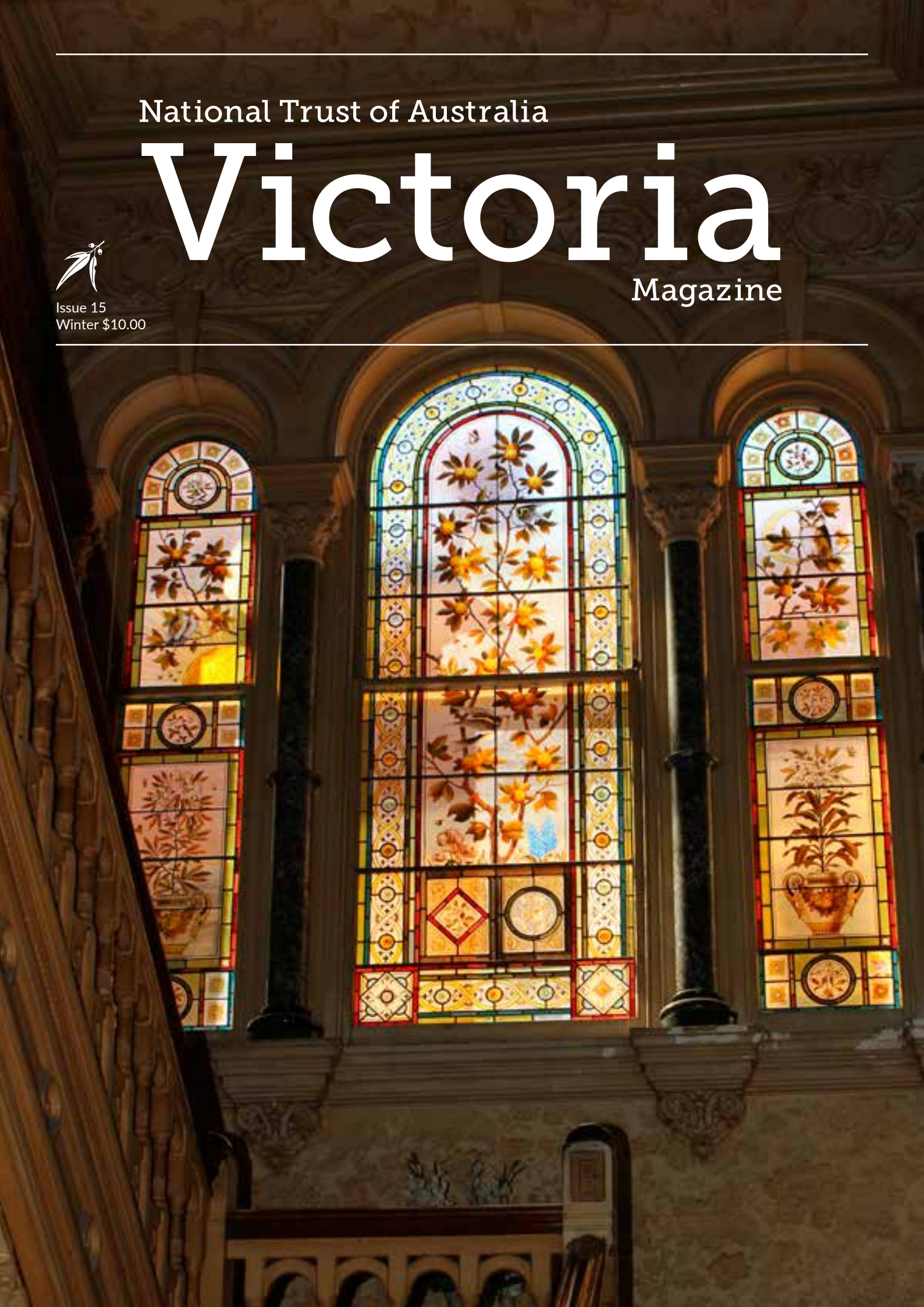

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Magazine



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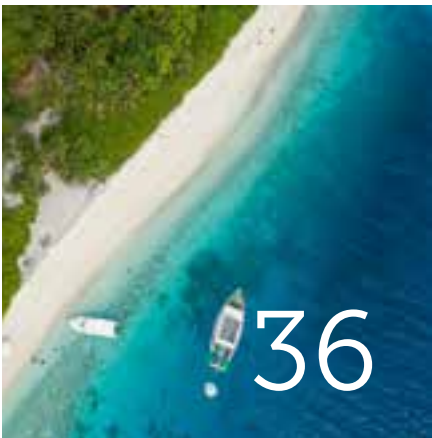
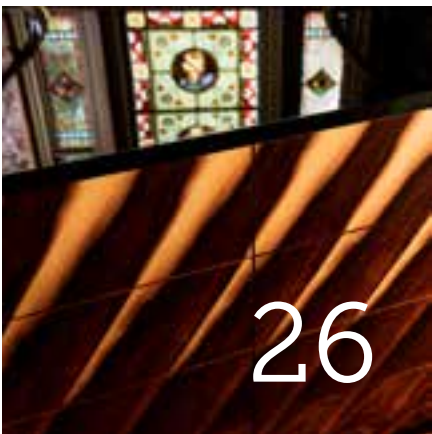
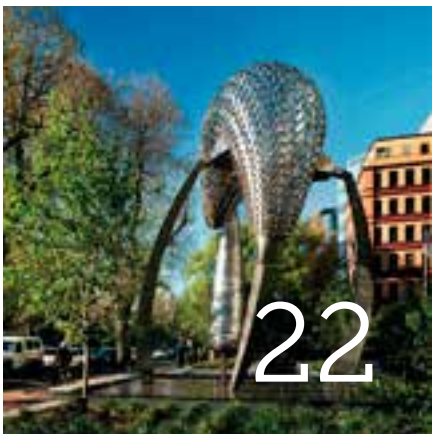
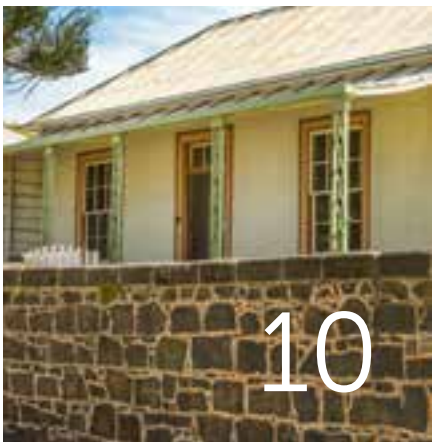
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We acknowledge the Traditional Owners of Country throughout Victoria and recognise the continuing connection to lands, waters and communities. We pay respect to Aboriginal and Torres Strait Islander cultures; and to Elders past, present and future.

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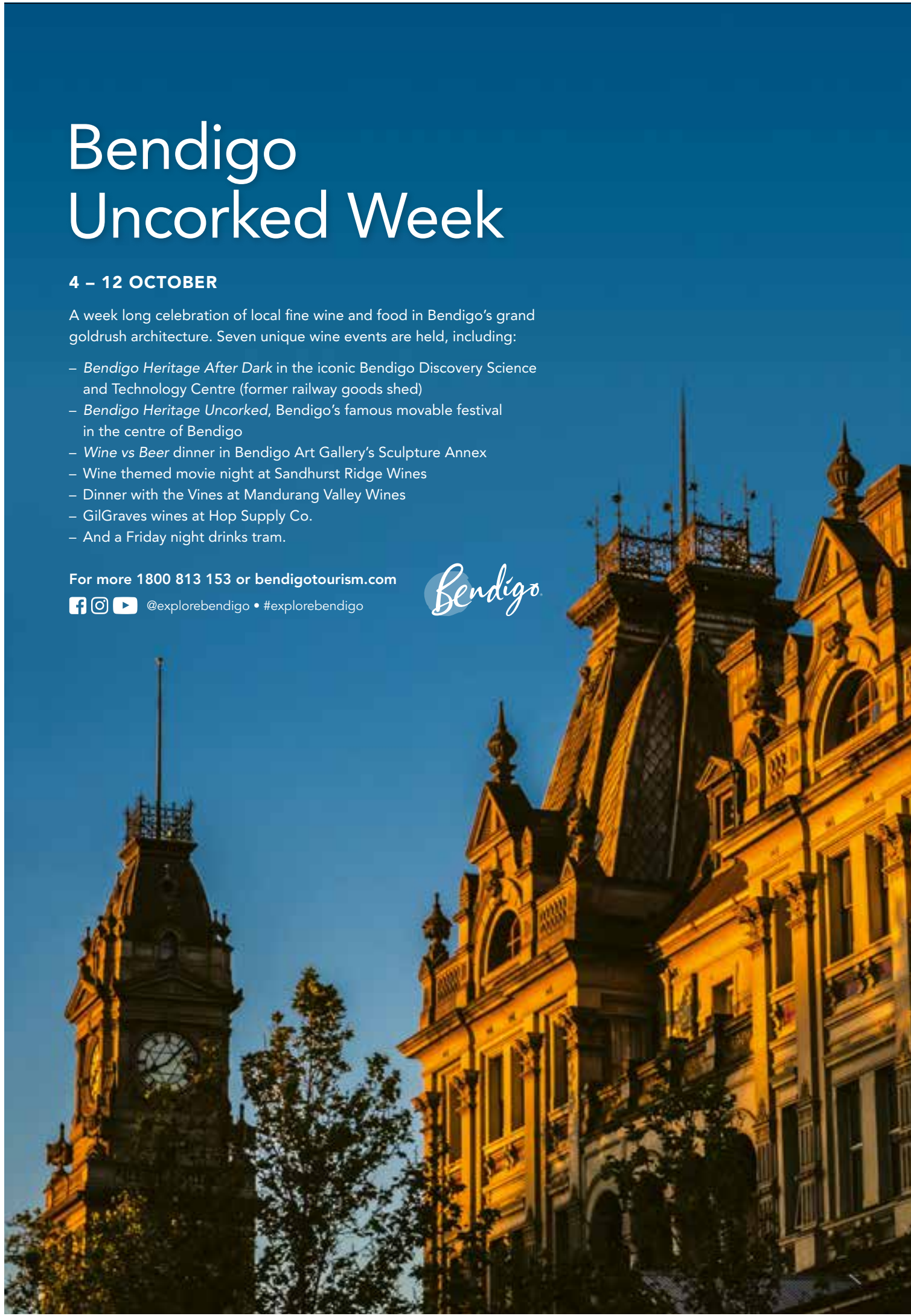
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Message from the Chairman

Kristin Stegley

A very warm welcome to the winter edition of the National Trust of Australia (Victoria) Magazine. Many members may not be aware that heritage battles are being constantly fought right across the State. The Trust is proud and pleased to be working with grassroots, local community advocates engaged in fighting for places that matter. We know how relentlessly tiring this can be for those at the coalface and we salute your grand efforts.

Of course, protecting heritage and its value to the community should not have to be so hard. But it is. We remain in a state of dramatic change across our city and our state. The Trust is especially concerned by the many threats to regional and environmental character posed by ongoing sprawl. We urge regional and local councils to tread cautiously. Sanctioning the wanton destruction of heritage places for private profiteering must not be allowed. The key to preventing this is to incorporate heritage buildings into future design directions, to heed the wisdom of celebrated British architect David Chipperfield, who observed: *“This concern led us to create a new building from the remains of the old, a new building that neither celebrates nor hides its history but includes it—Where each decision, whether about repair, completion or addition, was grounded by the articulation of its physical quality and its*

meaning, where all parts of the building attempt to inflect to a singular idea: an idea not of what is lost, but what is saved.”

Lastly, we commend the Heritage Council of Victoria for undertaking the current **State of Heritage Review: Local Heritage**—a timely review tasked with investigating local cultural recognition, protection and management. This is an opportunity to bring forward many recommendations for state and local government to act upon, which include: local governments updating municipal heritage studies and, or, undertaking ‘heritage gap studies’; strengthening overlays to include internal safeguards to protect important internal heritage features; strengthening and elevating the weight of heritage considerations in all planning schemes; embedding clear and unambiguous heritage objectives in all planning schemes; actively promoting the restoration, preservation and recycling of heritage properties through programs; and increasing funding for local government and heritage advisers. The Trust urges the review to genuinely encourage community understanding of the benefits of local and state cultural protection, and to make protection arrangements across Victoria more effective and easier to understand.



Message from the CEO

Simon Ambrose

Welcome to the conservation issue of the Trust Magazine.

As we move into winter it is well worth considering a visit to one of our properties and landscapes throughout Victoria. Many of our magnificent gardens glow in soft dappled light and trees stand as striking architectural elements with their cloaks lifted. Step into their midst and discover the vast warmth of historical grandeur our properties are recognised for.

The recent Australian Heritage Festival was again a great success and saw over 140,000 visitors celebrate Victoria’s built and urban heritage across 270 sites. This year’s program also continued to help build the profile of the festival and we were fortunate to welcome a number of new partners and sponsors on board.

Being the custodian of some of Victoria’s finest heritage assets, it is important that we research, understand and keep abreast of the latest conservation methods when undertaking works to our properties. In response to the conservation challenges that we and owners of heritage listed properties are regularly presented with, we have developed what we have termed the Como Approach. The Como Approach is an initiative of the Trust to develop heritage skills and improve the sustainability of conservation outcomes in works to its properties. The

Trust is responding to the new reality of Australian heritage conservation—diminishing resources and a rapidly declining skills base. This excellent initiative will ensure that both ourselves and the Victorians who are custodians of these unique properties will have a reference point from which to source the necessary people and undertake the correct methods of restoration during works to heritage properties.

If winter in Victoria does become too much for you, remember your National Trust membership is key to unlocking hundreds of destinations around the world. In this edition, Raquel Smith of the Bahamas National Trust offers an inspirational look at the history and ongoing efforts behind protecting 2.2 million acres of Bahamian national parkland.

I would like to thank you all for your ongoing support of the National Trust of Australia (Victoria) and your support of the advocacy and heritage work we continue to undertake for the benefit of all Victorians

Images left to right: Napier Waller House by Fred Kroh @fotokroh #fredkroh. Mooramong Homestead by Christopher Groenhout.



Making News

VICTORIAN TREE OF THE YEAR

The Winner of the 2019 Victorian Tree of the Year is a landmark River Red Gum in Bulleen, which is currently under threat. The River Red Gum received an impressive 1,045 out of a total 3,669 votes and took out the coveted title over nine other significant shortlisted trees. The 300-year-old tree is more than 20 metres high and was originally saved by a local resident when the rest of the block was cleared for the construction of the adjacent service station. The tree is again facing possible removal to make way for the North East Link Project. Our advocacy team has called on the North East Link Authority to explore all options for it to be retained.

AUSTRALIAN HERITAGE FESTIVAL

The 2019 Australian Heritage Festival has drawn to a close after an exciting month of celebrations spanning 18 April – 19 May. This year the Festival included 290 events from across the state to explore the theme of 'Connecting People, Places and the Past'. These events were organised by Trust properties and Branches, local historical societies, community museums, local councils, Traditional Owner groups, individuals and other organisations. We would like to extend a huge thank you to all event organisers that contributed to this year's program, our most diverse and successful yet. We would also like to thank our Friends of the Festival and our Official Partner, Parks Victoria, for their support, without which the festival would not be possible.

RIPPON LEA ESTATE

One of the Trust's most important tasks is to tell our shared history. Rippon Lea Estate has recently undergone many changes, with numerous conservation works alongside the opening of new areas previously closed to the public. The history of the estate is layered and nuanced, and it is often difficult to wholly represent the significance of its many decades of occupancy, as well as its connection to the wider community. The newly interpreted rooms each reflect a different period in time, from the 1870s in the Sargood children's night-nursery to Mrs Jones' life throughout the 1950s. A forthcoming interpretation introduces visitors to the site, linking Rippon Lea Estate with local communities and the histories of the Koori peoples of Port Phillip Bay.

PORT FAIRY

Port Fairy, a coastal town in south-western Victoria, is home to three National Trust properties: Motts' Cottage, one of the oldest buildings in the district, the recently conserved Captain Mills' Cottage, and the Port Fairy Powder Magazine. The cottages have not been open to the public for some time, however a new volunteer team has recently been recruited in Port Fairy and the Trust is pleased to report that this spring both cottages will be open for tours. The cottages will open for the September school holidays on 21 and 28 September and 5 October from 2pm until 4pm.

Images left to right: The River Red Gum Tree of the Year. Heritage Festival event at Tower Hill National Park. New interpretation at Rippon Lea Estate. Mills Cottage.



NAPIER WALLER HOUSE

Under the Trust's management, the historic Napier Waller House in Ivanhoe is set to be open for public tours. The house was recently opened for two days of the Heritage Festival in May, and is now open on the first Tuesday of each month.

Mervyn Napier Waller was an Australian muralist, mosaicist and painter in stained glass and other mediums. His most noted work was the Hall of Memory at the Australian War Memorial.

The house was also the home of Mervyn's first wife, Christian Waller, famous potter Klytie Pate, and Mervyn's second wife, Lorna Waller. It now stands as a loving memorial and contains many artworks from all four residents—a fascinating insight into the life and times of these significant Australian artists.

*Images left to right: Napier Waller House.
Rippon Lea Estate fernery.*

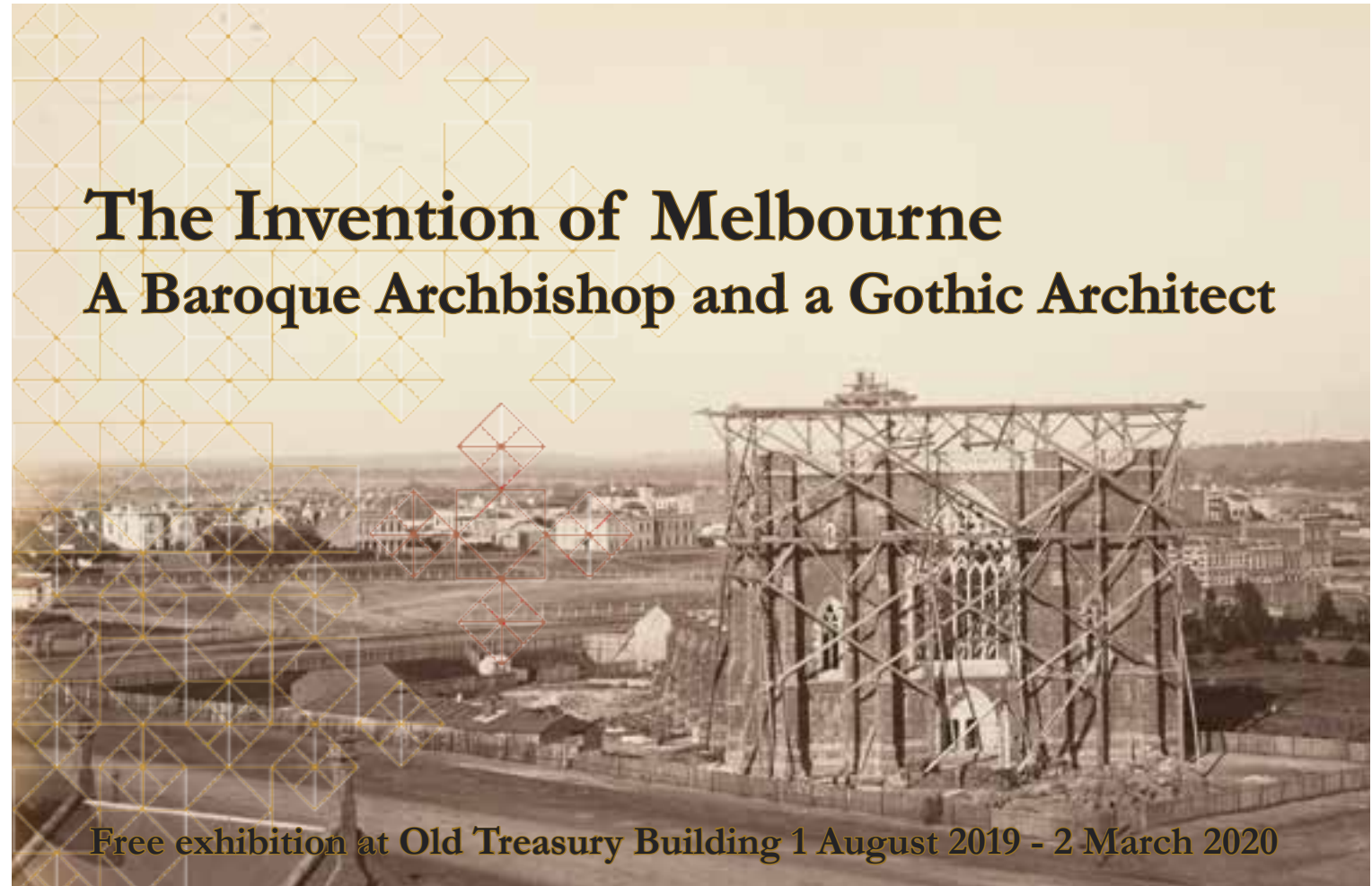


HOW DO WE THANK YOU?

Earlier this year when summer was still in full swing, the National Trust's Engagement team held a series of donor events at two beloved Trust sites: Como House and Garden and Rippon Lea Estate. These intimate events, hosted by Chairman Kristin Stegley OAM, were an opportunity to say thank you to all those who have supported our work over the past 12 months.

Guests were given an opportunity to be brought up to date on some of the Trust's initiatives that would not be possible without the generosity of our donors and members. Advocacy Manager, Felicity Watson, spoke about the Trust's most recent advocacy work, while Horticulture and Projects Manager, Justin Buckley, led our guests through the gardens to explain their significance and pinpoint unique species. A rare insight into the conservation process with the Trust's Conservation Architect, Samantha Westbrooke, was another key highlight. Our CEO Simon Ambrose meanwhile hosted an early morning breakfast in the gardens at Rippon Lea for Trust suppliers and trades to thank them for their past donations and their involvement with the Trust.

This culminated in our second annual 24-hour fundraising campaign, Be a Hero for Heritage Day on Tuesday 2 April, 2019, where the Trust reached out to our supporters and the wider community for help towards critical conservation projects. The aim of these annual campaigns is to increase the National Trust's profile in the community and to promote broader public awareness that we are an independent, non-government organisation. We welcomed over 400 new donors to the fold whose contributions will go towards conservation projects at our 39 properties across the state.



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National Volunteer Week 2019

People and Culture

National Volunteer Week (NVW) commenced on Monday 20 May, with the Trust hosting a morning tea for all volunteers at the Old Melbourne Gaol. Congregating in the Courtroom, with Chairman Kristin Stegley OAM and CEO Simon Ambrose at the helm, the event highlighted the important role volunteers play in the work of the National Trust. This year’s theme, ‘Making a World of Difference’, highlighted the support volunteers give and the incredible impact this has. The Trust’s diverse offerings across conservation, tourism, education and storytelling shine a bright spotlight upon all its volunteers.

National Volunteer Week is a constructive time for reflection and gratitude for Trust volunteers. For the Trust, it is also a cause for recognition. In the past year alone, volunteers have dedicated over 44,522 hours collectively, spanning causes, projects, events and properties—an outstanding achievement any fellow cultural institution would surely be jealous of. This year the Trust is proud to announce 69 people reaching volunteering milestones between five and 50 years. A phenomenal commitment.

Those volunteers reaching a milestone year, who were in attendance at the morning tea, received their framed certificate along with a volunteer camellia in celebration of their achievement.

In recent years and moving forward, the Trust is dedicated to strategically focusing on volunteering at its core and how meaningful these contributions are. Napier Waller is also opening as a new volunteering site and the Trust looks forward to expanding its opportunities for skilled volunteers.

Chair Kristin Stegley OAM succinctly summed up the passion, diversity and exceptional calibre of each volunteer, acknowledging the eclectic collection of one-of-a-kind, dedicated individuals who have given their time and name to the National Trust.

Image: Volunteer morning tea at the Old Melbourne Gaol

List of Years of Service

Name	Years of Service	Property/Site/Branch
Alice McInnes	5	Collections
Ian Gaff	5	Gulf Station
Laraine Stephens	5	Old Melbourne Gaol
Alan Ritter	5	Old Melbourne Gaol & Rippon Lea Estate
Alison Evans	5	La Trobe's Cottage
Jan Murray	5	Rippon Lea Estate
Simone Lugg	5	Rippon Lea Estate
David Behan	5	Rippon Lea Estate & Como House
Fay Angelo	5	Rippon Lea Estate
Jenny Mortimer	5	Labassa
Mitzi Fersch	5	Labassa
Val Connor	5	Labassa
Sandra Bogacz	5	Labassa
Sue Hinrichs	5	Dow's Pharmacy
Jennie Waddell	5	The Heights
Bruce Waddell	5	The Heights
Doris Travella	5	The Heights
Robert Setterfield	5	The Heights
Michaela Miller	5	The Heights
Birdie Blachford	5	The Heights
Margaret Silverton	5	Barwon Park
Angela Gates	5	Barwon Park
John Gates	5	Barwon Park
Jennifer Jenkins	5	The Briars
David Baud	5	Endeavour Fern Gully
Norma Baud	5	Endeavour Fern Gully
Anne Gibson	5	Endeavour Fern Gully
Keith Russell	5	Mulberry Hill
Barbara Crawford	5	Mulberry Hill & Como House
Christine Sellar	10	Gulf Station
Alan Gosling	10	Gulf Station
Louella Brinsmead	10	Gulf Station
David Woods	10	La Trobe's Cottage
Josphine Wilson	10	Rippon Lea Estate

Name	Years of Service	Property/Site/Branch
Freda Moffett	10	Rippon Lea Estate
Joan Cumming	10	Rippon Lea Estate
Robyn Bok	10	Rippon Lea Estate
Ann Mallett	10	Labassa
Penny Shore	10	Como House
May Ong	10	Como House
Nancy Ng	10	Como House
Linda Ross	10	Lakeview House
Beryl Pickering	10	Lakeview House
Erika Hansen	10	Lakeview House
Ken Walter	10	The Heights
Josie Snelleman	10	The Heights
Rosie Hutchinson	10	The Heights
Rob Hutchinson	10	The Heights
Rosemary Darby	10	Barwon Park
John Darby	10	Barwon Park
Helen Brown	10	Barwon Park
Diane Prowse	10	Barwon Grange
Elaine Doling	10	Bendigo Branch
Don Knowles	15	Polly Woodside
Wendy Smibert	15	Rippon Lea Estate
Rodger Duncan	15	The Heights
Lyn O'Brien	15	Portarlington Mill
Peter Greer	15	Mornington Peninsula Branch
Barbara Tesoriero	20	Rippon Lea Estate
Zita McLaren	20	Labassa
Rod Thomas	25	Caine Tool Collection
Nance Houen	25	Collections
Margaret Joseph	25	Rippon Lea Estate
Susan Harraway	25	Como House
Norelle Francis	25	The Briars
Tom Fitzgibbon	30	Rippon Lea Estate
Patricia Bowen	35	Portable Iron Houses
Lesley Barnes	40	Gulf Station
Alexina Chalmers	50	Geelong Branch



The Como Approach

Samantha Westbrooke, Conservation Architect

The Como Approach is an initiative of the National Trust to develop heritage skills and improve the sustainability of conservation outcomes in works to its properties. The Trust is responding to the new reality of Australian heritage conservation—diminishing resources and a rapidly declining skills base.

Como House was the first National Trust property in Victoria and in every sense, it reflects both the achievements of the heritage conservation movement in Victoria and its mounting challenges. It is a supremely important place of high authenticity which is suffering the consequences of first generation heritage interventions and a loss of momentum in the development of skills and resources to manage its conservation values. Under the Como Approach it will become an example of best practice in heritage conservation.

The Trust recognises a critical need to address the ongoing issue of a diminishing pool of skilled conservation practitioners, as well as limited avenues for practitioners to develop skills in the traditional trades required to sustain built heritage values in Australia. It has felt the impact of this declining pool directly. However, with its diverse portfolio, the Trust sees the opportunity to provide an active forum where skilled and emerging conservation practitioners can collaborate in the acquisition of heritage conservation competencies. This initiative positions the National Trust as a leader in developing and promoting heritage conservation excellence, a core objective of the 2018-2022 Strategic Plan.

The Como Approach derives from a recent investigation by conservation specialist Donald Ellsmore into the exterior finishes at Como House. A key recommendation from this project was that a more considered approach should be taken in addressing the overall condition of the building's fabric and the appearance and presentation of Como House, and that training should be embedded in every aspect of the work in order to actively address the industry's decline in capacity to

undertake best practice conservation works. This proposal, to create a conservation skills legacy framework, using Como House as the initial case study, was supported by the Board of the Trust. The aim is to then apply the developed approach to all conservation projects undertaken at Trust properties.

When developed, and refined, it is also proposed to use this policy and framework as a resource for other organisations in their conservation works. The goal is to build a strong and committed network of skilled heritage conservationists by providing ongoing opportunities for them to meet, discuss, collaborate, share skills and work together on living conservation projects. The Como Approach will become a by-word denoting commitment to the ideals of an enduring heritage legacy.

A Como Approach Working Group was established in mid 2018 to promote the Como Approach. This group, led by Conservation Architect Samantha Westbrooke and the Trust Assets Team, includes practitioners in the heritage building industry as well as representatives from the International Specialised Skills Institute, Parks Victoria, and Working Heritage (Victoria). The Group has prepared a Como Approach policy and framework outline with four objectives:

1. to ensure that useful and high quality conservation works will be achieved
2. to build industry capacity and strengthened relationships across professional ranks, trades practitioners, custodians of heritage places and the community
3. to ensure that knowledge and skills are supported and enhanced in line with world's best practice
4. to build public awareness, encourage benefactors and facilitate career pathways for young or emerging practitioners

Image: Bruce Hutton of Almond Glass training staff and volunteers



The strategy incorporates several key principles.

- There is recognition and acceptance that at the start of projects there will be unknowns. Practical solutions will evolve through collaboration.
- Aims can be modified to ensure that sustainable outcomes will be achieved through high quality conservation works to major and minor parts. Poor heritage outcomes will be avoided through extended time frames to allow for high quality completion of component parts.
- Design of conservation methodologies will consider a broad palette of remedial options, including research planning in accordance with the Burra Charter principles.
- Projects will benefit from the direct involvement of professionals and contractors who will contribute to both the planning and execution of works, including skills development during works.
- Projects will become forums for practitioner exchange, including skills transfers.
- Practitioners will undertake investigations, decision-making and works in collaboration with wider groups and project teams.

Public awareness will be a key objective throughout. Recognising that educating the public will elevate their understanding of the complexity and challenges associated with heritage works will lead to increased support for the Trust's commitment to core objectives, from which the entire heritage sector will benefit.

In summary, works in accordance with the Como Approach will take a number of forms. In some situations individuals will work alongside experienced practitioners to develop skills and competencies in specific conservation areas in the time-honoured manner. In other situations, emerging practitioners will participate in workshops in specialised skills or conservation processes. The wider community will be invited to participate in information sessions based around certain conservation projects. Most projects will involve each of these skill-sharing opportunities.

Two pilot projects at Como House are demonstrative of the approach. They are the ongoing investigations into the exterior finishes and the repair of the two main windows on the tower.

A skill-sharing workshop held at Como House over two days in April focused on the external stucco and applied surface finishes at Como. Participants were introduced to the research processes and findings regarding the original finishes to historic buildings, including the processes of making and applying Victorian stucco and the modern-day challenges of conserving stucco. Issues from paint removal methods, to making and applying lime-based plasters and coloured surface finishes were demonstrated and participants were engaged in practical activities. This workshop, convened and presented by Donald Ellsmore (conservation specialist), Ray Wiltshire (lime and plaster practitioner), Simon Davies (heritage specialist contractor) and David Khan (specialist painter), involved mixing and applying plain and decorative stucco, mixing and applying tinted lime-based surface finishes, and paint removal techniques. The eighteen participants included heritage trades contractors, consultants, and conservators.

Images: Architectural Finishes workshop at Como



The practical benefits accruing to the Trust—whose key planning staff members attended the workshop—have included better understanding of the external stucco and paint finishes at Como House, as well as positive responses from the collaboration team and participants in the Como Approach. Another pleasing outcome has been a follow-up workshop at a significant heritage property in East Melbourne on lime repointing methods, to be planned and presented by attendees at the first Como workshop. Others are under active consideration.

Visitors at Como House will have noticed scaffolding around the tower at the rear of the mansion. This relates to the second pilot project—conservation works to the two main windows on the mansion tower. This project involves a smaller team and provides an opportunity to investigate and test methodologies for similar future projects. Conservation works on the two tower windows commenced in April with specialist heritage joiner Ian Goddard leading the project in association with specialist glazier Bruce Hutton. The project has involved careful removal and transportation of the windows to a joinery workshop for like-for-like repairs. The sashes were transported to the glazier, who has carefully removed the glass to undertake any glass conservation works required. Once fully restored, the windows will be reinstalled and any necessary plaster repairs and repainting to the interior and exterior of the windows will be undertaken. Trust maintenance coordinator Myron McMurray has been working with Ian Goddard and Bruce Hutton to assist in

the project and build on his knowledge in heritage joinery. This project has been an example of an individual emerging practitioner working alongside experienced practitioners to develop skills and competencies in the specific area of sash window restoration. A public forum focused on sash window repair to heritage buildings, based on this pilot project, is also in planning for presentation at Como House to both community and professional audiences. Meanwhile works to other windows and parts will continue in stages.

At this early stage, it can be confirmed that the Como Approach has the potential to address some of the core challenges in heritage conservation today, including the critical need to reverse the decline in heritage and traditional trades skills. If the Trust can bring a renewed focus to the challenges and begin to address them in a practical and positive way, whilst reigniting the community's appreciation of its heritage assets, it can make a major contribution to fulfilling its core aims and the aspirations of the committed practitioners who have and will continue to invest their energies in conservation.

The National Trust would like to thank the Working Group members for their continuing commitment and unstinting efforts to bring this initiative to fruition.

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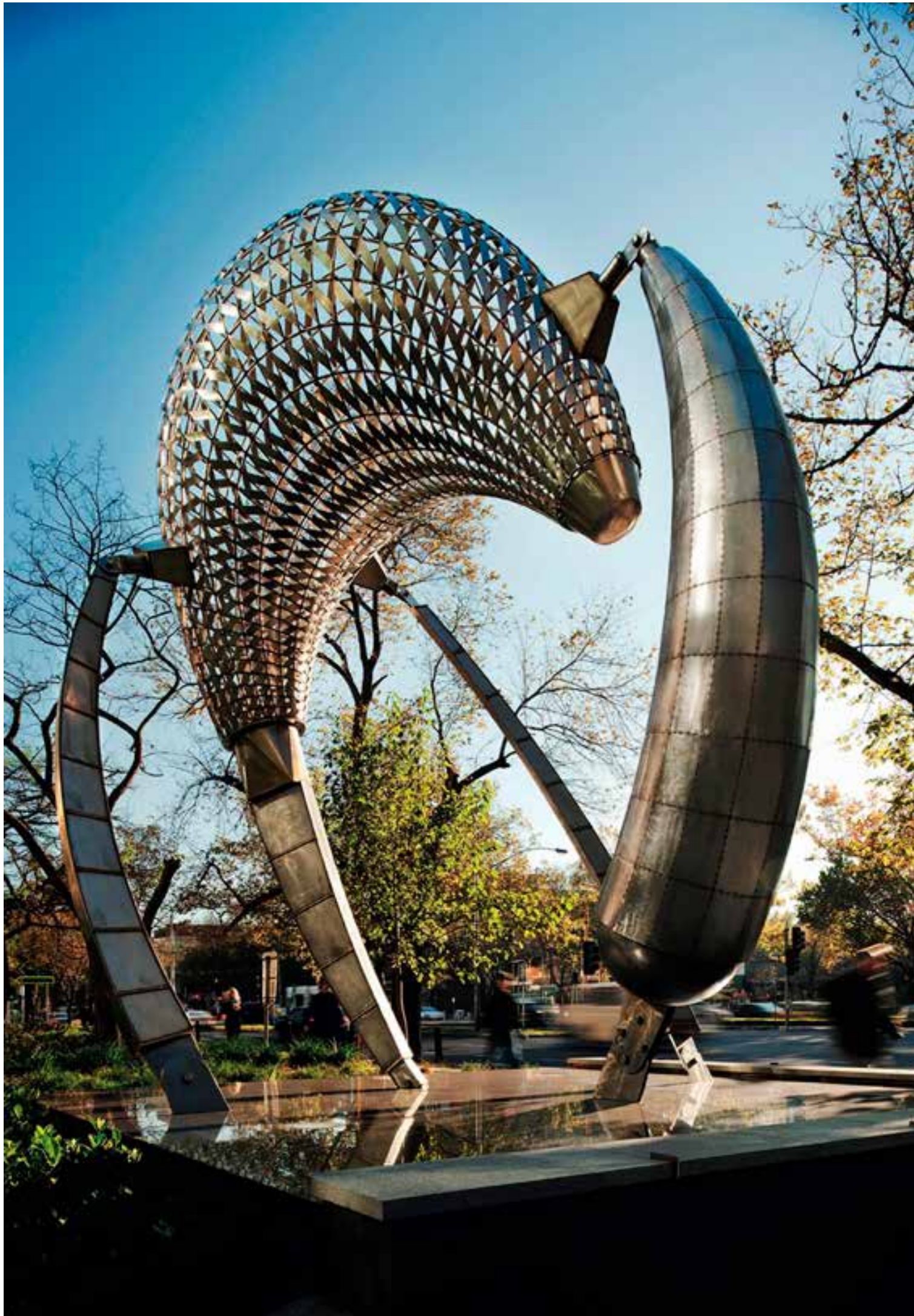
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Protecting Victoria's Public Art – a brief history of the National Trust Public Art Committee

Caitlin Mitropoulos, Community Advocate – Built Heritage

Did you know the National Trust has a Public Art Committee? Established in 1991, this committee of experts has been working diligently behind the scenes for almost three decades to identify and protect significant pieces of public art across Victoria.

In May 1991, the destruction of Karl Duldig's monumental ceramic relief *Progress of Man* and its counterpart *Abstract* from the office complex at 505 St Kilda Road challenged and riveted public attention to the tenuous existence of public art. The work had been a feature of the building's façade since it opened in 1960, with its destruction arousing an immediate community outcry and realisation that there was no organisation specifically concerned with the protection of public art.

In response, Professor Bernard Smith, emeritus professor of contemporary art, convened a meeting of informed persons representing the arts, the unions and the Trust at the National Gallery of Victoria to discuss the problems associated with public art while galvanising interested groups and individuals into action.

On 7 August 1991, the Group for the Protection of Public Art was formed, lobbying the State Government to compile a list of public artworks in Victoria and establish a code of ethics to protect these significant works.

At the same time, the National Trust established a Public Art Committee. Under the chairmanship of Ken Scarlett OAM, regarded as one of the country's leading authorities on Australian sculpture, the committee began classifying public artworks across Victoria for inclusion in the National Trust Heritage Register, assessing the significance of the works and determining whether they were of local, regional, state or national importance.

At the time of the committee's establishment, the National Trust had only a small list of artworks in public places included in the Register, including a number of works by Napier Waller, such as the murals at the T&G Building, Newspaper House, and Myer Mural Hall in Melbourne. As reported in *Trust News* at the time, by 2000 the committee had classified over fifty works, including sculptures, fountains, mosaics, stained glass windows, monuments and memorials.

As of 2019 there are over 100 works classified on the National Trust Register under the designation of 'public art', with the

most recent artwork added to the Register in 2018: the 2008 sculpture *Orion* by artist Geoffrey Bartlett, located at 428-430 St Kilda Road, not far from the original location of Karl Duldig's relief *Progress of Man*, the destruction of which initially led to the establishment of the committee itself.

As noted by Founding Chair Ken Scarlett in 1996, an observation that is as true today as it was then, "public art is an essential ingredient in the complex mix of architecture, parks and gardens, streets and lanes, corporate and public buildings that subtly defines the character of the city. Any work lost diminishes and weakens the fabric of the city" (*Trust News*, February 1996).

Established during a period of constant change, the Public Art Committee also took on an advocacy role, frequently required to act quickly and sometimes very publicly to ensure works were saved from threatened destruction.

Over the past 30 years there have been many wins, losses and compromises, and in some cases public artworks that were identified and preserved by the Public Art Committee in the 1990s are now in need of renewed attention almost 30 years later. For example, the Public Art Committee has long advocated for the ongoing preservation of the renowned Keith Haring Mural in Collingwood, restored in 2013 yet needing further restoration in 2019, and the beloved Mirka Mora Mural at Flinders Street Station, included in our Advocacy Watchlist in this edition of the Trust Magazine.

There are also many instances of public art that have repeatedly come under threat since the establishment of the Public Art Committee, including Inge King's late modernist public sculpture *Forward Surge*, installed on the Victorian Arts Centre lawn in 1981. In 1996 it was announced that the work would be relocated to make way for a new outdoor auditorium. Following an advocacy campaign launched by the Public Art Committee, which included the preparation of protest letters, media attention and a deputation to the Arts Centre management, the proposed relocation did not go ahead.

Yet the future of *Forward Surge* was again thrown into doubt last year with the announcement that a new purpose-built gallery, NGV Contemporary, would be constructed to form part of a 're-imagined' Melbourne Arts Precinct, potentially involving the redevelopment of the Victorian Arts Centre lawns.

Image: Orion, St Kilda Road, c2016, courtesy of John Gollings



In a proactive move, the Public Art Committee submitted a nomination to Heritage Victoria to see the sculpture added to the Victorian Heritage Register. The purpose of this nomination was to ensure that a comprehensive assessment of the sculpture's cultural heritage values would be undertaken and appropriately protected in any proposed redevelopment of the precinct. In May 2018 the Heritage Council confirmed that the sculpture and surrounding lawn would be included in the Register, recognising the work as a beloved piece of public art with cultural, historical and aesthetic significance to the State of Victoria.

As buildings and complexes have been demolished or remodelled, a great number of pieces of public art have been moved to new sites, many no longer in public areas but transferred to art galleries or private collections. This was the fate of a towering bronze screen by artist Lenton Parr which was once a low-key accent on the William Street side of the former Customs House in Flinders Street. When the building was sold in 1996 the new owners deemed the sculpture 'prison-like', so 30 years in situ the work was removed and relocated to McClelland Sculpture Park. While in its original location the work appeared to act as aesthetic structural support for the building, when moved to McClelland it needed a new surrounding frame, with the once decorative element now a dominant feature in the landscape.

Instances such as this are still common today, such as we saw in 2016 with the sculpture *Strata* by internationally-recognised artist Chris Booth. Installed almost 20 years ago when a Collins Street plaza was refurbished, the sculpture was threatened with destruction in 2016 when a fresh redevelopment of the square was proposed. Alongside the artist Chris Booth and collaborator Fiona Clarke, the Public Art Committee worked tirelessly behind the scenes to secure a new home for the 10-tonne sculpture. Thanks to their work, as well as media

coverage in *The Age*, it was announced that David Walsh, owner of the Museum of Old and New Art in Hobart, had stepped forward to save the work for inclusion in his private collection.

The threatened removal of the work raised renewed questions about the vulnerability of sculptures which are enjoyed by the public but are located on private property or in private collections. A key strategic focus for the Public Art Committee moving forward is to look at this issue in more detail and to find innovative ways to work alongside developers and local government to secure the future of our valuable public art and to ensure it remains in the public realm.

As part of the 2019 Australian Heritage Festival the Public Art Committee launched an initiative to create a Wikipedia page documenting public artworks in Victoria, acknowledging that while Victoria has a wealth of public art assets that are well-known locally, there is no centralised location for gathering information on the works, the artists or their locations. While the City of Melbourne is well-documented, and a small group of works are protected on the Victorian Heritage Register, there are many significant works throughout regional Victoria that are yet to be documented in a publicly accessible way. To learn more about this project and to get involved, contact the advocacy team at conservation@natstrust.com.au.

The National Trust acknowledges the tireless work of the Public Art Committee and its longstanding members and collaborators, including but not limited to Ken Scarlett OAM, Dr Bronwyn Hughes OAM, Tom Dixon, Eva de Jong-Duldig, Professor Janet Medd, Geoffrey Edwards, Alan McGregor, Irene Kearsy, Associate Professor Ken Wach, Sandra Khazam and Dr Jane Eckett.

Image: Mirka Mora Mural Flinders St

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The Anton Gerner Exhibition

Eleanor Thomas

A new National exhibition is showing that traditional techniques can be used to make the most contemporary sculptural furniture, while also demonstrating that ultra-modern pieces can show Victoria's heritage homes in a new light.

Furniture designer and maker Anton Gerner will stage an exhibition of his work—a culmination of almost a decade—at Caulfield's Labassa for just two days in September 2019.

Anton couldn't pass up the sheer opulence of Labassa when searching for the perfect setting to exhibit his "modern art deco" furniture—even though heritage homes are usually furnished with a very conventional antique style.

"It's this amazing, totally extravagant Victorian mansion, which is the perfect contrast for my pieces. It's almost like a set has been purpose-built for it," he says.

"Many of my clients have antiques in quite contemporary homes, and I've always appreciated that contrast. I've just flipped it on its head for this exhibition."

That's not all that's flipped for this exhibition. Despite (or perhaps because of) his mastery of the fading art of traditional joinery and veneer matching techniques, Anton's furniture never quite does what you'd expect—an exposed cabinet with no obvious front, back or sides, and a "lump" of Huon pine that looks as soft as butter and functions as a shapely set of drawers.

Anton has been making high-end furniture for clients since around 1990, and the modern-day krimper has tinkered with the traditional tools in his workshop for a mind-boggling number of hours over that time. His works have been selected for group shows in the past, but for his first solo exhibition, a National Trust house makes the right statement about where his furniture sits now, and where it will be seen in generations to come.





For the exhibition's 14 pieces, both inspiration and materials have come from unlikely places.

Take his hypnotically beautiful and deceptively simple Brazilian Rosewood piece. An endangered species these days and almost impossible to source, Anton's veneer dates back to the 1960s and an encounter with Melbourne's renowned Rosando Brothers furniture makers.

"This rosewood comes from the Rosandos' huge veneer store, and from before it was considered endangered. It's been sitting here for years and I haven't been brave enough to use it."

A stickler for drawings, renders and visualisations for his clients, Anton relies on inspiration and intuition for his sculptural pieces, and the diagonal rosewood grain was adornment enough for this piece.

"Because that timber is so striking and so rare, I wanted to highlight how precious it is and showcase it as the sole feature," he says.

There are similarly engaging stories behind the rest of the exhibition's pieces, from the Hydrowood's tales beneath the lake to the painstaking joints and mitres in the Fiddleback Blackwood cabinet. Fortunately, Anton will be on hand to

recount them during the two days at Labassa, and visitors will be able to interact with the furniture pieces in a way that's seldom possible, in a setting rarely seen as a backdrop.

And for those who want more, the exhibition won't strictly close at the end of the weekend. The pieces will be on show in Anton's studio, and available for purchase by appointment.

The Anton Gerner Exhibition
 7 and 8 September 2019
 Labassa, 2 Manor Grove, Caulfield North
www.antonerner.com.au

For more information contact:
 Eleanor Thomas
 0437124885
eleanorbourke@yahoo.com

Images: Andrew Curtis Photography



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Abercrombie House

Samantha Westbrooke, Conservation Architect

Abercrombie House, one of three portable iron houses located at the National Trust Portable Iron Houses Complex, 399 Coventry Street, South Melbourne, has recently undergone exterior and interior stabilisation works thanks to a Department of Environment Land and Water and Planning (DELWP) Living Heritage Grant awarded at the end of 2017.

The Portable Iron Houses, of which Abercrombie House is one, form an intriguing part of Melbourne's social, economic and architectural history. These buildings have their origin in the Gold Rush period of the 1850s, when Melbourne's population exploded with optimistic prospectors (and families) en route to the goldfields, and many others who had returned to settle in the growing town. The population boom, along with extremely high labour costs, caused a significant shortage in housing—a

shortage addressed not only by Melbourne's burgeoning Tent City, but also by the importation of prefabricated buildings.

Large numbers of these prefabricated buildings, made of a range of materials (timber, zinc, iron, paper maché and more), reached Melbourne from overseas. Iron buildings, manufactured in Great Britain and used across the Commonwealth colonies, were lauded for their low cost, durability and aesthetic qualities—and most importantly, the fact that they required minimal local labour to construct. There was an early 1850s iron building boom, with buildings used not only for housing but also schools, churches, prisons and government buildings. The boom, however, had by 1853 reached its peak, due not least of all to the buildings' lack of protection against the cold, and their tendency to transform

into ovens over the summer. By 1854 owners were urgently unloading their iron buildings onto an already glutted market.

Abercrombie House, formerly at 59 Arden Street, North Melbourne, is an iron prefabricated house most probably manufactured by Morewood and Rogers of London in the mid-19th century, and intended for export to British colonies. It was erected by Andrew Abercrombie in North Melbourne in 1853 as a home for him and his family. For a period during the 1850s two families, the Abercrombies and the Donaldsons, shared occupation of the four-roomed house, with two rooms each and a detached kitchen each to the rear. After 1859, just the Donaldsons resided in the house until 1866 when the Abercrombies once again took over ownership. The Abercrombies then owned the property until 1894, residing in it until 1872 and leasing it to a variety of tenants thereafter. Owners after 1894 were Ellen Wood, Sarah Green, Mary Clague, Ronald Thompson and G.L. and M.A. Hooper who owned the house and land in 1979, when the building was donated to the National Trust. The last occupant of the house, Mary Clague, died in late 1975, after which time the building was used for storage.

In 1979, Abercrombie House was relocated, in two parts (split down the middle) by truck, to the National Trust Portable Iron House site in South Melbourne, and re-erected on the site facing Patterson Place. The Historic Buildings Preservation Council provided financial assistance towards this relocation, which saved the building from demolition.

While maintenance works had been undertaken to Abercrombie House in the years since its relocation at the South Melbourne site, including roof works in 2015, timber elements and stumps established when the building was relocated in 1979 were failing and required a larger injection of funds. This resulted in the application for the Living Heritage Grant in 2017.

Following obtaining necessary approvals, the stabilisation works relating to the grant were commenced in May 2018. The works included perimeter restumping, failed plinth board replacement, reflooring of the verandah, exterior cladding stabilisation, timber floor, door and window repairs and the stabilisation of wall and ceiling papers.

The timber and ironwork repairs were undertaken by Matt Jeffery, an experienced carpenter and builder who solely works on restoration of heritage buildings. The Grimwade Centre for Cultural Materials Conservation (GCCMC) undertook the wallpaper stabilisation works.

The conservation works undertaken as part of the grant funding did not alter the existing fabric but have arrested further deterioration and loss of original fabric. They have also retained the patina of age through retention of as much original fabric as possible and of interior and exterior finishes where these did not require upgrading to preserve fabric. New exterior timber works were discretely dated to signpost changes and these restored elements were painted in existing colours.

The exterior iron cladding was coated in fish oil to protect the original material from corrosion and this will be reapplied yearly to continue to preserve this original cladding into the future.

Works undertaken by the paper conservators from the Grimwade Centre involved stabilisation, repair, refixing and pinning back loose papers, treatment of mould, and removal of areas of upper layers of wallpaper beyond repair to reveal underlying layers.

Removal of loose papers on the wall of one of the front rooms revealed printed text that indicates that the walls are lined with packing cases—most likely those that held the components of the building when it was shipped from the UK in the 1850s. The printed text revealed on the lining boards was: TO GO BETWEEN THE DECKS, referring to the required location of the packing case on a ship. This was an exciting discovery.

The National Trust are grateful for the funding made available to this project by DELWP, which has stabilised the building and prevented further deterioration and loss of original fabric. Other benefits of the project include having a better understanding of the site and its ongoing needs, and having a far more presentable building with new reveals of details that can be used in interpretation to improve the visitor experience.

The Portable Iron Houses are open on the first Sunday of the month (except in January) from 1pm – 4pm and are well worth a visit, not only to see the completed conservation works but to look at the many layers of history in detail and learn about the importance of these buildings in Melbourne's early years.

Images left to right: Abercrombie House window and wallpaper.

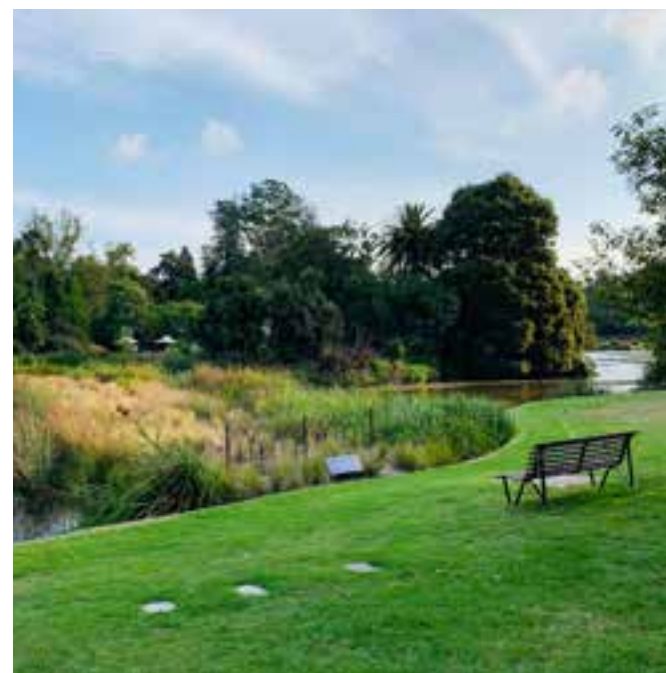
Advocacy Watchlist

Advocacy Team, trustadvocate.org.au



FEDERATION SQUARE

In April, Heritage Victoria announced the refusal of a permit application to demolish the Yarra Building at Federation Square and replace it with an Apple Global Flagship Store, a move strongly opposed by the Trust. Following the refusal, the State Government and Fed Square Pty Ltd announced that they would not appeal the decision, and committed to conducting a review of Federation Square's funding, governance, and activity. Following a Registration Hearing in April, the Heritage Council is still to announce whether Federation Square will be added to the Victorian Heritage Register. Inclusion in the Register will ensure that the heritage values of the place are recognised in any future redevelopment process.



MELBOURNE GARDENS MASTER PLAN

In April, we prepared a submission in response to the draft Melbourne Gardens Master Plan, 2019-2039. We are broadly supportive of the ambitious plan, and have provided detailed feedback on a number of issues. In particular, we put forward concerns regarding the treatment of the landscape surrounding the Melbourne Observatory, and the lack of detail regarding the future management of the observatory complex. We have been consulting with the Royal Botanic Gardens to discuss these concerns in more detail, prior to the finalisation of the Master Plan.



FOOTSCRAY PSYCHIATRIC CENTRE

In April, we nominated the Footscray Psychiatric Centre to the Victorian Heritage Register, recognising its role in telling the story of psychiatric care in Victoria, and its architectural significance as a Brutalist landmark. The protection of post-war heritage is a key strategic priority for the National Trust, as buildings and landscapes from this period are significantly underrepresented in both the Victorian Heritage Register and Heritage Overlays in local planning schemes. The purpose of the nomination is to ensure that a comprehensive assessment of the building's heritage values can be undertaken, and appropriately protected in any future development of the site.



CORKMAN IRISH PUBLIC (CARLTON) INN

In late May, three years after the unlawful demolition of the Corkman Irish Pub, it was announced that an agreement had been reached between the developers, the State Government, and the City of Melbourne that could see a tower of up to 12-storeys built on the site. VCAT orders require the site to be cleared and made available for use as an interim informal open space until a permit has been granted for a new development, and new development must commence by 30 June 2022 or the site owner will be required to rebuild the façade of the hotel. The National Trust has criticised this outcome and called for further legislative reform to combat illegal demolition of heritage buildings.



NORTH EAST LINK

In June, we made a submission in response to an Environmental Effects Statement (EES) for the North East Link Project. The EES has information on how the project could affect heritage and the environment during construction and how adverse impacts would be managed. Our submission outlined concerns regarding the impact on the Bolin Bolin Billabong and the proposed removal of a landmark river red gum tree on the corner of Manningham Rd and Bridge St in Bulleen, which is included on the National Trust Significant Tree Register and was the winner of the National Trust Tree of the Year competition this year.



QUEEN VICTORIA MARKET

In April, the City of Melbourne considered renewal options prepared in response to three recommendations included in the People's Panel Report. City of Melbourne have requested that management undertake more detailed design to be presented at a future meeting in August, alongside an updated masterplan and new implementation framework. The renewal plans propose new market infrastructure and facilities in four locations: the former G Shed, Queens Street North, Queens Street South, and under-counter storage/refrigeration for trader stalls in Sheds A & B and H & I. The National Trust will respond to plans once they have been released in August.



MIRKA MORA MURAL (UPDATE)

In March, we met with representatives from Metro Trains regarding the ongoing maintenance, conservation and interpretation of the Mirka Mora mural at Flinders Street Station, included in the Victorian Heritage Register. The National Trust have been involved in the conservation of the mural since it was added to the Register in 1994. We raised concerns regarding graffiti damage, bikes leaning against the work, and the poor condition of the interpretation plaque. We have encouraged Metro Trains to develop an ongoing maintenance program and approach Heritage Victoria regarding potential restoration and new interpretation.



FAWKNER PARK

In February, we made a submission in response to a permit application lodged with Heritage Victoria, seeking to replace the existing basketball court and construct a new sports court at the Pasley Street entry zone of Fawkner Park. The proposed new location of the basketball court is further within Fawkner Park, situated in a location more visually prominent in the landscape. This seeks to change a lawn area well within the park into a hard surface basketball court, which will have a substantially different impact on the heritage significance of the park. We recommended that further consideration be given to updating the basketball court in its current location.



QUEENS PARADE BUILT FORM CONTROLS

Since our objection to the City of Yarra in November regarding the proposal to introduce new built form controls for Queens Parade, which could be interpreted as encouraging 'facadism', members of the local community have formed a 'Queens Parade Heritage, Planning and Traders' activist group. The Trust attended a community meeting in May and it has been confirmed that council officers will review their position in the lead up to a Planning Panel hearing to determine the amendment, altering the recommended maximum height for new development behind the historic shopping strip from six storeys to four, and the minimum setback from 6m to 8m.



WERRIBEE SATELLITE AERODROME

In April, we prepared a submission in regard to a proposal by Melbourne Water to dismantle, relocate, reconstruct and undertake works at the Werribee Satellite Aerodrome site. While the Trust does not generally support the relocation of significant buildings or heritage fabric, we believe that the relocation of the structure represents a practical means of ensuring its survival. We are in favour of this outcome as opposed to the demolition of the structure or further outcomes that could eventuate as a result of 'demolition by neglect'. We have advocated for strong permit conditions and the development of an interpretation program to further mitigate the impact of relocation.



MOONEE VALLEY SIGNIFICANT TREES

In April, the Minister for Planning approved Planning Scheme Amendment C179, supported by the Trust, which adds a further 416 trees to the Moonee Valley Significant Tree Register. These trees have been incorporated into the Environmental Significance Overlay, and a permit will now be required to remove or lop a significant tree or to conduct any works within the Tree Protection Zone, which was put in place to protect tree root structure. We applaud the City of Moonee Valley for initiating this review to identify even more trees of outstanding value to be afforded statutory protection. We call on other municipal governments to implement their own Significant Tree Register and protect significant trees in their area.



NEWPORT RAILWAYS WORKSHOPS

We have been advised that several self-funded rail preservation organisations, operating out of the old Newport Railway Workshops for over 40 years, have received notice from VicTrack that they will be required to relocate. This raises concerns about future plans for the site, and the significant collection of movable heritage currently in storage at the workshops. It has been reported that VicTrack is reviewing the site, and has brought in consultants to oversee a new strategy, which includes the possible relocation of the train and rail groups. We have met on-site with stakeholders, and have initiated discussions with VicTrack to advocate for the long-term protection of the site.



Using your Membership in the Bahamas

*Information collated by G McIntyre,
National Trust of Australia (Victoria) Volunteer*

As we continue to explore international opportunities for our National Trust members, it is worth considering the diverse roles similar organisations play and how your National Trust membership can be used in different parts of the world.

In the last edition of Trust Magazine, we explored how the National Trust of Scotland, as the fourth biggest landowner in the country, is protecting its assets for generations to come. In the Bahamas, the Trust is the protector and voice of the country's most precious natural resource—its unique and diverse national park system covering 2.2 million acres.

Raquel Smith of the Bahamas National Trust (BNT) has provided us with the following information on the history and role of the organisation.



In 1958, Ilya Tolstoy, grandson of famed Russian author Leo Tolstoy, assembled a concerned group of forward-thinking Bahamian and North American conservationists. Tolstoy was a dedicated naturalist who realised that the Exuma chain of islands was under threat from developers who wanted to buy it. The expedition to save the Exuma Cays, that Tolstoy led, included key Bahamian environmentalist Robert Allen and others. While Allen was working with Tolstoy to save Exuma, he was also racing to prevent a different kind of loss. In the early 1950s he discovered that hunting and human intrusion were decimating the population of the West Indian Flamingo throughout the West Indies. In an effort to save key bird nesting sites, including a small, fragile population on the island of Inagua, Allen enlisted onto his team skilled flamingo hunters Sammy and Jimmy Nixon, two of the flock's greatest threats, turning them into the birds' chief protectors.

The reports that came from these tandem conservation efforts were groundbreaking. The teams shared the findings of the Tolstoy expedition and the urgency of the plight of the West Indian Flamingo with the Government. The results were the establishment of the Exuma Cays Land and Sea Park in 1958, the first park of its kind in the world, and one year later, the creation of The Bahamas National Trust.



Today the Inagua National Park is home to a thriving flock of more than 60,000 West Indian Flamingos, an integral part of the history of the BNT and a testament to one of the greatest conservation success stories of the 20th century.

Other major successes of the Bahamas National Trust include the protection of sharks in its National Park system and the rescue of the Bahama parrot from extinction.

The National Trust of the Bahamas, celebrating its 60th birthday this year, invites you to use your membership for free entry to its National Park network of thirty-two parks, and to experience the best of what the Bahamas has to offer.

*Find out more about your membership benefits
at nationaltrust.org.au*

*Images left to right: Aerial view by Ishan @seefromthesky on
Unsplash. West Indian Flamingos. Sunset by Gregory Culmer on
Unsplash*

Living in the Landscape

‘FOLLOWING THE MACADAMIA’

Justin Buckley, South City Property & Gardens Manager

One of many little gems in the 14 acres of gardens at Rippon Lea Estate is a very old and solitary Macadamia tree. Tucked out of the way, it's a fairly nondescript tree that keeps its flowers and fruit well-hidden. Most passers-by would not even register its presence. Coming from sub-tropical rainforests of NSW and QLD, it's not a tree frequently encountered in Victoria and I've often wondered about the story behind it—who planted it? Where did they get it from? Was it grown from seed or bought at a nursery?

It turns out I'm not the only one wondering about the travels of Macadamia trees. Some fascinating research has recently been undertaken into the travels of the Macadamia globally, and the results are truly interesting.

Most people know the Macadamia is an Australian native. Fewer know that for most of the last century Hawaii was the world leader in commercial Macadamia production. That industry was born when some Queensland nuts were supplied in the 1890s by a Mr Robert Johnson to his brother, who planted some in his Honolulu backyard. Six trees germinated and those six trees were bred to become the source of the commercial cultivars that make up most of the Macadamia industry today. So, where did that original bag of nuts come from? Technology allows us to answer that very question over a century later.

Australian researchers went to Hawaii and tested the genetics of the commercial varieties grown in orchards there. These results were then compared with samples taken from wild and remnant trees in Australia. Results showed the source of the original nuts that went to Hawaii to be a remnant patch of forest at Mooloo, near Gympie in Queensland. As a result, around 70% of the world's commercial Macadamias originate from just a handful of trees, possibly even a single tree, on that Queensland site. Alarmingly, this means most of the Macadamia industry also shares a very narrow gene pool, leaving it exposed to threats such as disease outbreaks. Collecting and mapping the genetics of as many wild and remnant trees as possible is underway to build that gene pool and to develop more diverse and resilient varieties.

Watch this space. The story of Rippon Lea's Macadamia and how it came to Elsternwick may yet be revealed.



Branches Update

GEELONG AND REGION BRANCH

EVENTS

Amanda's Aireys Attractions

Join our self-drive tour of Aireys Inlet's hidden heritage gems, with a stop at Split Point Lighthouse and Cottages for afternoon tea.

When: Tuesday 30 July at 2pm
Where: Aireys Inlet Community Hall,
6 Great Ocean Road, Aireys Inlet

Intemperate Annual General Meeting

No Temperance Banners here! Did you know—the Argyle Hotel (now Murphy's) is one of Geelong's oldest pubs? Built in 1855, it is also the original home of the Geelong Football Club. Raid the piggy bank for a tippie, a coffee or a mouth-watering dessert.

When: Tuesday 27 August at 2pm
Where: Murphy's, 30 Aberdeen Street, Geelong

Lathamstowe

'Mr Queenscliff', Bill Brown, will give us the low-down on historic Lathamstowe's past, its current status, and future development. See what has been done to this beautiful building in the last few months.

When: Tuesday 24 September at 2pm
Where: Queenscliff Neighbourhood House,
3 Tobin Drive, Queenscliff

MORNINGTON PENINSULA BRANCH

The Mornington Peninsula Branch has undertaken a conservation project relating to a personality who played a large part in the education of the Peninsula's pioneering family, The McCraes.

John McLure was tutor to the four McCrae boys during their childhood, commencing in 1842 in Melbourne and spending the duration of the McCrae's occupation at their Peninsula Homestead as tutor in what he termed 'The University of Arthur's Seat'. When the McCraes moved back to Melbourne, McLure went on to a position of Clerk of Courts at Pleasant Creek near Stawell in central Victoria, and is buried in the Deep Lead cemetery near there.

The Branch has travelled to inspect the deterioration of the gravesite, and have subsequently engaged a local stonemason to clean accumulated lichen from both the headstone and a marble tribute attached by the four McCrae boys, *'in testimony of their affectionate regard and esteem for the tutor and friend of their childhood and riper years'*.

Images left to right: Macadamia tree at Rippon Lea Estate. McCrae Homestead.





INNER WEST BRANCH

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.

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, and a brutalist building on the site, which members consider probably worthy of protection.

Maribyrnong City heritage management.

The Maribyrnong Heritage Review does not include a thematic framework or assessments for places post WW1, thus some 100 years of the City's heritage falls outside heritage protection. The IWBNT is working with the Trust Advocacy Team to address the gaps in Maribyrnong City's heritage management.

Brick chimney near Williamstown North Railway Station.

As reported in the last edition of Trust News, the landmark chimney was relocated to the Newport Railway Workshops from the Melbourne power station in 1926. It had no heritage listing. Sadly, before we could take any action the chimney was demolished. We are hoping that with the help of the Trust Advocacy Team we can set up a meeting with VicTrack to develop processes to protect heritage railway structures.

April

Thirteen Branch members visited the Immigration Museum, where Education Officer Jan Molloy gave us a tour along with a fascinating history of the building, in particular noting how the transformation from the Customs House and Bond stores to a museum was done in such a sensitive manner by noted Heritage Architect, Peter Lovell.

May

Along with Hobsons Bay City Council and the Truganina Explosives Reserve Preservation Society (TERPS), the Inner West Branch co-hosted a Family Picnic Day at the Truganina Explosives Reserve in Altona. Over 200 people visited. Guided tours were held and the beautifully restored gardens and historic 1897 Keeper's Quarters were open for inspection, in a day complete with kids activities, paintings and sculpture displays and refreshments. Several IWB members are also TERPS members and have been actively participating in the restoration projects.

Image: Newport Railway

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VALE ENID HOOKEY

Hugh Basset

Enid Hookey was president of the Inner West Branch of the National Trust from 2012 to 2018. The IWBNT reflected the areas of Maribyrnong and Hobsons Bay Cities. Enid enlarged the IWBNT, bringing in Kensington, having since discovered places of heritage interest in that area. We investigated industrial sites including the Younghusband Woolstore, Kensington Town Hall (remember the Labor split?), Moonee Ponds Creek, Monash's bridges, the Arden Urban Renewal Precinct, as well as potential impacts on Royal Park by the proposed East-West Link.

Enid and partner John brought great advocacy experience to the Trust, and were well known at community consultative and planning forums. On one instance, Enid developed a database of the single-fronted timber Victorian / Federation cottages of Kensington, with some 500 annotated photographs.

In 2015 Enid commenced a weekend away for the IWBNT, in Stawell. We stayed and explored the flora of Gariwerd, the mighty Murtoa Stick Shed, and the local Historical Societies. Now an annual event, from Birregurra we have explored the stony-rises near Camperdown, the Italian-heritage of Hepburn Springs, and from Carisbrook the community advocacy in the central goldfields.

Enid and I shared music. Enid had a Bachelor of Music from Monash University. For the IWBNT we have performed works by Weber, Brahms, and Poulenc. We had been working on a sonata for clarinet piano by Hindemith. Enid also played the trombone!

Above all, Enid was a calm, careful leader, representing the IWBNT at all the forums, with plenty of capacity for pastoral care.



VALE ERIC STOKES 1930-2019

John Richard Maidment

We are very sad to report the death of the chair of the National Trust Pipe Organ Committee, Eric Stokes, on 10 March, 2019, at the age of 88. Eric was a long-term supporter of the National Trust and an accomplished organist. Educated at Scotch College, he trained as a civil engineer at the University of Melbourne and later became Head of Civil and Aeronautical Engineering at the Royal Melbourne Institute of Technology. He was a Fellow of the Institute of Engineers Australia. Eric chaired the restoration committee for the 1862 F.W. Nicholson organ that went to St Patrick's Church, Mentone, from the Congregational Church, Prahran (now Chapel off Chapel). He wrote authoritative articles for the Organ Historical Trust of Australia (OHTA) journal on many occasions and attended many of its conferences with his wife Lola, who predeceased him. Eric had been organist at the Uniting Church, Richmond,

and Paton Memorial Uniting Church, Deepdene, where he was instrumental in securing the rebuilt 1869 Fincham organ from the Royal Victorian Institute for the Blind, Prahran. Eric made an important contribution to the preservation of pipe organs in Victoria and his departure will be keenly felt by many.



Notice of Board Election

In accordance with the Constitution of the National Trust of Australia (Victoria) (NTAV), two (2) Directors shall retire at the Annual General Meeting to be held in November, 2019. Retiring Directors are eligible for re-election.

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

Nominations are invited for Directorships and must be received by the Company Secretary by 5.00pm, Friday 20 September, 2019 at the Registered Office of the National Trust of Australia (Victoria), Tasma Terrace, 6 Parliament Place, East Melbourne, 3002. Nomination forms are available from the Registered Office.

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

If a vote of Members is required for the three Director positions, ballot papers will be sent to members for a postal ballot. The completed ballot paper must be returned by 4.00pm, Friday 15 November 2019, addressed to the National Trust of Australia (Victoria), Tasma Terrace, 6 Parliament Place, East Melbourne, 3002 in the envelope provided. The election results will be announced at the 2019 Annual General Meeting and published in the following edition of the National Trust Magazine.

CLOSE OF VOTING ROLL

Please note that the voting role will close at 5.00pm, Monday 30 September 2019 and only members who are financial at that time will be eligible to vote.

63rd ANNUAL GENERAL MEETING

Members are advised that the AGM will commence at 11.00am on Saturday 23 November 2019 at Gulf Station, 1029 Melba Highway, Yarra Glen 3775 VIC.

Jacqui Wilson, Company Secretary



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Offer ends 30 September 2019

Membership application form overleaf

Membership Application Form



Membership Categories – select one

Single	1 year	3 years	Household (2 adults and 4 children under 18)	1 year	3 years
Single	<input type="checkbox"/> \$75.00	<input type="checkbox"/> \$203	Household	<input type="checkbox"/> \$105.00	<input type="checkbox"/> \$284
Single Senior (60+ years)	<input type="checkbox"/> \$70.00	<input type="checkbox"/> \$189	Household Senior (60+ years)	<input type="checkbox"/> \$95.00	<input type="checkbox"/> \$257
Single Concession (Pensioner or Student)	<input type="checkbox"/> \$55.00	<input type="checkbox"/> \$149	Household Concession (Pensioner or Student)	<input type="checkbox"/> \$85.00	<input type="checkbox"/> \$230

Senior/Pensioner/Student number _____ TOTAL PAID _____

Personal Details

Name 1 Dr/Mr/Mrs/Ms/Miss _____ Date of Birth ____ / ____ / ____

Name 2 Dr/Mr/Mrs/Ms/Miss _____ Date of Birth ____ / ____ / ____

Address

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Contact Information

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☐ Cheque made payable to: The National Trust of Australia (Victoria)

Please return this completed form to the
National Trust of Australia (Victoria) 6 Parliament Place, East Melbourne, VIC 3002.
Or scan and send to membership@nattrust.com.au

What's On

DATE	EVENT	LOCATION
Late July for 12 months	Gruffalo Trail	Rippon Lea Estate
21 July	Orchid Open Day	Labassa
21 July	Team of Pianists	Rippon Lea Estate Ballroom
27/28 July	Melbourne Open House	Labassa, Tasma Terrace, Como House and Gardens, La Trobe's Cottage, Napier Waller House
28 July	Sunday Talk with the La Trobe Society	Mueller Hall, National Herbarium, Royal Botanic Gardens
18 August	Open Day	Labassa
18 August	Team of Pianists	Rippon Lea Estate Ballroom
1 September	Fathers and Dogs Day Out	Rippon Lea Estate
1 September	Como's Gentleman House Tour- Father's Day	Como House and Garden
1 September	Father's Day BBQ	Mulberry Hill
Oct 3, 10 17, 24, 31	Thai Chi in the Garden	Rippon Lea Estate
6-8 September	Anton Gerber Furniture Exhibition	Labassa
15 September	Open Day	Labassa
15 September	Bird Watching Family Day	Endeavour Fern Gully
15 September	Sunday Talk with the La Trobe Society	Mueller Hall, National Herbarium, Royal Botanic Gardens
15 September	Team of Pianists	Glenfern
First Sunday of the month	Pirate Sundays	Polly Woodside

TO BOOK visit nationaltrust.org.au/vic or call (03) 9656 9889 to view all open day and operating hours.
This calendar is correct at the time of print and may be subject to change.





Vintage Clothing Sale

Donations wanted

We are now collecting vintage and designer clothing from the late 1800s to present day for the National Trust Vintage Clothing Sale at Como House on 14 & 15 March 2020

This includes quality women's, men's, and children's clothes, as well as formal garments, hats, gloves, belts, handbags, scarves, jewellery, materials and collectables including haberdashery, textiles, household linen, furnishings and luggage.

All proceeds from the sale will go towards critical conservation projects for Como House.

Thank you for your support.

Contact us to donate

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