

## Field trip to Alvie and Beeac, north of Colac

by Louise Manifold

The countryside north of Colac, Victoria, is, at first glance, an intimate landscape, and picturesque. It is craggy, stony, hilly country, with small lush paddocks and lichen-covered trees twisted by the weather. Cattle and sheep graze, the sky is low and you can see the lakes of the Western District in the distance. It looks as though nature has arranged itself on a human scale. However, it is difficult country, difficult to traverse and difficult to farm as the early settlers found when they arrived in the nineteenth century. Stony outcrops and rocky ground made clearing necessary and, like in so many parts of the country, the early settlers used this rock to construct dry walls and other structures. As a result, this countryside is latticed with a beautiful selection of dry stone walls that now seem to be a part of the natural landscape itself.

On 11 August about 29 members and friends of the Dry Stone Walls Association of Australia (DSWAA) met at the Red Rock Winery owned by Rohan Little for a general meeting, followed by lunch and then a tour through the surrounding countryside to study these stone walls. The tour had been thoughtfully laid out by Dr Tim Lowe, a member of the DSWAA.

But as we enjoyed our braised shanks and a glass of wine the Western District closed in, the skies turned pewter grey and the rain came down. Not to be deterred, though, we set out in convoy to our first stop on Ilets Road, an example of an early twentieth century Galloway Dyke. This was a very attractive construction, closely knit at the base, then the through stones and topped with what looked like double rows of copestones, or a single stonewall construction.

We then drove to Melrose Road where an extensive range of cattle walls from the nineteenth century lay over the land like a grid, following the contours of the hills so that they seemed to grow out of the landscape rather than being imposed upon it. From here we went to a private property, 'Melrose', which still had remnants of a walled enclosure of sheep pens and a sheep dip.

After that, we looked at a series of consumption cairns, so called because building the cairns 'consumed' significant amounts of stone, a priority for these land clearers. They were quite a find, looking like constructions by Andy Goldsworthy, set down in the middle of the Stony Rises. They seemed so random at first but had clearly been built with some purpose.

### Some websites you may like to visit

[www.rbg Syd.gov.au](http://www.rbg Syd.gov.au); [www.pierreseche.net](http://www.pierreseche.net)

[www.stonefoundation.org](http://www.stonefoundation.org)

[www.dswac.ca](http://www.dswac.ca)



*The question is, who is looking at what! DSWAA members were looking at nineteenth century boundary walls topped with flat coping stones to deter rabbits*



*Ian McIntosh shows walls that form part of a sheep pen and sheep dip complex to DSWAA members on his property 'Melrose' at Warrion*



*More boundary walls on the Beeac-Dreite Road in the vicinity of Red Rock*



*A type of dry stone wall where large stones have been used in the middle of the wall rather than at the bottom*

We then drove to an interesting set of boundary walls, set with flat coping stones, to deter rabbits. The first half of the wall was built with ordinary round coping stones, and then suddenly, seemingly arbitrarily, changed to flat ones. Tim Lowe had a theory. He thought the wall builder, in the midst of construction, saw rabbits leaping over his wall and decided then and there to change the style, and introduce the flat coping stones. That seemed to me as good an explanation as any.

And the rain continued to fall. All the above was seen through a fine curtain of Western District rain but after the summer we have had, no one was churlish enough to complain. Instead, those who had enough time drove to the property, Mount Hesse, to look at a dry stone sheepfold built in the 1840s, and then to roam round the outbuildings including the old bluestone shearing shed and the stables built around the same time as the sheepfold.



*Part of a dry stone sheepfold at Mount Hesse*

Space does not allow me to discuss the uniqueness of these buildings and of others we saw including a round timber room set on stilts, used for storing flour and other provisions, and a small bluestone cottage with lattice windows, a rather decorative feature in what was otherwise a stern and utilitarian environment.

By this time dark was descending and the rain continued to fall, so it was time to call it a day. But not until after we had seen, again, how these walls that cross the countryside, made from its stone, seem to grow out of it, a functioning, aesthetic aspect of our natural and cultural landscape.



*The variety of dry stone walls is endless, as documented in the photos above. We sincerely thank DSW:AA member Dr Tim Lowe (above) for organising a great field trip*

# President's Message



*DSWAA President Jim Holdsworth.*

Greetings!

## 'Towards a national organisation'

This succinct statement is one of the pivotal goals of the DSWAA. Here's some news on how we're moving towards realising it. But first, some background.

The DSWAA was founded in Victoria in 2002. It grew out of the long-standing enthusiasm and interest in dry stone walls of quite a few people but of three in particular – Josie Black, Andrew Miller and Raelene Marshall – each of whom continue their active involvement as Committee members. If you haven't read the story of the DSWAA's genesis, it's in our first *Annual Report*, published in June 2005. It's an interesting account of disparate interests and compatible passions finding common ground. I'll send a Freddo Frog to anyone who requests a copy!

## An international dimension

Although just five years ago, those simple beginnings contrast with the ever-widening scope of activities that we are now involved in. Our website, together with *The Flag Stone* and our field trips, brings the DSWAA to the notice of people in rural areas and cities across the country and, more and more, people and organisations from overseas.

Our Secretary has to deal with a growing list of enquiries from near and far on a wide but fascinating range of topics. In this era of instant communication and easy access to information, this is a phenomenon that will continue to grow, and we work hard to deal with it! This dimension of the global village ties you as a member of DSWAA into a world-wide network of people and organisations with a common interest that extends beyond borders and cultures. The invitation to our Secretary to deliver a paper at an international dry stone conference in Majorca in September, and her planned visits to our British sister Association's headquarters in the Lake District and to dry stone wall aficionados at Cortemilia in northern Italy all testify to the international environment that the DSWAA is part of.

While we might aspire to being a national organisation, we are unintentionally becoming part of a global community of interest!

## The local scene

One very positive outcome of this burgeoning interest in dry stone walls is on a more local level, and that is the widening circle of contacts that we have with people in States beyond Victoria. While our membership officer Rob Wuchatsch reports that our membership is about 80 per cent Victorian, we have growing membership in Tasmania and, more recently, South

Australia (SA). Members also live in New South Wales (NSW) and the Australian Capital Territory (ACT).

Getting firmly established in each State is a key goal of the DSWAA. Local membership, local leadership and local enthusiasm are all critical if we are to meet another of the cornerstone objectives of the DSWAA; achieving increased awareness about dry stone walls by local governments, State government agencies and property owners who have walls.

At our Annual General Meeting in June it was resolved that there should be State Convenors in States other than Victoria, with the role of co-ordinating DSWAA activities in their State and mirroring the role that the national committee has in Victoria. I look forward to a continuing rise in membership and the resultant appreciation of dry stone walls in other States through the formation and growth of local groups.

Only with due recognition of the value of dry stone walls by those people and agencies right across Australia can we hope to preserve these walls and structures for the future and to celebrate their contribution to the heritage, culture and landscape of this country.

I am pleased that things are taking off in SA and NSW, following on from the lead given by Tasmania. There are dry stone structures in all States and Territories, whether indigenous or post-contact. Getting to know them, to celebrate their style and provenance, and to promote their preservation just has to be a good thing for an association like ours to do. In fact, it is a responsibility, and one which the Committee hopes you will share.

In NSW, our Committee member Geoff Duggan is starting to plan for our general meeting and field trip to be held in the Sydney region in April next year. A keen group of people in SA is working towards hosting a general meeting of the DSWAA and field trip, possibly in the Barossa Valley area in October next year.

Both of these exciting trips will have a strong historical flavour, as well as giving the DSWAA a formal foothold in two parts of Australia that have a rich heritage of colonial settlement and dry stone construction. I look forward to these two events.

## The October meeting and field trip

Those of you who have attended our recent field trips to places like Alvie and Beeac, Port Fairy and Oatlands will know what informative, enjoyable and productive events they are. For those members who have not joined us in tramping across soggy paddocks to look at hidden masterpieces of nineteenth century dry stone wall artisanship, I invite you to come to our October meeting on Saturday 13 October. Details of the venue, in the western plains outside Melbourne, will be in a forthcoming Bulletin.

## Membership fees

To close, let me remind you that the Committee values your support as much as we value you, albeit modest, membership fees! If you are in arrears, please renew your membership now. **Details on how to do that are on the back page.**

Regards  
Jim

# Where has Raelene Marshall gone? Someone has to do it!

INTERNATIONAL  
STONENWORK  
SYMPOSIUM  
SEPTEMBER 24 - 29 2007  
ISLAND OF MALLORCA, SPAIN



*Village of Deia. In the foreground, surmounted by the church, is Es Puig, the central hill on and around which the village is disposed. In the background: the looming limestone escarpment known as Es Teix.*

**INTERNATIONAL STONENWORK SYMPOSIUM 2007**, the seventh annual gathering of the stone 'tribe', will be the first one to take place outside the USA. It can be expected to reinforce the internationality of this community of artisans, artists, architects, designers, contractors, quarries, suppliers and others involved with stonework.

**ARTIFEX BALEAR**, a school of stonemasonry on the Island of Mallorca, and the co-host of this remarkable event, extends a warm welcome to stonework enthusiasts coming from the USA, Canada, Ireland, and the United Kingdom. You will be joined by kindred enthusiasts from Spain and France, Italy, Greece, Switzerland, Germany, Russia, Japan, Australia and, perhaps, elsewhere.

As with all Stone Foundation Symposiums, there will be interesting and informative presentations and demonstrations by experts in several aspects of stonework—as well as lively discourse, hands-on activity, camaraderie and conviviality.

The village of Deia though small, is cosmopolitan and it abounds with restaurants, bistros, bars, nightclubs and cafes,

all in close proximity so the evening hours will feature a very European style sociability.

Given the expense of travel and the range of experiential opportunities available, the Symposium, normally a long weekend in duration, will consist of three days of presentations and demonstrations interspersed with two days of touring. The sixth day, Saturday, will be a festive occasion with demonstrations, games, food and wine.

**MALLORCA**, just off the east coast of Spain, has long been a geographical nexus of the western Mediterranean region. (Catalunya, at a time when it comprised large areas of north-eastern Spain and neighboring France, was ruled from Mallorca.)

The island abounds with vestiges of various cultures, four thousand years of history, written skillfully in stone: Megalithic Era walled towns and temples, Roman ruins, Moorish and Medieval masonry marvels, eighteenth, nineteenth and twentieth century overlays and the present day efforts to extend the tradition. Fortunately the Mallorcan government recognises the value of its craft traditions and is concerned with preserving and perpetuating them.

During the Symposium there will be a major focus on the craft of dry stone masonry, including presentations and an ongoing demonstration by Mallorcan dry stone wallers, or *margers* as they are known there. Other areas to be explored are: the vernacular architecture of Spain, the Basque provinces and Portugal, the stonework of the Balearic Islands, Mallorca and Minorca, of Japan, of India, of Israel, the Dolmen culture of the Western Caucasus Mountains; the principles of Stereotomy; and the evolution of the medieval stonemasons' guild into its present-day form in France, *les Compagnons du Devoir*.

**THE SYMPOSIUM VENUE** is a concert hall in the former residence of the Arch-Duke Louis Salvador of Austria (1847–1915.)



**THE DRY STONE WALLING WORKSHOP** will also be centered in the village of Deia in the Serra de Tramuntana, the mountainous northwestern corner of the island, where some of the finest dry stone masonry in Europe is to be found. To visit and tour this region is in itself instructive.

The Workshop instructors will be Mallorcan master masons from the former Escola de Margers (Dry Stone Walling School). As well as doing hands-on work under supervision, students will hike and observe the stonework along certain sections of the mountainous Ruta de Pedra en Sec, or Dry Stone Route. This is a system of footpaths and old mule roads with features such as retaining walls, free-standing walls, dry-stone fountains and acequias or irrigation canals, shelters of various kinds including nieveras or snow houses, at one time the only source for ice on the island.

**INTERNATIONAL STONEMASON ‘OLYMPIC’ GAMES**

The first such affair ever held. Qualified stonemasons and stonecutters are invited to compete in a number of contests of skill related to the craft of stonework—if there is sufficient interest expressed. Registrants will be asked to indicate their interest in participating in one or more of a list of ‘games.’ These could include dry stone masonry; stone-cutting with hand tools; moving large stones with bars, stone-balancing; cairn building, other events involving physical acts associated with masonry practice—and, something anyone can participate in, bolaroca: a variation of the traditional European games known variously as bocce in Italy, bowls in England, petanque in France and petanca in Spain (and a little like Canadian curling) —but with stone balls. (Symposiumites will have the opportunity to practice through the week for the tournament on Saturday—an event in which the Club Petanca of Palma, the capital city will be invited to participate.)



*A cure for the dry stone.*



AN ANCIENT PRACTICE among *dry stone* ‘wall-ies’ has been relayed to us. Apparently, on completion of a wall, a DRAM OF WHISKY was traditionally *embedded* in its centre.

Who this was meant to appease is open to question, but certainly ED and MARY PERRY of Dry Stane Dyking used to have *unaccountable problems* with their walls

until they hit on the notion of inserting a dram of *their favourite The Macallan*. Since then the sherry oak blandishments of The Malt have WORKED THEIR MAGIC.

What do they leave - *a whole bottle?* 

‘Just a wee nip,’ says Mary. ‘Or else we’d have the *whole neighbourhood* at the wall with *CROWBARS*.’

*The Macallan. The Malt.*

# South Australian branch is up and running

by Steve Bottroff

Potential DSWAA members had their first informal meeting in South Australia in July over coffee at Stirling in the glorious Adelaide Hills. Seven people attended and discussed their varied interests in dry stone walls. As would be expected, the interests of those attending varied from stone wall protection, the heritage listing of important walls, to an interest in physically building dry stone walls.

The outcome of the meeting was that we all wanted to start a branch of the DSWAA in South Australia. Consequently, I was tasked with the responsibility of looking at potential sites of walls where we could hold our first informal field trip. We initially decided that I would look at walls in the Woodchester region south-east of Adelaide as we knew that a waller had recently been active in the region and there were also old walls located there. However, after further discussion and the viewing of dry stone wall pictures taken by Geoff Keynes on Pine Hut Road in the Barossa Valley, we changed our planned location. The pictures of the walls showed well made and largely intact areas of walling with minor areas that have the need for possible work by keen wallers.

Consequently, having decided on our field trip location, we have been able to firm up more details in the last week about our planned trip. The field trip will occur on Sunday 21 October 2007. We have been lucky enough to have Geoff Keynes make contact with landowners on Pine Hut Road and hope to have access to a section of wall to view and potentially work on. More importantly, another interested local member, Ian Carline, has agreed to give a brief demonstration of wall construction if an area can be negotiated to work on in the next few weeks. So the day will be a mixture of travel, viewing, discussion, hopefully walling and of course a barbecue in there somewhere. Mark Thomson has produced a great brochure for release to encourage people to come to the meeting.



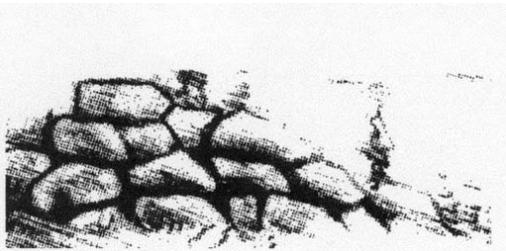
*Geoff Keynes, photographer and dry stone wall enthusiast in the Barossa Valley*



*Walls in Pine Hut Road, Barossa Valley, SA, the venue for the fledgling branch's first field trip*



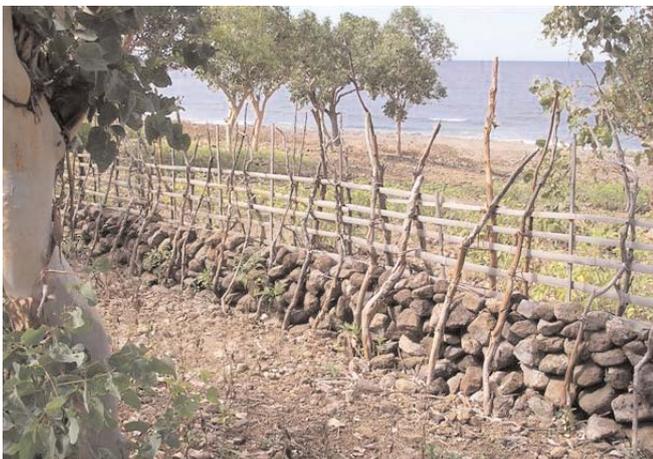
*Some of waller Ian Carline's work in the UK, where he lived for a period*



## Gathering Stones...



Beautiful dry stone walls in the UK – photo supplied by Steve Bottruff from S.A



Above – a taste of things to come – Andrew Miller has sent these shots of dry stone walls he observed while in East Timor. He will tell us more about them and the others he photographed in the next issue of the Flag Stone.



DSWAA Patron Sir James Gobbo at the Annual General Meeting held at the Australian National Wool Museum in Geelong, where he gave an insightful address about the effect that rising water levels are having on the architecture of Venice

### DSWAA event and meeting calendar dates

#### Weekend of 13 October General Meeting and field trip

It looks like this will be in the Melton area where Raelene Marshall, Jim Holdsworth and David Moloney have just completed the dry stone walls study.

There's much to see and talk about in that Shire, where dry stone walls are suffering from the effects of the area's urban and semi-rural development. When finalised, full details of all events and activities will be sent out to members via DSWAA Bulletins.

# Dry stone walls across the Tasman

by Andrew Miller



*The beautiful Otago Peninsula in New Zealand's south island*

Stones have been used in an unmortared format for many thousands of years.

Every continent has fine examples of the craft. Dry stone walls and shelters for agricultural purposes, structures for human habitation, retaining walls, garden landscape structures and many more. Many of these structures have high levels of significance in terms of their cultural and heritage value and also their aesthetic value in the landscape.

I had the opportunity to spend a short period in Dunedin in the south island of New Zealand late last year and happened upon some wonderful walls on the Otago Peninsula. The Peninsula is a 30 km-long rugged tract of land that lies adjacent to Dunedin and there is a vision to have the area listed as World Heritage for its high cultural and natural heritage. Volcanic in origin, the Peninsula forms part of the wall of a collapsed volcanic crater which forms the Otago Harbour. Dunedin lies at the top end of the fiord.

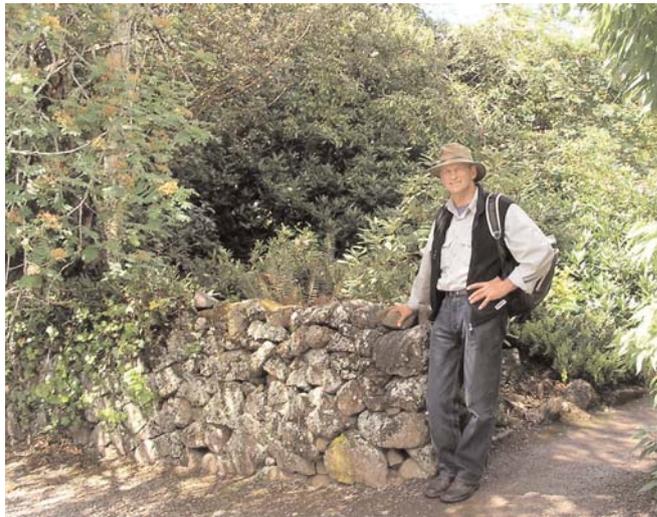
Archeological records indicate that New Zealand was first visited by people of Polynesian descent, ancestral to modern Maori, approximately 1,100 years ago. It was another 750 years before the islands were visited by other cultures.

The Scottish Presbyterians arrived in 1848 and immediately began farming the land.

Most of the dry stone walls on the Otago Peninsula were built by these first settlers and evidence seems to indicate the walls were mostly built in the period 1850–70.

Some of the wallers were skilled masons, some brought the craft of dry stone walling with them from Scotland, while others were built by the people who first farmed the land. A range of styles and structural differences are quite evident. The masons and skilled wallers generally produced finely constructed walls, while some walls exhibit a lesser but functional quality.

The style of the walls also varies considerably with the type of stone. Although the Peninsula is of volcanic origin, some of the walls are built from sandstone, which is of sedimentary origin. The newer volcanic lava and tuffs overlay material of sedimentary stone and both materials are readily available in the landscape.



*Andrew Miller beside a garden wall, Lanarob Castle, Otago Peninsula, NZ*

The walls crisscross a rugged and steep landscape, with backdrops to volcanic cones, the waters of the Pacific Ocean and Otago Harbour and fields of foxgloves! Another fascinating feature was the lichens, from a distance one wall almost appeared to have been painted white, but on a closer inspection, revealed an unusual white lichen on the stone.

So for anyone heading across the Tasman, take the time to explore this special part of the world, and view some wonderful walls in a stunning landscape.



*Foxgloves growing wild on the Otago Peninsula, NZ*



*Otago Peninsula, NZ*



Otago Peninsula, NZ



Otago Peninsula, NZ



Above: white lichen on dry stone wall, Otago Peninsula NZ



Otago Peninsula, NZ

## Accreditation opportunity, Tasmania dry stone walling November 2007

Tasmanians will have the first ever opportunity to become accredited Level 1 wallers when Geoff Duggan, Australia's only Master Craftsman Dry Stone Waller qualified to make assessments, visits the State in November.

This amazing opportunity will be made possible through the generous sponsorship of Heritage Tasmania and the Southern Midlands Council and members of the DSWAA ([www.dswaa.org.au](http://www.dswaa.org.au)). Without this support the costs to participants would be prohibitive.

The accreditation will be provided in Oatlands and will take place on Saturday 17 November.

Numbers are limited. Preference will be given to members of the DSWAA.

Interested people are asked to leave their contact details with the Heritage Highway Tourism Centre in Oatlands. Tel. 6254 1212, fax: 6254 1467, email: [tourism@southernmidlands.tas.gov.au](mailto:tourism@southernmidlands.tas.gov.au). Further information and an application form will then be forwarded.

It is advisable to seek information quickly as there is a lengthy process to follow through the Dry Stone Walls Association of England.

### Contributions for *The Flag Stone* invited

Pictures of unusual walls/damaged walls  
Dry stone wall-related literature  
Any item of interest to members of DSWAA

News from overseas  
Deadline for the February 2008 issue is 14 January 2008

All material to:  
[chabrent@bigpond.net.au](mailto:chabrent@bigpond.net.au)

# Rock solid

by Hilary Burden, photos by Simon Griffiths – from the June 2007 issue of *Country Style*



Claire Pearce

When Claire Pearce quit Sydney for a historic Tasmanian hamlet, and took up building dry stone walls, she learnt to measure happiness by the ute load.

‘Every girl must have a ute,’ asserts Claire Pearce in the kitchen of her historic home in Oatlands, Tasmania. Why? ‘To get rocks,’ she says, as though talking about something as mundane as the milk run.

‘If you have to rely on somebody else and their ute, you never take advantage of waking up at 6.00 am, seeing what a beautiful morning it is and rushing to put on your coat and gloves to get out there and

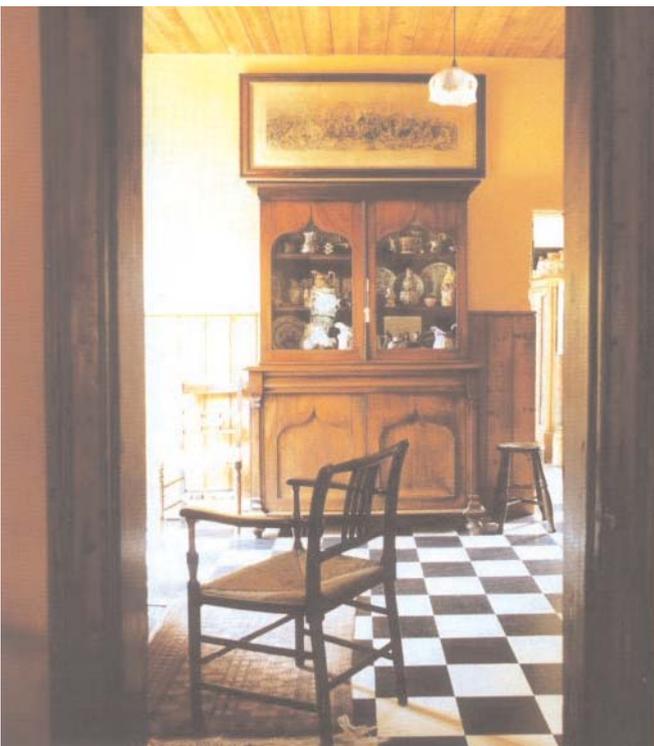
get some rocks. If I can get my first two ute loads before breakfast, then I know I’m going to have a fantastic morning!’

Claire learnt to measure happiness in ute loads of rock with her late husband. With the guidance of local dry stone enthusiast, Eleanor Bjorksten, they started building their first wall more than five years ago to divide a paddock from the house garden. When Jeremy was killed in a car accident half way through construction, Claire threw herself into completing the wall from dawn to dusk – ‘almost like therapy’ – and finished it with a final flourish, a curve that looks like a question mark.

Claire’s creative expression has expanded inside her two-storey home and out, in a style she describes as ‘everyday elegance’. Doors open to grounds carved out of paddock and casually seductive views beckon at every turn. This accessibility is far from accidental.

‘I love the idea of inside and outside connecting,’ Claire says. To illustrate the point, she directs me through a hallway that doubles as a conservatory and leads to a courtyard lined with fruit trees and guarded by custom-made rustic gates. The 1840 convict-built Wardour Castle Inn was the first inn on the main highway from Hobart, and a welcome overnight rest for travellers and their horses. Although the inn was converted to a private residence in the early 1900s, most of the original features remain, including the cedar architraves and wide windowsills beneath multi-paned windows. A nineteenth century advertising billboard for ‘Plume Benzene’ has been preserved on an outbuilding, and inspired the naming of Claire’s business, Plume Antiques.

‘It has to be liveable and practical to be decorative’ she says. The home she taught herself to decorate – ‘just by expressing myself’ – says it all. Her bedroom in particular, with its Victorian brass pieces and the cast-iron bed carefully positioned for the best view of her favourite tree and morning sun, sums up her view of life’s purpose: ‘To make yourself happy – life would be such a dry old biscuit otherwise!’





Since overcoming the loss of Jeremy, she's completed three walls, including one – an impressive arched example – with new companion Andrew Tilyard, a garden artist working in sandstone and metal.

'What I like most about dry stone walls is that they're permanent,' Claire says. "You never have to touch them: they're beautiful to look at all times of the year, and they support lots of animal life – birds love to eat the insects off them.

'It puts some people off, but I'm very excited when I know there is a blue-tongue lizard in the garden.'

Claire remembers being inspired by dry stone walls while on a family holiday in Scotland, but thought nothing more of it: 'I never thought of myself as artistic.' Instead, she continued leading what she now describes as an '80s suburban life' in Sydney while working as a nurse in the high-pressure environment of Westmead Hospital's intensive-care unit.

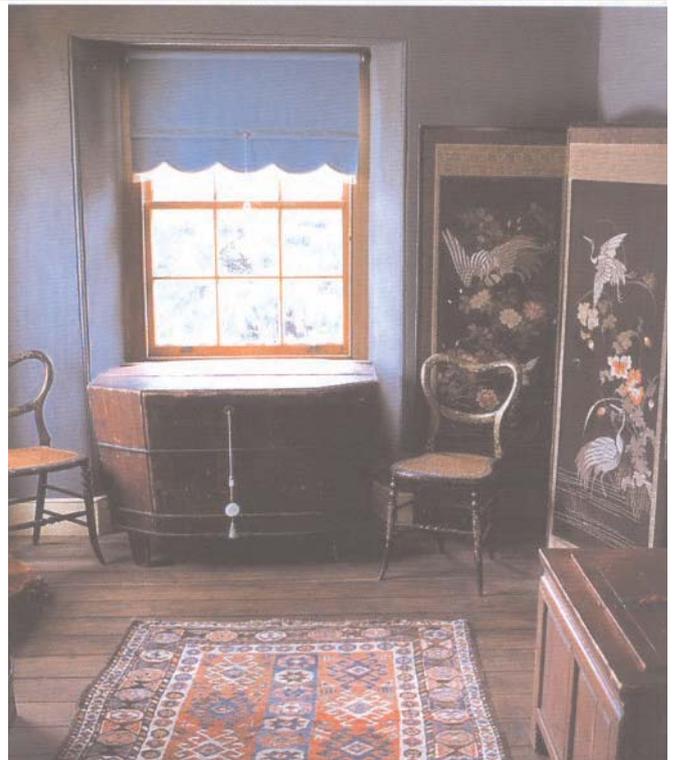
'We had the typical Californian bungalow-style weatherboard with a brick verandah and the frangipani out the front, and a new bathroom and kitchen extension out the back,' says Claire, recalling her early married life.

However, in 1988 when they visited Oatlands on a holiday with their two daughters, Claire and Jeremy fell in love with the area's Georgian architecture – one of the finest concentrations of any town in Australia – and went home to put their house on the market.

Their house sold quickly and they soon found themselves back in Oatlands, a former military post on the main highway between Launceston and Hobart, which survives as a two-pub rural town on a bypass whose 600 inhabitants have turned to antiques and heritage enterprises.

Claire found a nursing job but also established an antiques business, working first from home, then 30 minutes away in Campbell Town. She expounds on a link between her two career interests as we sit in the kitchen – a bountiful room that makes friends of strangers – over a mug of tea.

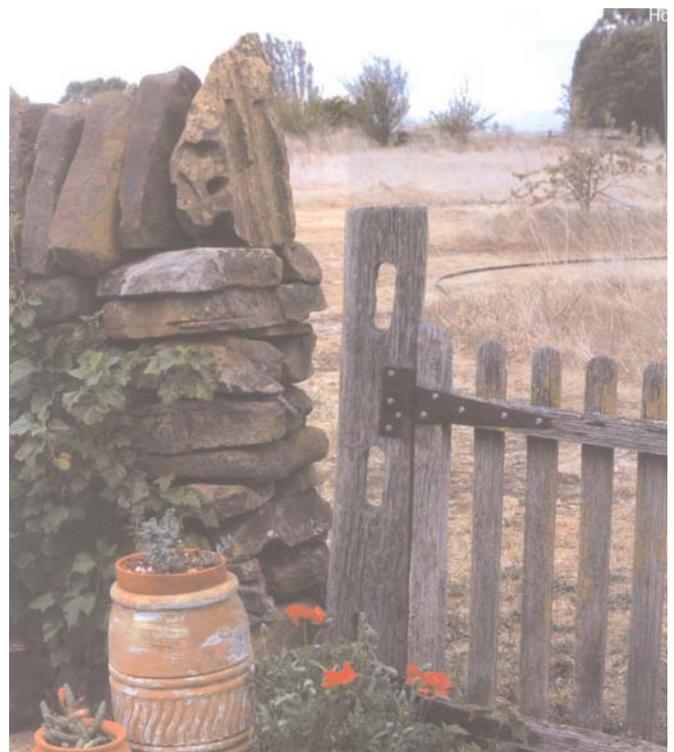
'I love to rescue things and bring them back from the brink so they can live on,' she says, pointing to the Victorian smoker's cabinet she's



working on. Her motto as a health professional is, 'Do no harm' – and it applies equally to her restoration work. It's an instinctive approach that extends to larger works as well.

'I don't use a plumbline,' she says of her walling technique. "I let my eye tell me where something is going. It's not life or death, it just has to be structurally sound and appealing, doesn't it?" After nearly two decades in Oatlands, Claire has an astute perspective on small-town life.

'It's sometimes difficult to have privacy, and people think they know your business – but when the chips are down, everyone here looks after each other,' she says. 'It's a good way to live.'



# Regional Arts Victoria stone sculpture scheduled to begin

by Jo Grant

The South West Regional Arts Victoria stone sculpture project is ready to begin and is scheduled to start with a stone wall workshop for artists on 29 September. Artists Vicki Couzens from Koroit and Carmel Wallace from Portland will begin work on the sculpture at Kurtonitj, a property owned by Winda Mara Aboriginal Corporation, partners in the project. We are on track for the project to continue on the land throughout October and the artists will work with four indigenous youth trainees who will be offered the opportunity to train in the skill of dry stone walling and experience the logistics and management of a major project. Throughout this process artists and trainees will be guided by Alastair Tune, local stone wall expert and friend of DSWAA.

During this project we hope to connect with groups and individuals that have expressed interest in being involved and keeping in touch with progress on the project. Unfortunately, logistically we are not able to have many people on site at the same time so our original search for volunteers has been limited to a few – thanks to those who so enthusiastically offered their support. However, there may be an opportunity to tour the site during the making of the project and we also intend to conduct a one-day workshop at the site for a limited number of paid participants. We hope this will be an interesting opportunity to engage with a dry stone wall workshop with a difference. There will also be a ceremonial unveiling of the project, date to be confirmed. I will keep the membership of the DSWAA informed of all opportunities mentioned here, via email circulated. If you have any questions or need any information about the project please feel free to contact me (details below).

We hope DSWAA can stay in touch with the project and benefit from its original intent. We will be handing over the project to Winda Mara Aboriginal Corporation after completion and they will use the sculpture for cultural touring and education, as well as raising the profile of the site for consideration within the Budj Bim National Heritage landscape.

Jo Grant, Tel. 0448 500 608/jgrant@rav.net.au



Matt Butt, Winda Mara; Donna Jackson, Regional Arts Victoria; Jo Grant, Regional Arts Victoria (South West); Vicki Couzens, artist; Damien Bell, Winda Mara; Carmel Wallace, artist; Liz Duthie, Regional Arts Victoria

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### New members

Please complete (or photocopy) and **either** email to OR post to DSWAA Membership c/o Rob Wuchatsch, 2020 Princes Highway, Pirron Yallock, Vic. 3249 Tel. 5235 4220

**Payment:** monies can be deposited in the Association's bank account 013 274 4997 47356 at any ANZ Bank **or** send a cheque payable to: The Dry Stone Walls Association of Australia Inc. at the above address.

(\*Please indicate payment method below.)

### The Dry Stone Walls Association of Australia Inc.

No. A004473S. ABN 31 721 856 687

### Application for Membership

Professional (voting rights)	\$40.00
Individual (voting rights)	\$25.00
Corporate (voting rights)	\$80.00
Family (voting rights)	\$40.00

\* Paying by: Cheque enc. • Bank deposit •

Name

Address

Telephone

Mobile

Email

Area of interest, for example, farmer, heritage, etc.

### Contributors: photographs and illustrations

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