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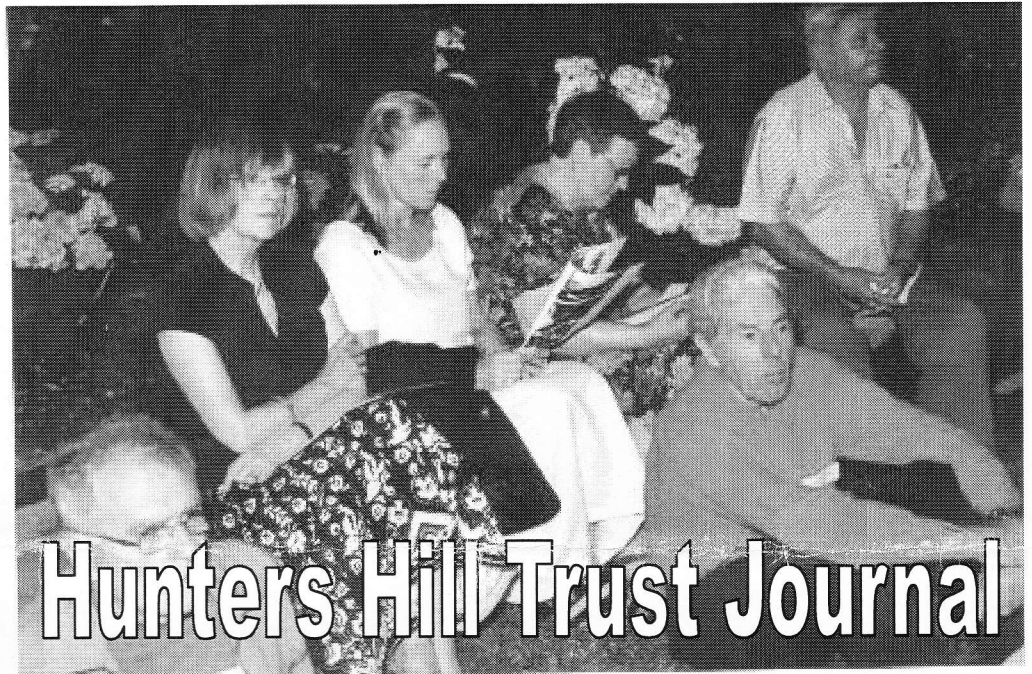
Meeting of the
Hunters Hill Trust Inc.
will be held on
Sunday, 30 April
at 3 p.m.
at the RSL Hall,
Alexandra Street,
Hunters Hill.

-Len Condon

Hon Secretary

The beautiful

Picture at top was taken at our Christmas Party and shows a handsome group listening to Tony Coote's talk on modernism— at back— from left— Jenny Pinson, Alysoun Ryves, Audrey Stamp, Erwin Wohlers, and at front— Brendan Stewart and Carl Ryves.



The Good, the Bad and the Ugly

We report so much negative news in this Journal, that it's a pleasure to open our first issue of 2006 with the good news about the amended DA for the Hunters Hill Hotel. This sees the dropping of the hideous Development (approved in 2004) which would have transformed this landmark site into a major four-storey apartment complex spread across the whole property, involving massive excavation, in favour of a more modest proposal to adapt some of the existing structure for short-stay apartments as part of a general renovation of the Hotel, which would also include some landscaping of the car park. Apart from some genuine reservations about sound-proofing and the impact of upgraded entertainment facilities on the amenity of the neighbourhood, we've every reason to view this as good news.

Similarly, and of great long-

term importance for our community, the news that Hunters Hill Council has approved the purchase of the Priory in Manning Rd is especially welcome. This is the most significant public building in our Municipality, rich in history, heritage and potential adaptive use, and Council is to be congratulated for its clear-sighted vision. Clearly, purchase of the Priory would represent a significant drain on our financial resources in the short term, especially as the value of the surrounding curtilage is yet to be resolved. So any inspired ideas about the reuse of the building and surrounds would be more than welcome, to shore up broad public support for the project.

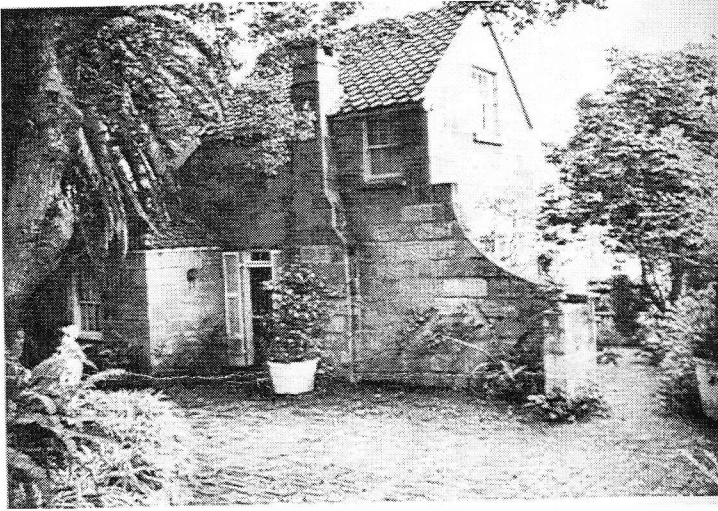
The bad news? Well, anybody seriously concerned about the future of conservation in Australia can only shudder at the initial report of the Federal Government's Productivity Commission into Heritage in this country. A more ill-conceived and ill-intended,

reductive and reactionary approach to its subject would be hard to imagine. Productivity? Heritage? Goodbye community safeguard for any potential development should their suggestions take root. (See our submission to the Productivity Commission further on.)

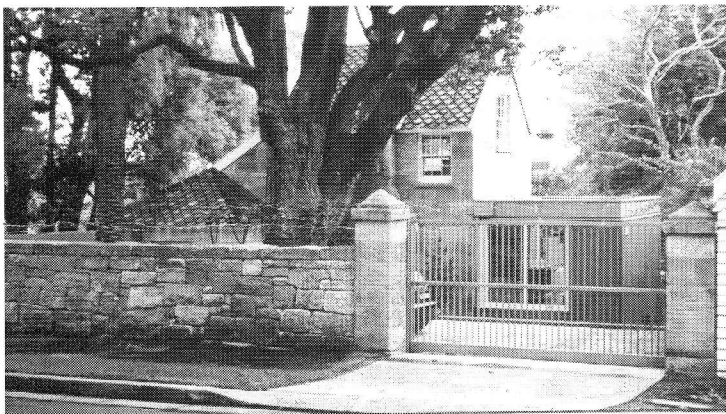
The ugly? What can you say? After a valiant years-long fight (don't blame Council, or the Trust or the neighbours) the very pleasant and entirely "fitting" dwelling at 9 Too-cooya Rd is to be demolished, and in its place a rather larger (as in 9-car-garage style larger) and less modest dwelling erected. Monstrous!

Finally, a call for assistance. Anyone with a bit of time to spare who'd like to help with journal delivery a few times a year, or with other tasks as they come up, or who feels they may have something to contribute as a future committee member, please give us a call. David and Sally Gaunt, 98164047

On Modernism—more heresies



This photo, taken from the Green Book, shows a little house at No 11 Wybalena Road as it was in 1969, not long after it was completed. It's not a heritage-listed house, but it was built from materials removed to make way for the Burns Bay Rd expressway and the roof tiles came from the Figtree chapel that was relocated in Martin St with, unfortunately, very ordinary cement tiles. The house at No 11, as well as being a charming cottage, tells a very interesting story about the history of Hunters Hill.



This photo was taken in December 2005 and shows the most recent alterations and additions to the house. They are a good example of a pervasive architectural philosophy, which states that all new buildings should be "contemporary" and of their time. Here the word "contemporary" really means "modernist", and in keeping with modernist aesthetics, the new work exhibits a deliberate lack of concern for context and history. It also shows a tendency towards anal retentiveness, which arises from the modernist's celebration of the clean, the neat, the tidy, and the straight. The original curved stone garden wall has been

demolished because it did not conform.

Modernism is the orthodoxy that has been taught to all architects since the end of the WW II. It is more than just a style, it is actually the **established religion** of architects.

Most architects are mere Christmas and Easter Modernists. The most dangerous ones, however, are the modernist fundamentalists. They consider it blasphemous to refer to modernism as a mere style. They have declared a virtual Jihad on those who do not support their views – particularly Councils. Their preferred weapon of mass destruction, of course, is the Land and Environment Court. Unfortunately for architects, most of the rest of the population do not share their religion. Many even profess a strong hatred of modernism and its followers. There are certainly no modernist houses at the HOMEWORLD DISPLAY HOME VILLAGE.

This split between architects and the community seems a peculiarly modern phenomenon. Christopher Wren did not have to take London Council to the Land and Environment Court to get a DA for St Paul's Cathedral. So how did this split come about? And how did modernism become the established architectural church?

While Modernism may be considered by some to be contemporary it is in fact a style that has been around since the middle of the 19th century. It first gained currency with the foundation of Bauhaus group by Walter Gropius in 1919. The Bauhaus was the most influential design school of the 20th century and its philosophy was entirely Modernism. Bauhaus modernism was also a Utopian political movement, left-wing, collectivist and anti-bourgeois. Tom Wolfe, in his book From Bauhaus To Our House, writes that the underlying theory of the Bauhaus was functionalism, which he claims is a euphemism for 'non-bourgeois'. According to Wolfe, flat roofs and plain facades were preferred. Ornamentation, 'pitched roofs and cornices were never used because these represented the "crowns" of the old nobility, which the bourgeoisie spent most of its time imitating'.

When Hitler took over Germany in 1933 Mies Van der Rohe was head of the Bauhaus. The Nazis considered The Bauhaus "Jewish" and "Oriental" and branded its work "decadent", so they wasted no time in closing it down. Their plans to replace the flat roof on Gropius' building with an "Aryan" pitched roof were put on the back burner while they set about imposing their politics on the world.

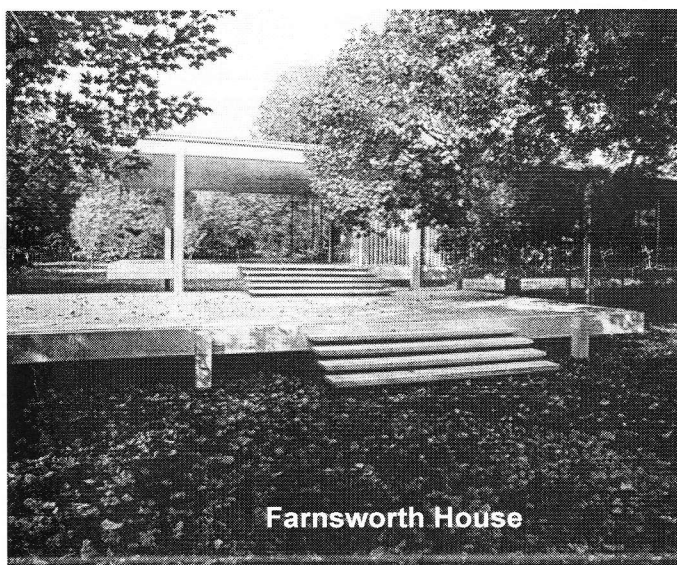
Like any persecuted religious group, the only way for the Bauhaus modernists to survive was to go underground or flee. Many of the Bauhaus leading lights ended up in America. Walter Gropius, became head of

An edited version of a talk given by Tony Coote at the Hunters Hill Christmas Party 2005.

school at Harvard University and was joined there by Marcel Breuer. Mies Van der Rohe went to the Illinois Institute of Technology and was also given the job to design its new campus. Within four years of its closure in Germany, the Bauhaus had relocated, bigger and better, in the United States. Gropius, Mies and Breuer became household names. The rich and famous became their patrons and the radical, socialist and collectivist ideas that underpinned the philosophy of the German Bauhaus just faded away.

Architectural students from all over the world came to study under the masters. Bauhaus modernism became virtually the only architectural philosophy taught in America during a time of great post-war prosperity and building. As a result the old Beaux Arts traditions became a heresy, and the legacy of America's most famous architect, Frank Lloyd Wright, faded.

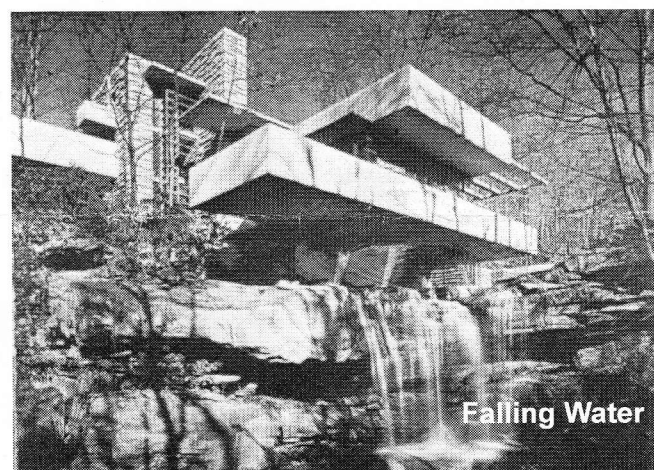
As noted by Klaus Herdeq in his book *The Decorated Diagram: Harvard Architecture and the Failure of the Bauhaus Legacy*, Walter Gropius' had an "ideological opposition to the cultivation of historical consciousness". As a result the Bauhaus architectural schools did not teach history. They also tended to ignore the physical and historical context within which buildings exist. This, of course, is the basis of Modernism's rampant



iconoclasm, characterised by Tom Wolfe as "starting from zero". Old buildings and neighbourhoods were soon under threat from an architectural culture that placed little importance on heritage and neighbourhood.

In 1951 Mies Van der Rohe designed the most famous and influential *modernist* house of the

20th century for Dr Edith Farnsworth, a physician and member of Northwestern University's medical faculty. The Farnsworth house was built on the banks of the Fox River, 50 miles west of Chicago.



With its external walls are made entirely of glass, the house is a version on Mies' quintessential "glass box", the German pavilion he designed for the 1929 Barcelona International Exhibition.

Thirteen years before the construction of the Farnsworth House, Frank Lloyd Wright's "Falling Water" was completed in Bear Run Pennsylvania. Falling Water is widely considered the finest American building of the 20th century. A comparison of the two houses highlights a number of aspects of Bauhaus modernism and how that differs from Wright's organic approach to architecture.

Falling Water is solid, complex and multi-layered with a strong connection to the earth. It is a unique response to a complicated sloping site and respects the unique character of its setting through the use of local materials. The Farnsworth House, on the other hand, is light and floats above the ground – somewhat disconnected from it. Its form is a simple rectangular box, and its function is also simple – a weekend for a single person. It makes extensive use of manufactured products, steel, glass and plywood. It sits on a flat site, which poses no building problems. Rather than being a unique response to its site, it is a generic box that can be plonked down anywhere, provided the site is flat. The Farnsworth House is essentially a European response to an American landscape, designed by a foreign architect who had only been in America for a few years.

The house never proved to be the idyllic retreat that Edith Farnsworth wanted. According to its builder Karl Freund in

(Continued on page 4)



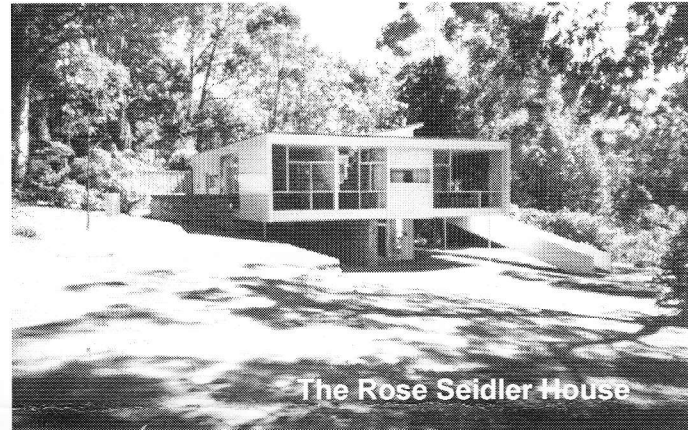
Elizabeth Farm

(Continued from page 3)

an interview published in *Fine Homebuilding* magazine in 1988, "In the first winter, the glass was opaque with ice". As well, an oily residue from the heater, which was in constant use, covered all the interior surfaces. In summer, the unremitting sun quickly faded the shantung drapes. As predicted by Freund, (who advised Mies against his chosen location for the house) the house was flooded in 1956 and rugs and furniture were ruined. Not only did the house not work, but the intimate relationship between the architect and his client collapsed. The thing ended up in court where Dr Farnsworth unsuccessfully sued Mies for cost overruns.

The perverse reality of the 20th century's most influential house is that it simply doesn't work. Despite this, the Farnsworth house has been copied or adapted time and time again by architects all over the world. Its simplicity has made it very easily imitated and its generic non site-specific nature has made it eminently transportable. Ideally you should also have a large site with plenty of dense planting to maintain privacy. But many versions of the house lack this essential ingredient and suffer problems. If you saw the ABC's program, *In the Mind of the Architect*, you will remember that Melbourne architect Sean Goodsell's wife had to get undressed in a cupboard to avoid being seen by the neighbours when she hopped into bed.

So how does all this relate to Australia and what is the Australian connection to the Bauhaus? In the years leading up to 1951, when the Farnsworth House was built, Australia was considered a cultural backwater. There was little appreciation of the natural Australian environment or the tradition of Australian colonial architecture. The vernacular Australian house was considered ugly and damned by architectural writers like Robin Boyd. At the same time as Australia's artists, architects, writers and intellectuals considered it essential to leave Australia to pursue their careers overseas, the rest of the bourgeoisie joined the "progress associations" that had branches in almost every suburb and the Government embarked on massive infrastructure projects like the Snowy Mountains Scheme and Warragamba dam.



The Rose Seidler House

Australia in 1948 was the perfect place for a young Bauhaus trained architect to "start from zero". Enter, Harry Seidler, aged 26 and a half.

Harry was enticed to Australia by his mother, Rose, with the carrot of a new house to design.

He had studied under the Bauhaus legends Walter Gropius and Joseph Albers and had been for 2 years Chief Assistant in the New York office of Marcel Breuer. He was the real thing – a refugee from war-torn Europe and an architect with the highest modernist credentials possible.

He was also a committed evangelist of the Modernist religion, saying, "I wouldn't allow my poor mother to have anything in the house not consistent with the religion: modernism".

Harry's architectural philosophy is summed up on his web site. He believes in Wagner's Gesamtkunstwerk, which he interprets as the total control over everything in a building, right down to the choice of the table napkins. He also espouses a "design aim and approach to architecture (that) is clear and direct, building upon and extending the tenets of modern architecture. Short-lived fashions and regressive heritage stylisms are shunned." To get a sense of what Harry means by "heritage stylisms" I visited Elizabeth Farm in Parramatta. And to try to understand his "tenets of modern architecture", I went to the Rose Seidler House in Wahroonga. These two houses make an interesting comparison – a bit like that between The Farnsworth house and Falling Water.

Elizabeth Farm was started in 1793 and is the oldest European building in Australia.

Its design owes much to the colonial architecture of India, where the English had a couple of centuries to work out an appropriate response to a hot climate. It's a cool beautiful, relaxed house with its wide verandahs creating a seamless link between inside and outside. Its geometry is complex,

with a number of separate masses that are linked by covered walkways. With their high ceilings and finely detailed joinery, the design of the main living rooms is subtle and beautifully proportioned. The large sloping roof settles the structure down into the earth

and, shaded by large trees and softened by the vines, the house melts into its setting.

Only parts of Elizabeth Farm are attributed to an architect (the main living rooms are by John Verge) and the house has evolved over many years and it has been altered and added to many times by many different people. By contrast, the Rose Seidler House is the work of single architect in every aspect, including the choice of its art works, furniture, rugs and table settings.

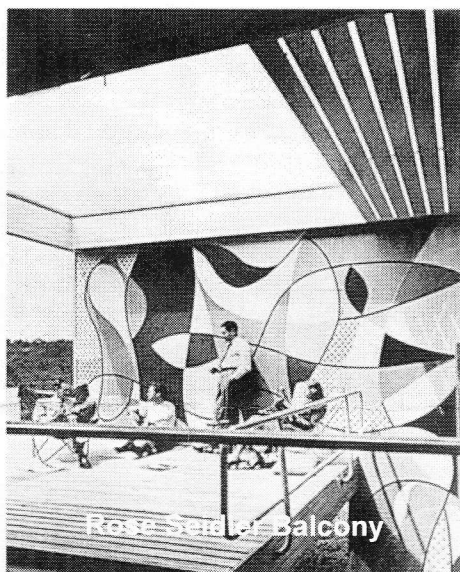
The Rose Seidler house is distinguished by its geometry, which is simple, stark and rectangular.

Its separation from the earth. The main living areas, are 3 metres above a car space at ground level.

Its lack of eaves with large and mostly unshaded window areas.

The privileged position it gives to the motor car, which takes up the best spot in the house – the ground floor north-eastern corner. At Elizabeth Farm, John Macarthur always kept his vehicles in their rightful place - in the stables down the back.

The design of the Rose Seidler House pays no heed to the vernacular building forms that had been developed in response to the local climate. And, like the Farnsworth House, its environmental performance is not great, to say the least. The house stands as an object in the landscape. It is more like a piece of sculpture, to be looked at and admired. It is not the sort of place where you can open a tinnie, throw off your shoes, sit back on the lounge and watch the footy on TV. Back in the 50s it was considered quite alien and was known as the “house of glass” or “the

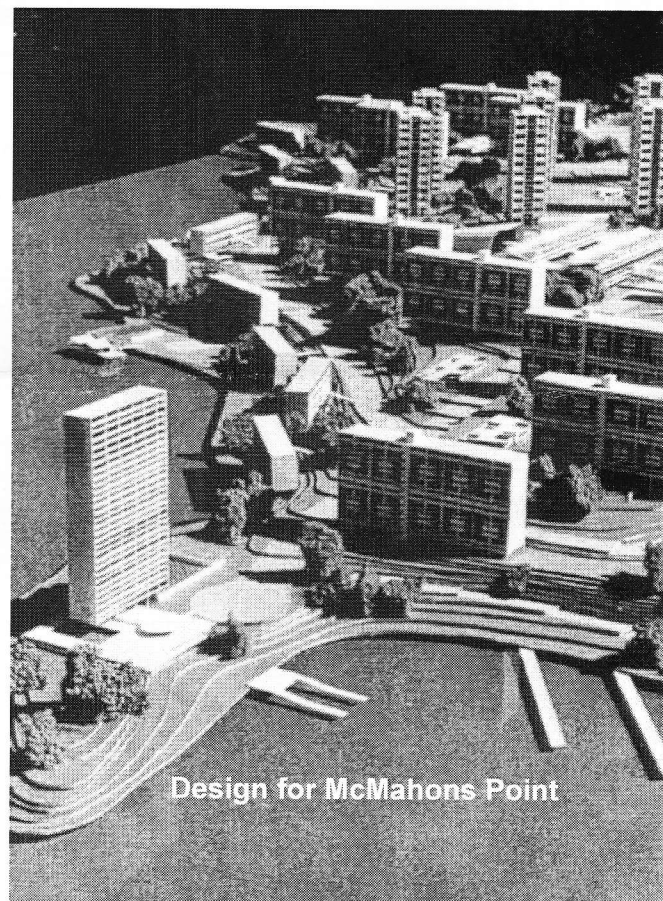


house on sticks”.

Unlike Elizabeth Farm, whose appeal is direct and visceral, The Rose Seidler house appeals to the intellect, especially the intellect that has been honed on the hard strop of modernism. The house won the Sulman Prize for architecture in 1952. This cemented the place of Modernism in Australia and set the benchmark for design excellence (as judged by architects, of course). It established Harry's reputation and was the first step in an extremely successful architectural career. It also marked the installation of Harry as the Archbishop of the Church of Modernism in Australia. I have a theory that The Rose Seidler House was also a prototype for high-density worker housing. This was part of the Bauhaus vision for a brand new Utopian industrial society.

Over his long career, in keeping with the “feeling that (he and his fellow Harvard graduates) were destined to play (their) part in transforming the visual man-made world”, Harry has had any number of big ideas. Some ideas came to fruition, like the Diamond Bay apartment building. This was featured recently in the Herald as an example of what **not** to build on a Pacific Ocean cliff top.

Other ideas, including the proposed demolition of the whole of the Rocks, never got off the ground. And others were only partly completed. Blues Point Tower represents



Design for McMahon's Point

(Continued on page 6)

Productivity commission inquiry report

Hunters Hill Trust was formed, as many other community based organisations like it throughout the country, to protect the Hunters Hill Municipality from destructive overdevelopment of private and public buildings. Since 1968 we have sought to preserve heritage values against the erroneous notions that they debase both property values and community benefit. A comprehensive response to the overwhelming mass of the

operating Productivity Commission Inquiry's Report is well beyond the resources of a community based organisation like the Hunters Hill Trust. However, we have read the very detailed response to the Productivity Commission Inquiry into the Conservation of Australia's Historic Heritage Places by the Australian Council of National Trusts and support their comments and recommendations.

Hunters Hill Trust comments on the Australian Council of National Trusts' response to the Productivity Commission Inquiry into the Conservation of Australia's Historic Heritage Places

The ACNT response commends the Productivity Commission draft report when it,
identifies 'market failure' in the provision of heritage services and strongly endorses some important principles—
that heritage does contribute value to the community,
that there is a strong case for government intervention, and
that governments at all levels should assist in meeting identi-

fied costs for heritage conservation."

And notes that,

Much of the analysis and some of the formal findings and recommendations provide coherent and cogent statements as to why and how governments (and especially the Commonwealth) should responsibly engage with heritage conservation nationwide.

The ACNT response notes that while

The draft report accepts that conservation of heritage places provides benefits that are not captured in the market, and acknowledges that this may justify government intervention.

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(Continued from page 5)

only a small portion of the original ground-zero vision for McMahons Point.

Throughout the world many similar grandiose schemes for high rise housing created, instead of worker utopias, vast vertical slums, which became centres of violence and social unrest. The most spectacular failure was the Pruitt-Igoe housing scheme in St Louis, which was blown up in 1972 as the only way to resolve the problems arising from their design. The architect for Pruitt-Igoe was Minoru Yamasaki. By a strange twist of fate, Minoru was also the architect of the twin towers of the World Trade Centre in New York, which suffered a similar fate.

The universal acceptance of Bauhaus modernism by the architectural profession has left any number of unfortunate legacies. In Sydney, these include The destruction of much of our 19th century sandstone architectural heritage.

The proliferation of ugly multi-storey buildings, particularly around the Harbour.

The construction of buildings that have ignored environmental principles learned over 150 years of European settlement.

It has also been responsible for the creation of an architectural profession that is often seen as arrogant, insensitive to context and heritage and disdainful of the views

of the community. This in turn has been a factor in the disconnection between architects and the rest of the community. As a result, draftsmen and builders design more buildings than architects do, mostly in the McMansion vein. These are poorly designed and dreadful to live in. (A quick trip to Pulpit Pt will remind you of the impact on the neighbourhood when two or more McMansions get together.)

There is an urgent need for architects to re-establish their position of pre-eminence as the designers of the built environment and for them to reconnect with the community, if only to get a better McMansion. The good news is that there are signs that this is actually happening. Architects' training is now more focused on the relationship of architects to the broader community. And there is a strong emphasis on designing buildings that are environmentally responsible and contextually appropriate. However, with their plans to accommodate umpteen thousand extra people in Sydney's existing suburbs in medium density housing, State Government planners now pose the major threat to our neighbourhoods. Therefore, to quote John Howard, we must remain completely alert and continually alarmed.

Harry Seidler died in Sydney on March 9, 2006 aged 82 years.

poses a threat to heritage

(Continued from page 6)

However,

although the analysis implies a significant increase in government expenditure for heritage places, it does so without stating this explicitly or addressing the cost of its recommendations.

And, alarmingly that,

The Commission analysis gives particular emphasis to the property rights of individuals, which it sees as unacceptably constrained by heritage listing, and refers recurrently to the principle of subsidiarity, which governed the COAG agreement of 1997 (section 6.1). Most of its argument is structured around these two concepts, together with ensuring that not only is there a positive cost benefit outcome from government involvement, but that there is sufficient rationale for any government involvement.

Of particular concern to the HHT is the concept of basing heritage protection on voluntary listing, managed through conservation agreements. There is no question that under such a system the number of heritage listed buildings in Hunters Hill would be minute as there is a prevailing view that "heritage listing" adversely impacts on property values. Consequently very few building owners would have been prepared to voluntarily place their properties on any heritage list.

Notwithstanding this, the heritage listing of buildings and landscape features in Hunters Hill (one of the

highest number of listings per hectare in the country) has saved the Municipality from destruction from unit development and preserved the character of Australia's oldest garden suburb. As a consequence land values in the Municipality are some of the highest in Australia, which puts the lie to the proposition that Heritage listing adversely affects value.

As the Council of National Trusts points out, the voluntary listing proposal is untried and untested, except in New Zealand, where it has failed and been abandoned.

To quote further from the ACNT response,

The report advocates the use of a cost/benefit equation to determine which places to list and conserve. It expounds the view that, despite the difficulties of measuring costs and especially benefits with any accuracy, that an assessment of net community benefit should be the key determinant of what is listed.

However, there is no practical and agreed means of ensuring that, in considering the net community benefit, the long term community interest in the protection and conservation of heritage values is able to be clearly represented against the more quantifiable private owners' conservation costs. The draft report is silent on how this might be achieved.

The Australian Council of National Trusts believes that the consequences of the implementation of the system advocated in the draft report -

would undermine the very essence of the system of heritage protection which has been developed in Australia over decades. It would so violate the principles underpinning the present system as to destroy its capacity to identify, protect and conserve places of heritage value with integrity.

Such a system would fail the Commission's own test—it would be neither equitable, efficient nor effective—and could not provide net community benefit to present, let

The Productivity Commission appears to be operating in an environment where an absurd and shrill ideology is proclaiming that private property is sacrosanct and should be free from all planning controls.

alone future generations. The proposal appears to be based on a misunderstanding of the basis on which listing decisions are made—the recognition of heritage value. This appears to

arise from a failure to understand and respect the substantial intellectual and professional underpinning of the heritage assessment system in Australia.

The ACNT concludes its summary of the report,

This draft report privileges the individual over the com-

munal interest, and seems to base its judgements on securing the tangible short-term interests of individuals, rather than securing the less tangible, but equally important, long-term interests of the community.

The Productivity Commission appears to be operating in an environment where an absurd and shrill ideology is proclaiming that private property is sacrosanct and should be free from all planning controls. For centuries, our society has accepted significant controls over property, including, at a community level, a large number of controls on individual property development such as zoning, height, density, garden area, set backs, compliance with building codes and heritage considerations both at an individual lot and precinct scale. The very notion of their abolition is ridiculous.

The Productivity Commission report is only a draft report at this stage. Let's hope that they will take on board the ACNT's response set out in part B of its submission detailing best practice heritage principles and the National Trust's findings and recommendations. The ACNT and those responsible for the submission are to be congratulated.

The Hunter Hill Trust Inc

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P. O. Box 85,

Hunters Hill, NSW, 2110

Phone: Secretary Len Condon 9816 2796

NATIONAL TRUST HERITAGE FESTIVAL 1-16 APRIL 2006 HUNTERS HILL EVENTS

Hunters Hill Council

Seniors Cruise

Foreshores of Hunters Hill
Location to be advised upon booking. Cruise the beautiful foreshores of Hunters Hill. Morning tea and lunch included.

30 and 31 March 2006 10am

Duration: 4 hours. Sausage sizzle on board. \$25 per person. Bookings Essential 02 9879 9449

Discover Hunters Hill A Conducted Walk

The Museum, Town Hall, Alexandra St. Starting at the Museum in the Town Hall (1866), this guided tour will take you through Vienna Cottage (1871) and on to All Saints Church (1888).

2 April 2006 11am, Free
Enquiries 02 9816 2325

Vienna Cottage

A Day In The 1950's

Vienna Cottage, 38 Alexandra St

A day for grandparents, parents and children. View the displays of life in the 1950's - clothing, cars, school and working life - and partake in the special events.

In association with NSW Seniors Week Anecdotes Of Our Working Lives.

2 April 2006 11am - 4pm.

Free. Enquiries 02 9817 2235

Anglican Parish Of

Hunters Hill All Saints

Church Ferry St

Explore this beautiful Church (1888), designed by

Horbury Hunt, with its stained glass windows and Bevington organ.

2, 5, 9, 12 and 16 April 2006

12pm - 4pm. Free

Enquiries 02 9817 1429

Hunters Hill Historical Society Museum.

Hunters Hill's Maritime History - Morts Dock And Colonial Oil. Museum, Town Hall, Alexandra St.

Hunters Hill was the site of the 1895 Colonial Oil Company Depot, delivering oil by ship to much of Sydney. Relics and photos of this period are on display, along with artefacts from the Morts Dock and Engineering Company.

2, 5, 9, 12 and 16 April 2006

11am - 4pm. Free

Enquiries 02 9817 2212

Vienna Cottage Exhibitions

Vienna Cottage, 38 Alexandra St

Exhibitions on the 1950's (**2 and 5 April**) and Kelly's Bush (**9, 12 and 16 April**).

2, 5, 9, 12 and 16 April 2006

11am - 4pm. Free

Enquiries 02 9817 2235

Hunters Hill Council Seniors Morning Tea And Concert

Town Hall, Alexandra St
Enjoy morning tea and a beautiful concert. Inspect the exhibitions in the Museum and Vienna Cottage.

5 April 2006 10 am - 11.30

\$5. Enquiries 02 9879 9449

A Walk Through Kellys Bush And The Woolwich Village. Vienna Cottage, 38 Alexandra St

Enjoy this guided walk through famous Kellys Bush and the historic Woolwich Village.

9 April 2006 11am - 12.30pm

Free. Bookings Essential 02 9817 2235

Vienna Cottage Kellys Bush Exhibition Launch And The Battle For Kellys Bush

Vienna Cottage, 38 Alexandra St

This intriguing exhibition on Kellys Bush, site of the world's first green ban, is launched by Jack Munday AO at historic Vienna Cottage. You can then continue on to the RSL Hall up the road to hear Jack Munday talk about the Battle for Kellys Bush.

9 April 2006 1.30pm - 4pm

\$12 Adult/ \$10 Concession
Bookings Essential 02 9817 2510

Hunters Hill Trust

Discovery Cruise Of The Lane Cove River

Location to be advised upon booking. Explore the natural and industrial heritage of the Lane Cove River from Woolwich Wharf to the Weir in Lane Cove National Park aboard the historic vessel "Reliance". Optional guided return walk.

13 April 2006 10am -

12.30pm and 1pm - 3.30pm

\$20 per person

Bookings Essential 02 9816 4047. Max: 30 per cruise

Combined Churches The Way Of The Cross - Good Friday

All Saints Church, Ferry St
Enjoy this combined churches walk on Good Friday, starting at All Saints Church (1888) and finishing at Villa Maria Church (1871).

14 April 2006 10.15am

Free. Enquiries 02 9817 2167

Discover Hunters Hill Hunters Hill Heritage Tour

Town Hall, Alexandra St
Enjoy the exhibitions on this guided walk, taking in the Museum, Vienna Cottage, All Saints Church, Kellys Bush and the Woolwich Dock. Good walking shoes required. Lunch available in Woolwich village.

16 April 2006 11am - 1pm

\$6 per person. Bookings Essential 02 9816 2325

For events, exhibitions, cruises, tours and walks in beautiful and historic Hunters Hill, see the website

www.discoverhuntershill.com.au Click on "What's On" for a full listing of events and participating businesses and restaurants.

**For Sydney Harbour
based sites in Hunters
Hill**, please see the section under "Sydney Harbour".