

South Australia shows off some stone walls

By Sue Jones and Andrew Miller (DSWAA committee)



Chris Payne (2nd from right) kicks off Day 2 at Mt Pleasant

The final DSWAA event for 2015 was held in the Eastern Mount Lofty Ranges and Clare Valley on the weekend of 24/25 October. The field trip was organised by Bruce Munday, DSWAA Coordinator for South Australia and Editor for this newsletter and was greatly enjoyed by the five Victorian and several South Australian members who came on one or both of the days.

The tour started near historic Mintaro, after a drive through [Tanunda](#), [Kapunda](#) and [Saddleworth](#). Hamish Gosse showed us the outstanding garden and farm walls at his property *Kadlunga*, built by Italian prisoners of World War 2. We were blown away by the beautiful old garden and its walls and look-out. We then drove through the Mintaro district to admire the slate quarry, maze and mews and other slate walls in the area.

That afternoon Gerald Lally showed us the first section of the *Camel Hump Wall* on his property *Claremont*. Built by Irish wallers in the 1850s-60s, from paddock stone,

this wall once formed a boundary to the vast *Hill River Station*. From a vantage point beside Gerald's house we could see the beginning of the wall to the south of his house and how it extends 67 kilometres over distant hills north to Booborowie.

The return trip took us via historic Auburn where we saw a fine garden wall built by DSWAA member James Mayfield and Kapunda for another excellent wall by Phil Voumard.

On Sunday morning we made an early start visiting Mount Pleasant township with DSWAA member Chris Payne who showed us examples of both recent and restored dry stone work, including a well on his property and the adjacent Giles Flour Mill site. We look forward to seeing this amazing old mill, perhaps born again as a restaurant, on future field trips in this area.

Our next destination was a drive-past view old paddock walls on Woolford Road then *Rainbow Valley* with its

SA field trip (cont.)



Our visits to the Woolford and Pine Hut Roads re-kindled memories for some of the Victorians who had visited this region on an earlier DSWAA field trip where participant had hands-on experience repairing walls under Wally Carline's tutelage.

We drove on from *Netherford* along Pine Hut and Sedan Hill Roads to Eden Valley, admiring the roadside walls and their maintenance in the face of road re-alignment and widening in so many places. Returning to Mount Pleasant we spent some time with Robert and Heather Clarke admiring the network of well-preserved paddock and boundary walls on their property at Springton.



Our final visit was to Angus McLachlan's historic *Rosebank* near Mount Pleasant, where the Victorian contingent had already spent the previous night in the old stone shearing quarters, dear to the many participants in DSWAA wall-building workshops. In addition to the stone homestead and woolshed and other buildings, *Rosebank* has a variety of historic and recent dry-stone features including a 'deer cross' animal shelter, well heads, and the paddock wall rebuilt during DSWAA workshops organised by Bruce Munday and taught by professional wallers Ian (Wally) Carline and Jon Moore over the past 3 years.

A number of recent South Australian wall building workshop 'graduates' came to this field trip and it was good to see them getting re-acquainted and re-acquainting themselves with the walls they had rebuilt or repaired. We all enjoyed their wall-building reminiscences. What a wealth of farming, geology, archaeology, landscaping and conservation interests dry stone walling attracts.

(Top & bottom) *Netherford* on Pine Hut Rd

network of 150 year-old walls, many as intact as the day they were built. Then to *Netherford*, on Pine Hut Road, where owner Roger Lillecrapp told us some of the history and significance of these amazing and intact roadside

boundary and paddock walls. Standing on a windy open hilltop, Roger recalled the she-oak woodland that once existed here and contrasted this with a vision of future turbines to harvest the wind energy so plentiful in these now bare hills.



Rainbow Valley



Feiden style betrays an Irish heritage on Camel Hump wall

Our tour concluded at *Rosebank*. The DSWAA Committee wishes to thank Bruce for organising the trip and also the wall-owner hosts who made our visit such a privilege and enjoyment.

President's Message



Greetings!

Volunteering. As summer rolls on the media is full of stories that involve volunteers. The Christmas Day bushfires along Victoria's Great Ocean Road were reported at the time for the devastation that occurred. In later days, stories came out about those

people who were actively involved but who were not paid for their efforts. Of course we quickly think of the volunteer members of various CFA brigades, but there were other people who only became volunteers as the fires raged and in their aftermath, like the owner of the pub at Wye River who stayed open to serve the only customers in the area, the firefighters, or the people, some of whom had lost their homes, who worked at the surf club making meals and providing support, and of course the fortunate homeowners who offered their homes to those who became homeless.

Those of us who spent time at the beach remained assured of our safety as we walked towards the orange and yellow flags and saw people with rescue boats at the ready and binoculars to hand. And, as we drove into that holiday township, there was the signboard listing all those service and volunteer groups whose efforts result in picnic areas, book fairs, financial support for local sporting clubs and a myriad of other benefits for their local community.

People step in where governments and businesses can't or won't. Society is enriched as a result.

This Association spreads its objectives across a continent, or at least those parts of it that have dry stone walls. To achieve our Vision across this vast area presents a challenge that locally-focused voluntary organisations don't have. In that regard I'm envious of my local historical society whose bailiwick is only a few square kilometres and whose members mostly live in that locality, enabling them to participate in the society's activities quite easily.

For us, field trips and the associated social activities are the events that bring our members together, and your Committee is conscious of the need to visit places across that wide geographic area. I hope you can join us in northern Tasmania in March. Details are in this issue and

on our website. Later in the year we propose visiting new destinations in the Western District and central Victoria and, early in 2017, the old gold mining areas of the central west of NSW.

Over recent times your Committee has welcomed the contributions and participation of a number of our members who bring particular skills which complement those of the Committee. I'm pleased that this level of support continues.

Does your interest in dry stone walls extend to you volunteering a little of your time to the Association? Wherever you live, you can participate in the work of the Committee and our meetings and activities. If you'd like to become more involved, do let me know; my contact details are on the back page.

Voluntary organisations need volunteers!

Jim Holdsworth

The Association's vision is that dry stone walls and dry stone structures are widely accepted for their unique place in the history, culture and economy of the nation and for the legacy they represent.

Our goals are:

- *That governments and the wider community recognise the significance of dry-stone structures built by indigenous peoples, European explorers, early settlers and modern craftspeople as valued artefacts of our national identity.*
- *That this acceptance is manifested by appropriate statutory protection and landowner and community respect and celebration.*
- *That the craft of dry-stone walling grows as a modern reinforcement of the contribution that dry stone walls and structures have made to the culture of Australia.*

City of Melton to protect its dry stone walls

By Jim Holdsworth, DSWAA President



Mt Cottrell Road, owned by Melton Council, has dry stone features such as walls, a stockyard, a dam and a stone-lined well all in a confined area

The City of Melton, an early pastoral area but now a fast-growing residential area on Melbourne's western outskirts, is the first municipality in Australia to list its most representative dry stone walls in its Planning Scheme. This important milestone ensures their protection into the future, as the result of a comprehensive study of its walls.

Shire of Melton, with the assistance of Heritage Victoria and the Pride of Place program, commissioned an additional, discrete, study of the municipality's dry stone walls.

Subsequently, Melton Council engaged David, Raelene Marshall (DSWAA Committee member) and myself to conduct a Dry Stone Walls Study, to locate and record details of every wall in the Shire, and recommend those that were worthy for protection. The exhaustive study involved much fieldwork, including the development of a methodology for the recording of data. Over 40 aspects of each of over 300 walls and other stone structures, as well as numerous photographs, were recorded in a database held by Council.

As David Moloney comments:

What distinguishes Melton from Corangamite and Moorabool, apart from being the first comprehensive survey of a municipality conducted by heritage professionals, is the extensive number of 'typical' or 'representative' walls proposed for protection, and the use of precincts. They do not cherry-pick of the most visually pleasing individual walls, but are precincts of walls selected for their landscape and historical values, considered for their relationship with one another, with the dormant eruption points/volcanoes that were their source, and with the pastoral or farming history of different parts of the municipality.

[Cont...]



While there are other municipalities with Heritage Overlay controls over dry stone walls, most relate only to walls associated with buildings,

mostly homesteads. There are discrete walls identified in Corangamite Shire in the Pomorneit North district as well as Derrinallum and Kolora areas. Moorabool Shire has identified one on the Geelong-Bacchus Marsh Road. On the NSW south coast, Kiama has a few precincts of dry stone walls.

In 2002 David Moloney, a DSWAA member, completed Stage 1 of the then Shire of Melton Heritage Study, identifying many walls dating to the 1850s. The potential significance of these walls having been identified, the

City of Melton ... (Cont.)

The Study recommended the protection of walls in six precincts as well as several other significant walls. Since the study's completion, Council's heritage advisor, Sear Jane Peters, who addressed the Association at its 2015 AGM and Dinner, has reviewed the findings and dealt with land owners and others as development proceeded.

In mid-2015 Melton Council advertised a proposed amendment to its Planning Scheme based on the Study's recommendations, attracting 25 submissions to Council. Council resolved to ask the Minister for Planning to appoint an independent Panel to hear submissions and make recommendations to him (and to the Council).



Typical Melton roadside wall and windbreak

The report of the Panel makes some minor changes to the proposed amendment, but substantially supports Council and recommends protection for all walls in each of six precincts and two other individual walls, via the introduction of Heritage Overlays.

Before the Melton Planning Scheme is amended to include the new provisions, Council has to adopt the Panel

report which I hope will occur in February. While the amendment runs to several pages, including a detailed Schedule of all protected walls within the area covered by the Heritage Overlays, the essence is

- *To encourage the conservation and repair of dry stone walls.*
- *To generally discourage the demolition of dry stone walls in the Heritage Overlay.*
- *To encourage the retention, reuse and recycling of stone and dry stone walls.*
- *To ensure new development is sympathetic and seeks to conserve and enhance dry stone walls.*

I hope that the amendment will be gazetted and incorporated into the Melton Planning Scheme, then Melton and its committed officers, such as Sera Jane Peters and Matthew Milbourne, can be very proud as trailblazers for the formal protection of dry stone walls not only in Melton but beyond.

A key project of DSWAA is to encourage Councils with dry stone walls to survey them, identify the best examples and implement formal protection. The Melton experience is invaluable assistance to this project.

Councils across Australia should be reminded that their dry stone walls are important structures which deserve recognition and protection, and also that there is an accepted process to survey all walls and ultimately provide the formal protection that the most representative examples warrant.

This Association can have a key role in advocating for this process to be embraced by State planning and heritage bodies and by local Councils wherever dry stone walls exist. It is a role whose time is now upon us.

A copy of the Panel Report is accessible on our [website](#).

[From the Editor] The significance of the Melton Council initiative cannot be over-stated. In SA a large wind farm was recently approved for the eastern Mt Lofty Ranges. With 114 turbines, 165 m high, generating 375 MW, this will be the second-largest in Australia. It also comprises 109 km of transmission lines (above and below ground) and many kilometres of access tracks through a landscape lavishly endowed with historic dry stone walls.

The DSWAA provided a submission to the Development Application, recommending:

that Trustpower be required to prepare a Dry Stone Wall Protection and Management Plan to ensure that all dry stone walls within the project area are assessed in advance of works commencing on site. This will ensure that such walls are treated accordingly, any impacts are either avoided or minimised during construction of the wind farm, and remedial works are undertaken to reinstate affected walls where possible or are repaired or modified expertly where permanent access is needed.

A subsequent report prepared for the Mid Murray Council (MMC) Development Assessment Panel concluded that *While the dry stone walls which are present across various land parcels within the site have some importance to the community, they are not listed as heritage places. **This means the walls can be removed without approval.***

Hopefully *Trustpower* will not be so cavalier, indicating that they will consult with DSWAA in preparing a management plan for these walls. I would have much greater confidence if MMC provided formal protection similar to Melton, as rarely will the money to be made by protecting heritage match the money to be made by destroying it.

Pride of Place - the Melton dry stone walls study

By Raelene Marshall, DSWAA Committee



Volcanic Genesis at The Willows, Melton

Captive moments in time, strong, sturdy and sculptural, the dry stone walls that shape our cultural landscape provide places to gather, to shelter, to reconnect with the past and catch glimpses of the future.

History judges us by what we leave behind. Not how long it takes. Nor how much it costs, but rather by the integrity, passion, rigor and professionalism of a process that results in a product or outcome that has far reaching opportunities for change for the better.

Such was the *Pride of Place (POP) Dry Stone Walls Study* for which Jim Holdsworth, historian and planner David Moloney and I received funding in 2004 from Heritage Victoria's Department of Sustainability and Environment (DSE) to undertake for the then Shire of Melton, now Melton City Council.

It seems a long time since I raised the funding opportunity at a DSWAA committee meeting and much water has flowed under the bridge since I wrote the submission. Entitled *Dry Stone Walls, Our Cultural Heritage – towards recognition, protection, appreciation and education*, the submission was a collaborative exercise that involved key Melton Shire staff together with Jim and David.

In essence the program was an urban improvement initiative that aimed to contribute to the improved liveability and sustainability of Victoria's urban, rural and regional centres. Grants were to assist Councils to manage change by reinforcing the attractiveness, unique character and cultural heritage of local activity centres and reflect community values and revitalise local economies.

In Melton's case the exercise had many layers. The Municipality was a fast growing outer urban area on the outskirts of Melbourne. The land was predominantly flat,

dry and in many areas aesthetically and artistically uninspiring. What was once a farming community of open plains was undergoing major development and culturally and heritage-unaware newcomers were stealing the stones from the dry stone walls to landscape their new gardens.

Jim and David brought with them a breadth of professional skills and lateral thinking that today has resulted in an outcome we could only have dreamed of so many years ago (see pp 3,4). The hurdles have been high, the challenges at times seemingly insurmountable, but at every step the vision was intact, and professional and passionate contributors have finally produced the much sought after pot of gold.

Despite the complexities I have fond memories of the process. The privilege of being hosted by generous farmers who gave of their time, expertise and passion for their walls. Failing miserably at lessons from Jim in understanding from the fall of the shadows on the ground which direction faced north. Days in the field when David spent ages kicking a row of stones muttering to himself. Then, when he got back into the car, telling stories of early descendants together with history lessons that almost made each stone come alive. We all spent hours on back roads plotting by hand the height, width and condition of the walls and back in the Melton Shire office, pouring over aerial survey maps with Melton's passionate professionals Rodney Thomas, Jennifer Louie and Sera Jane Peters.

In places such as the United Kingdom and Switzerland the craft of dry stone walling and its contribution to the cultural landscape are acknowledged, valued and preserved as integral parts of the farming, cultural tourism

Pride of Place ... (Cont.)



The descriptive plaque sits in front of 'Volcanic Genesis' a sculpture of a dry stone wall rising from the rock strewn basaltic field

[... Cont]

and arts industries. Indeed, it could be claimed that the sculptural works of Andy Goldsworthy in the Grizedale Forest in Cumbria (UK) have played a pivotal role in introducing

modern day audiences to an ancient craft somewhat taken for granted, through new eyes. For its there, in an area renowned for its magnificent walls, that Andy's now world famous work *Taking a Wall for a Walk* weaves its sculptural way around the Larch trees to join remnant sections of ancient agrarian walls.

Within that context, the challenge in the Melton proposal was how to convince a heritage funding body that dry stone walls were more than just a remnant of a past agrarian history. How could the perceived outcomes in-

spire and educate Council, Council officers, old time farmers and residents and new comers to the area? Not to mention the broader Australian communities in which dry stone walls existed.

As fortune would have it, Heritage Victoria's Pride of Place program was the perfect vehicle. Innovative and forward thinking, it was almost a hybrid of arts and heritage funding that allowed for the more practical heritage and planning outcomes to merge seamlessly and in parallel with more artistic and cultural tourism opportunities. What a luxury, dry stone walls as public art in the landscape. The genesis of community education through the arts. Not in a national park in England's Lake District but on the open plains on the outskirts of Melbourne.

However, as is sometimes the case with this sort of project, the process often dictates a slightly different artwork outcome than is initially perceived. Such was the case at Melton. The initial proposal to construct a series of picture frames in the landscape ultimately resulted in the development of a dry stone wall driving trail and a sculpture entitled *Volcanic Genesis* at the Willows Heritage precinct.

Built by renowned Victorian dry stone artists David Long and Alistair Tune, today this work designed by Jim is but one of many dry stone sculptures located in public places. Arguably the sculptural works of David, Alistair and Geoff Duggan (NSW) can play a similar educative role here as do Andy Goldsworthy's in England.

Keep safe - use stone *By Stuart Read, DSWAA Committee*

I was fortunate to visit Jeju-do island, a world-heritage-listed volcano off South Korea (See *A bit of Corangamite in the East China Sea, The Flag Stone 19, 5*) for a conference on cultural landscapes last November.

As well as lapping up its dry stone field walls which lace the island like a blanket, I saw others used for coastal fish traps, protecting traditional villages and towns, including the former administration for the island's state government.



Also regional fortifications, including one pictured, a rather 'Inca' scaled wall of Byeol-bangjin Fortress in Hado-ri village, on the north-east coast near Sehwa. This is but one remnant of a series of coastal fortresses and look outs for fire signalling, long used to spot and fight off marauding pirates and invaders such as the Japanese. This one was oval and some 950m in circumference. It continues to shelter village housing from Jeju's constant winds. In the shelter of which, villagers go on threshing their soy bean harvests on tarpaulins, harvesting their radishes (daikon, for kimchi/pickling), carrots, potatoes and citrus. Lucky for me, the fortress wall also provides excellent views for tourists. *Kamsa-hamnida*

Back to the well; and new walls in Tasmania

By Bruce Munday, DSWAA Committee

Issue #34 of *The Flag Stone* featured an article by DSWAA member Chris Payne on dry stone wells. A couple of the wells pictured in that article are on *Rosebank*, not far from Chris's Mt Pleasant property in South Australia.

The head of another old *Rosebank* well, almost four metres in diameter, had been badly damaged by a huge elm tree growing up against it, presumably thriving on the same water source. Fortunately the inherent stability of the cylindrical form along with the craftsmanship of the original builder had prevented the wall from collapsing into the well.

A couple of months ago Jon Moore rebuilt the double skin well head, conserving another piece of dry stone heritage.

Wally Carline has also been busy building walls at Oatlands – in #34 we showed walls he built at the St Peters rectory. Here are some more walls he has been building, firstly rebuilding the feature at the entrance to Oatlands, and then some walls for a farmer at Melton Mowbray just south of Oatlands.



Learning how to build walls

By Bruce Munday, DSWAA Committee



Final workshop at Rosebank

DSWAA workshops held in South Australia and Tasmania last October show that there is still plenty of interest in the craft.

In SA we built two rustic free-standing walls, one from the 'debris' of the old damaged farm wall on *Rosebank* at Mt Pleasant; the other a recreation from a previously poorly built wall. The third workshop was a retaining wall at Mount Barker Golf Club. All the walls used field stone.

The wall at *Rosebank* is the culmination of eight workshops, five led by Wally Carline and the last three by Jon Moore. The result is 200 metres of dry fieldstone wall, 85 m being the original intact section with 115 m of rebuild. It looks great.

In Tasmania Wally and Val Carline ran three workshops at Oatlands and will run another series in March. Contact [Wally](mailto:Wally@dswwa.com.au) 0487 263 888



There will be two workshops next April, probably one at Mintaro in the Mid-North and the other on the Fleurieu Peninsula. Watch the DSWAA website for details or contact [Bruce](mailto:Bruce@dswwa.com.au) 0417 895 249.

A tale of the dry stone walls of Martha's Vineyard

By Jim Holdsworth, DSWAA President

Off the south-eastern coast of the American states of Massachusetts and Rhode Island lie the islands of Martha's Vineyard and Nantucket and many smaller islands including Block Island.

These islands have a proud history of fishing and whaling but now, as well as some fishing, are favoured summer holiday destinations. Before Europeans came, they were home to the Wampanoag Indians who settled the area more than 5000 years ago as the climate warmed following the last ice age. Martha's Vineyard was originally known by the Wampanoag as Noepe, or "land amid the streams".

As the whaling industry took hold during the early 19th century, more than 100 whaling captains called Martha's Vineyard home. Nantucket, to the east, was an even busier base for those who plied this intrepid lifestyle.

The shape of the coast and the landforms of this part of New England give a clue as to how this coastline and its islands were formed.

From the hooked sweep of Cape Cod in the north and stretching south-west, two lines of islands are discerned: one linking Cape Cod to Block Island some 200 kilometres away and another forming the southern coastlines of the more substantial Martha's Vineyard and Nantucket.



At the western end of Martha's Vineyard is Gay Head and its prominent red lighthouse. The cliffs below mark the approximate extent of an ice

sheet which spread south from Canada during the last ice age, some 18 000 years ago. Martha's Vineyard is a glacial moraine, created near the end of the Quaternary glacial epochs when the Laurentide ice sheet deposited boulders, gravel and sand on its slow journey southward from Canada. As the ice sheet receded, the southernmost deposits became the islands of Nantucket and Martha's Vineyard. The oceans began to rise with the melting ice, thus forming Nantucket Sound and the Cape Cod peninsula to the north.

Among the farmlands of the southern part of the island are dry stone walls, the rounded shapes of the stones indicative of their journey as part of the glacier and its slow progress south all those millenia ago. Stone sizes vary and the skill of the waller can be appreciated by the single-wall construction and the rounded shapes of the stones. The walls are an impressive and evocative part of



the landscape and quiet evidence of a geologic phenomenon that created this fascinating coastline, giving birth to the world's greatest stories of whaling and seafaring.

On the much smaller Block Island, stones from the same distant source form paddock and boundary walls, their silver-grey colour glistening in the sun and complementing the almost ubiquitous grey clapboard sidings of the typical New England house.

Unlike most places with dry stone structures, the walls on both these islands are made not of truly local stone but of material transported many hundreds of kilometres by the slow and unstoppable power of glacial activity. The settlers of the sandy and low coastal islands of Martha's Vineyard and Block Island are the beneficiaries.



Footnote: Why is Martha's Vineyard so named?

In March 1602, English explorer and privateer Bartholomew Gosnold set off in his vessel Concord across the Atlantic to arrive months later along the coast of Maine. As he traveled farther south he arrived at Martha's Vineyard. He found the island with a profusion of wild grapes; thus he called it Martha's Vineyard after his daughter Martha, who passed away in infancy. Today, grapevines grow wildly and unmanaged in countless back yards, fields and woods throughout the island. The last actual vineyard on Martha's Vineyard ceased operations in 2008.

A Stone Upon a Stone Exhibition (Melton Shire)

By Raelene Marshall, DSWAA committee

Dry stone walls shaping Australia's cultural landscape

This article follows a companion piece in #34 of *The Flag Stone* featuring the Corangamite Shire Panel.

In May 1999 and in October 2000 the Australian Government supported a Touring Exhibition designed to capture, promote and affect an awareness of the history and cultural significance of some of Australia's dry stone walls. Produced and curated by Raelene Marshall, the research and development involved twelve Local Government areas in Victoria and New South Wales. Local farming communities and other interested parties generously came together to produce the information, histories and images of their significant dry stone walls and structures.

The Flag Stone will continue to feature these local areas in subsequent issues. A view of the Exhibition can be found at <http://www.astoneuponastone.com/exhib.html>

Melton Shire Panel

Shire of Melton – A Stone Upon A Stone

Melton Shire is a municipality of 420 square kilometres, located on the western fringe of Melbourne, with a population of 45,000. It is characterised by its flat basalt grassy plains and volcanic cones to the south, and rolling forest-covered hills to the north. Melton Shire has two main residential areas: Melton, the main township, and the Melton-East Growth Corridor, forming the western edge of metropolitan Melbourne. The Shire also contains the three small villages of Rockbank, Diggers Rest and Toolern Vale.

Melton Shire's rural areas were mainly settled in the mid 1800s for grazing and limited cropping. The grassy plains provided excellent grazing country for sheep and limited production, and early before their final mission for such as the Neerimale School in Melbourne.

Dry stone walls were the predominant form of fencing in the area as there was an ample supply of stone on the grassy plains. The graziers and farmers cleared the vast amounts of surface rocks, hence the name Rockbank. Workers were often employed from Melbourne to construct the dry stone walls throughout the paddocks. Many fences also used a combination of stone at the bottom, and post and wire at the top to define boundaries and confine flocks and herds. Posts were lumbered from the scattered woodlands on the plains of the Rockbank, Toolern Vale and Exford areas.

Today, many fine examples of dry stone walls exist throughout and are visible on main roads such as the Western Highway and dotted throughout the paddocks.

Selectors and dry stone walls

The Moylans, early selectors in the district, were recorded in 1870-71 as owners of several chains of stone wall fencing on their properties. In late 1870 their daughter Margaret Moylan was listed as the lessee. Twenty-seven chains of stone wall and 38 chains of post and rail fences, valued at over £97, had been constructed on her land. In July of the following year her brother, Michael reported that Margaret had 'got me to see how many acres ploughed on her selection ... and to let you know[i.e. the Lands Department Bailiff] know. There is about 3 acres ploughed, two of which are under cultivation.' Dr C Kellaway, Lands Department Selection Files 413/31 Parish of Kororoit Public Records Office Vic. VPRS 627/P

Melton Shire is 527 square kilometres on the western fringe of Melbourne, with a population of 45 000. It is characterised by flat basalt grassy plains and volcanic cones to the south, and rolling forest-covered hills to the north. Melton Shire has two main residential areas: Melton, the main township, and the Melton-East Growth Corridor, forming the western edge of metropolitan Melbourne.

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Timeline

1838 The Pyke Brothers settled on land at the Toolern Creek, then known as Pennyroyal Creek. They were considered to be the first European settlers in Melton. William Cross Yuille was one of the earlier settlers in the area known as Rockbank. He had pre-emptive rights to 640 acres in the early 1850s. A large bluestone shearing shed was built on the property later known as Deanside registered with the National Trust.

1852 A site was marked out for a village. In 1862 it became village of Melton with a church, school, stores, hotels and was a flourishing pastoral and agricultural district of just over 29 542 acres.

1865 Dairy farms of the district suffered an outbreak of the deadly Pleural Pneumonia which killed many cattle and later in the same year bushfires swept in from the ranges destroying a number of properties.

1884 The railway came from Melbourne to Melton. A viaduct was commenced over the Werribee Gorge and completed in 1886 linking Melton to Bacchus Marsh.

1916 Melton Reservoir (Exford Weir) was officially opened and by 1972 homes in Melton, Toolern Vale and Rockbank were receiving treated water.

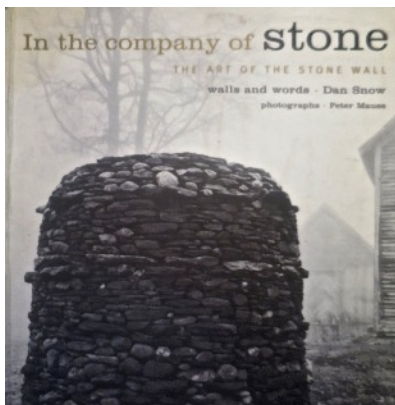
1974 Melton was declared a satellite city, seeing unprecedented residential growth for the next ten years.

1987 Melton and Rockbank sewerage system completed.

2002 Melton Shire continues its rapid residential expansion in the new suburbs of Burnside, Caroline Springs, and Hillside.

Book review

By Andrew Miller, DSWAA Secretary



I was fossicking around Ballarat's Big Book Bonanza last November for art books for Arte Ramelau, a youth arts space in Ainaro, Timor-Leste. However I must have been too focused on the art books because I missed an important book. A good friend

knew my interest in dry stone walls and picked up a 'gem' for my dry stone book collection! Let me tell you a little about it!

Titled *In the Company of Stone, The Art of the Stone Wall*, walls and words by Dan Snow and photographs by Peter Mauss, it conveys in a wonderful way, the beauty of stone in both functional and sculptural forms. It also evokes the spirit of the waller and the craft.

Dan has been building dry stone structures for clients in New England and Great Britain since 1976. Peter specialises in photographing architecture, gardens and landscapes.

Dan's introduction whets the appetite and the attractive poetic style, describing the dry stone craft, continues throughout the book, complemented by images of dry stone in many forms. In fact it was difficult to put the book down. The opening paragraph sets the scene

I could say that dry stone walling is a silent and solitary pursuit. In the text of this book there is plenty to support such a claim. But that's just not the way it is. Throughout a day of walling, as the light of the sun comes from below the horizon or is subdued from above by clouds, crickets bow their wings in symphonic harmony. When the sun breaks out, the day is further brightened by songbirds in solo performance. The importance of these subtle additions to a waller's "soundscape" needs cannot be overstated. The air is infused with these tiny creatures.

And more.....

Every wall can tell a story about its maker once we understand the language that stone speaks. Every stone is visible proof of the builder's degree of contentment. A stone that looks satisfied with its position reflects the sense of ease the waller felt when placing it there. I began this book intending to tell a story about my walls. The truth is, these walls tell a story about me.

The book, published by Artisan (www.artisanbooks.com), is a valuable addition to my dry stone library!

Welcome new members

By Sue Jones, DSWAA Membership

Membership of the DSWAA continues to grow with 277 individuals or families on our mailing list. Members join through our website, attendance at our events and most particularly through dry stone walling workshops held in South Australia and Tasmania.

The following people have joined the DSWAA since the beginning of the 2014 membership year.

Queensland:

Michael Pirie of East Ipswich.

New South Wales:

Evan Oxland from Elizabeth Bay and Alan Steel of Shell Bay who recently participated in Geoff Duggan's workshop at Mt Annan.

South Australia:

John Bell; Brett Doering; David Eckert; Ang Francis; Nathan Herbert; Shannon Holberry; Allan Kull; Kaj Lindstrom; Jon Moore; Claire Mossop; Robin Mulligan; Trent Reimers; Nathan Weigand; Roger Cabban; Kym Davis; Christine Banks; George Beltchev; John Bowd; Pip Burnett; Roger Cabban; Pauline Eglinton; Lisa Burrell; Steve Butcher; Anne Butler; Karen Crane; Pauline Eglinton; Margaret Ferguson; Scott Evans; Kim Gladi-gau; Blat Goulder; Hansi Graetz; Andrew Granger; Meredith Green; Sue Green; Hugh Greenhill; Doug Gray; Anthony Dewell; Michael Evans; Adam Hancock; Grant Hancock; Tim Hawson; Allan Holmes; Dianne Herrmann; Noel Herrmann; Matt Hoppood; Hugo Hopton; Bob James; Peter Mitchell; Midori Jones; Steve Jones; Trevor & Nathan Ley; Caroline Lille-crapp; John Macgowan; Zane McDonnell; Sabine McQueen; Richard Maddigan; Evan Marker; Andrew Marsh; Edith Martens; Carolyn Mawson; Barry Midgley; Peter Mitchell; David Mott; Rob Murray; Heather & Tim Przibilla; Michael Round; Sheila Saville; Sabina Schaare; Steve Schaare; Kitty Schiansky; Rick Shearman; Ben Smith; Jesse Somers; Damien Staunton; Kirsty Stewart; Jason VanWeenan; Rowan Wellstead; Michael White and Kim Zidarich.

Tasmania:

Sophie Affleck; Steve Ferguson,; Michael Power; Luke Eyles; Mary Eyles; Mick & Jill Riggall; Peter Sweeney; Margaret Webb,; Nicholas Weeding; Steven Wood; Helen Dixon, David Dyson, Adele Giblins, Neil Hickey, Natasha Hudson, Ken Walsh & George Wilkie. .

Victoria:

Laurie Atkins; Allan Barden & Lorelle Abbott; John & Marion Blythman; Brian & Nan Bodsworth; Gregory Clinnick; Russell Endersby; Anne Herne; Alex & Kay Hodge; Roger & Michelle Holloway; Mary Karunajeewa; Garry & Maureen Mahon; Giuliano Marcon; Gerard Morgan; Garry Neeman; Chris Sharp; Maria Sozanski,; Geoff Thomas; David & Tereza Varley; Penelope Clunies-Ross. Eve Black.

The President and Committee join me in welcoming all these members to the DSWAA.

Sue Jones membership@dswaa.org.au

DSWAA field trip to northern Tasmania March 2016



WHEN: The long weekend of **11 - 14 March 2016**

WHERE: Day trips from Launceston, visiting sites in the **Meander Valley** and **East Tamar** regions on Saturday 12 and Sunday 13 March, with a possible trip to Oatlands on Monday 14 March

WHO: Members and friends are warmly invited to participate in this special event

*The tours will be guided by **Andrew Garner**, DSWAA member and highly experienced dry stone waller and his colleague **James Boxhall**, a professional hedger based near Deloraine*

WHAT: The tours will visit historic properties (some not generally open to the public), a variety of old and new dry stone walls, traditional hedgerows, wineries and other sites of interest. A **group dinner** on Saturday night will be a feature of the weekend. (Dinner at extra cost)

WHAT ELSE:

- Touring will be by fully-equipped **45-seater coach** (which is a simple solution for people from interstate and those unfamiliar with the area)
- **Welcome drinks** in Launceston on Friday evening, 11 March
- A tour to **Oatlands** (125km south of Launceston) to visit new and old walls in Australia's best preserved Georgian village may be arranged for **Monday 14 March**, depending on interest
- While costs have not yet been finalised, an overall cost of about \$250 per person is envisaged, which will cover **welcome drinks, the coach tours, morning and afternoon teas, lunches, entry fees and trip notes**. The dinner will be at extra charge.

NOT INCLUDED: Travel to and accommodation in Launceston is at your expense.

****** PLACES ARE LIMITED. TO INDICATE INTEREST, RETURN THE FORM ON OUR WEBSITE www.dswaa.org.au by 31 JANUARY ******

Balancing act

By Andrew Miller, DSWAA committee



Stone balancing on beach near Skenes Creek

Skenes Creek is one of many coastal villages my family use as a base to explore the Cape Otway National Park. However it was a small beach a few kilometres east of Skenes Creek that caused us to linger on one particular day. The beach stone, rounded and smooth from millennia of coastal forces, has provided a resource for people with a creative spirit to use the stone to build a forest of balancing stones. And the connection with dry stone construction? Well, with dry stone, as the words imply, there is no bonding agent, no mortar!

At first sight, my mind turned to the wonderful work of Andy Goldsworthy, the brilliant British sculptor, artist and waller who collaborates with nature for his creations. Goldsworthy's work is often transient and ephemeral and he photographs his work immediately after completion. His work demonstrates his wonderful intimacy with nature and is shared via his photographic record. Goldsworthy has worked in many mediums including twigs, leaves, stones, snow and ice. Balancing stones and dry stone feature prominently in his repertoire.

The balancing stone creations near Skenes Creek are of course in a quite different skill realm to Andy Goldsworthy's work, however it was interesting to see the stone creations interfacing with nature in such an artful and no

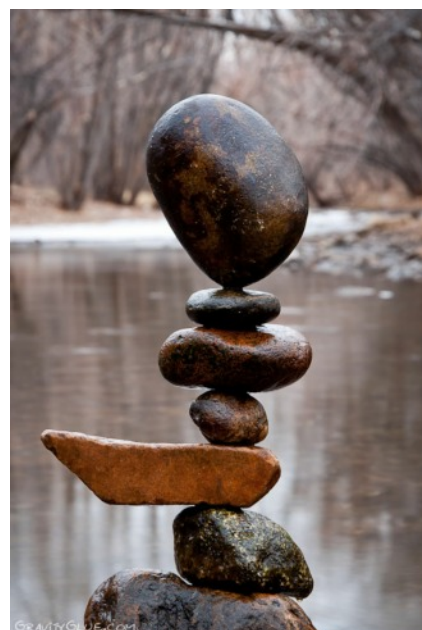
doubt, ephemeral way. Many people were pausing to photograph the site and enjoy the works or create their own stone tower. It reinforced human's intimacy with stone!

Editor's note: I saw stone balancing on coastal walls on Jeju island south of the Korean peninsula. There was nothing particularly artistic about these little structures, but what was impressive was the sheer number – thousands of them. Apparently they look out across the sea to warn of possible invaders, complementing the huge carved stone 'grandfathers' whose role is to deter those who would invade.



Jeju 'lookouts'

While Andy Goldsworthy might be the 'father' of stone balancing, others such as the truly amazing Canadian [Michael Grab](#) have contributed to this as an art/science form. Watch [this](#) and hold your breath!



Bits'n pieces

New on www.dswaa.org.au

Checkout the dry stone [sculptures](#) by some of Australia's best stone-work artists.



Alistair Tune



Geoff Duggan

Maybe also suggest some other sites where people are doing creative things with stone, such as <http://www.johnnyclasper.co.uk/> and <http://thinking-stoneman.blogspot.com.au/>

Greeting Cards

Did you know that the Association has packs of Greeting Cards for sale?

There are two different packs of ten cards (two of each of five images) depicting dry stone walls in the landscape. The photos were all taken by members and are of high quality. The cards are blank inside and are suitable for all occasions. The packs come with envelopes.



The cost is \$25 per pack (\$22 for DSWAA members) plus packing and postage (rates depend on distance and weight). If you would like one or more packs, email Jim Holdsworth at jjim@planningcollaborative.com.au with your mailing address and he will advise the total cost and how to pay for them.

Support your Association.

Who's Who in DSWAA

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Allan Willingham

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Membership

Annual membership fee

Corporate \$80

Professional \$50

Single \$30 (\$80 for 3 years)

Family \$50

Payment

Cheque: DSWAA Inc. and posted to DSWAA Membership, 33A Rothwell Road Little River VIC 3211; **or**

Bank Deposit at any branch of the ANZ Bank **or EFT:** BSB 013 274, Ac. no. 4997 47356

Clearly indicate membership identity of payer

New members

Please email or post your name, address, phone number(s) and area of interest (e.g. waller, farmer, heritage, etc) to the membership secretary (above)

Photographs

Page 1	A Miller
Page 2	J Mayfield (top 2); A Miller
Pages 3-5	J Holdsworth
Pages 6	R Marshall
Page 7	J Holdsworth (t); S Read
Page 8	B Munday (tl); J Moore (2); V Carline (r col)
Page 9	B Munday (top & left); V Carline (r col)
Page 10	J Holdsworth
Page 11	R Marshall
Page 12	A Miller
Page 13	C Mossop
Page 14	A Miller (l), B Munday (tr); M Grab (br)
Page 15	R Marshall