

Redevelopment and Heritage issues at 48 Duxford St

Prepared by Rory Robertson as “invited public comment” for Woollahra Council, after Council in November 2015 voted 7/2 for Heritage Listing



Our two Paddington terraces - 48 and 46 Duxford St
Similar vintage, style and features - one Heritage Listed, one not?



Proposal: An informative sign on ancient rock as Margaret Olley memorial at 48 Duxford St?

Even Pharaoh Tutankhamun might blush: Is Heritage Listing of 48 Duxford St really necessary?

In November 2015, Woollahra Municipal Council voted 7/2 to "Heritage List" 48 Duxford St, the final Paddington property owned by art-icon Margaret Olley. In March 2016, Council invited "public comment" on the matter, via the *Wentworth Courier* (p. 2, 9 March 2016). This document has been submitted in response to that invitation.

Hello, my name is Rory Robertson (strathburnstation@gmail.com). My wife Gwen and I own and live with our two growing sons in our home at 46-48 Duxford St. We were Margaret's nearest neighbours in her final decade.

As the owners of those side-by-side terraces of similar vintage, style and features (see front page), we seek to oppose the heritage listing of 48 Duxford St on the basis that it is (i) unfair and (ii) unnecessary.

Recent history

We have owned 46 Duxford St since 1999. We bought 48 Duxford St in August 2014. We purchased that second half of our home from an elderly couple who in November 2013 bought 48 Duxford from Olley's estate.

That couple sold to us after owning 48 Duxford St for less than a year. During that year, eight palm trees - the "oasis garden"? - were removed with Council approval, because they were wrecking the high brick fence and threatening to damage the structural integrity of the terrace itself. (Please see photo on page 1 and document on pp. 6-7.) **That couple agreed to sell 48 Duxford to us in 2014, just a day after they read Council's formal - and comprehensive - rejection of what turned out to be an overly ambitious redevelopment application.**

Within a week of settling *our* purchase of 48 Duxford St, I sat down in a discussion with Council's heritage group and asked it to direct *our* redevelopment, in order to ensure that *our* proposal properly preserved the site's heritage values. Readers, it is important to remember that much of the site at that time was a shambles, after decades of minimal maintenance, as anyone who visited the property during the 2013 sales process can attest.

Our modest redevelopment plans subsequently were **approved in full by Council**, and our redevelopment now is mostly complete, without any loss of heritage value. Indeed, simply by properly rewiring the terrace, re-painting its interior (natural white), and re-painting the exterior, **we already have done more to preserve the longevity - and so "heritage value" - of 48 Duxford St than anyone else in over half a century.**

Notably, by removing the ramshackle buildings that Ms Olley added in the 1970s, we have removed not only various hazardous eyesores, but also the **"series of works that had been undertaken... without approval"**:

In 2012 Council staff, including two heritage officers, conducted a site inspection with the executors and trustees of Olley's estate and the architect involved in creating the reconstruction. The site inspection revealed that **the doors and windows** proposed to be taken to the Murwillumbah gallery were **not original** to the site but were recycled elements installed by Olley. The inspection also confirmed that **a series of works had been undertaken during Olley's occupation of the site, without approval**. For these reasons the removal of the doors and windows to be used in the recreated studio space in Murwillumbah was considered to be acceptable and replaced by similar doors and windows.

Heritage report for Urban Planning Committee, 2 November 2015, p. 2

Readers, while Margaret is widely admired as a painter, few are aware that she also was a **keen collector of kitchens**. Yes, kitchens. She had three kitchens at 48 Duxford St. Two have been removed: one went when the ramshackle 1970s additions were removed; we also removed one from what was "Flat 3" upstairs in the terrace.

It is somewhat ironic that Council is devoted to heritage listing 48 Duxford St - to formalise Ms Olley's already famous association with the suburb of Paddington - despite **Margaret tending to treat Council's redevelopment rules with impressive contempt, happily telling neighbours that her preferred approach to renovations is via tradesmen working quietly at night with no pesky formal approvals required!**

Proposed Heritage Listing of 48 Duxford St is unfair and unnecessary

The rest of this document argues that the proposed listing is both unfair and unnecessary. Further, it provides Council with key facts that were recklessly misrepresented in the *Sydney Morning Herald* on 27 July. Claiming that "Olley's oasis garden now a barren landscape", the *Herald* deliberately suppressed the fact we had planted 17 new trees. That travesty was followed by wilful ignorance from Professor Ross Steele, promoting false information and innuendo re Council approval in letters to the *Herald* and the *Wentworth Courier* (see pp. 6-10).

Unfair because... The proposed heritage listing of the terrace at 48 Duxford St is unfair because there is no such push to list 46 Duxford St, nor the hundreds of similar terraces within several kilometres. If this listing goes ahead, we will be in the unusual position of eating breakfast and dinner in the unlisted side of our home, yet sleeping, and playing cricket, ping-pong and pool with our kids, on the heritage-listed side. Two terraces, yet only one listing? That's not the end of the world, but it does beg the question of exactly why listing is required.

Unfair because... The push towards listing by Council appears to have been fuelled by that travesty in the *Sydney Morning Herald* (p. 8), as well as false information via Letters in the *Herald* and *Wentworth Courier* (pp. 9-10). I was disappointed that Council didn't respond publicly to those letters, explaining to Professor Steele and others that much of the site was a shambles, so is being redeveloped with full Council approval. Council might have explained its view that the big palm trees in the so-called "garden oasis" had become a serious hazard for the structural integrity of the terrace, already having wrecked the brick fence at the top of the property (p. 1).

In any case, I responded to that campaign of misinformation by publishing the core facts of the matter in three letters (reproduced on pp. 9-10). Importantly, we did not "demolish" the ground floor wall of the Hat Factory, as claimed recklessly by Professor Ross Steele. It was removed decades ago. And, as already noted, the previous owners removed eight palm trees in 2014, with full Council approval and before we bought the property (p. 6).

Readers, the following pages show the site as was in late 2015. Clearly, one man's "barren landscape" can be a more-reasonable man's neat yard. In this case, one person's "barren landscape" is another man's dream come true for his children. The hazardous shambles involving ramshackle 1970s add-ons and "oasis garden" have been replaced with open space and 17 new trees. **Our yard now is a fun, safe playground for kids, drawing envious comments from pretty well every visitor who is a parent, or can still remember being a child.**

Unnecessary because... Council has strictly controlled the nature of the redevelopment of Margaret's former home and studio. By merely enforcing *existing* regulations – the detailed Paddington Heritage Conservation Area regulations - **Council in 2014 kyboshed what it saw as an excessively grand set of plans, thus prompting a change of ownership.** Our modest redevelopment was largely as directed in a sit-down meeting with Council's heritage group a week after settlement: Council wanted the Hat Factory's external stairs gone; so too, staff appeared pleased for the shambles of Ms Olley's somewhat unauthorised 1970s single-story add-ons and elevated brick garden beds to be **replaced with open space and new trees, not bigger, better buildings.**

Unnecessary because... As noted by the *Sydney Morning Herald*, "...the house's most famous rooms were disassembled, transported to Murwillumbah and re-created at the Margaret Olley Arts Centre". Reportedly: "The recreation features original architectural elements such as windows and doors, relocated from Olley's home studio at 48 Duxford Street, Paddington, Sydney. The interiors are filled with over 20,000 items Olley collected over many years as subject matter for her paintings" (pp. 11-13).

That is, almost all that was special at 48 Duxford St is gone, shipped north to Murwillumbah. Ironically, the "whole shelf of wooden hat moulds" – the feature that gave the Hat Factory its name – was removed and disposed of long ago, probably at Margaret's initiative (p. 378, "*Margaret Olley; Far From a Still Life*", 2005). Meanwhile, the terraces at 46 and 48 Duxford St are of the same vintage and have features similar to those of hundreds of others in Paddington that are unlisted. Heritage listing of 48 Duxford St is unnecessary.

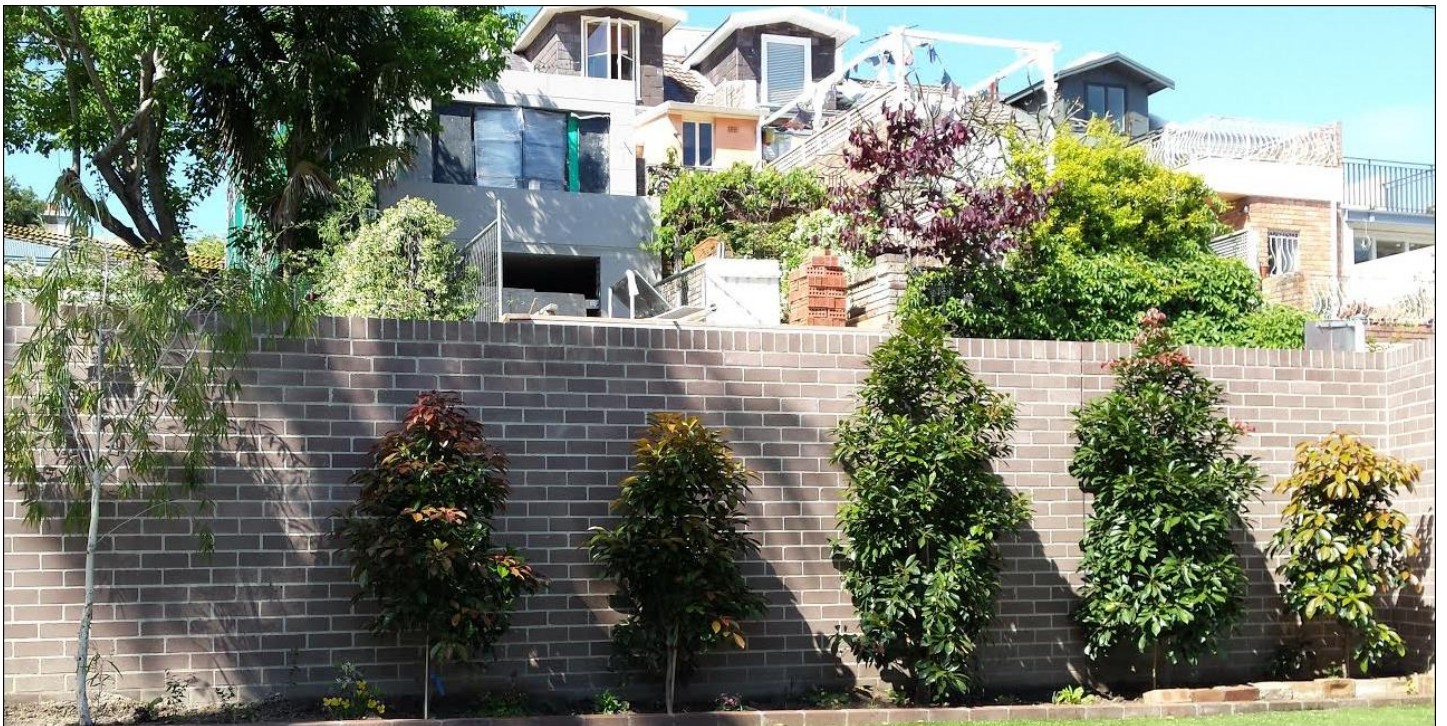
In summary, **Council is considering the heritage listing of an empty former Hat Factory - featuring replacement non-original doors and windows – along with a pretty standard Paddington terrace whose internals now all are painted "natural white", while the famously re-created "Yellow Room" sits happily in Murwillumbah awaiting visitors keen to see Margaret's 20,000 – count 'em! – most important possessions.**

Even Egyptian Pharaoh Tutankhamun might blush! Margaret's life and times already are better documented than those of almost anyone in the history of the world! That is, her paintings hang in pride of place in galleries and private homes across the world; there are two Archibald Prize-winning portraits of her (at age 25 by William Dobel and half a century later by Ben Quilty); there's a 500-page biography; and, last but not least, there's the Margaret Olley Art Gallery in northern NSW featuring recreations of her Hat Factory studio and her Yellow Room, housing a lazy 20,000 of her favourite possessions. **We need a listing for 48 Duxford St because... ?**

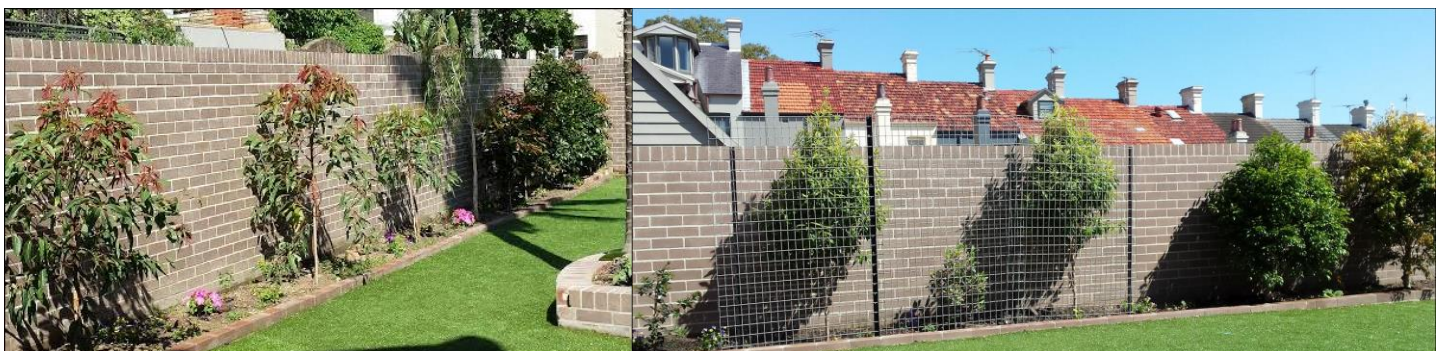
Heritage listing of 48 Duxford St is unfair and unnecessary. With those 20,000 items already transported north to faithful recreations of the three key rooms in her famous studio/home, **our suggestion** is that the best way of highlighting Margaret's long association with Paddington is simply placing an ancient rock out the front of 48 Duxford St, with a large sign pointing people to the good stuff now sitting in Murwillumbah at the Margaret Olley Art Centre. The sort of memorial we are proposing is featured on page one. Something like that would ensure Margaret is remembered centuries after the rest of us are long forgotten.



One man's "barren landscape" is another man's dream come true for his children



It's notable that Woollahra Council's push for Heritage Listing came four years after Margaret Olley's death and two years after it allowed 48 Duxford St to be sold by Olley's estate at public auction at an elevated price that reflected the absence of any such listing. Want to argue against slow-moving NSW councils being amalgamated to boost efficiency?





Some of the 17 new trees in the *Herald's* "barren landscape", alongside the "Yellow Room", now "natural white"



Woollahra Council approved removal of Olley's "Oasis garden" palms

Document

(1)

Council Ref: TPO Application 582/2013/1: 141.48
Open Space and Trees, Technical Services Division

5 February, 2014

Messrs P J & P J Bacon
48 Duxford Street
PADDINGTON NSW 2021



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NOTICE OF DETERMINATION OF A TREE PRESERVATION ORDER APPLICATION

Issued under the *Environmental Planning & Assessment Act 1979* ("the Act")

Tree Preservation Order Consent

Pursuant to Section 81(1)(a) of the Act, notice is given of the determination by Woollahra Municipal Council of Tree Preservation Order Application No. 582/2013/1.

DATE OF DETERMINATION

5 February, 2014

LAND TO WHICH THIS CONSENT APPLIES

48 Duxford Street PADDINGTON 2021

DATE FROM WHICH THIS CONSENT OPERATES

This consent becomes effective and operates from 5 February, 2014.

This consent is valid for 12 months from the date of issue and must be on the premises during tree removal or pruning operations. It must be produced on demand.

IMPOSITION OF CONDITIONS

This consent has been granted subject to the following conditions:

1. The following trees may be removed:

B. trees

Council Ref No	Species	Location
1	3 x <i>Archontophoenix cunninghamiana</i> (Bangalow palm) as group	Side – Stafford Lane
2	3 x <i>Archontophoenix cunninghamiana</i> (Bangalow palm) as group	Rear – White Lane
3	<i>Archontophoenix cunninghamiana</i> (Bangalow palm)	Side – South Against wall of house
4	<i>Howea forsteriana</i> (Kentia palm)	Side – South Against wall of house

2. All works must be undertaken in compliance with *Australian Standard AS4373-2007 Pruning of Amenity Trees* and *WorkCover Code of Practice 'Amenity Tree Industry', 1998.*

Council approved removal of Olley's "Oasis garden" palms (continued)

3. All works in the vicinity of overhead power lines must be undertaken by a qualified arborist with a current *Powerline Awareness Certificate*.
4. The issue of this determination does not permit the holder, or any other person or agent, to enter any property for the purpose of undertaking approved tree works, without the consent of the owner of the property.
5. Replacement trees which must be planted

The following compensatory replacement trees must be planted to ensure the preservation of the landscape character of the area.

Council Ref No	Replacement Tree Species
1	Appropriate shrubs for garden refurbish
2	Appropriate shrubs for garden refurbish

- 5.1. Replanting is to be undertaken within the boundary of the subject property and completed within three (3) months of any tree removal.
- 5.2. Any replacement plant is to be maintained in a healthy and vigorous condition until it attains a height of 5 metres or spread of 3 metres, whereby it will be protected by Council's Tree Preservation Order.
- 5.3. If the replacement plant is found to be faulty, damaged, dying or dead before it attains a size whereby it is protected by Council's Tree Preservation Order, it shall be replaced with another of the same species which complies with the criteria outlined above.

RIGHT OF APPEAL

If you are dissatisfied with this determination, you have the right to apply for a review of Council's determination provided that such is undertaken by way of an application made to Council on the appropriate form within 12 months of the date of issue of this determination.

Any review application must be accompanied by new information that was not available to Council's assessing officer at the time of the original assessment (such as an Arborist's Report or Structural Engineer's Report).

Yours sincerely,

David Grey
Tree Management Officer.

cc. Mrs V K D Hewitt

Unbalanced and false reports regarding 48 Duxford St redevelopment

"It's terrible. We're horrified": Woollahra Council approves destruction of Margaret Olley's garden

July 27, 2015 ☆ Read later



Andrew Taylor

Deputy Arts Editor, The Sydney Morning Herald

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Sydney's housing market has claimed another victim, with **the destruction of a property** once owned by one of the city's best loved artistic figures. A renovation of Margaret Olley's former home in Duxford Street, Paddington, has resulted in the tearing down of part of the artist's Hat Factory studio and removal of her garden. The lush garden cultivated by Olley, who died in 2011, is **now a barren landscape with one palm tree and surrounded by a high brick fence**.

Friends of the artist and philanthropist expressed horror at the changes made by the property's new owner and approved by Woollahra Council. "I was advised not to go and look because I would be too upset," said Christine France, the co-executor of Olley's estate. France said the garden had been a source of inspiration for Olley, featuring in works such as *Garden Room* painted in 1992. "She did a number of interiors that looked out into the garden," she said. "She grew things in it that she loved to paint."

Long-time friend Peter Hackett said he passed Olley's former Paddington home one day to discover **"everything had been demolished"**. "There was one tree left I think." The quality of light filtered through the garden's dense foliage was also important in Olley's paintings, Ms France said. Mr Hackett said Olley's garden would have been of historical interest. "It's terrible. We're horrified," he said. "But we thought what can you do?" "Look it's awful what has happened. We knew the garden very well."

Olley is regarded as a national icon and was a major figure in Sydney's art world. A portrait of Olley painted by Ben Quilty won the 2011 Archibald Prize — 63 years after her portrait painted by William Dobell won the 1948 Archibald Prize. When Olley acquired the Duxford Street property in 1964, its garden was barren with just a privet bush and the stump of a palm tree that had been cut down years before, according to her biographer Meg Stewart. "It's hard to imagine the Hat Factory without a garden these days," Stewart wrote in [2005 in] *Margaret Olley: Far From A Still Life*. "Everywhere you look there are nasturtiums, marigolds, stripey ribbon grass, impatiens, clivias and soft pink geraniums growing on top of one another." Olley's home was sold for \$2.8 million in 2013 to a local art collector and painter. **There were no heritage orders on the Duxford Street terrace [RR: So why now?]**, although the original Victorian facade fell within local heritage conservation protections.

Brisbane gallery owner Philip Bacon, who was Olley's dealer, friend and co-executor, said turning the property into a museum was considered but was "utterly impossible" because of issues such as parking, security and fire compliance. The house's most famous rooms were disassembled, transported to Murwillumbah and re-created at the Margaret Olley Arts Centre. [RR: Importantly, the arts community abandoned 48 Duxford St – yes, it was a shambles - preferring a greenfield site in northern NSW.]

A development application for major alterations to the house, garden and former Hat Factory was submitted to Woollahra Council in **June** 2014 [by **previous** owners]. Council spokeswoman Sarah Donnelley said significant revisions to the design were requested. "Council staff made it clear to the applicant that the site is of heritage significance and any development should retain the association of the site with Margaret Olley," she said. However she said: "The garden was no longer in a state that retained any strong association with Margaret Olley, for this reason removal of the remains of the garden beds was considered acceptable." [RR's emphasis]

<http://www.smh.com.au/entertainment/art-and-design/its-terrible-were-horrified-woollahra-council-approves-destruction-of-margaret-olleys-garden-20150726-qijptm.html>

RR: In an impressive display of tabloid journalism, Andrew Taylor did not seek comment from us before his hopelessly unbalanced report on our family home was published on pages 2 and 3 of the Sydney Morning Herald. Nor has he contacted us since to apologise for the travesty. Notably, so as to paint us as eco-vandals, the key fact that we had planted 17 new trees was suppressed. Shame, Andrew. For the record, we consulted in detail with council Heritage officers within a week of purchasing Olley's place in August 2014. Our proposed re-development was approved in full by Council in November 2014.

Unbalanced and false reports regarding 48 Duxford St redevelopment (continued)

Letter 1, *Wentworth Courier*, 5 Aug 2015 “Disrespecting Olley”

HOW has Woollahra Council given approval for the **destruction of the home and garden** of Margaret Olley, one of Australia's most beloved and admired painters who was a prominent figure in Paddington's artistic heritage?

Her cherished garden and fish pond have been replaced by astro turf and the **ground floor wall of the Hat Factory**, where she lived and painted looking out on to her garden, has been **demolished** with her studio replaced by an open **ping-pong** room.

Did Woollahra Council receive and approve a DA for these major renovations **destroying Margaret's cultural heritage** to the suburb where she had lived for 50 years? If not, why not?

Ross Steele, Paddington

Letter 2, Rory Robertson's response: “Respecting Olley”

On Tue, Sep 1, 2015 at 10:16 AM, rory robertson <strathburnstation@gmail.com> wrote:
To the Editor

I am writing in response to Professor Ross Steele's "Disrespecting Olley" letter last month (5 August).

Art-icon Margaret Olley's former home in Paddington is now home to my young family. Unfortunately, after decades of minimal maintenance, the ramshackle buildings Ms Olley added in the 1970s and garden she loved had become a shambles, as anyone who visited during the sale process can attest.

The site was abandoned and sold by Ms Olley's estate. We are redeveloping the site with Council approval. Prof Steele's claim that a wall of the historic former Hat Factory has been "demolished" is false.

In fact, no part of that two-level wooden building was demolished, except the hazardous external stairs at council's request. The series of circa-1970s add-ons that surrounded the Hat Factory have been replaced with open space. One wonders if they had council approval in the first place.

Our kids' much-loved yard has 17 new trees, including lemon myrtles, quandongs, summer reds, blueberry ash, lilly-pillies, magnolias and an ivory curl tree. Our yard will become a haven again for not only the fun of children at play, but also the songs and nests of endangered native birds.

My attitude is that if Prof Steele and others had strong objections to the site being redeveloped as a family home, they should have registered them forcefully with council during the two formal windows of opportunity in 2014. They did not.

In my opinion, it's a bit rich for Prof Steele in 2015 to sit in his new home on the site of the former Royal Hospital for Women writing letters to complain about children playing ping-pong and the world changing over time.

Happily, Ms. Olley's magnificent legacy is secure via the Margaret Olley Arts Centre on the north coast - featuring relocated parts of her Paddington home - and via her fabulous paintings hanging on hundreds of walls across the world.

We are respectful of Olley's former home and plan to leave it to others in half a century in far better condition than we found it. Woollahra Council should be congratulated for finding a sensible balance between the old and the new.

Rory Robertson
48 Duxford St
Paddington 2021

Unbalanced and false reports regarding 48 Duxford St redevelopment (continued)

Letter 3, *Sydney Morning Herald*, 28 July 2015 **Hat Factory also**

The destruction of Margaret Olley's Paddington garden is **appalling** ("**Olley's garden oasis now a barren landscape**", July 27). **A bigger scandal is the renovation of the wooden Hat Factory** where she lived and painted looking out onto her cherished garden and fish pond.

The ground-floor garden wall of this house has been **demolished** and her painting studio turned into a ping-pong room open onto the astroturf replacing the garden. How has Woollahra Council given approval for the destruction of the home and garden of our greatly loved national treasure who was a focal point of Paddington's artistic heritage?

Ross Steele, Paddington <http://www.smh.com.au/comment/smh-letters/voters-will-join-the-dots-on-political-donations-20150727-gil8jb.html#ixzz3hJNex7NV>

Letter 4, *Sydney Morning Herald*, 29 July 2015 **"Barren landscape" is being revived as garden haven**

Our family home and yard featured in the Herald, with us portrayed as eco-vandals ("**Olley's garden oasis now a barren landscape**", July 27).

Yes, Margaret Olley lived and painted on site for half a century. Unfortunately, after decades of minimal maintenance, **the ramshackle buildings she added in the 1970s and garden she loved had become a shambles**, as anyone who visited during the sale process can attest. The site was abandoned and sold by Olley's estate.

We are portrayed negatively for cleaning up the site. Our kids' much-loved yard reportedly is "now a barren landscape with one palm tree and surrounded by a high brick fence".

Yet the new high, brick fence simply replaced the dangerous, falling-down old high, brick fence. And the eight other palm trees were removed with council approval before we bought the property.

The report failed to note we have planted 17 new trees, including lemon myrtles, quandongs, summer reds, blueberry ash, lilly-pillies and magnolias. Our yard will become a haven again for not only the laughter of children at play, but also the songs and nests of endangered native birds.

Happily, Olley's magnificent legacy is secure via the Margaret Olley Arts Centre on the north coast (featuring relocated parts of her Paddington home), and via her fabulous paintings hanging on hundreds of walls across the world.

We are respectful of Olley's former home and plan to leave it to others in half a century in far better condition than we found it. Woollahra Council should be congratulated for finding a sensible balance between the old and the new.

Rory Robertson, Paddington <http://www.smh.com.au/comment/smh-letters/the-booing-of-adam-goodes-is-the-ugly-sound-of-racism-20150728-gim3dm.html#ixzz3hJKfFUMt>

Letter 5, *Sydney Morning Herald*, 30 July 2015 **Opportunity missed**

Ross Steele's claim (Letters, July 28) that a wall of art-icon Margaret Olley's former Hat Factory studio has been "demolished" is false.

In fact, no part of that historic two-level wooden building was removed, except the hazardous external stairs at council's request. The main thing removed from the site was a series of ramshackle add-ons that surrounded the Hat Factory. Those circa-1970s structures have been replaced with open space.

If Steele and his friends in the arts community have strong objections to Olley's former property being redeveloped after decades of minimal maintenance, they should have registered them forcefully with council during the formal windows of opportunity in 2014. They did not.

Rory Robertson, Paddington <http://www.smh.com.au/comment/smh-letters/time-for-sydney-to-set-a-goodes-example-20150729-gimxpp.html>

Margaret Olley's artistic treasure chest home recreated in northern NSW gallery

7.30 By Rebecca Baillie

Updated 13 Mar 2014, 9:34pm



PHOTO: A crammed room in the reconstruction of artist Margaret Olley's house at the Margaret Olley Art Centre
(ABC News: Rebecca Baillie)

When much-loved Australian artist Margaret Olley died in 2011, she left behind a veritable treasure trove of paintings, objets d'art and household clutter.

MAP: Murwillumbah 2484

It was hard to move in the terrace house in Duxford Street, Paddington, which Olley, 88, had owned for nearly half a century.

"If you look at Margaret's environment, it looks like chaos, but it is actually very planned," close friend and biographer Christine France told ABC's 7.30 program.

"It is very important that this material is preserved."

Now, Olley's house and its contents, which provided the scenes and subjects for so many of her famous works of art, have been recreated in a purpose-built centre at the Tweed Regional Gallery in Murwillumbah, far northern New South Wales.

Gallery director Susi Muddiman described Olley's home as a "continual treasure chest of delightful objects".

Sorry, this video has expired

VIDEO: Watch Rebecca Baillie's report for 7.30 (7.30)

<http://www.abc.net.au/news/2014-03-13/margaret-olleye--legacy-reborn-in-northern-nsw/5319208>

Margaret Olley's artistic treasure chest home recreated in northern NSW gallery (continued)

"I think it was the layering that fascinated me, clearly everything had a place," she said.

"I remember the first time I was there, there was nowhere to rest your eyes ... You can see still lives set up so purposefully."

The Margaret Olley Centre, partially funded to the tune of \$1 million by the artist herself, will open to the public this Sunday.

"Still to this day, the concept of building a house inside a white box art gallery is bizarre to me," Ms Muddiman admits.

"It is a huge responsibility to a national icon, treasure, so we wanted to do her justice."

The painstaking and exacting process of cataloguing, photographing, archiving and packing has taken more than two years.

Thousands of items, including ashtrays complete with butts, have made the 800-kilometre journey from Paddington to Murwillumbah.

They have been carefully placed back in exactly the same positions as Olley herself had placed them.

Three rooms from the Duxford Street house - the dining room, kitchen and so-called Yellow Room - have been rebuilt to scale, with even the light and the aspect remaining true to the original.

Some doors, windows and original fittings were also removed and installed in the Tweed building.

"It lends another layer of Margaret and the history of Duxford Street. There's the aroma, the scent of the house in the wooden frames," Ms Muddiman said.

"There is definitely the lingering of cigarette smoke in the place."

It is believed the gallery will provide an adoring public with a very personal insight into Olley's fascinating private world.

"The hype around this has been extraordinary. It was only a few weeks after the announcement that the project was going to start that people were starting to turn up," Ms Muddiman said.

"It is almost like they are coming here as a homage to her."



PHOTO: Paint, brushes and trinkets cover a bench in the reconstruction of artist Margaret Olley's house.
(ABC News: Rebecca Baillie)

Margaret Olley Art Centre



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The Margaret Olley Art Centre (MOAC) is the third and final stage of the Tweed Regional Gallery.

MOAC celebrates the career, life and legacy of its namesake, Margaret Olley – Australia's most celebrated painter of still life and interiors.

MOAC combines exhibitions of paintings and objects, an interactive multi-media drawing activity, research library and education workshop, and is complemented by the Nancy Fairfax Artist in Residence Studio. Central to the MOAC is the recreation of areas of Olley's famous home studio, principally the Hat Factory and the Yellow Room.

The recreation features original architectural elements such as windows and doors, relocated from Olley's home studio at 48 Duxford Street, Paddington, Sydney. The interiors are filled with over 20,000 items Olley collected over many years as subject matter for her paintings.

These combined elements offer a rich and dynamic context for Olley's extensive artistic career.



View into the Hat Factory at the Margaret Olley Art Centre



Interior View of the Hat Factory re-creation at the Margaret Olley Art Centre

<http://artgallery.tweed.nsw.gov.au/MargaretOlleyArtCentre>

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rory robertson

economist and former-fattie

<https://twitter.com/OzParadoxdotcom>

A life in our times: Vale Alexander "Sandy" Robertson (1933-2015) + Postscript on Death, Dementia, Diet and Diabetes: <http://www.australianparadox.com/pdf/AlecRobertson-born2oct33.pdf>

Are you getting fat and sick? Want to stop trends in your family and friends towards obesity, type 2 diabetes, heart disease and various cancers? Well, it's time to stop eating and drinking sugar: <http://www.youtube.com/watch?v=xDaYa0AB8TQ&feature=youtu.be> ; <http://www.peterbrukner.com/wp-content/uploads/2014/08/All-you-need-to-know-about-LCHF1.pdf>

Game-changer! 26 doctors treating fat and sick present strong evidence for why low-carbohydrate, high-fat (LCHF) diets MUST become standard treatment for obesity and type 2 diabetes (aka metabolic syndrome): <http://www.sciencedirect.com/science/article/pii/S0899900714003323>

On the *Australian Paradox* scandal at the University of Sydney's new \$500m Charles Perkins Centre: <http://www.abc.net.au/radionational/programs/backgroundbriefing/independent-review-finds-issues-with-controversial-sugar-paper/5618490> ; <http://www.australianparadox.com/pdf/RR-response-to-inquiry-report.pdf> ; <http://www.smh.com.au/national/university-sets-up-500m-centre-for-obesity-research-20130724-2qjq8.html>

Comments, criticisms, questions, compliments, whatever welcome at strathburnstation@gmail.com

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Strathburn Cattle Station is a proud partner of YALARI, Australia's leading provider of quality boarding-school educations for Aboriginal and Torres Strait Islander teenagers. Check it out at <http://www.strathburn.com/yalari.php>