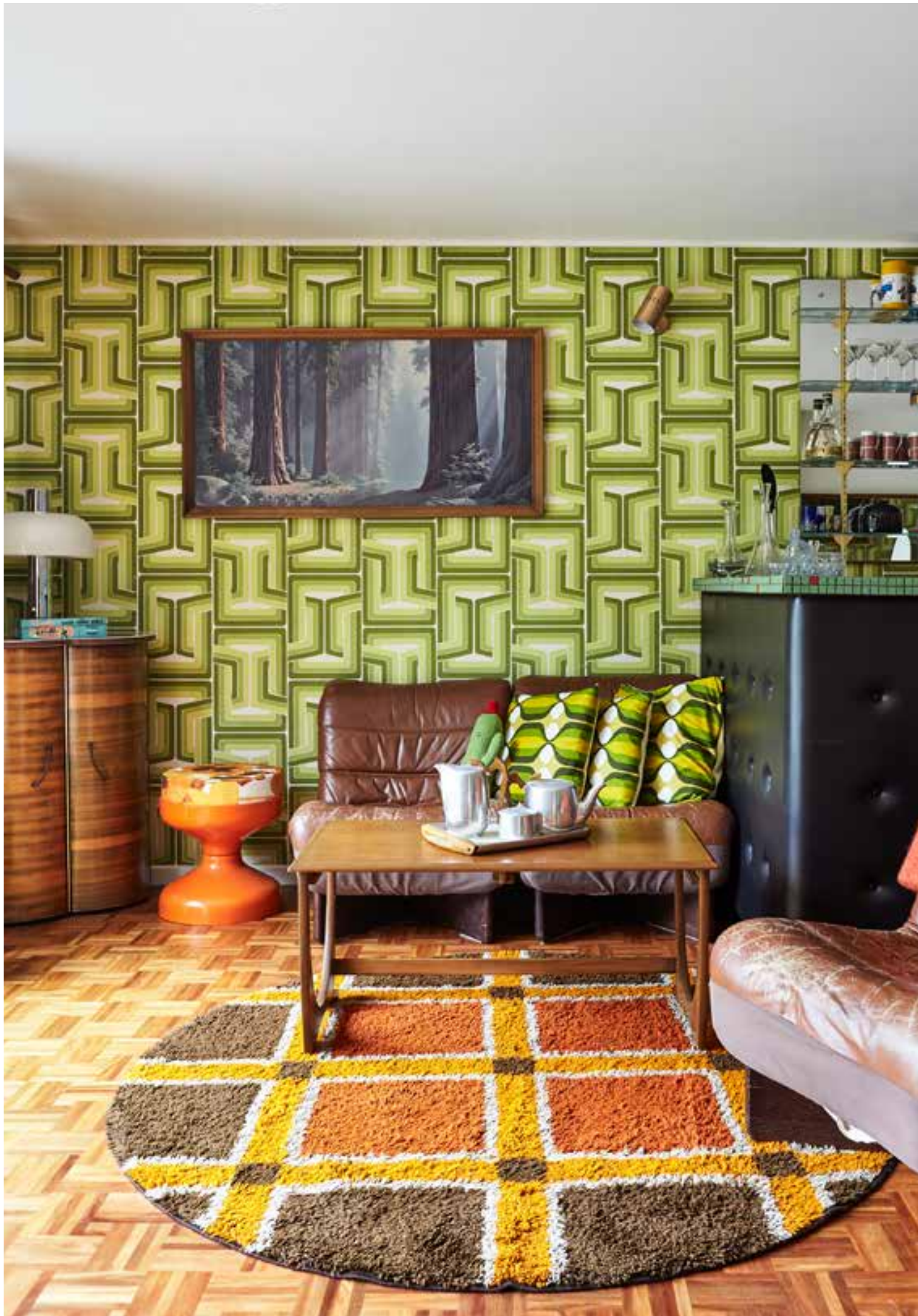
“It's the first time we've run short term volunteering just for the holiday and it seems to have worked. We've had a mixture of people who want to stay on and those who just wanted to utilise their summer break. The team has been amazing and has hit the ground running, it's the biggest team we've had and the camaraderie has been excellent. Staff and volunteers have been cohesive and everyone is very passionate about the Gaol.” - Trish

Come and meet our volunteers in person so they can share their enthusiasm and wealth of knowledge. The Old Melbourne Gaol is open everyday except Christmas and Good Friday.

377 Russell St, Melbourne, VIC 3000
oldmelbournegaol.com.au

If you've been inspired to volunteer, you can discover our current volunteer opportunities on our website nationaltrust.org.au

Image: Old Melbourne Gaol staff Alex, Nathan, Trish and Denis



Beaumaris Modern

Professor Philip Goad

In his foreword to new publication Beaumaris Modern: Modernist Homes in Beaumaris, Professor Philip Goad describes his childhood in Beaumaris, its extraordinary collection of architect-designed homes, and the current threat to this unique record of Australian modernism. Philip Goad is Chair of Architecture and Redmond Barry Distinguished Professor at the University of Melbourne. He is the co-editor of The Encyclopedia of Australian Architecture (2012) and co-author of An Unfinished Experiment in Living: Australian Houses 1950-65 (2017).

Beaumaris has always been one of Melbourne's havens of the modern. Fronting onto Port Phillip Bay and with Ricketts Point as its southern tip, it has been the beaches, the picturesque rocky cliffs, the wild freedom of the tea-trees interspersed with manna gums, that drew a special type of resident, often bohemian and artistic but more usually young couples looking for a more progressive lifestyle. If one were attuned to Beaumaris' Indigenous coastal landscape and happy with the fact that trainlines to Sandringham and Frankston bypassed the suburb, leaving it alone and somewhat free from the typical hallmarks of every other Melbourne suburb, here was a place where you could genuinely experiment with living. Beaumaris wasn't a 'brick' area like Hawthorn or Camberwell. Houses could be lightweight and nestle into 'the bush by the sea', front fences were unnecessary, and if many of its streets were unmade well into the 1960s, it didn't seem to matter.

As a result, from the early to mid-twentieth century, Beaumaris was home to many Melbourne modernists, like textile designer Michael O'Connell, painter Clarice Beckett and architects Alan Fildes and JF (Jimmy) Spears. But it was in the optimistic decades after World War II that Beaumaris came into its own as a showpiece of modern residential design. Modest flat and skillion-roofed houses via the RVIA Small Homes Service (overseen by Robin Boyd, then Neil Clerehan) were joined by a host of individually designed houses by architects like John Baird, Peter Burns, Chancellor & Patrick, David Godsell, McGlashan Everist, Mockridge Stahle & Mitchell, Grounds, Romberg & Boyd, Peter McIntyre, Linton Reynolds, Geoffrey Woodfall, and Yuncken Freeman Bros. Griffiths & Simpson, among many others. Innovative project houses like Boyd's Peninsula House (1955) designed for Consolidated Homes Industries (CHI) could also be seen dotted amongst the tea-trees. Some architects also chose to live and build their own houses in Beaumaris, including John Baird, Lindsay Bunnett, Ian Freeland, David Godsell, John Thompson and John Yuncken.

This book is a fitting celebration of that post-war flowering of modern residential design in Beaumaris. It is a record of houses that possess a sense of openness, of connection with the landscape and a sense of relaxed planning not dictated by conventional social norms. These are houses properly planned to take advantage of the sun and the block, with provision of spaces for children—sun galleries and play rooms, and carports, not garages—houses that epitomise Good Life Modernism.

Beaumaris Modern is also important to me for its personal connection. I grew up in Erowal Street in Beaumaris North in the 1960s. Our house was a project home, designed by Trevor Bain for CHI, which had a display village out at Heatherton. Built in 1959, it was very simple: a low-pitched gable roof of corrugated iron, a white-painted full height Stegbar Windowall across its entire north face, and east and west walls of cream-brick veneer. Inside, floorboards were varnished Victorian Ash, ceilings were Caneite with pegboard ventilators and they sloped down on either side of an exposed open web steel girder. There were three bedrooms as well as an open-plan living, dining and kitchen space. The highlight of the living room was the fireplace's copper hood and flue and a hearth of jade green Italian glass mosaic tiles. We had Frances Burke curtains, Japanese 'basket' chairs, olive green Swedish rugs, and a Fler couch with matching armchairs. The bathroom had a separate shower alcove and dark blue Nylex vinyl tiles on the floor. We didn't have a front fence but a garden of tea-tree and rockeries and a side fence of tea-tree saplings.

It was an ideal post-war upbringing: walking through bush blocks to school and riding down to Dalgetty Road beach after school. My brother used to fish for garfish off the pier at Keefer's Boatshed and if you were brave enough you'd join kids jumping off Table Rock. At the Concourse, at a shop called the Art Market, you could buy wonderful toys from the Jigsaw Factory. We'd collect tadpoles in the swamps of Royal Melbourne Golf Club. We were part of the Beaumaris Community Centre Tennis Club, my brother played for the Beanie Sharks at the Oak Street Oval. And we'd sail the Heron from Ricketts Point or go fishing for flathead from there as well. If all this sounds idyllic, it was.

Today, though, Beaumaris is facing new pressures. In April 2018, Bayside Council decided to abandon its mid-century modern heritage study. An earlier study had been completed in 2008 but its recommendations were never implemented due to community pressure. The problem is that Beaumaris is a great place to live amidst exponentially increasing land values.



Many of the houses that were built in the 1950s and 1960s were relatively modest, lightweight and, in some cases, haven't aged well. Many original owners have also moved on. Many great houses are at risk—witness the demolition of a significant Chancellor & Patrick house at 27 Mariemont Avenue in August 2018.

So, if the suburb's original character and fabric is to be maintained, any new owner has to be receptive and supportive of the lifestyle and the architectural aims of the 1950s and 1960s. The problem is that few are. There are pressures not to keep modest, informal, low-rise houses that maximise gardens and landscape. Everyone's expectations of space are greater. So too are expectations of car space and storage.

Beaumaris Modern poses an evocative and persuasive argument for revering our mid-century heritage. The houses included here are precious documents. They show the evident quality and forward thinking behind 1950s and 1960s residential design. They offer invaluable lessons for now and for the future. And for some of us, they evoke fond memories of places where we grew up and which we learned to love as home.



Beaumaris Modern: Modernist Homes in Beaumaris is by Fiona Austin, Simon Reeves and Alison Alexander, and published by Melbourne Books. It is available for purchase at National Trust of Australia (Victoria) retail outlets at Tasma Terrace and Como.

Beaumaris Modern is a non-profit organisation whose mission is to celebrate, educate and promote public awareness of the importance of preserving the mid-century architecture of Beaumaris. To find out more or become a member, visit beaumarismodern.com.au

Images starting from previous page then left to right:
Bell House, photograph by Jack Shelton.
Stewart House, Beaumaris, photograph by Jack Shelton.
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Citizen Heritage

By Brad Hooper, Architect and member of National Trust of Australia (Victoria) Heritage Advocacy Committee

The loss of heritage is like an incoming tide—a steady and incremental reduction of the visible beach until there is little sand left. But this process also reverses.

Heritage loss, on the other hand—sudden but planned, sudden but unplanned, incremental by stealth, incremental by design, incremental by neglect—can rarely be reversed. And what is heritage? The answer to this is beyond the scope of this piece, but the question is relevant.

Heritage, for me, is an aggregation of experiences and objects, quite often manifested in a significant and notable building—Melbourne's Royal Exhibition Building, for example—but also underfoot as we walk ordinary streets and cross them at hewn bluestone kerbs. It is this fine-grained, everyday heritage fabric that interests me. And the loss of it is a great concern.

The fine details are daily lost or irretrievably damaged as, say, a works crew arrives to replace a gutter or install a bike hoop, a property-owner replaces a fence or cleans up storm damage, or the ravages of time and neglect slowly take their toll.

Remnants of buildings and places become lost. These remnants may be individually important. And possibly significant. But has the work been done to determine this significance even if the resources were—and this is unlikely—available? These remnants may be part of a larger site of lesser or no significance and as they are unidentified, they are at risk.

So like grandad's axe, with each fresh head and handle, heritage fabric is replaced with the new or often lost for good. There may be an argument that the replacement is an improvement. But there is rarely the chance to have this discussion, nor an opportunity to identify, assess, record and classify the heritage item or place. It is thus imperative to raise the alarm, draw attention and interrogate.

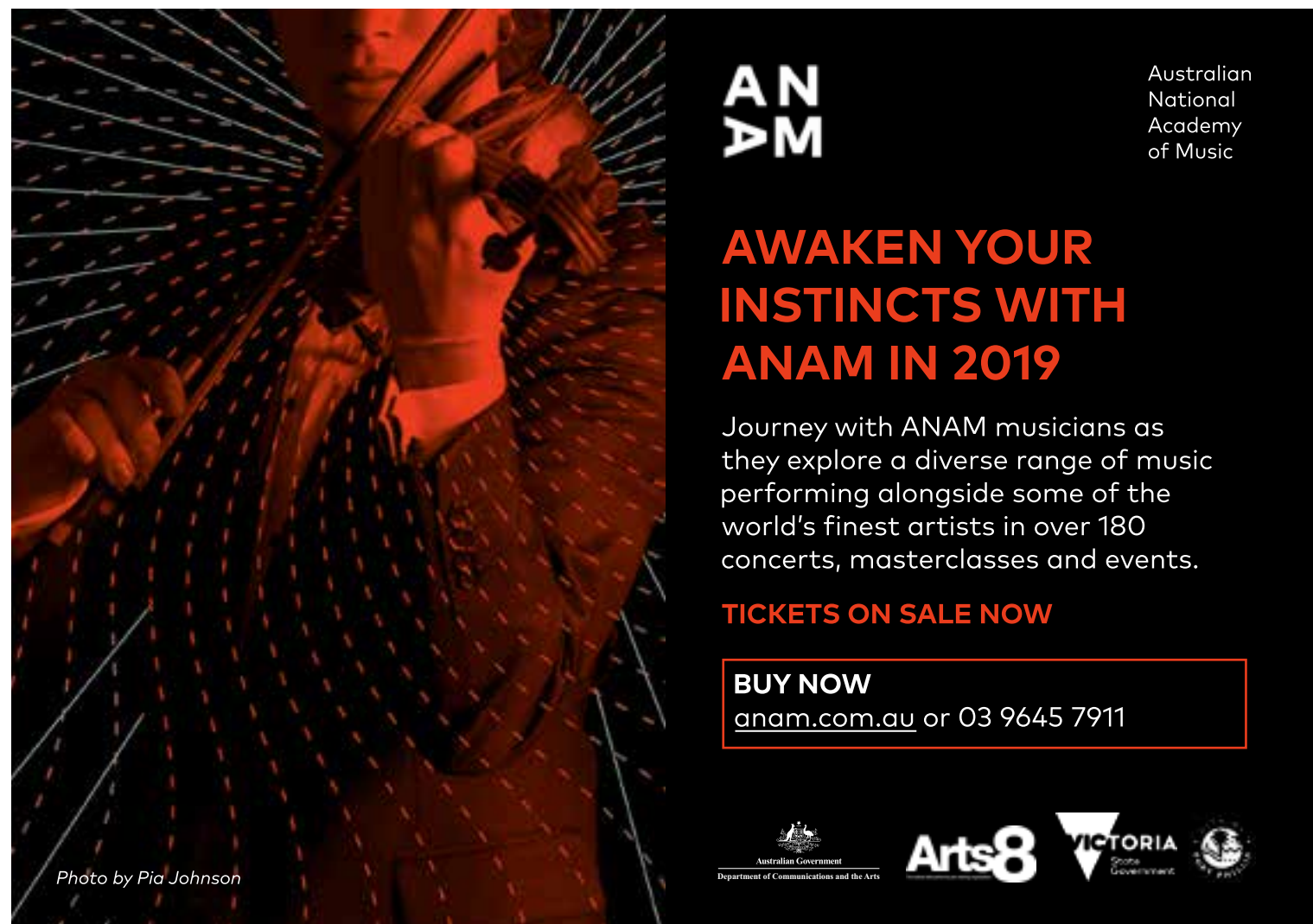
Councils, statutory authorities, and the National Trust don't have the resources to do this work alone. But let's develop a roving heritage army to step into the space by:

- Observing—the things we see when going about our daily business
- Noting—something out of the ordinary, or something that despite being ordinary and everyday is becoming less common—an ‘expert’ eye is not needed to judge this
- Recording—what it is, where it is, the context, the special quality, any immediate threat or possible future threat
- Reporting—to the relevant authority (e.g. kerbs with councils, sewer pit covers with the drainage authority, and so on)
- Registering—your interest in the outcome with those to whom you’ve reported the matter
- Reinforcing—or following up on the progress of your report and registration of interest to check that action is being taken to protect the item
- Recruiting—by telling others of your actions, writing letters to the press, contacting local heritage groups, using social media, and enlisting and encouraging new heritage foot soldiers
- Repeating—that is, keep observing, noting, reporting, recording, registering, reinforcing, and recruiting.

My interest is particularly provoked by the daily experience of remnant fences along a nearby creek. They are not heritage protected but the assembly and siting tell a story of historic European appropriation of land, then permanent settlement, then agricultural use and the subsequent need to contain animals. In themselves, as objects, these fences and remnants show artisanal crafts, adaptation of found materials, as well as understanding of the materials (steel for tension members, timber posts and rails). They show an era before packaged universality. They are important. But how many posts need to be lost before it ceases to be a fence? Who stops the removal by the land owner/manager when these fences are entered on a works-order database for replacement?

There are similar fences, kerbs, footpaths, and the like near to you. Items that stop you in your tracks. Give you a moment of wonder, time and again. Take you to another place and era. This is not so much a 'call to arms', but a call to 'eyes and keyboards' to work to identify and protect that which is special in our everyday—our common heritage.

Image: Photograph by Simon Dow Photographer.





Spotlight on the Register

Tony Kjar, Bellbird Residents' Advocacy Group

The National Trust Register is the most comprehensive single heritage register in Victoria, covering all types of cultural and natural heritage, including buildings, trees, landscapes, gardens, public art and pipe organs.

Blackburn Lake and Bell Bird Streets became part of an early significant landscape classification for the National Trust of Australia (Victoria). The streets extend outwards from the Lake to Middleborough Road through a rich tapestry of bushland, serving as corridors for birds as well as residents and visitors.

The classification of seven streets in Blackburn in 1976 provided the foundation on which landscape values were assessed. These private streets have resisted the pressures of normal street-making requirements and retain a quiet, almost rural character now quite unique in Melbourne. The National Trust recognition initially provided external credibility and focus for local conservation groups endeavouring to preserve the area, and later became a framework for further efforts to extend the corridors.

The National Trust citation clearly expresses the importance of the area and states in part “the area is an oasis in suburbia ... the lake and its environs remain largely in their natural condition, providing a haven for many bird species. The streets retain a quiet, almost rural character, unique in Melbourne. The canopy trees growing over the street, called a tunnel effect, and the unity of the streets due to the natural screening of the houses by native trees and shrubs along the street are particularly significant.”

Early artists' camps were started in the area in the 1880s by artists including Frederick McCubbin, Arthur Streeton and Tom Roberts. This was a special place because of its treescape, including Manna Gums, Yellow box and Swamp Gums.

Following the National Trust classification the area was subject to a number of development pressures to the detriment of the landscape. A number of community interest groups formed around preserving and extending the “Lake, Creeklands and Streets”. These included street maintenance associations in the National Trust classified streets, groups promoting understanding of flora and fauna, groups growing indigenous trees, groups maintaining and extending flora plantings, and a group devoted to town planning. A major achievement came in 1982, with the application of significant landscape overlays to protect the area in the local planning scheme.

These community groups provided the basis for land acquisition to form continuous wide corridors, particularly along the Blackburn creeklands. Their efforts were rewarded with significant Council acquisitions, which were complemented by other government reservations, greatly expanding the corridors, which are critical for the free movement of animals and birds and the containment of viable populations. Having achieved these aims, local community groups are now focused on defending against inappropriate development.

All of the organisations involved are still active. Each has their own website and regular newsletter. They have moved on from the creation phase, through the improvement and enjoyment phase, to now one of defense against inappropriate development. The Blackburn area is valued not only by locals, who welcome those living in Box Hill and beyond. They appreciate the area where McCubbin and Streeton came to paint, to walk the National Trust streets and adjacent parklands. As the population density of Blackburn and Box Hill increases it will become even more important for residents, especially those living in apartments, to have an oasis nearby.

Image: Boongarry Avenue, one of the streets included in the National Trust's landscape classification for Blackburn Lake and Bell Bird Streets.



TUDORS TO WINDSORS

16 March – 14 July 2019
British Royal Portraits. Exhibition organised by the National Portrait Gallery, London.
Tickets www.bendigoartgallery.com.au



Prince William, (later Duke of Cambridge), Prince Harry (later Duke of Sussex) By Nicola Jane ('Nicky') Philipps, 2009. © National Portrait Gallery, London.



Help Build an Endowment Fund for the National Trust

Your donation to the National Trust of Victoria Foundation will help ensure the 39 properties and 35,000+ items entrusted to us will have a safe and secure income to better ensure Victoria's heritage is protected well into the future.

The Foundation's income is made available to support the long-term sustainability of the National Trust's irreplaceable treasures in its care.

For further information on how you can help grow this endowment, please contact the National Trust of Victoria Foundation info@nattrust.com.au or speak with us on (03) 9656 9871.





National Trust Of Victoria— Foundation News

Dear Friends and Foundation Supporters,

I am often asked, “how is the Foundation going?” It gives me great pleasure to report that the Foundation corpus is steadily growing and that, to date, it has been able to distribute several grants towards conservation projects at National Trust properties.

The Foundation is actively pursuing the purpose for which it was established - to build an ever increasing endowment corpus that is held in perpetuity, with the income made available for conservation and preservation projects at Trust properties.

The great news is that several sub-funds have been established for particular purposes and properties. We report on these and on other exciting opportunities that the Foundation now provides for the long term sustainability of our properties into the future.

A most sincere thank you to the many donors that have embraced the Foundation and have given most generously. Continued and growing support will ensure we achieve our ultimate goal: giving the past a future.

Kristin Stegley OAM
President



THE FOUNDATION AT WORK

Barwon Grange received funding for important restoration works to the building and verandah conservation. Downpipes, timber parapet, fascias and timber decoration have been repaired. Exterior repainting has now returned Barwon Grange closer to its original appearance.

Barwon Park has received funding for the restoration of the Shearing Shed Roof. This urgent work has ensured the shed's survival, provides protection from future deterioration and stabilises the building for the long-term.

McCrae Homestead has received funding for required works proposed for the conservation of the Homestead chimneys. The original chimneys, constructed of hand made bricks, have deteriorated due to being cement rendered and painted. The solution to this problem is complex, with our priority being to ensure the retention of the original brickwork.

NEW SUB-FUNDS LAUNCHED

Following on from the success of the Geelong and District Properties Endowment Sub-Fund, three more funds have been established within the Foundation. The Mornington Peninsula Properties Endowment Fund now supports all properties in that region. Gulf Station now has its own fund, as does Labassa. Sub-Funds are a great way to support a particular property or purpose and to ensure a lasting legacy.

ARMYTAGE SOCIETY NEWS

The Armytage Society is the bequesting program of the National Trust and the Foundation. Members of the Society are an honoured group, invited to special events and Trust occasions. Over the past year we have welcomed a number of new members. To learn more about the Society, to discuss a bequest, or to obtain a copy of the Bequesting Brochure which provides full details, please contact the Trust on (03) 9656 9871.



UPCOMING FOUNDATION FUNDRAISING EVENTS

Reflections of Jane Austen

By popular demand, Caroline Jane Knight, great grandniece of Jane Austen and the last Austen descendant to have been raised on the Chawton Estate where Jane lived and wrote her works, will share her fascinating insights into the world and legacy of a literary icon.

Thursday 2 May, 2.00pm Rippon Lea Ballroom. Cost \$100

Remembering Georges

Annette Cooper, author of the beautiful book, *Remembering Georges*, will delight us during this lavishly illustrated talk on the stories and fabulous images that reflect the style and elegance of Melbourne's most loved store. A must attend for Georges devotees as well as those interested in fashion, design, and Melbourne's retail and social history.

Thursday 23 May, 2.00pm Rippon Lea Ballroom. Cost \$100

Bookings for both events at: bookings@natstrust.com.au or (03) 9656 9889.

Images left to right: Armytage Society at Como House, Barwon Grange restoration work



Buried Treasures, and Why Heritage Matters

CONSIDERING THE IMPORTANCE OF HERITAGE CONSERVATION THROUGH THE LONG-LOST COLE'S BOOK ARCADE

Charles Chambers, Copywriter and Content Producer

Can you miss something you weren't alive for to begin with?

Locals might say that Melbourne, as a city today, seems to be missing *something*. Even when no one can agree on what that something is.

It's often referred to as the "world's most liveable city". The best cafes, buzzing nightlife, green spaces, restaurants galore, and entertainment at our fingertips. Aside from a steep drop in housing prices, or better, a comparable spike in wages, what could we be missing?

An answer to this question can perhaps best be found in considering what we've lost, and more pressingly, what we stand to lose going forward.

Enter Cole's Book Arcade—once an international icon—now almost entirely forgotten by those who live and breathe Melbourne today. Cole's is one of those mythically-proportioned, long-lost treasures of Melbourne's history that came and went decades before there was such a thing as a National Trust around to protect it. And its cultural impact rivalled that of the AFL today.

Melbournians, or indeed many a cringing Australian who still thinks of our history as insignificant in the global scheme, will shudder here. Culture? Yeah, right.

Precisely. You'd be forgiven for thinking Colonial Australia ever had one, at least in the same sense as say London, or Rome. That's unless you're familiar with the 1880s, and what was then known as *Marvellous Melbourne*.

Cross the Carlton Gardens and head to Nicholson Street and you'll find the last and best example of what this period represented: the World-Heritage listed Royal Exhibition Building, which opened its doors on 1 October 1880 for the Southern Hemisphere's first official World's Fair, ushering in a period of unparalleled economic boom and liberal thinking that saw Melbourne grow to become the second largest city in the empire, only after London. In just a decade the population had risen to over half a million, and right across the globe Melbourne was fast recognised as the new Place To Be.

Images: Coles Book Arcade, courtesy of the State Library of Victoria.

Droves would arrive from all around the world, from land magnates and speculators to those with nothing to cling to but tall hopes of finding fortune. On Collins Street, famously known as "The Block", socialites and elites brushed shoulders with less fortunate souls of the slums, folded together in lanes and alleys amidst the towers, spires, domes and turrets of ornate banks, hotels and coffee palaces that continued to climb our skies.

And as with any period of substantial growth and change, Melbourne also saw itself for the first time in its short-lived history as a leading hub for intellectuals and brave new ideas. This is a time in a now far more conservative landscape when Anarchist Clubs and Spiritual Lyceums suddenly held real social and political clout, and severing ties with British rule was seen as more realistic than ever before or since. But nowhere else was public thinking as brave or as loud, in fact, as Cole's Book Arcade.

Owner and founder Edward William Cole began the establishment near the former Eastern Market, in 1873. It was in January 1883 he relocated to the site of the current David

Jones store, on what is now known as Bourke Street Mall. And it is here he reached international fame. With a claim of around two million books in stock over three levels, Cole's was reputedly the largest bookstore in the entire world, one of the city's iconic 'must-visit' places. Known as *The Palace of Intellect*, Cole's was quickly recognised as "the prettiest site in Melbourne". So well-known and reputed Cole's Book Arcade was, in fact, that both Rudyard Kipling and Mark Twain would frequent the shop during their travels in Australia.

Eventually spanning two blocks in length, extending all the way to Collins Street, Cole's Arcade was spacious enough to include a menagerie featuring a monkey house, a fernery, a toyland, a 'Smiling Gallery' of funny mirrors, a 'Wonderland' of multi-reflection optical illusions, a stationery department, a second-hand book department, refreshment room, a glass and china department and a confectionery wing. If that wasn't enough, customers of all walks and ages were treated to live string bands, a mechanical symphonion, along with a wealth of amusing displays—some of which are held at the Melbourne Museum today—including a famous mechanical hen that would

cackle when fed a penny, before laying a tin egg containing either a sweet, or, in the case of more disappointed children, a handkerchief. Numerous comfortable chairs were on stand for people to lounge and read. *Read As Long As You Like*, read a famous sign in front, —*Nobody Asked To Buy*.

An idealist, E.W. Cole believed passionately in the power of education, envisioning a united, federated world completely without borders by the year 2000. He expounded his views in various pamphlets and books, including a hugely influential critique of prominent anti-immigration sentiments with his publication, *A White Australia Impossible* (1898). His most successful publication series, *Cole's Funny Picture Book*, which went on to sell over a million copies as one of the most popular children's books ever published in Australia, continues in print to this day.

With profit always considered secondary to Cole's more altruistic sensibilities, his arcade served the public interest more than any business before, or since. It was an "open shop" in the full sense of the term, capturing an emotional response from the public very few establishments can claim to have ever rivalled. Cole died at his home in Essendon in December 1918. The business continued for almost ten years after his death, until 1929, when executors of his will decided to sell the now highly valuable land on which it stood.

These days, the idea of a cultural institution as organic and beloved as Cole's Book Arcade seems virtually impossible, in no small part because Melbournians have forgotten such a place could have even existed. Without an independent, community-based body such as the National Trust around to protect it—which was not formed until 1956—the legacy of Cole's Arcade was swept into a distant memory by the 1930s. Today, all that remains is its glass and iron roof on Howey Place—now a cosmopolitan hot-spot for fashion and accessory lovers. You'll be hard-pressed finding another vestige of the kind of public interest, intellectual thirst and all-round cultural spirit that once flooded this site. Let alone another bookstore within walking distance.

That times are changing is as true now as it was over a century ago. But without effort and support made to conserve sites and legacies like the long-lost Cole's Book Arcade, we risk losing what makes Melbourne truly special: its voice. By leaving the treasures of our history to be gutted, buried and forgotten, we forget what we are capable of achieving today. Places that once served the public interest buckle and are invariably replaced by interests far less philanthropic. Without the support and dedication necessary to conserve sites of such impact, Melbourne's culture—at least on the surface—will continue to be determined by corporations and land buyers, rather than by its own history and, most significantly, its people.



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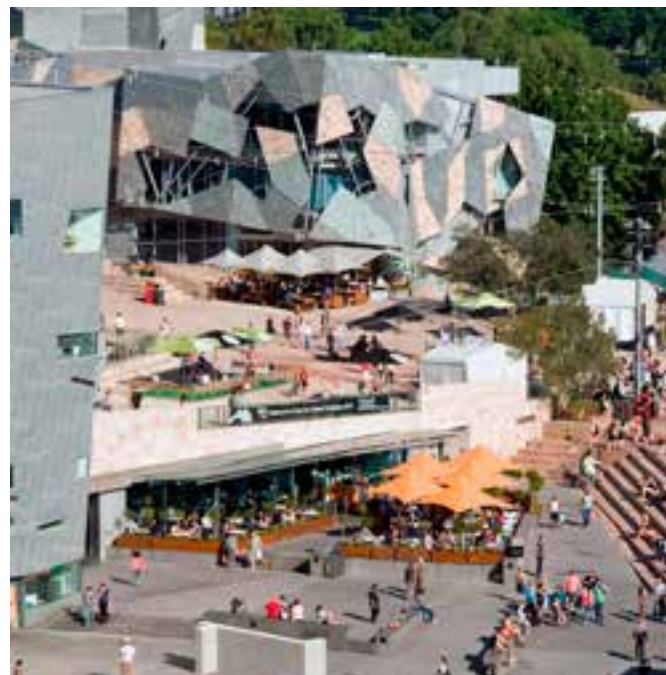
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Advocacy Watchlist

Advocacy Team, trustadvocate.org.au



FEDERATION SQUARE

In December we prepared a submission to the Heritage Council in support of Heritage Victoria's recommendation that Federation Square be added to the Victorian Heritage Register. A Heritage Council hearing has been scheduled for April to hear from submitters and to inform the Council's final determination on whether the site should be added to the Register. Concurrently, we prepared an objection in February in response to plans lodged by Fed Square Management to demolish the Yarra Building and construct an Apple Global Flagship Store. We are disappointed that Fed Square Management did not wait until the heritage registration process could be resolved, and have called on Heritage Victoria to refuse the permit.



CORK OAK AT LILYDALE STATION

We were saddened by the removal in late-2018 of a landmark Cork Oak (*Quercus suber*) at Lilydale Station, a tree included on the National Trust Register of Significant Trees and highly valued by the local community. This tree was the only surviving plant from the station's garden, established some time after 1882. The removal came despite 5 years of National Trust and community advocacy for better management and care of the important heritage asset. We have called on Public Transport Victoria and Metro Trains Melbourne to replace the tree, and to take steps to better protect significant trees on railway land.



POMPEI'S MARINE BOAT WORKS AND LANDING

In September 2018, Heritage Victoria recommended that Pompei's Marine Boat Works should not be added to the Victorian Heritage Register, after the site was nominated by a member of the community. The City of Kingston have appealed this decision with the Heritage Council and commissioned a heritage consultant to undertake an independent assessment of the place. The consultant found that the site should be added to the Register for its strong social and cultural significance and as one of the only remaining complexes related to historic wooden boat building in Victoria. We support this position and will make a verbal submission at a Heritage Council Hearing in February.

Image Credit: Melbourne Daily



QUEEN VICTORIA MARKET

In October 2018 we took part in a series of workshops as a member of the Queen Victoria Market "People's Panel". As the focus of the panel was to examine options for the future of the market, we advocated strongly for the protection and celebration of the Market's tangible and intangible cultural heritage, including the restoration of the sheds and increased interpretation of Aboriginal cultural heritage. Subsequently, in January Heritage Victoria granted permission for the installation of a further 12 freestanding shipping containers in String Bean Alley to be used as market stalls, and construction works on the \$450 million Munro development adjacent to the Market commenced.



MORETON BAY FIGS, WARRNAMBOOL

In December 2018 we made a submission to Warrnambool City Council regarding the proposed removal of two Moreton Bay Figs (*Ficus macrophylla*). The trees are part of the significant Raglan Parade avenue that is included on the National Trust Register of Significant Trees. Our submission strongly objected to the removal of the trees, recognising that heavy pruning for powerlines has significantly reduced their canopy. Our preference is that all efforts are undertaken to ensure that they are retained in this location. We have recommended that the Council investigate the relocation of the powerlines as a long-term solution to the issue.



CORKMAN IRISH PUB (CARLTON INN)

After a long delay due to other legal proceedings, the illegal 2016 demolition of the Corkman Irish Pub is set to return to VCAT. In 2017 the Minister for Planning and City of Melbourne jointly applied to VCAT for an enforcement order requiring the reconstruction of the pub. A similar application was also made by students from Melbourne Law School, which overlooks the demolition site. In December 2018, the Minister for Planning gazetted a planning scheme amendment which requires the consideration of heritage in any proposed future development on the site, as well as introducing new statewide planning provisions enabling decision-makers to require the reconstruction of illegally demolished heritage buildings. A hearing has been scheduled for July.



JUBILEE PARK HERITAGE REVIEW

In October 2018 the Planning Minister approved interim Heritage Overlay protection for 58 properties in the Jubilee Park area in Ringwood. This comes after two years of working closely with the community to advocate for increased protection in this area of Ringwood. We prepared a submission in support for permanent controls in December and will continue to support the City of Maroondah and the community as these controls are progressed further. Within the context of increasing development pressures, we believe this planning scheme amendment will lead to a stronger focus on retaining the unique heritage and neighborhood character attributes of the Jubilee Park area.



INVERLEIGH WIND FARM

In February we appeared at a planning panel in Torquay regarding the proposed Inverleigh Wind Farm. The subject site is within 10km of our property Barwon Park Mansion, and is located within the National Trust classified significant landscape of 'Barrabool Hills'. While the landscape has aesthetic, geological, geomorphological, and historical importance at a regional level, it currently has no protection in the local planning scheme. While we recognise the role such proposals play in the context of clean energy production in Victoria, in our submission to the hearing we advocated for better community consultation and that the significance of the landscape is considered as part of the decision making process.

Image Credit: Photomontage of proposal from Mt Pollock Road, Buckley from Stephen Schutt of Hansen Partnership Pty Ltd expert evidence, 2019.



QUEENS PARADE BUILT FORM CONTROLS

In November we objected to a planning scheme amendment prepared by City of Yarra which proposes to introduce new planning controls to guide the scale of new development along Queens Parade in Fitzroy North. While we support the intention to provide certainty regarding development outcomes, we believe the proposed controls could be interpreted as encouraging "facadism", requiring as a minimum the retention of the facade and a building depth of 6 meters, with a tower of up to 21.5 meters permitted to be constructed on top. In our submission we implored the City of Yarra to either abandon or significantly revise the proposed controls based on our concerns.



GREAT OCEAN ROAD

In October the State Government released the Great Ocean Road Action Plan, the result of a Taskforce which was established to review and recommend governance for the region. The purpose of this is to strengthen protections of the landscape, improve visitor experiences and create certainty in planning future projects. The two major actions are to legislate the Great Ocean Road, its land and seascapes as the 'one, integrated and living entity' and to push for the creation of a dedicated authority to manage and protect the land and seascapes, including regarding planning decisions. We await further information in 2019 regarding the proposals of the Taskforce.



FORMER ABC SITE, 10-16 SELWYN STREET, ELSTERNWICK

In July we objected to an application proposing the demolition of existing buildings and construction of two multi-storey buildings up to 14 storeys in height at the former ABC Site at 10-16 Selwyn Street, Elsternwick. Our objection was based on the negative visual impact of the proposed development on the Elsternwick Estate and Environs Precinct, and significant views from Rippon Lea Estate. A strong community campaign against the development has been mounted, with Glen Eira Council voting to reject the application in February.

Image Credit: Caulfield Glen Eira Leader



VEAC CENTRAL WEST INVESTIGATION

In December 2018 we made a submission in support of the Victorian Environment Assessment Council Central West Investigation proposing new protection of public land in Wombat forest, Wellsford forest, Pyrenees Range forest and other smaller public land parcels. The draft recommendation made additions of close to 50,000 hectares of new national parks, 18,000 hectares of regional parks, and over 11,000 hectares of new conservation, nature and bushland reserves. We raised concerns regarding Mount Cole being retained as a State Forest subject to logging, urging reconsideration of protections for this landscape or a commitment to review in the next 5-10 years.

Image Credit: Mount Cole Grevillea, Melburnian via Wiki Commons.



Your National Trust Membership in Scotland

Glen McIntyre, National Trust of Australia (Victoria) Volunteer

You may not realise it, but in addition to unlocking Australia's iconic heritage sites, your National Trust membership gives you reciprocal rights (free admission) to all the treasures of Scotland's National Trust as well. What better way to travel Scotland: visiting National Trust historic sites, having a round of golf at St Andrews, and to top it off stopping at one or more whisky distilleries along the way. Just beware Scotland has a zero tolerance alcohol policy for drivers!

Visiting National Trust places gives you a great sense of Scottish history and heritage. The National Trust (NT) of Scotland is responsible for 88 properties and more than 76,000 hectares. The NT is the fourth largest landowner in Scotland (the third until very recently when a private owner nudged it out of position). With all this land under its wing, it's a guarantee that it will be preserved for generations to come.

One of the areas in the safe hands of the National Trust and for you to explore is the Glencoe National Nature Reserve. This wild, windswept area with its dramatic, soaring mountains was the site of the infamous Glencoe massacre of 1692. This battle is often viewed as clan warfare between the MacDonalds and the Campbells, but it was more than that, and the tragic story is well told at the National Trust's excellent Visitors' Centre.

*Images Left to right: Glencoe. Pollok House. Falkland Palace.
All images courtesy of the National Trust of Scotland*



POLLOK HOUSE

Moving on to NT properties there is no better starting point than Pollok House, should you land at Glasgow. Pollok House was the birthplace of the National Trust of Scotland. In 1931 the House's owner Sir John Maxwell held the discussions in his cedar-panelled smoking room that would lead to its establishment.

The central part of this house was commissioned in 1747 by a member of the Maxwell clan and completed in 1752. It was extended in the early 20th century but the 18th-century features were sympathetically preserved. The crowning glory of Pollok House, however, is its art collection. Sir William Stirling Maxwell amassed an invaluable number of Spanish paintings and portraits of the Habsburg rulers.

In 1966 the 11th Baronet, Mrs Anne Maxwell Macdonald, gave Pollok House, the art collection, the library, and 361 acres of surrounding land to the City of Glasgow. In 1998 management of the House was passed to the National Trust for Scotland by the City Council. Its 700 year connection with the Maxwell family is ongoing, with one wing retained as accommodation for their use when in Glasgow.

Given that Victoria is nearly three times the size of Scotland, it's little wonder that as you move around Scotland you only have to drive a short distance before you come across another castle or garden in the National Trust's care. I will mention just two castles and let you explore the National Trust website in your own time for others if you are planning a visit.

The National Trust of Scotland is to be lauded for the critical role it plays in protecting the heritage of Scotland. For more information visit the National Trust of Scotland website nts.org.uk



CRAIGIEVAR CASTLE

Craigievar Castle in Aberdeenshire, it is said, was the source of inspiration for Walt Disney's Cinderella castle. This castle is a gem. Its high, fortified walls were certainly deterrents to warring neighbouring clans. Its fanciful turrets, corbels, crow-stepped gables, carved stone and harled pink exterior are truly delightful to the eye. The interior has changed little over time. Given the castle's dimensions, the rooms are on a domestic scale, but with some beautiful features including the moulded plaster ceilings that date back to 1624 and were among the first of their kind in Scotland.

This castle was in the hands of the Forbes clan from the early 17th century, when they completed the building, until 1963 when it was given to the National Trust. Today descendants of the Forbes clan live nearby.

FALKLAND PALACE

Moving south to Fife, Falkland Palace, situated in the picturesque village of Falkland, is well worth a visit. Its association with the House of Stuarts gives it a unique role in Scottish history. The palace dates back to the early 15th century but in 1539 James V, Mary Queen of Scots' father, undertook a major reconstruction of the palace and added the Royal Tennis Court, the oldest of its kind in the world, which is still in use today. Tragically James V died there in 1542, six days after the birth of Mary Queen of Scots at Linlithgow Palace, near Edinburgh. Falkland Palace was a favourite haunt of Mary Queen of Scots. There she enjoyed falconry and royal tennis, likely shocking opponents in her masculine attire.

Tragically the Great Hall was destroyed by Cromwell's troops in 1654. Despite this there is enough of the original palace to enjoy, along with its formal walled garden and beautiful countryside setting. To get a good sense of its place in history it's a great idea to join a tour, which are held regularly throughout the day.

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Mountains to the Plains

Observations by Ernest Marcuse and works from the Wangaratta Art Gallery Collection

6 April - 26 May 2019



Ernest Marcuse, Mt Buffalo - The Gorge, circa 1942-52, mixed media on artist board
wangarattaartgallery.com.au f i



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Education

SAMANTHA TRIST – NATIONAL TRUST INDIGENOUS LEARNING FACILITATOR

Michelle Kiag, Education Developer

I would like to introduce the National Trust community to Samantha Trist, the newly appointed Indigenous Learning Facilitator. Samantha will be facilitating the Cultural Heritage Experience at the McCrae Homestead on the Mornington Peninsula. This program has been developed in partnership with the Bunurong Land Council Aboriginal Corporation, the Registered Aboriginal Party for the Mornington Peninsula.

Samantha Trist is a Taungurung woman of the Waring-Yilam Bulok clan who has worked in Early Childhood Education for 27 years. For the past two years, while still working in kindergarten, Samantha began sharing Koorie culture to kinder-aged students, special needs students in both primary and secondary school, and Scout groups. Samantha has proudly performed with her children in the opening of the Melbourne Festival, Tanderrum. The Tanderrum is the traditional ceremony of the Kulin nations, (Smoke, Dance, Fire, Water, Earth). It is a ceremony of song, dance, trading and cultural exchange.

**You've performed in Tanderrum for the last five years.
What does Tanderrum mean to you and your family?**

It is very important for me to spend time connecting with my Country and my Taungurung Family. I think it is more important for my children to have time with their elders to teach and guide them in our culture and to learn how to be confident in who they are. Tanderrum is a sacred ceremony, which has been hidden since European invasion. It had not been performed in Melbourne since 1835. The Tanderrum gives us the Eastern Kulin Nation the chance to connect, learn and share our knowledge as we did over 180 years ago. As my Uncle Larry told me once, "If we don't share our culture, it will die".

**You have been working in childhood education for 27 years.
What keeps you invigorated in the role?**

I find the work both challenging and rewarding. It is rewarding to see the children grow and achieve in a nurturing environment.

**You have been sharing Koorie culture over the past two years.
How did this come about?**

I love to share and I love to see the enjoyment that children experience learning about culture and how it encourages questions from them. Through contacts in my local community, I have volunteered my time to the local Scout group, primary school and child care centre sharing my culture.

**What do you hope to bring to the role as Indigenous
Facilitator for the National Trust?**

I would like to share my knowledge to help promote respect for my people and the land. I look forward to sharing my culture with students in the community, and I hope that they walk away with a new level of respect for our land.



Creating a Legacy

Leaving a gift or bequest in your will to either the National Trust of Australia (Victoria), or the National Trust of Victoria Foundation, or both, is a powerful way to create a lasting legacy by providing ongoing support for the protection of Victorian heritage and the places you care about.

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Living in the Landscape

RESILIENT LANDSCAPES

Justin Buckley, Horticulture and Projects Manager

Resilience is a word finding favour at the moment. An aspiration spanning children to the economy, it is also frequently mentioned in dispatches around our landscapes. As we move further into a century where we expect growing conditions to become more challenging and resources to become more precious, we strive to make our landscapes more resilient to these changes. It is vital we have landscapes that effectively mitigate these challenging conditions—and more of them.

Trial and error is traditionally the way to test the hardiness of plants (or their ability to ‘acclimatise’, in days past). Sometimes, though, resilience can be revealed with a little good fortune. A good example of this was found in a rather unlikely location in Melbourne’s southeast. Oakleigh Pioneer Memorial Park is the former Oakleigh General Cemetery and dates from the 1860s. Sitting between busy Warrigal Rd and a football oval, the cemetery was incorporated into public parkland in the 1980s. Rather than fencing off the graves from the dog walkers and kids’ playground, here heritage, reflection and recreation coexist. About a decade ago, Council and its garden staff were having some industrial disagreements that resulted in the grass in the park going uncut for some time. Various little bulbs and corms that had been persisting unnoticed amongst the mown grass took the opportunity to flower and reveal a much more diverse landscape than was apparent. These long-forgotten remnants were a great example of resilience as well as a link to the local community visiting and decorating graves in years past.

The discovery prompted Council to change their management regime of the space and now the grass is left long until summer, allowing the mixture of remnant plants to flower and complete their annual cycle before the mowers are engaged. As a result, an already interesting space gets a lot more interesting every year.

Plants have a habit of confounding expectations and wouldn’t have been around as long as they have without the ability to adapt to the good and the bad. A word of caution though, sometimes a plant can have too much of a good thing. The ability to persist might be advantageous in some circumstances but cause problems in others. Assessing the weed potential of plant introductions is an important piece of the resilience puzzle not to be overlooked.

Image: Rippon Lea Estate



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RETURNING TO MY HOME COUNTRY

Jonathan Kumintjarra Brown (1960 – 1997) A Retrospective
23 FEB – 24 MAR

As a member of the stolen generation, JKB’s canvasses reflect his sense of trauma and seperation. Canvasses with rich layers of ground ochre and desert sand, his trademark style, depicting the lost country of his grandparents. More pointedly, they also tell the story of one of Australia’s darker chapters of history, the atomic tests at Maralinga and his people’s dispossession from their lands.


 Burrinja Gallery | 351 Glenfern Rd Upwey, Vic 3158
Tues - Sun 10am - 4pm | www.burrinja.org.au | 03 9754 8723

Image credit: Jonathan Kumintjarra Brown, Artist Story, 2004
Surface painting done behind glass on canvas, courtesy of Paul McClelland, 100% the artist's estate



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Branches Update

INNER WEST BRANCH

AGM and 2019 Committee and activities

At the Branch AGM on 21 November 2018 we were privileged to have Trust Chair Kristen Stegley and Board Member Ian Hamm in attendance, along with staff members Felicity Watson and Freya Keam.

We farewelled outgoing Branch President Enid Hookey, who stepped down after seven years in the role. Enid’s drive and enthusiasm has kept the Branch very active and she will be missed.

Enid did such a wonderful job that it has taken two people to fill her shoes—2019 Chairs Virginia and Ralph Coghill, who have been active in the Branch for several years. The other executive positions are unchanged: Vice-Presidents Hugh Basset and Ian Rae, Secretaries Cyril Curtain and Rodney Armstrong, and Treasurer Ian Yarde.

At the deadline for contributions the 2019 Committee had not met to set the activity calendar for the year, however it will follow previous years, with monthly meetings (usually with dinner and often a guest speaker) and the annual getaway weekend to a historic location in regional Victoria. The latter event is always popular and very informative.

Current Advocacy Activity

The Branch is involved in several Advocacy matters at present including:

405 Melbourne Road Newport (former Masonic Hall)

A Planning Application to demolish the building and construct a five-storey apartment block was refused by Hobsons Bay City Council and is now being appealed at VCAT. The Trust has lodged a submission with VCAT on behalf of the IWBNT, submitting that the proposal is contrary to Council’s Heritage Policies. A similar proposal in 2016 was refused by Council and the decision upheld by VCAT, and meanwhile the building has been suffering ‘demolition by neglect’ for many years.

43–57 Buckley Street Seddon (former bus depot)

The proposal for this former tram and bus depot site is a multi-unit residential development. The IWBNT has expressed concern with the application. There is a substantial brick arch drain, from the late 1800s, which some of the Branch members explored in their youth, under the site. There is no heritage assessment of the drain. There is a brutalist building on the site, which members consider probably worthy of protection. The Maribyrnong Planning Scheme is essentially silent on places post-WW1. The assessments have not been done, and there is no framework for demolition or planning control.

Maribyrnong City Heritage Management

Following local government amalgamations of 1995, there was a flurry of heritage reviews and subsequent planning scheme amendments. Typically, the Maribyrnong Heritage Review is now some 20 years old. This Review includes neither a thematic framework for places post WW1, nor assessments, and thus some 100 years of the City’s heritage falls outside heritage protection. A Gap Study was undertaken for the recent planning scheme amendment ACZ1. This is not a public document. The IWBNT looks forward to working with the advocacy team to address the gaps in Maribyrnong City’s heritage management.

Brick chimney near Williamstown North Railway Station

The landmark chimney was relocated to its present site from the Melbourne power station in 1926. It currently has no heritage listing. The chimney is currently covered by scaffold and its condition is being assessed for either repair or demolition. The IWBNT will maintain a watching brief and if necessary try to save it from demolition.

GEELONG & REGION BRANCH

The Geelong & Region Branch meets monthly throughout the year on the last Tuesday of each month.

Current Advocacy Activity

Geelong and Region Branch NTAV conservation advocacy is currently centred on three places, all owned by City of Greater Geelong, and all National Trust classified at State level significance: Osborne Park (B0945), Beach House (B6349 Eastern Beach Complex), and former Geelong Post Office (B5026). Multiple submissions have been made, and presentations given to Councillors and Council Officers to conserve the heritage values of these highly significant places during a period of intense transformative development.

Submissions have been lodged regarding Greater Geelong Amendment C359 ‘Combined Heritage’, and Amendment C376 ‘Bundled Amendment’, both involving multiple sites and planning scheme changes. The Branch has responded to requests by the public for assistance in preparation of submissions and objections to several permit applications relating to properties under the heritage overlay.

The Branch is represented on three municipal Heritage Advisory Committees: Greater Geelong, Moorabool and Surf Coast Shires, and works with the Queenscliff Community Association.

Community Engagement Event - Sightlines & Sewerage

Join Geelong and Region Branch National Trust and Barwon Water for a presentation about the Ovoid Aqueduct: its history, value and future as explored through a final-year architectural design project by Deakin Masters student Marjan Oczkowicz. Situated overlooking the Aqueduct, this event provides a unique opportunity to get up-close to the heritage-listed structure. The approximately 30 minute presentation will be followed by a brief Q&A session before moving outside for light refreshments. This event is part of Geelong Design Week 2019 organised by NGV in collaboration with Creative Victoria.

Friday 22 March 2019, 5:30pm. Tickets: \$5

Location
Barwon Asset Solutions
18 Kadak Place
Opposite 42 Leather Street, Breakwater (Geelong)

Limited Places, Booking Essential: trybooking.com/ZVYW

MORNINGTON PENINSULA BRANCH

Current Advocacy Activity

The Mornington Peninsula Branch has for some time been supporting the National Trust Classified landscapes in our area through our involvement with the Shire in assessing development applications on the Significant Landscape Overlay, as shown on the planning scheme map as SLO6. Our aims are to protect and enhance the visual, natural and cultural heritage values of the landscape by ensuring development is responsive to these aims by appropriate siting, design and choice of materials. To date in 2018 we made forty-nine inspections across the Peninsula and worked with Shire Planners to achieve the best outcomes.



Images from left to right: National Trust Branches Forum, November 2018. Osborne House.

Theatre

GILLIAN ANDERSON TO STAR IN ALL ABOUT EVE

Joseph L Mankiewicz's 1950 Bette Davis classic *All About Eve* received a record 14 Academy Award nominations and quickly became one of the most beloved Hollywood films in history. Now, almost 70 years later, *All About Eve*'s star is rising again, in a hugely anticipated new production from Ivo Van Hove, filmed live from the London stage exclusively for Australian cinemas this May.

Gillian Anderson (*The X Files*, *The Fall*) takes the mantle as fading star Margot Channing, with Lily James (*Downton Abbey*) as her scheming understudy Eve, who will stop at nothing to dethrone Margot and usurp her as the world's favourite actress.

Australians will be able to see *All About Eve* from the comfort of their local cinema as part of the National Theatre Live program. With NT Live, Australians can experience the works of world-class writers, directors and actors up-close from the best seats in the house. Recent highlights have included performances by Benedict Cumberbatch, Ian McKellen and Imelda Staunton, and new productions from Danny Boyle (*Slumdog Millionaire*) and Alan Bennett (*The Lady in the Van*).

All About Eve screens nationally from 25 May for a limited time only, followed in June by the stellar pairing of Bill Pullman and Sally Field in Arthur Miller's *All My Sons*.

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Membership application form overleaf

Membership Application Form



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What's On

DATE	EVENT	LOCATION
7th March–31st March	The Importance of being Earnest (AllSorts Productions)	Labassa Mansion
16th and 17th March	Vintage Clothing Sale	Como House
17th March	FOLS Open Day	Labassa
17th March	Private Open Garden	Mount Martha
21st March	Dilmah Tea Master Class	Rippon Lea Estate
24th March	Heritage Apple Tree Sale	Rippon Lea Estate
24th March	La Trobe's Birthday Celebration	La Trobe's Cottage
26th March - 21st April	Melbourne International Comedy Festival	Tasma Terrace
26th March	Winch Ramble—Tea in the Winchelsea Tea Rooms	Winchelsea Tea Rooms
29th - 31st March	Great Southern Field Days	Barwon Park
31st March	Glen Eira Residents Open Day	Rippon Lea Estate
18th April	Gulf Station on display	Gulf Station
18th April–21st May	Australian Heritage Festival	All properties
21st April	Open Day	Labassa
21st April	Easter Fun Day	Rippon Lea Estate
24th April	A Social and Photographic History of Mulberry Hill—Heritage Festival	Mulberry Hill
27th–28th April	International Paella Competition	Como House
28th April	Family Fun Day— Australian Heritage Festival	McCrae Homestead
30th April	Father's Pride—The Globe Theatre	Winchelsea
2nd May	Reflections of Jane Austen	Rippon Lea Estate Ballroom
5th May	Pirate Day—Australian Heritage Festival	Polly Woodside
5th May	Team of Pianists	Barwon Park
5th May	Mooramong Spode & Lalique Expo Open Day —Australian Heritage Festival	Mooramong
5th May	Family Fun Day—Australian Heritage Festival	Mulberry Hill
19th May	Open Day	Labassa
19th May	Mum and Me Floristry Workshop	Como House
19th May	Explore Endeavour Fern Gully —Australian Heritage Festival	Endeavour Fern Gully
23rd May	Remembering Georges	Rippon Lea Estate Ballroom
28th May	Community Spirit—St David's Lutheran Church and Cemetery	Freshwater Creek
16th June	Sunday Talk with the La Trobe Society	Mueller Hall, National Herbarium, Royal Botanic Gardens
16th June	Open Day	Labassa
22nd June - 5th July	Glen Eira Storytelling Festival 2019	Rippon Lea Estate and Labassa

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This calendar is correct at the time of print and may be subject to change.



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