



the balmain
association
incorporated
news sheet

The Peninsula OBSERVER

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March 2007

2007 NSW STATE ELECTION

MEET THE CANDIDATES NIGHT

Time: 7:30 to 9:30 pm

Date: Wednesday 14 March

**Place: Balmain Leagues Club
Auditorium**

Parking: available at the club.

As a service to the community the Balmain Association, in collaboration with the Precinct Committees, the White Bay Joint Steering Committee, Community Action Rozelle and the Balmain & Rozelle Chamber of Commerce and others, will hold a Meet the Candidates night on Wednesday 14 March in the auditorium of the Balmain Leagues Club. Attendees are encouraged to arrive early to talk to the candidates and ensure they have a seat for a prompt 7:30 start,

The meeting, which will be chaired by Michael Raper, will be slightly different in format to previous meetings. Depending on how many candidates there are, the meeting will take on slightly different forms. If there are less than five candidates the candidates will be given five minutes to address some general questions that will be given to them before the meeting. Examples of what questions might be asked are:

Why are you standing for election in the seat of Balmain?

What or who has been the greatest influence on your political ambitions? If elected how will you balance the needs and wishes of the Balmain electorate with those of NSW and Australia?

What would you hope to achieve in your first term as Member for Balmain?

What do you hope to be doing in ten years time?

Each group involved in organizing the MTC night will be given the opportunity to ask one question of the candidates. After that the candidates will be given the opportunity to ask one question of two other candidates and then members of the audience will be given the opportunity to direct questions from the floor at one or more candidates.

The candidates have been invited have a buffet meal from 6:30 pm, and to talk to attendees before the formal meeting begins. Those coming to the meeting can also eat at the club.

Suggestions for general questions to be asked and a question to be asked by the Balmain Association would be welcome. Please send them to ferg@arch.usyd.edu.au or telephone them to Fergus Fricke on 9810 1179.

Two Hameys won an award one day and one Wyner won one too

Kathleen and Val Hamey have been active and highly respected committee members of the Balmain Association for many years. As many members of the Balmain Association will have seen in the local media in December 2006 and January this year, Kathleen and Val have received a NSW Government Heritage Volunteer Award.

The award was in recognition of their work in Balmain on saving and restoring buildings such as the Watch House, the Glasshouse and Clontarf Cottage, on collecting and publishing historical information, organizing exhibitions and conducting historical tours in Balmain and Rozelle. The award is a significant honour to Kathleen and Val and, as they have been keen to point out, the award is

also recognition of the work carried out by the Balmain Association.



Awardees, Kathleen and Val Hamey

Also in December, Issy Wyner again created history when he was awarded the first Life Membership of the Balmain Association, in recognition of his outstanding work for the Balmain community over the last nine decades.



**Jane Ward and Issy Wyner at the
announcement of the award of Life
Membership on 6th December 2006**

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THE GATES

In the catalogue of issues which have confronted the people of Balmain over the past fifty years, *The Gates* are symbolic of one of the most prominent of those issues. It concerned the advent (entry) of the Australian National Line into Balmain.

With the closure of Morts Dock and Engineering Company in 1958, its huge property aroused interest in a number of possible developments, including one by the Australian Army. However, looking forward to the completion of the Empress of Australia at Cockatoo Island in 1964, application was made to the Leichhardt Council in 1963 for permission to develop part of the property as a terminal for the ship. About seven and a half acres of the land (then owned by Albert G Sims) had been acquired by the ANL on the Birchgrove side of the land, and it was proposed that the development would be, "essentially for the Tourist industry". This was welcomed by everyone as a great proposal and the Council approved the application.

Within twelve months of this approval another application was made, "for the receiving, storing and transferring of cargo". This was regarded as a minimal part of the tourist vessel's activities, and was also approved.

From those small beginnings there developed one of the most outrageous tricks ever perpetrated on the local community.

But first there was an application by Associated Steamships to establish a steel-handling and container depot on the remaining part of the Morts Dock property opposite the ANL. This was disapproved by the Council, but an application soon followed by the ANL seeking to establish a second berth at Mort Bay to cater for, "a vehicle deck/container ship".

During the furore over the way events were trending for the people of Balmain, Nick Origlass and I were successful in having the Council agree to conduct a letter-box poll in the Balmain Ward and the part of the Rozelle Ward north-east of Victoria Road. The question which we proposed be submitted to residents was, "Do you support Leichhardt Municipal Council in its opposition to the establishment of a "seatainer" terminal and steel discharge/delivery berth at Mort Bay, Balmain?"

In April 1967 14493 ballot papers were delivered to householders by volunteer workers. More than half were returned, giving a "YES" vote of 6,914 and a "NO" vote of 558.

During this activity, the Balmain Association presented a report to Council on "Alternative Container Shipping Schemes for Sydney". This report showed a total exclusion of Mort Bay for container activities, by all of the authorities consulted.

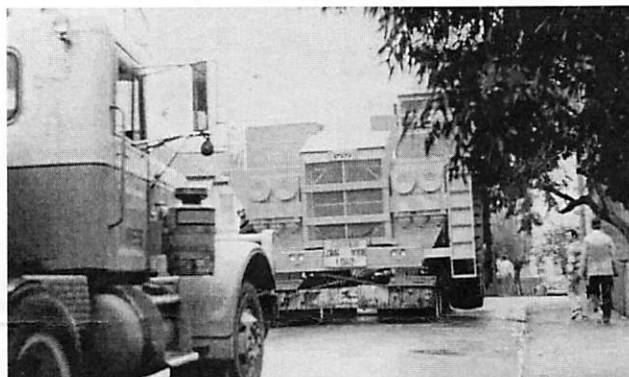
Meetings, petitions, conferences, constant complaints about various developments around the Mort Bay site, continued, and, on 7th March 1970, disquieting news was picked up in a Sydney Morning Herald report which included, "Now the owners of the Empress, the Australian National Line, are saying that repeated strikes by maritime unionists have all but made a failure of the venture. The idea of running the ship purely as a cargo vessel is being considered."

From then on trucking began and became an immediate nuisance to residents. In 1972, in an effort to overcome these problems, the independent Council under Nick Origlass, sought legal advice and Anita Lawrence, Senior Lecturer in acoustics at the University of NSW, was asked to advise on the types of noise from trucks and how to deal with them. Before Council could do anything about the matter, the State Government indicated that it proposed to redraft legislation concerning noise. Thus the Council was left with nothing to do on the matter of traffic noise, awaiting the outcome of the Government's proposed investigation, but the Government was far too dilatory with its proposed legislation and nothing eventuated.

Once it was realized that no help was going to be forthcoming from the State Government, and with container trucking having developed into a nightmare for residents I put up the motion for gate-controlled closure of the various streets leading to the old Morts Dock property. The motion also included;

"That failing State Government legislation before 30th June 1973, action be taken in terms of the resolution above concerning the control of engine noise."

The motion also proposed that the matter be deferred for 14 days and that the Town Clerk provide each alderman with a copy of the Supreme Court judgement on closing streets by North Sydney Council on a permanent basis.



The gates didn't stop the occasional large load going to Mort Bay via Rowntree Street early on Sunday mornings, after the police had knocked on doors before 6am and ordered residents to remove parked cars from the streets to allow the passage of trucks.

The eventual decision to erect the gates was received with great acclaim in Balmain. But there were opponents of the scheme, especially the owner-editor of the local slander sheet, *The Glebe*. His virulent attacks started with:

"The ratepayers of the Leichhardt Municipality will again be the bunnies who foot the bill in the never ending war between Origlass, Wyner and Associated Steamships, the Maritime Services Board and the State Government."

He found support in the publican of the Dry Dock Hotel who claimed that the gates hindered an ambulance called to tend a boy injured from a piece of broken glass. The ambulance men had to walk a few yards from the gate to attend the boy, but this did not worry the publican or *The Glebe*. Nor were they concerned that the decision to erect the gates had included that the keys to the gates be provided to the ambulance and fire brigade.

The anti-gates campaign did not remain with the weekly rantings in *The Glebe*, and the editor and the publican were strongly suspected of having engineered a petition for the gates to be removed. This petition carried more than 300 signatures. It was soon found to be fraudulent in many respects. It contained addresses from outside Balmain-Rozelle; it carried the names of all but one of the employees of ANL, and the names had been forged of some residents. One of the most active people in exposing this move was Norma Tucker who was also active in producing a genuine petition of more than 300 residents.

As well as being subjected to the vitriol of *The Glebe*, a large crowd of us had to man the gates when police arrived in Mort Street with bolt cutters, and when we parked our cars outside the Ballast Point entrance to the property.

The gates ensured peace for the residents between 7:00 pm and 7:00 am on weekdays and for the weekends after midday on Saturdays. They were opened and closed by Council By-Law Inspectors during their rounds of their rounds of the district so that there was no additional cost to Council. And this continued until the ANL closed down its activities around Mort Bay in the mid 1980s. When the ANL closed down and before a decision on what the Mort Bay site would be used for, the gates were removed, after a motion was submitted without notice to Council, or anyone outside the Brady caucus, and hastily carried and put into action.

Issy Wyner

BALMAIN CONNECTION

Mine are all Sunday impressions because I was only ever a Sunday visitor. The time must have been 1936-7, with the marks of the Great Depression still on Sydney, certainly on Balmain. On Lindfield too, where my family lived and my father, like most men out of a job, faced up to finding a way to support the family; he took to selling fresh fish door to door, after each morning taking the earliest morning train and ferry trip to Sydney's fish market. I was still at school. I had been a choirboy in St Alban's Lindfield, so I knew about hymns and choruses, and I could play the piano. So I was a sitting duck for a volunteer mission to Balmain, where the Sydney City Mission needed an afternoon organist for its Sunday-school meetings held in a small hall in Mullens Street. Sometimes I got a lift there in the car of another volunteer, but that didn't always work and I had to make the long and solitary trip by train to Central, then one or two trams—for those days there was a complicated route to Balmain by tram.

Most Sundays I stayed to play the couple of hymns then turned straight around for the long trip back to Lindfield. But there were times when I stayed on for the main evening service held in a much bigger Darling St hall, with a fine meal supplied by the lady members. It was not a church service in the ordinary sense of the word, but definitely a mission, though the main speaker (the minister appointed by the Sydney City Mission) preached what I reckoned were always well-informed and careful sermons. Often, between Sunday-school and the evening meeting there would be a rather dismal street-corner meeting, with half a dozen elders standing around in a small circle, calling out at the tops of their voices to nearby residents behind their closed windows, with dire warnings of the urgent need for conversion—no drums, no tambourines, only earnest witnessing.



A "toast-rack" tram by St Andrews church in Darling Street in 1954 (From "The Western Lines of Sydney Tramway System" by David Keenan.)

But for me, coming or going, the tram trips were always the best part. In the afternoon I watched a local game that had probably been going all day. Local kids about my age or younger, made the trams their playthings. They would grab a free ride, and at the same time taunt the helpless tram conductor. To begin the game a group of kids would wait at a tram stop, on the wrong side of the road, then as the tram began moving they'd all take a running jump onto the off-side running board. Meanwhile the conductor, on the opposite running board, was busy moving along to collect fares, handing out change and

tickets while also trying to keep his footing against the bucketing movement of the tram. As the tram slowed for the next stop of course the scamps on the wrong side jumped off, into the oncoming traffic and perched on the opposite kerb, standing there like a line of seabirds until the tram took off again, then back they went through the traffic to leap onto the running board again for the next bit of the ride. Well, what else were they to do? Television hadn't been invented and this was a very cheap team game, for a boy who was looking for an afternoon's sport.

On Sunday nights there were other things to watch, but mainly the people themselves, promenading at a saunter along Darling Street in hundreds, talking among themselves, watching whatever took their attention. It was a true promenade but made to look ghostly under the purple fluorescent lighting that the town council had adopted at least for the main roads of Balmain—lighting that gave a sort of X-ray appearance to ordinary flesh and a stagey effect to Balmain's ambulation of a warm Sunday evening in Darling Street.

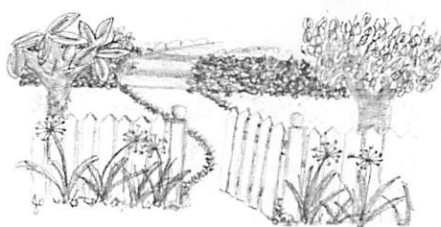
No more contact with the district until the mid seventies when Jean, my late wife, an extraordinarily good teacher, had a year or two teaching music to the suburb's youth in what is now the Rozelle Public School but was then, I think, one of the so-called Central Schools, though this one was a school for boys only. On her first day of teaching, a class was made ready for her, with about forty boys all standing in ranks, just out of reach of each other (to prevent mischief) and a male teacher armed with a cane took up a position in the corridor outside, ready for mischief. That was the usual drill for music lessons. But she soon fixed all that up. Before long she had boys teaching her to speak fish-shop Greek in preparation for her planned visit to Greece during my sabbatical leave. By then the singing was loud and cheerful. The boys were treasured and well taught, humanely: I'm told that the headmaster, Alfie Shrubbs, was known to buy watermelons for all the kids to eat on unbearably hot days in the playground.

And now a third and continuing contact with Balmain, since Fergus Fricke, not unknown in these parts, and the husband of my niece Gillian, keeps urging me to write these few inconsequential reminiscences of a small contact with the place, seventy years ago.

Arthur Delbridge
Emeritus Professor of Linguistics
Macquarie University

Gardens Wanted for Annual Spring Garden Walk Saturday 15th September 2007

The Balmain Association will be conducting our successful self-guided walks with some gardens open for inspection. Think about opening your garden this year or volunteering to help (Contact Diana 9810 3639, digarder@bigpond.net.au).



BALMAIN PROVIDES FOR THE NATION

Strolling around the exhibition *Balmain Provides for the Nation* at the Watch House, I became engrossed in the Colgate-Palmolive exhibits. Looking at the pictures and displays of the many different products from this factory, reminded me of just how embedded in our culture these products were. I grew up in another state, but these cleaning agents were literally household names in my childhood.

I wonder does anyone remember the particular Phillip Street Revue at the beginning of the sixties, which had as its theme the battle between soap powders, and the invading detergents. I can still hear the virtues of Lifebuoy being extolled to the tune of *O Solo Mio*, (Goodbye to BO, Lifebuoy for Me-o). Or the hitherto unchallenged credentials of Velvet Soap, as an actor reiterated the advertisement about a tablecloth she'd had for ninety years, because it had always been washed in Velvet soap. But the tablecloth billowing out to the stirring music of the toreador, Escamillo, was ragged and full of holes!

Right up to my adolescence my mother boiled up our clothes in coppers which frothed and bubbled over with Rinso and Persil. By the time we'd graduated to the tangle of the Hoover Twin Tub, more modern, automatic washing machines were the vogue, accompanied by a wave of new detergents such as Omo, Fab and Surf. The Phillip Street production featured a heart rending warble from a frustrated housewife pleading with her neighbour to disclose the secret of the latter's cleaner, brighter washing. She was smugly dismissed with, 'I just dip every shirt and slip daily in the Surf.'

Although bar soaps and soap powders were on the way out, the film-star famous Lux still survives, readily identifiable in the toiletries section. The advertisement featured at the Watch House for the role of Lux soap flakes in saving a girl from being left on the shelf was also lampooned in the Phillip Street production. A performer paraded around the stage, discarding delicate items of clothing, proclaiming, to the strains of *La Donna e mobile*, and the guffaws of the other performers, that she 'was a Lux change daily girl.'

However, packets of Lux soap flakes can still be searched out, languishing in the laundry section of the supermarket, jostled into oblivion, victim of decreasing demand and increasing competition for supermarket shelf space. And I still keep a packet in my laundry cupboard for use on treasured items, and swear by its virtues. Years later, when I became involved in helping test products for Rexona, I remarked on Lux's effectiveness as a laundry product, and

was told that it was extremely efficient, but its major drawback was that it was a soap powder.

Trailing past the photographs and the samples of product packages, I was aware of other memories nudging my consciousness, memories which had their genesis in a suburb so different from Balmain. This was one of the new suburbs towards the northwest, where market farms and gardens were overrun by developers who erected demonstration homes to tempt the hordes of the sixties' equivalent of the "aspirational". These were the white picket fence houses, so different from the densely populated inner west and eastern suburbs. There was no London pub near these houses, and after a weekend wrestling with the Victa mower, weary labourers had to slake their thirst with the meagre supplies wedged precariously in the household refrigerator.

Like the products of the factory, we too are moulded by the events and changes which recede into history. The threads of generational social experiences and change, are woven through the texture of our lives, defining patterns of identity, attitudes and values.

A celebration of History Week is a celebration of ourselves, as individuals, and as a Society. Thank you Balmain Association for organizing the, "Balmain Provides for the Nation", exhibition in the Watch House.

Cleo Lynch

BALLAST POINT AGAIN

As a Christmas present to the Sydney Harbour Foreshore Authority the Court of Appeal, on 21 December, upheld the second appeal by SHFA against the decision by the L&E Court to award the Walker Corporation \$60M in compensation for the compulsory acquisition of Ballast Point (SHFA paid \$9.1 million to the Walker Corporation, which was disputed as inadequate compensation.). This is the second appellate court decision in favour of SHFA and the matter now goes to the Land and Environment Court for the third time for a reassessment of the compensation awarded to the Walker Corporation. The Court of appeal has said that the valuation of the land, for compensation purposes, should be based on its industrial zoning rather than residential zoning. The Walker Corporation was given leave to appeal to the High Court but it does not appear to have done so within the period allowed. Walker Corporation has asked for an early hearing in the Land and Environment Court.

The present of a new park at

Ballast Point for Sydney residents is now likely to be early in 2008. There have been several reassessments of the schedule for the park's completion in the last two years. The delays are not due to any particular difficulty being faced in the demolition and remediation process. Rather they are due to the uncertainty in the process and the somewhat open-ended timescale for the handing over of the site by Caltex. The latest estimate for the handover, after the cleanup and its certification, is April or May this year. By that time it is hoped that a contractor will have been appointed to construct the park. The construction work should start in the middle of this year and be completed in about nine months.



Ballast Point and Menevia (date and photographer unknown). Photo courtesy of the Royal Australian Historical Society.

The issue of public artwork in the park is still being considered. Further consideration of artwork at Ballast Point will be given when the park has been completed. Perhaps the Balmain Association, Leichhardt Council or the Ballast Point Campaign Committee might like to consider offering to commission a work of art for the park.

During this year SHFA will develop a management plan for the park which will consider future management options. One of the options to be considered is likely to be to hand over the park to Leichhardt Council in the same way as the parks in Pyrmont were handed over to Sydney City Council.

Contrary to rumour and a statement in a publication on the NSW Audit Office website (http://www.audit.nsw.gov.au/publications/reports/financial/2006/vol5/pdf/115_1114_svd_ney_harbour_foreshore_authority.pdf) there cannot and will not be residential development at Ballast Point as the land has been rezoned for open-space. Nor will there be a refuelling facility, as originally planned (or at least not in the foreseeable future), though this may depend on whether another refuelling facility is built in the inner west.

An Interview with David Liddle

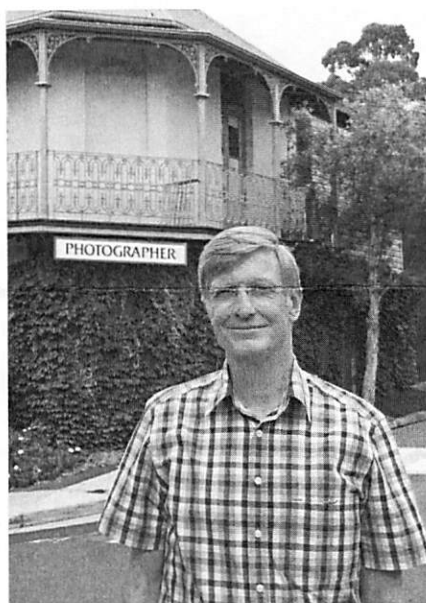
Residents of Balmain have long been familiar with the distinctive house on the corner of Phillip and Cameron Streets with its "Photographer" sign. 105 Phillip Street is the abode and studio of David Liddle and his artist wife Ann Taylor. The house is dated 1880, and was a butcher's shop for many years, possibly supplying salted meat to the ships.

During the nineteen sixties, David worked in advertising, did a Commerce degree, and dabbled in film-making, making a documentary about his canoe trip down the Mekong River. In his early thirties, he decided that "everything about film-making was becoming more interesting, and everything about commerce was becoming less interesting". Realising that film-making was a difficult and expensive field to penetrate, David enrolled in TAFE to learn more about photography. In 1973, he bought the Phillip Street house and set up his business there.

David has been involved in many kinds of photography projects. In the seventies, he worked for the then local newspaper called *The Link*. This enabled him to meet loads of local people, from mothers having twins at Balmain hospital, to Council dignitaries and local artists, including his wife-to-be. *The Link* folded in about 1979. Projects of his own were interspersed with all types of commercial and government work. In the late seventies, David and Ann would go travelling up and down eastern Australia looking at the dwellings created by alternative life-stylers. The sea and tree changers of yesteryear did not have the money, the architects, and the expectations of today's equivalents. They were more likely living in hippie communities and building simple structures by themselves. David found a small publisher called "Second Back Row Press" who produced a book of the photos he took, called *Home-Made Houses*. These photos record some wonderfully ingenious and appealing hide-aways, including tree-houses, underground houses, and structures made of local stones and recycled materials of all sorts. This was before terms like "eco-friendly" were invented, and before mainstream architecture addressed the question of building for the Australian bush setting. The book also documents an extraordinary period of sociological experimentation, when unconventional white Australians "went bush", trying to live simply and harmoniously in rural settings. The book went through a few reprints and Philip Bray "sold stacks".

David got some other books published, including a colour book called *Blue Mountains Wilderness* (1987), and *The Balmain Book* (1985). This began as black and white photos of the light industry that

still existed in Balmain in the nineteen eighties. David used a wide-angle to take "portrait" shots of people such as sail-makers against the back-drop of their work environment. Very few of these trade-based businesses remain. However, it is still characteristic of the suburb that many people work from home or from small premises. The nature of their work has shifted towards more professional kinds of services. Indeed, David himself is an example of this evolution.



David Liddle, Photographer

Although Balmain has become largely a professional suburb, David feels that its "social legacy" has been passed on to some degree. The inhabitants of past eras and their community-based way of life, "never came to an abrupt stop, but always melted into the next person that moved in. I really like the look of the suburb. I love the little houses, and I deplore the bigger, awfuller ones which seem to be implacably encroaching: the Taj Mahals that no one else can relate to." David connects the small and intimate architectural scale of Balmain with its friendliness. He thinks that the social characteristics of a place are influenced by the history of its built environment.

Currently, David is doing work for the Heritage Office, travelling around the State to photograph residential, commercial and industrial old buildings. He is also working on a book of pictures of the grounds of Rozelle Hospital. His fascination with how people interact with their natural and human-made surroundings continues.

Ruth Macleod

**Wanted, to purchase or otherwise,
3 lockable cupboards (not necessarily
with locks but able to have locks
added) for the Watch House
Contact June: 9810 6885**

BALMAIN THROUGH YOUNGER EYES

When the Balmain Association was formed over forty years ago there were activities for people of all ages. In the meantime the Balmain Association's members and its activities have "matured". The current exhibition is an attempt to reverse this trend.

Last year a younger and newer member of the Association, Rebecca Dallam, suggested that the Balmain Association involve children more in its activities. As part of an investigation into what activities the Association could undertake in future the committee decided to organize a photographic exhibition, *Balmain Through Younger Eyes*, in December 06 and January 07. Not only was this exhibition been by and for children, it has opened the eyes of adults to what children see in Balmain.

For the exhibition some children from the Balmain and Nicholson Street Primary Schools were asked to photograph "differences" or "contrasts". These could be "old and new", "beautiful and ugly", "large and small" or any other combination. The results were some fascinating and beautiful photos. The sample of photographs and photographers was small but it does seem surprising, to at least one adult, that there are not more photos of the harbour, people, buildings and streetscapes. It was also worth noting that the horizontal rather than the vertical is emphasized in subject matter.



Two of the 40 photos in the exhibition: *Cat Fight* by Issy Peters and *Dry Grass* by Obi Williams, from Nicholson Street Public School.

The exhibition would not have been possible without the enthusiasm, expertise and commitment of the staff and students at Balmain and Nicholson Street Public Schools and in particular to the two teachers involved, Margaret Sanderson and Tim Perkins, and the student photographers. Thanks also go to David Liddle for opening the exhibition.

How this exhibition will change the views and activities of the Balmain Association is not clear except that there will almost certainly be another exhibition of this sort in the future.

What's on at the Watch House

MARCH

Saturdays 3, 10, 17, 24 March

11.30 am - 4 pm

The Balmain Association celebrates Heritage Festival 2007 with a Photographic Exhibition of *Balmain's Changing Landscape* together with a Ferry Tour on Sunday 11 March.

Ferry Tour Sunday 11 March

Balmain's Changing Landscape, in particular the parks and the return of the foreshore to the people. Leave Thames Street wharf at 10am and return about 12.30pm to a picnic in Mort Bay Park. Then an optional stroll up to the Watch House to view the photographic exhibition.

Cost \$30 picnic lunch included.

Bookings essential.

Phone June 9810 6885 Kathleen 9818 4954

www.balmainassociation.org.au

Saturday 31 March and Sunday 1 April

10am to 6pm

April Fools Are Not The Only Fools

Opening Friday 30 6pm to 8pm

Nicholas Beckett and Abby Wang

Nicholas Beckett oil paintings on various supports, and a project called year of book. His works have been described as symbolic, and his themes are the follies of humanity. April fools will continue his exploration of the silly aspects of humanity, using motifs of people, animals, and people and animals combined. Fun for all, his work appeals to adults and children alike, but some of his themes contain black humour.

Abby Wang's work explores the themes of coming from China and finding her place in Australia and in Australian art. It incorporates Chinese symbols and explores aboriginal motifs and styles in acrylic on canvas.

APRIL

Saturday 7 and Sunday 8 April

Easter - available

Saturday 14 and Sunday 15 April

Maggie Ikin current work

Opening Friday 13, 6pm

Some years back Maggie had a Sculpture Gallery in Rozelle and is now exhibiting her latest paintings. This current work, on a variety of different themes, is acrylic on canvas. They include abstraction of rainforest, landscapes, whimsical figures and many feature birds. Maggie is interested in colour, texture and design and achieves this with the use of impasto, palette knife and extra canvas. They are in varying sizes and present a medley of ideas.

Saturday 21 and Sunday 22 April

10am to 4pm

Opening Friday 20, 5pm to 9pm

"Get Sete"..... and beyond, by Robyn Ross

It is a collection of works from her trip to Sete in the South of France June 2006 - strong "vibrating" colours depicting scenes, faces and the feel of the South of France. They consist of mostly of oil pastel and oil paint

Robyn has been invited to exhibit in the Florence Biennale by the International Scientific Committee, The work I intend to do for the Biennale will be along the lines of this exhibition and I will have one of the works on show that will be going to Florence.

Please view robynross.com.au for variations in examples of her work.

Saturday 28 and Sunday 29 April

10am-5pm

Opening Friday 27 April 6-9pm

2007 Exhibition by:

Rosemary Shepherd - jewellery inspired by 16th century thread

lace, fine silver wire using bobbin lace techniques.

Julie Chamberlain - paintings with fresh colours to invite the viewer into calm interiors and vibrant cityscapes.

Martin Levy - works of blurred black and white photographic images capturing a sense of movement and abstraction while running along forest tracks.

Ian Chamberlain - 'living in the clouds' series forms a personal allegory for his life in the mountains, using a wide range of media including photography, sandstone, silver, gold leaf, copper, acrylic, and wood. info@theartmakers.net

MAY

Saturday 5 and Sunday 6 May

10am to 4pm

Opening Friday 4 6-8pm

Intertwinning

Their annual exhibition - this concentrating on *Artwear*.

Saturday 12 and Sunday 13 May

10am to 4pm

Opening Friday 11th May 6-9pm

Textures and Tones second exhibition

Jillyan Hill practises the Max Meldrum method of tonal impressionism, working in oils and pastels as well as drawings - land and seascapes, still life and portraits.

Jan Peterson is extending the Brindabella Eagle range to include some Oscar worthy gowns, beaded fabric and silk jackets adorned with hand made roses and fur; extraordinary silk organza overshirts; fascinating lace coats and shirts to glam up any outfit and silk boleros which have been folded, twisted and beaded into beautiful shapes; beautiful bags in limited edition quilted fabrics.

Majella Hill, too, has broadened her jewellery making so that many of her pieces now incorporate sterling silver with either beads or semi precious stones. Her knitted garments use beautiful, imported yarns in eye-catching colours and texture combinations to make truly one off pieces.

This is Mother's day weekend and the Exhibition will be a wonderful opportunity for people to buy something really special and original for Mum!

Saturday 19 and Sunday 20 May

Times to be advised

Opening Friday 18th May

Once again artists from the Gallery School at Meadowbank are ready to show their exciting new work. Their first exhibition for the year will be held in May. This is an opportunity to pick up the work from this dynamic group at very affordable prices. Don't miss this one.

Saturday 26, Sunday 27 May and Saturday 2 and Sunday 3 June

10am to 4pm

Inside the Square

Opening Friday 25 May 6-8pm

An exhibition of artworks from members of the Warringah Printmakers Studio. The small format, original art prints are all produced by safer printmaking methods and interpret the theme of 'Inside the Square'. The show forms part of the Warringah Printmakers Studio's celebrations for its 10th anniversary and will run concurrently with the exhibition of an exciting range of exchange prints from the Spike Island Printmakers from Bristol, U.K. For more information www.printstudio.org.au

Wanted

Someone to maintain the lawns at the Watch House. Remuneration negotiable. All equipment supplied. Call June on 9810 6885

The Balmain Association Inc Representing Balmain, Birchgrove and Rozelle

Our aims are to:

Improve the living, working and recreational amenities of our area; maintain all features having natural, architectural and or historical value of the area and keep a permanent collection of historical interest; seek the cooperation of everyone concerned in the realization of the above.

The Balmain Association meets on the first Wednesday of each month at 5:00pm in the Watch House, 179 Darling Street Balmain. The Watch House is open every Saturday from 12:00 - 3:00pm.

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Our Web site:

<http://balmainassociation.org.au>

Annual subscriptions:

Household \$20, Concession \$10, Organizations \$30

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