

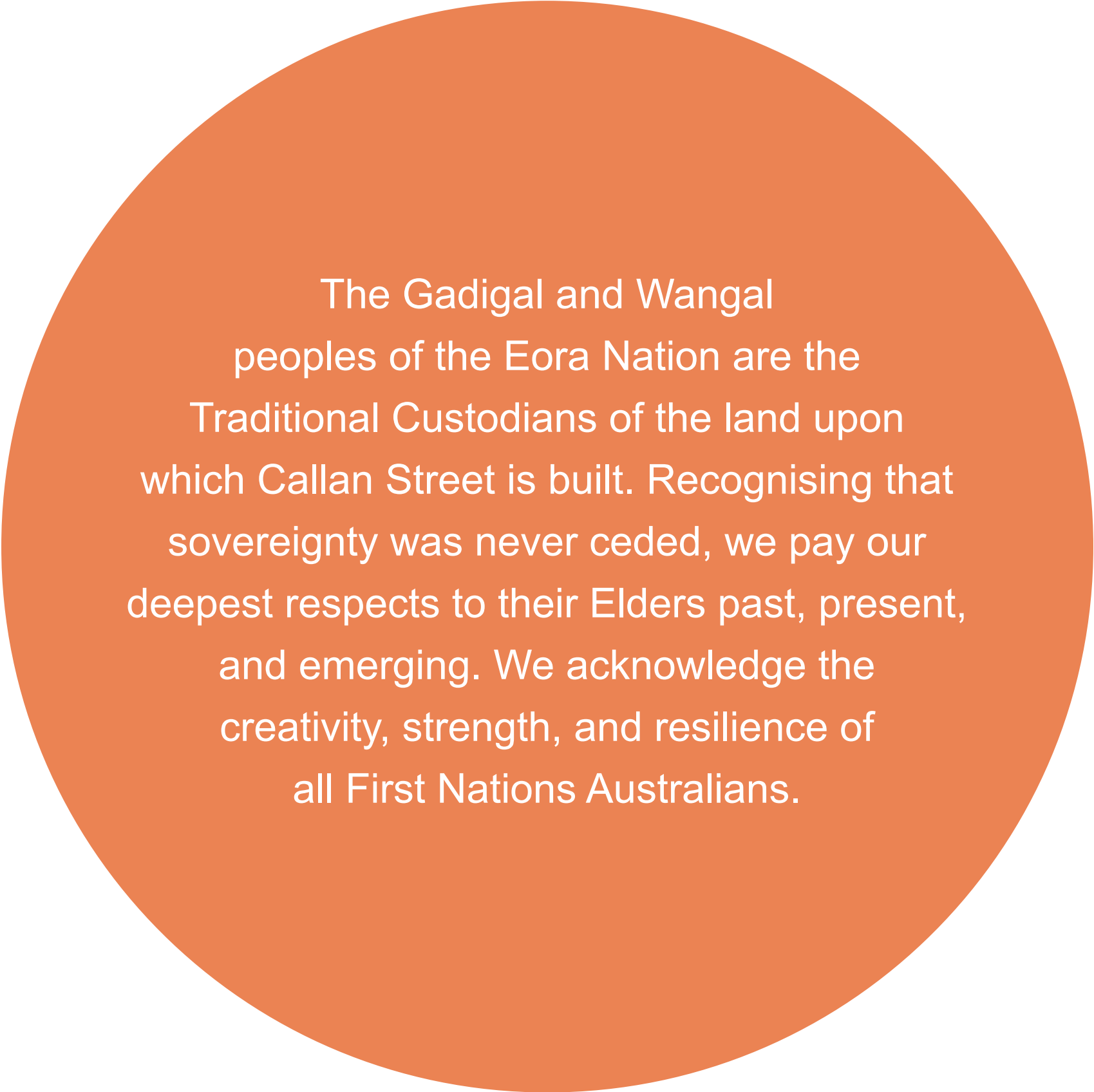
made in
Callan
street



**Artists, elders and industries
with a lived connection to Callan Street
in Sydney's inner west**

Tony Amaral Jeannie Baker May Bartlett Harry Bennetts
Avril Burn Ian Burn Marg Carter W. A. Clarkson Denise Corrigan
Michael Cowdroy Brian Doherty Ros Dunlop Tony Fuery
Peggy Hancock Bruce Latimer Bob & Shirley McCullum
Michael McMillen Janne Marsh Keith Olson Jane Richens
Imants Tillers Mark Titmarsh Michele Todhunter
Aladdin Watson Luca Watson David Watson

SALON CALLAN

A large orange circle is centered on a white background. Inside the circle, there is a paragraph of text in white font, centered horizontally and vertically.

The Gadigal and Wangal peoples of the Eora Nation are the Traditional Custodians of the land upon which Callan Street is built. Recognising that sovereignty was never ceded, we pay our deepest respects to their Elders past, present, and emerging. We acknowledge the creativity, strength, and resilience of all First Nations Australians.



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Conor O'Mara and Harry Bennetts surfing down Callan Street, c. 2008

Introduction

Our exhibition **Made in Callan Street** lasted for 12 hours and was witnessed by 200 visitors as part of LOST (Leichhardt Open Studio Trail), in March 2016.

This catalogue seeks to honour and extend its fleeting weekend appearance. Melding fact and imagination, artistic visions and archival discoveries, the exhibition explored a hunch that by being inquisitive about one's own locale one might unearth, curate and create distinct, personally-inflected flavours of people and place antithetical to the 'objective truths' with which history is so often made concrete.

Made in Callan Street re-calibrated the idea of 'manufacturing' to include the urban making of art, music, film, poetry, electricity, cakes and children, reminding us of the term's original meaning ('making by hand'). Resuscitating local histories of woodturning, welding and fish-farming, the project celebrated the everyday marvels and layers of one quite-short, seemingly-nondescript street in Sydney's inner west.

Mounted 'midst the industrial echoes of the A. E. Harding & Sons shopfittings works which became our home studio in 1991, the exhibition featured **artists, elders and industries with a lived connection to our street** and its Iron Cove/Victoria Road surrounds. It drew upon 25 years of neighbourly congress and archival research supported since 2007 by a Leichhardt Council Local History Grant.

This compendium is dedicated to the first people of these harbourside lands and to the generations of recently-introduced species who have gained a foothold here on this sunny Sydney watershed over the past 150 years.

David Watson & Denise Corrigan
Salon Callan
Rozelle
August 2023



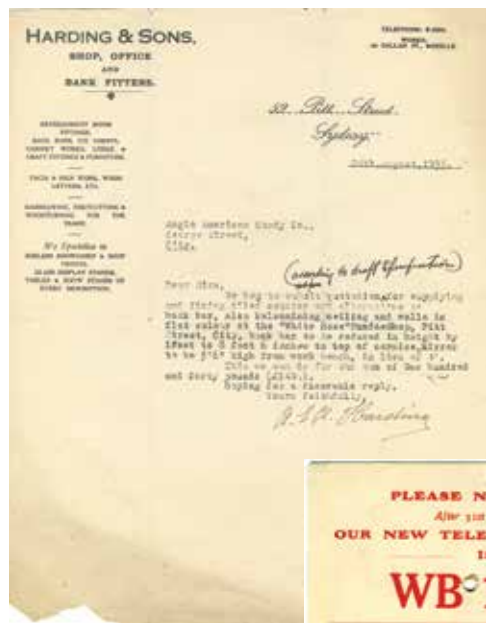
Salon Callan – our home studio at 44 Callan Street, Rozelle – periodically hosts exhibitions and events. We're down near Iron Cove in Sydney's inner west, a few kilometres from the city centre. For further information about the history of the premises, see the Salon Callan exhibition panel on p. 8.



Denise Corrigan & David Watson

Fragments of the past unearthed on the site of 44 Callan Street, 2016

Ceramic and glass objects, varying dimensions, 30 x 40 cm



Salon Callan

We respectfully acknowledge the Gadigal and Wangal peoples, the Traditional Custodians of these harbourside lands, and welcome you to our humble factory.

We've lived here in the old A. E. Harding and Sons premises since 1991. Our all-ages-playground/home-studio has hosted soccer, basketball, ping pong, film screenings, concerts, street get-togethers and exhibitions. Every few years we display our wares.

Hardings were 'shop, office and bank fitters' who relocated to Rozelle after fire gutted their Glebe works in 1930. Family-owned and operated, the company prided itself on high-quality craftsmanship. The sprawling brick and iron shell was in sad disrepair when we bought it. Every nook and cranny echoed with light-industrial detritus and defunct machinery. Miles of tubing, beading and rubber seal lay perishing in racks beneath the factory floor. There was a giant spray booth with a dirt floor, a mighty lathe with wooden pulley wheels and leather belts. A shotgun hung, easily retrievable, on a wire in a cavity wall.

In dusty tea-chests we found invoices and receipts dating back 60 years which painted an interesting picture of a Rozelle we hadn't known, a mercantile inner-Sydney alive with industry and maritime trade. In the 1930s Hardings helped fit out the legendary Australia Hotel in Castlereagh Street. They designed and installed shopfronts, counters and refrigeration units for milk bars, cafes (e.g. the Paragon Refreshment Rooms in Katoomba) and pubs across the state. During WWII they fitted out navy ships with refrigeration. Later, when times were quiet, they made wooden yo-yos. In the 1970s Hardings diversified, distributing and servicing La Cimbali coffee machines. The business eventually closed in the late 1980s.

This Polaroid (left), retrieved from the abandoned works in 1990, is the only archival photograph of the property we possess. It has come to symbolise all the goings on there before we happened along. The factory would have been hot and noisy: seven men, cutting, grinding, drilling, glueing, filling, sanding, spray coating, drying, packing, dispatching...

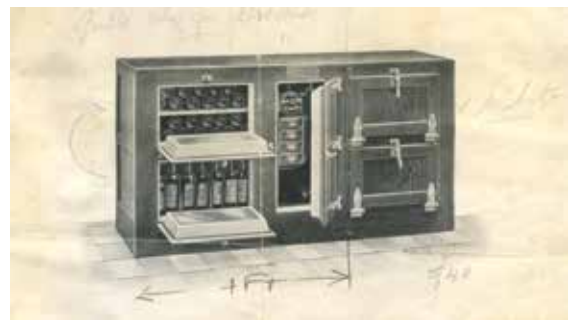


Thanks to Tony Fuery, David Biltmore and Greg Albrecht for helping us transform a dilapidated factory into a home studio, and to Jane Richens & Brian Doherty for assisting us to interpret the site.

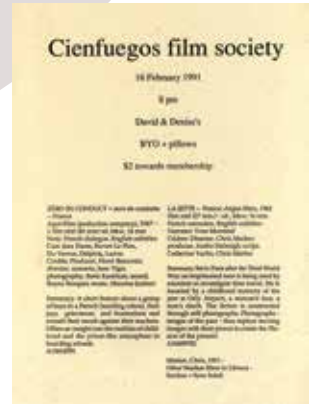
David Watson & Denise Corrigan
Proprietors



The proprietors with Sam (left) and Frank Nadile (far right), February 2016. Frank and his younger brother Sam served their apprenticeships (carpentry and sheet metal work, respectively) at Harding and Sons in the late 1970s. Frank stayed with the firm for many years and was particularly close to manager Alan Harding's son Peter, an eccentric and brilliant mentor (who enjoyed a drink and slept on site in a banana bed). Sam designed and made the stainless-steel street number '44' above our front door.



Laurie McIndoe (aged 92) at home on the Central Coast in 2009, flanked by furniture and fittings he crafted himself. Before and after WWII Laurie honed his cabinet-making skills at Harding & Sons, where 'quality not quantity' was king. Laurie and his family lived two doors up from the factory at No. 34 Callan Street; his parents lived next door; his aunty at the top of the street. Laurie later forged a lucrative career on the waterfront, establishing Sydney's second-only marina in Balmain. On the side he competed (often with his aunty) for the local SP bookmaking trade.



David Watson, Meshes of the RTA [Iron Cove 2010], Salon Callan 2013

Situating Made in Callan Street

Ann Finegan

Made in Callan Street could very well be described – in Situationist terms – as a manifestation of the *psychogeography* of a street. Anti-hegemonic, grass roots, community-based and socially engaged, **Made in Callan Street** is the product of many voices and collective vision.

First and foremost **Made in Callan Street** was a 12-hour durational event, a set of responses by the current residents to their lived experience of the street, its history and each other. Installed at No. 44, an ex-factory, it consisted of home movies, artist films, artefacts, artworks, docketts, invoices, photographs, music, posters, poetry, performance and the community party that activated the whole assemblage. But it could also be said to include the responses of the built environment – the houses, the former workshops and businesses – that equally inhabit the street. It's as if the non-human structures contributed their own psychical energies and memories to the event, as much actants as their human counterparts. Like long-term residents they seemed to watch over the street. Many have been around for more than a century, and their well-preserved, well-loved facades returned the evident air of the inhabitants' fondness for them.

In more recent times, the object-orientated ontologists have made much of the relationships between people and the things, plants and animals of this world, inverting human-centric perceptions. Things of the world gaze back at us as we look at them. Denise Corrigan's video of Callan Street established this friendly rapport. The camera seems to be out at dusk for an evening walk, taking in the facades of the

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houses, as if greeting each in turn with a nod of recognition. Installed in one of the entry rooms, the video set the ambiance of affection.

French founder of the Situationiste Internationale, Guy Debord defined *psychogeography* as 'the study of the precise laws and specific effects of the geographical environment, consciously organised or not, on the emotions and behavior of individuals.'¹ This, he wrote, encompassed the influence of the urban environment on human feelings in the 'experience of discovery', acknowledging 'the appealing or repelling character of certain places' and their 'distinct psychic ambiances.' Callan Street is certainly one of Debord's psychically pleasant neighbourhoods. Debord further emphasised that 'qualitatively or quantitatively different influences of diverse urban decors cannot be determined solely on the basis of era or architectural style, much less on the basis of housing conditions.'²

Architectural heritage values, and intact historical streetscapes (of the kinds enshrined in government statutes) are not the issue here. Situationist-defined ambiance itself is a sufficient attractor and local affection is as good a starting point as any other. In many respects Callan Street is a mix of Victorian residences with a smattering of converted former workshops and an ex-factory. The street sits back a little from Iron Cove bay and currently borders the parklands of the imposing sandstone buildings of Callan Park, a former institution for the insane. It is also nestled gently down the hill from the busier main road of Darling Street connecting Balmain and Rozelle, while opposite the park, the main artery of Victoria Road carries traffic westward towards Drummoyne.

In terms of geohistory, Callan Street was far enough from the heavier industries of Balmain, and the docks of a working port, to avoid the worst of 19th-century environmental degradation. The houses are mostly double-fronted single-storey timber and brick cottages with an air of open space. In the early days of the colony there was a mangrove swamp on an inlet from the cove. Aboriginal middens are still recognisable around Iron Cove. Clearly, it has always been a pleasant place. A classically composed photograph of Iron Cove by an unknown photographer, c. 1861-81, courtesy of the State Library of NSW (from the collection of Sydney solicitor John Lane Mullens), affirms the picturesque quality of the place, as does a chromolithograph of the bay, dotted with sailing boats, by W. A. Clarson (published by John Sands, 1880s), courtesy of the National Library of Australia.

However, these institutionally-certified historical views were not what interested coordinators, artists David Watson and Denise Corrigan, who hosted the event in their ex-factory studio home. The institutional certifications of place are included, rather, as a point of departure, and difference, from a project that was more aligned with Situationist counter-aesthetics and its valorisation of the practices of everyday life. For David and Denise, the project's appeal was in 'personally-inflected flavours of people and place' rather than "the "objective truths" with which history is so often made concrete."³

Though Callan Street could claim as its own a number of significant Australian contemporary artists, including household names Imants Tillers and Ian Burn (Burn actually lived a couple of streets up), what made the event so interesting was not so much the art-world legitimisation of those proper names, but the rich diversity of a broad spectrum of Callan Street residents engaged across the arts, local history and the practices of daily life. A younger generation of contemporary artists now lives in the street, including Mark Titmarsh, and David and Denise, but it was the overall inclusion of several generations of stories of many different people from many walks of life that created the expression of place through a multi-layered assemblage that would have been difficult to articulate through the regulated structures of institutional norms.

Bob and Shirley McCullum have lived at No. 20 Callan Street since the 1950s. There's a photographic portrait of Bob in his shorts and worker's singlet posing beside his impressive Besser brick wall. The stainless-steel gas barbeque he had made whilst working on Cockatoo Island was his own improved version

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of one he'd seen in Barbeques Galore (and a fixture of the Callan Street Christmas parties). This portrait of Bob talked to history in a particular point in time, when Cockatoo Island still had a shipbuilding industry, when typical locals had blue-collar jobs. It also addressed Do-It-Yourself aesthetics. Archival panels showcased a number of local families, like Bob and Shirley. Each panel had its own variants of the local – where people worked, how they met and married, where they played, what they loved and how they dressed. Or, whether they had children, and, how in turn they lived and played.

Another panel featured May Bartlett, resident in Callan Street for a staggering 89 years. Photo-documentation included her young daughters, Wendy and Marilyn, aged about four and eight, in Annie Oakley outfits she made for them in 1958. These costumes reference one of the most famous television shows of the 1950s, the proto-feminist *Annie Oakley*, after the famous female sharpshooter who toured with *Buffalo Bill's Wild West* in the 1880s. For a generation of 1970s future feminists,

Annie Oakley could shoot a gun better than any man, in other words compete with men on men's terms, her hair defiantly in girlish plaits, while garbed in buckskin skirts, an early form of female power-dressing. Women's roles were changing. In her later years, May became an accomplished watercolourist of flowers, and also mastered fine reproductions of Australian landscapes copied from bank calendars. In many respects, **Made in Callan Street** is representative of suburbia, with everyday acts of making reflecting global culture. As television and its intense advertising regimes reached ascendancy in the 1960s, concerned Situationists warned of the domination of *the spectacle*, the global media empires of television and media under control of a hegemonic few. However, local responses were inevitably individual, and played out in vernacular modes with what was ready-to-hand.

Callan Street kids, captured on *Super 8* footage by Marg Carter in the 1970s, could be interpreted as in the thrall of the spectacle as they performed the *Kung Fu* feats of David Carradine. However, they added plastic ice-cream container helmets that were nothing to do with Kung Fu and mashed-in moves from the most unlikely of genres.

When it comes to culture, it's what people do that matters, not the uses the hegemony presupposes. Marg, an accomplished portraitist of dogs and '3-D cake-artist queen of Australia', celebrated **Made in Callan Street** by incorporating an aerial view of the street from *Google Maps* onto a long slab of chocolate mud cake, using ink-jet-printed edible dyes on rice paper. *Google Maps* is now very much integrated into the habits of most people's lives but printing a streetview onto cake so that locals might consume their own house adds the humorous twist that makes it culture. *Google Maps* on its own is just a useful technology.



Marg Carter with her *Callan Street Cake*, 2016

Across a multitude of practices, modes of daily life outwit and subvert the spectacle. People don't always do as they are told, or follow the manufacturer's instructions or suggestions. Advertising might attempt to subsume daily life under its influence with respect to attitudes and spending patterns, but it only ever partially succeeds. People find ways to make their own. Bob McCullum's steel barbeque, home-made in the workshops of the Cockatoo Island shipbuilding yards subverts the system in key ways: repurposing the tools and use of the workplace to other ends, secondly, borrowing the design without purchasing the product,

and thirdly, effectively snubbing his nose at the advertisers. There's a good dose of larrikin, up-yours attitude.

In similar spirit, the Situationists promoted *détournement*, which translates to the inverting of messages, usually of governments and advertising. David Watson talks back to the hegemony with an 'environmentally-alarmed' arts practice that connects with environmental movements worldwide. In a series of what appeared to be enlarged facsimiles of government-issued postage stamps, it became evident that he had *detoured* the images of

the 1963 issue of Australian Navigators stamps, replacing them with activist-heroes 'locking on' to protest the ravages of the fossil-fuel-extraction industries in north-west NSW. The explorer motif of the navigator hero was turned on its head. As in America, rivers here are burning from methane released by careless fracking, and the heroes are those who put their bodies on the line and halt production in an attempt to stop it happening.

The Situationists, saluted by many as paving the way for the protests of Paris '68, were avid graffitiists and champions of the amateur. While posters and works with establishment agendas were inevitably *detoured* they had a respect for the amateur's enthusiasm for everyday life, exhibiting flea market finds of amateurs as works of art. An egalitarian anti-hierarchical philosophy informed their rejection of the categories of high and low art, particularly in respect of so-called good taste. The bourgeois convention of originality was likewise suspect.

Made in Callan Street similarly does away with classist agendas and hierarchies of taste, exhibiting the amateur and professional together. Among numerous works, May Bartlett's accomplished reproductions from bank calendars, including Hans Heysen's magnificent gums, are on exhibition with cover-art for local band Shady Nasty by Luca Watson, an exceptionally fine Marg Carter dog portrait, and *Blue Reflex*, a major work by renowned conceptual artist, Ian Burn. Burn was a member of the Art and Language group that formed in London in 1966, but in Callan Street he is foremost fondly remembered as a neighbour.

There's a lovely story of belonging and interconnection that consolidates Ian Burn's relationship to Callan Street. It nicely threads connections between the humbler transactions of the street and places of high art. When,

in 2013, David Watson and Denise Corrigan needed some bricks for their new front fence, they'd availed themselves of some pre-loved 'commons' on [the online-classifieds site] Gumtree. The bricks came from a house just over the hill in Ewell Street, Balmain which, it transpired, had until recently been the long-time family home of Tony Bond (then curatorial director at the Art Gallery of NSW) and his artist partner Anne Graham. Serendipitously, David was to learn from Tony that 20 years' earlier they'd hurriedly re-purposed those very same bricks (from a front fence laid by the house's earlier artist-owner Ted May) as backyard pavers so that they could host a wake for Ian Burn, a close family friend.⁴

A bright orange 'expanded painting' by Mark Titmarsh, Callan Street resident and second-generation conceptual artist, sits comfortably in the front garden in close proximity to those same bricks. The two-dimensional surface of Mark's monochrome has been contorted to 'thingly' three-dimensional form, sparking a conversation with *Blue Reflex*, by first-generation conceptual artist Ian Burn.

Inside, the work of locally-based, internationally-renowned-and-loved children's book creator Jeannie Baker is celebrated via several intricately-collaged vitrines. One explores the delicate wonders of the Daintree rainforest, another (from *Window*) features a boy who once lived across the road from David and Denise... in a tale which subtly evokes the mounting pressures of inner-city gentrification. In *Iron Cove*, Rozelle-based printmaker Bruce Latimer further teases out our contemporary tangle, imagining the once-industrially-besieged environs of Iron Cove flooded with (returning) bird and marsupial life.

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A disproportionately high number of artists have gravitated to the environs of Callan Street across three centuries since European contact (1860-2016) and, most likely, from millennia of indigenous artists before them. The official record goes back through generations of artists to those early watercolours and lithographs of the 1860s and 1880s. Perhaps, in part, it's the port phenomenon – in addition to the charms of proximity to water, and a pretty bay in conjunction

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with the surroundings of a natural park. Trade cities tend to be attractors of exchange, and influences from the outside often shape the geography of human relationships.

In geopolitical terms East Timor is a near neighbour, one with whom we share a political history, through aid and political recognition. On a table overlooking the back garden an iPad plays excerpts from Ros Dunlop's sound and video work, including documentation of traditional Timorese performance and song. Alongside is her recent book *Lian Husi Klamar: Sounds of the Soul*, the product of 15 years research into East Timor's musical and cultural heritage. A musicologist and acclaimed clarinettist, Ros opened her doors to East Timorese artist Tony Amaral, who resided with her family in Callan Street for several years until he was able to establish Arte Moris, East Timor's first cultural centre in Dili. A tall, hardwood sculpture of Tony's stands next to Ros's work.

East Timor's struggle for independence is silently inscribed in that conjunction, as is Indonesia's invasion of former Portuguese East Timor. Without explicit reference to the violence and displacements of that history, the geopolitical lines connecting both works through Callan Street suffice to tell a story of refuge, compassion, haven, and cross-cultural exchange.

If Callan Street were an institution it would be difficult to define its brief. Framed institutionally, the arts of everyday practice would be assigned to a social history museum, mostly with a focus on class; the Powerhouse might incorporate film and photographic material in displays of technological evolution. The artworks, those deemed non-amateur, would be shown in a contemporary art gallery. Much would be left out.



Locals enjoy the slideshow @ 44 Callan Street, 12 March 2016

The major loss would be affection for place, and the contemporaneity of many different modes of making. The joy, and very premise, of **Made in Callan Street** was that its residents exhibited what they make, creating a collective portrait of the street that is more than the collection of its buildings. It's hard to imagine an institution capable of achieving this.

Past history was also done proud. Like any major family gathering, there's a tendency to get the family albums out and look back over past generations. A cache of Art Deco and Constructivist invoices for Harding and Sons, upmarket shop fitters, of 44 Callan Street, saluted a very different era of making. Yet, the high point, after the cutting of the collective cake, had to be the slideshow.⁵ Everyone pooled their photographs and, over cake, released a new flood of stories.

***Ann Finegan** is a writer, theorist, lecturer and curator. Inspired by the potential for art and film to engage with, stimulate and enrich local social fabric, in 2013 Ann established the Cementa Biennial of Contemporary Arts in Kandos (regional NSW).*

1. Guy Debord, 'Introduction to a Critique of Urban Geography', *Les Lèvres Nues* #6, 1955.
2. Ibid.
3. David Watson & Denise Corrigan, *Introduction*, p. 6 of this catalogue.
4. Ian Burn died in 1993 attempting to rescue others in dangerous surf off Pretty Beach on the NSW south coast, aged 54.
5. See p. 97 of this catalogue.

Iron Cove

For thousands of years prior to the fateful irruptions of 1788 'our' pretty arm of Sydney's remarkable harbour was home to the Gadigal and Wangal peoples. The name 'Iron Cove' derives either from the fine stands of indigenous Ironbark which once lined the cove, or from the fact that gangs of convicts sent to clear land there in the early days of the colony wore leg irons.



Iron Cove c. 1870s Collection State Library of New South Wales

For a century or more from around 1860 Iron Cove became a hub for waterside industry and (later) power generation, spawning local work and a boom in residential housing.

In the space of a generation, gentrification then altered the fabric and feel of a once rusted-on working-class enclave. For a time an affordable urban roost for artists and bohemians, Rozelle is these days a magnet for well-heeled young professionals.



Marg Carter with 'Brother' at King George Park, 1977... 'he was an awesome dog, used to take himself down to the harbour at 9 am every morning for a swim and then come home. The council workers said they could set their watches to him... the area was like a country town back then.'



Laurie McIndoe remembers the filthy floors, the bastard of a foreman and walking home 'black with carbon and rubber' from Dunlop Perdriau at Birkenhead Point in Drummoyne (foreground), before landing a job at **Harding & Sons** in Callan Street after WWII... 'the best thing that ever happened to me'. The rubber works, established by Henry Perdriau in 1900, fabricated tubing, hose and footwear, as well as tractor, cycle and motor tyres.



Collection Australian National Maritime Museum

A number of Callan Street residents worked at Elliott Brothers Chemical Works (established on Iron Cove in 1865). This 1919 painting was commissioned for the company's catalogue. Elliotts produced sulphuric acid, nitric acid and superphosphate, with a sideline in cosmetics and perfume. The works also produced a range of locally-pungent industrial aromas!



84-year-old **Bob McCullum** fishing for a feed of luderick (blackfish) in Iron Cove, 2012



Photo George Evatt

In 2011 **David Watson** completed *swimming home*, a 14 km over-arm odyssey down the Parramatta River from Ermington to Rozelle. The swim, an immersive art action in response to suburban 'progress' - loss, damage, environmental resurgence - raised funds for Callan Park Bushcare.



Aladdin Watson waits for a turn down at King George Park in 1996. New settlers began moving into Rozelle in the 1970s, attracted by its proximity to the city and emergent (post-industrial) harbourside charms. Today a designer playground + ergonomic exercise station have replaced the perilously tall swings/slippery slide + roundabout of yesteryear. Stubbed toes and grazed elbows are but dimly remembered.

Photographs on this page feature Callan St residents.

Victoria Rd

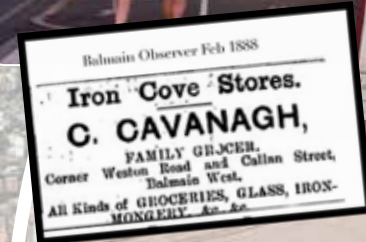
At the top of our street lies Victoria Road, a major Sydney traffic artery which snakes 21 km west from the city to Parramatta. Much of its route follows aboriginal walking paths. Once known as The Government Rd, it was re-named Weston Rd (1870s) then Victoria Rd in 1939. In honouring the long-reigning monarch Queen Victoria the carriageway connoted colonial aspiration and development: 'Victoria' synonymous with industrial expansion, economic progress, and empire. Images here depict the changing face of our short, snarling six-lane stretch of Victoria Rd, Rozelle (from Darling Street to the Iron Cove Bridge) over the past century.



Locally-caught fish fillets drying outside 'Balmain Bob' Gault's motorcycle repair shop at 168 Victoria Rd, in 2010. Sadly, fish drying (on a bed frame) has gone the way of many a local trade/custom and no longer enriches our urban streetscape. In 2010 Gault was forced to vacate his premises to make way for re-development of the adjoining ex-TIGERS site.



TIGERS - the today-derelict Balmain Leagues Club at the top of Victoria Rd in Rozelle - opened in 1957 and closed its doors in 2010. Since then several re-development proposals have been fought and shelved, and plans for a major metro and tollway have sunk their claws into TIGERS, jeopardising any future community role for the landmark site.



(from top) Denise Corrigan, *Callan St Early Evening*, 2016; invoice Society of Australian Genealogists; photo State Library of New South Wales

The corner of Victoria Rd (Weston Rd) & Callan St harbours a rich mercantile history dating back 150 years: C. Cavanagh's Iron Cove Stores (1880s), J. T. Maher's Family Grocer (1890s), Cavanagh Brothers Joinery (church and school furniture 1920s-50s) and Walter Christie's corner grocery (1940s-70s). In 1959 the site became an Ampol service station; it was later home to Sun Medical, Liquorland and Panaquip.



(top) In 1994 a handy post-box, bus-stop and sandwich shop graced the corner of Toelle St and Victoria Rd.

Photo John Ward/City of Sydney Archives

(below) After WWII the Supalite Caravan Co., then Gabriel Motors operated for many years from premises at 258 Victoria Rd, Rozelle (cnr Clubb St).

SALON CALLAN

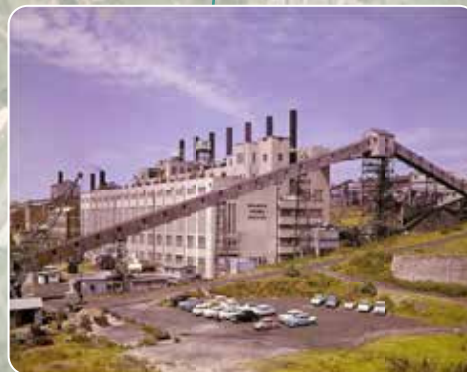


Photo Electricity Commission of NSW, 1963

Balmain Power Station on Iron Cove generated coal-fired electricity to local consumers and businesses from 1909 until 1976. In 1998 the Victoria Rd site became the Balmain Shores apartment complex.



Photo Department of Main Roads

Road widening on Victoria Rd in the 1960s ... looking east to the CBD. Callan St is just out of frame to the right of the Ampol servo and a lonely public telephone booth.



A tram approaches Iron Cove, down Victoria Rd, c. 1950. Soon after, tramlines across the city and suburbs were ripped up, heralding (and abetting) the ascendancy of the private motor vehicle.

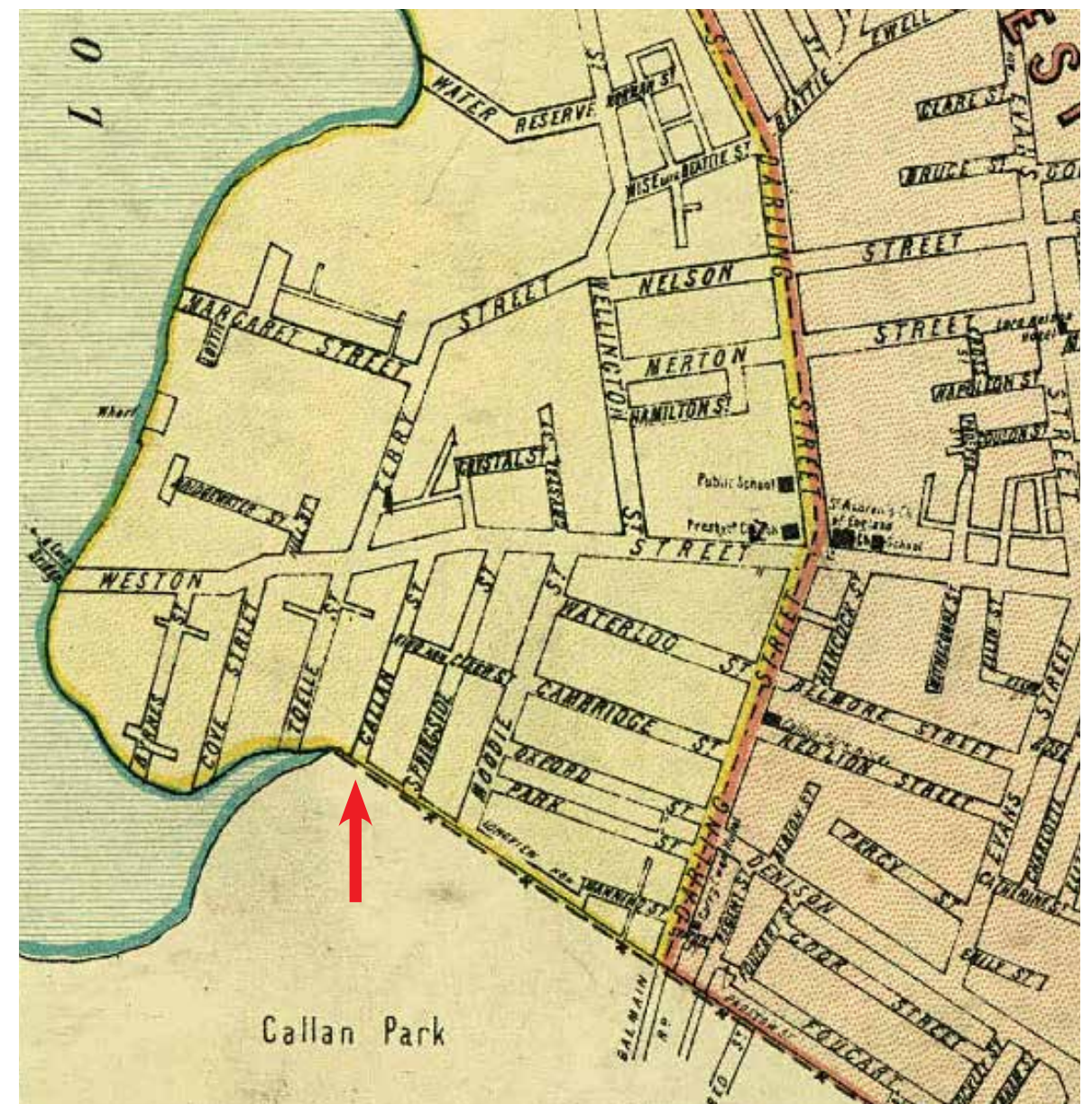


Balmain, Parish of Petersham map

Framed digital print, 35 x 23 cm [2016] from 'Atlas of the Suburbs of Sydney, c. 1885-90' published by Higinbotham and Robinson, Sydney City of Sydney Archives

(detail)

In the 1880s Callan Street (bottom left of map) ran down to the head of a mangrove-lined inlet on Long (now Iron) Cove. Having served for many years as a rubbish dump, the area's reclaimed acreage was resumed in 1912 for King George Park.





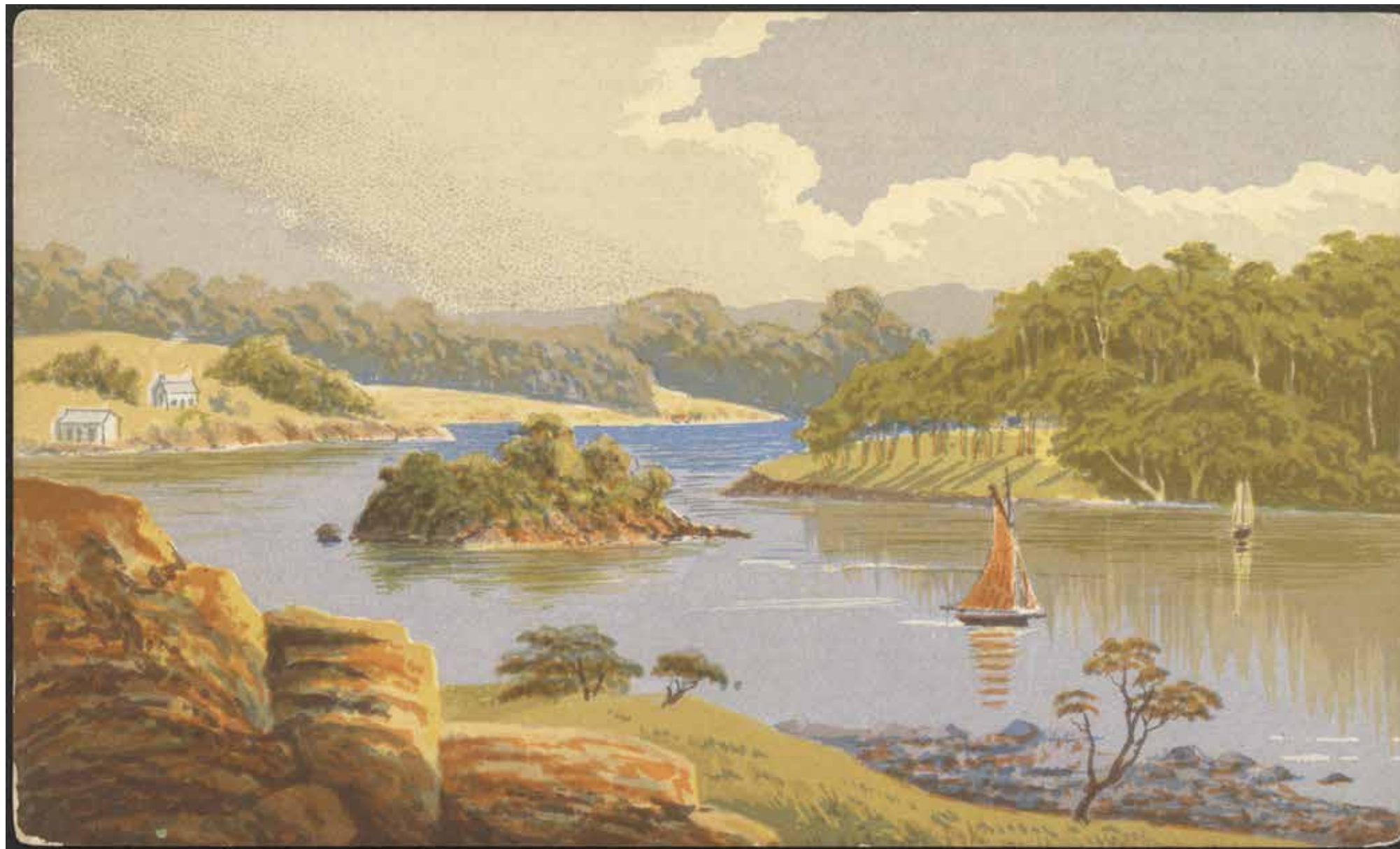
Photographer unknown

Iron Cove, 1868-81

Digital print, 15 x 29 cm [2016] from an album compiled by Sydney solicitor John Lane Mullins entitled 'Views of Sydney and its Streets, 1868-1881'

Collection State Library of New South Wales

The photograph, which pre-dates the first (1882) bridge crossing of Iron Cove (then known as Long Cove), looks west from near where the sandstone rampart for that first bridge would be built. The rampart is today a viewing platform, just off the Bay Run, which looks west to Rodd Island, and north-east to Cockatoo Island. If you look closely to the centre right of the image, you can make out Mushroom Rock and the tiny beaches of Callan Point. There, over the past 20 years, Callan Park Bushcare volunteers supported by Council have worked their magic, returning a degraded urban environment to a verdant weed-free delight brimming with indigenous plantings and its very own Bush Track.



W. A. Clarkson (1852-1906)

Iron Cove, New South Wales [drawn on stone by W. Clarsen (sic) from paintings by J. C. Hoyte], 1880-89
Framed digital print, 15 x 26 cm [2016] from a chromolithograph, 8 x 13.3 cm, published by John Sands, 1880s
Collection National Library of Australia

W. A. (Alfred) Clarkson came to Australia from England as an infant in 1853. As a young man he worked for his father's printing firm in Melbourne. He later travelled widely in eastern Australia, sketching and painting. Exhibiting regularly during the 1870s/80s, Clarkson specialised in highly detailed 'bird's eye' panoramas.

Clarkson's image looks west to Rodd Island from an outcrop on Callan Point near King George Park, our local oval. To the top left of the image is Haberfield, to the top right Drummoyne.



Michael Cowdroy

Rozelle Winter Light, 2012
Framed oil on paper, 25 x 35 cm

At the Pennsylvania Academy of the Fine Arts in the mid-1980s Michael's work was influenced by the landscape painting and teaching of Seymour Chwast. Fuelled by his years abroad, Michael returned to Sydney in 1988 committed to developing his painting and aquatint etching. Since then he has mounted four solo exhibitions and participated in numerous group shows. For many years Michael has continued to explore, delight in and paint the streetscapes of Sydney's inner west, where he lives.

The painting depicts the bottom of Callan Street, Rozelle.



Michael with easel, corner of Callan Street and Manning Street, Rozelle, 2012

Bruce Latimer

Iron Cove, 2004

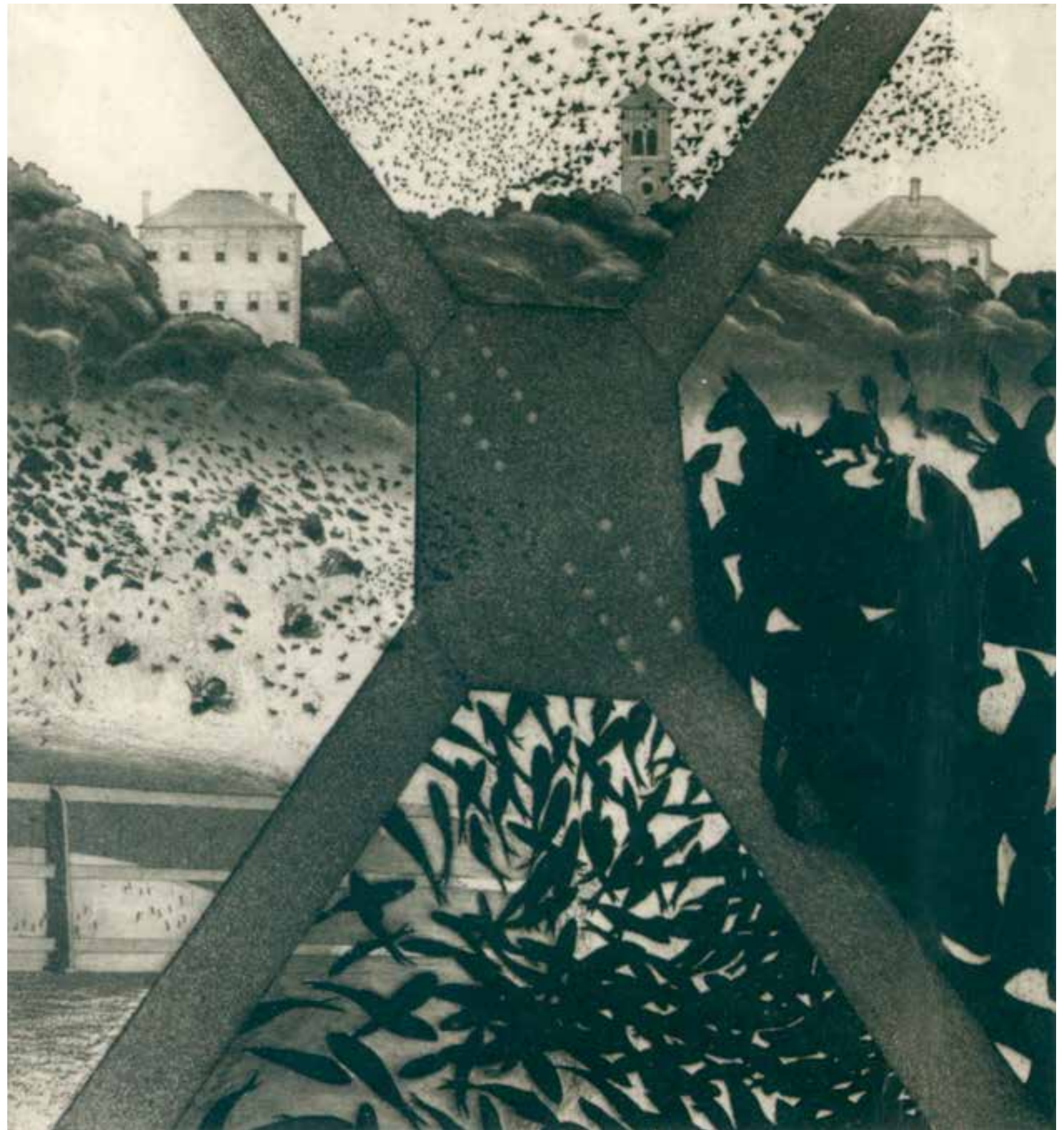
Framed etching, 28.5 x 27 cm

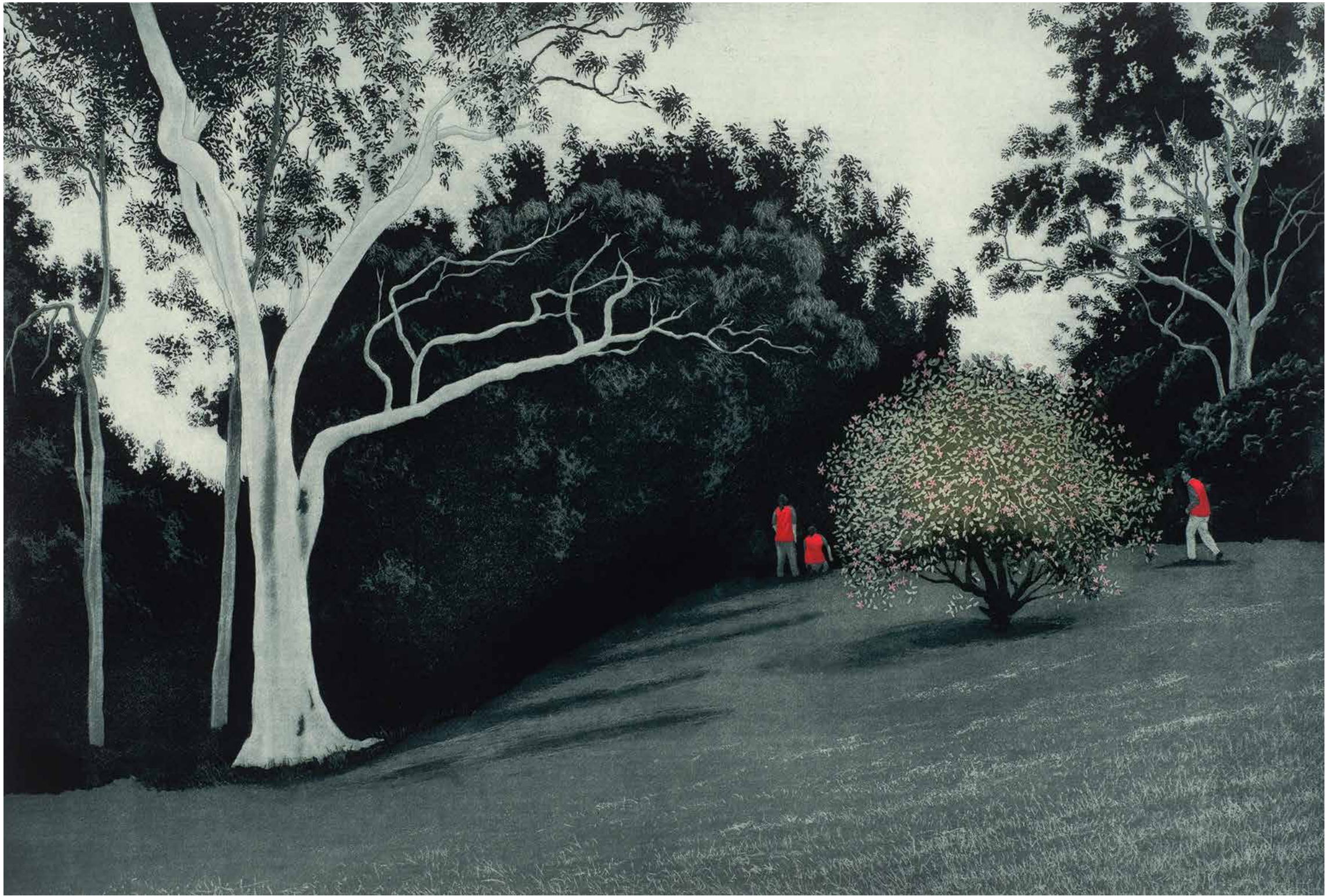
Bruce is a Rozelle-based artist/printmaker who teaches at UNSW Art and Design. His delicate, sometimes-surreal and often locally-inflected work is held by the National Gallery and many state galleries. Bruce roams and takes inspiration from Callan Park and its surrounds daily – accompanied by Fay, his canine companion. He offers workshops from his home studio.

Bruce's 2004 vision of a resurgent Iron Cove is becoming a reality. Although we've yet to welcome back wallabies – bandicoots, ringtail possums and butcher birds have returned to Rozelle – and its once heavily polluted foreshores brim with marine species. At nearby Dawn Fraser Baths in Balmain you can swim with whiting, bream, leather jackets, garfish, striped catfish, nudibranchs, jellyfish, stingrays, kingfish, mullet and schools of tiny prawns.



Bruce in his Rozelle studio, February 2016



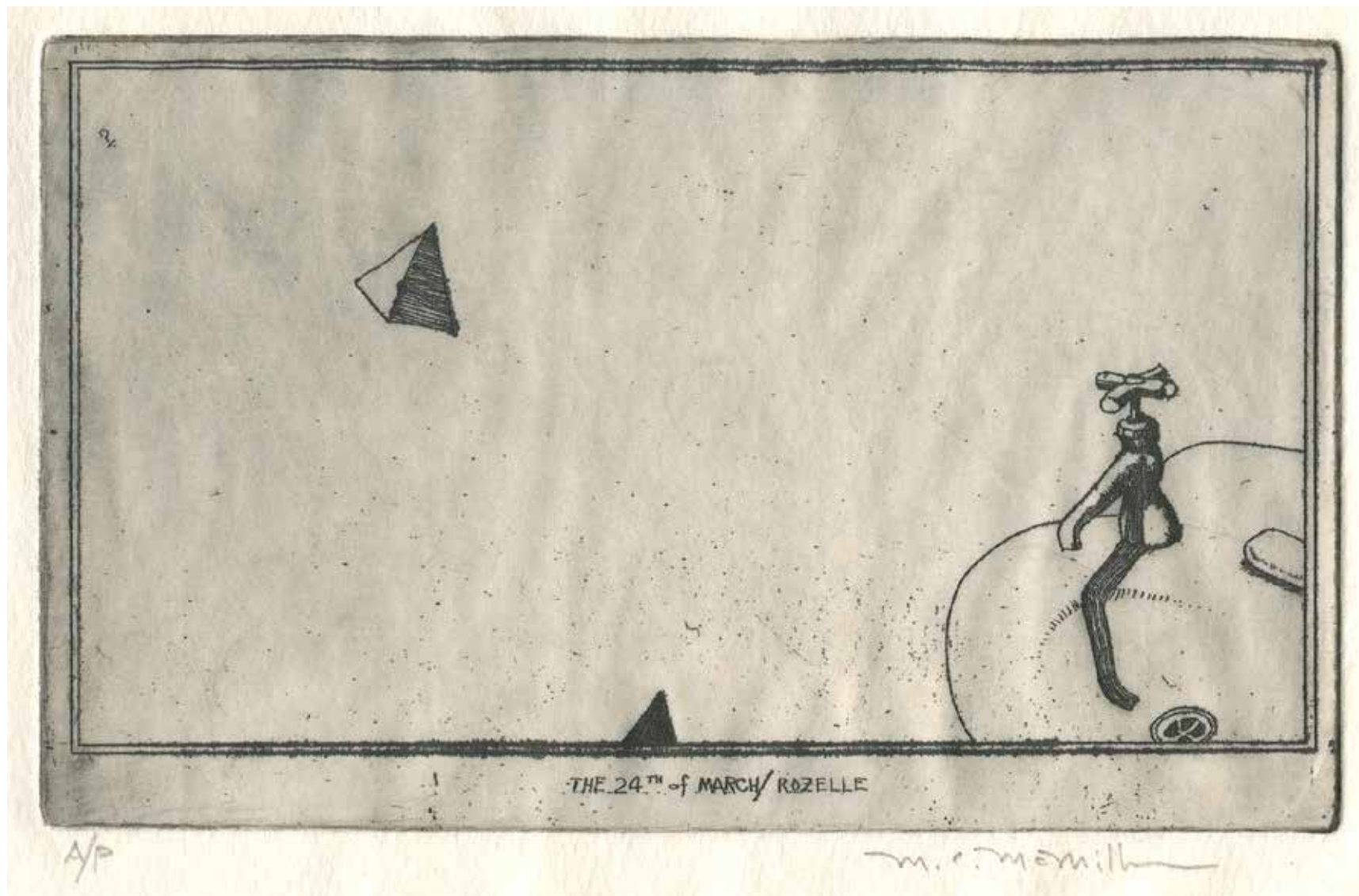


Bruce Latimer

Fluorescence 1, 2011
Framed etching, 50 x 75 cm

(next page) exhibition installation





Michael's etching in *our* bathroom

Michael McMillen

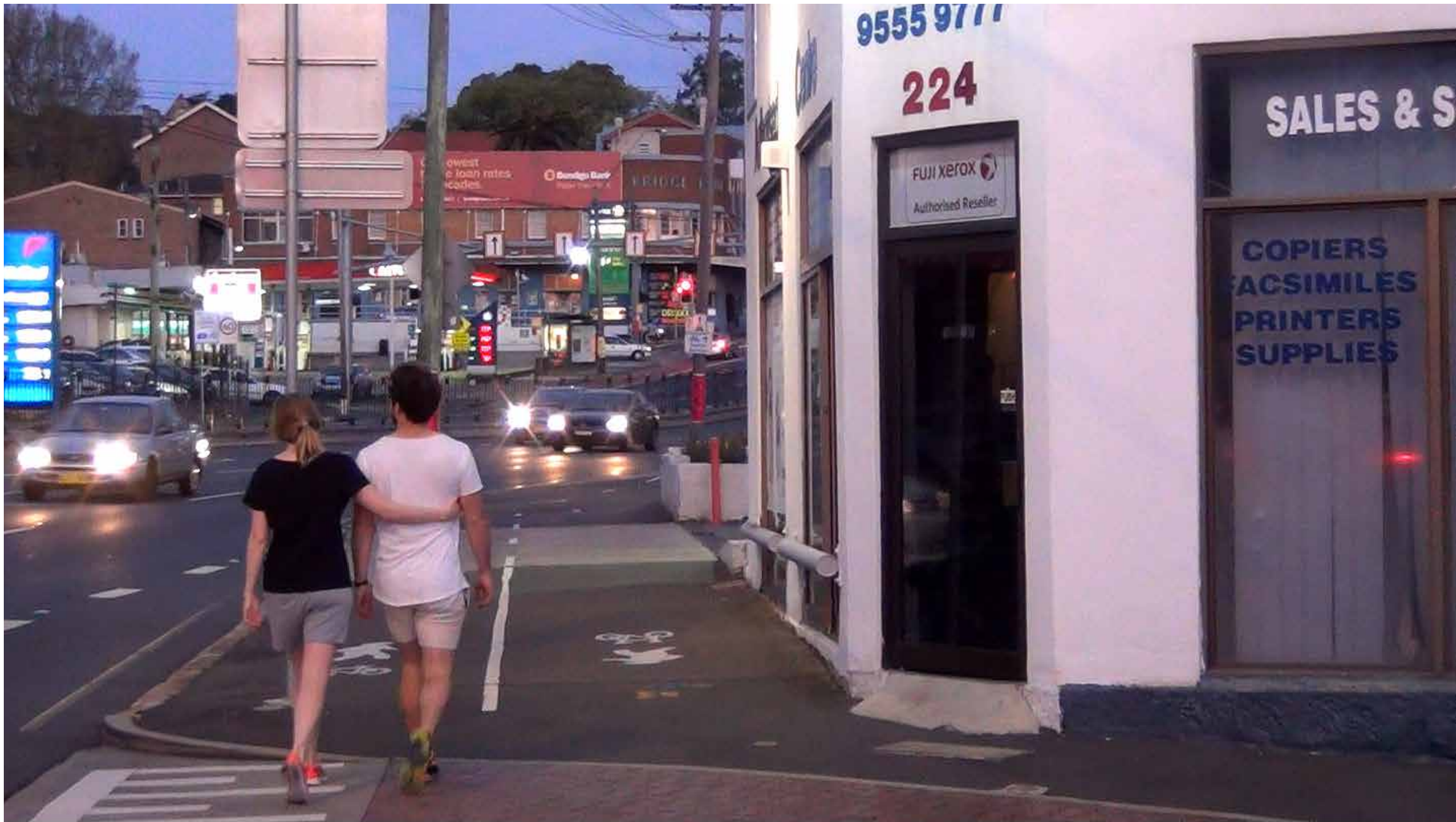
The 24th of March / Rozelle, 1979

Framed etching (proof), 10 x 16 cm

Collection Imants Tillers and Jennifer Slatyer

Michael is a Californian sculptor and installation artist, who lives and works in Santa Monica. In 1979 he was in Sydney for a project show at the Art Gallery of NSW, and lived for a time at 30 Callan Street (the home of Imants Tillers and Jennifer Slatyer). His etching is of their wash-basin.

Over recent years the work has hung in Imants' and Jennifer's bathroom in Cooma.



Denise Corrigan

Callan Street Early Evening, 2016
BluRay DVD, 6 mins 52 secs

As a former film-school student, now archivist and visual artist, Denise works across film and photography. Her work seeks to capture the tiny tides of the everyday. With David Watson she has lived, worked and raised a family in Callan Street for 25 years.

 [Click to view video](#) [then in **Find it!** box on Library Record page, click **Access resource** >]



Denise Corrigan

Shared Zone, 2016

Five digital prints, 28.5 x 38 cm





Denise Corrigan

(detail) *Magnetic Callan Street*, 2016
36 fridge magnets, 5.5 x 9 cm

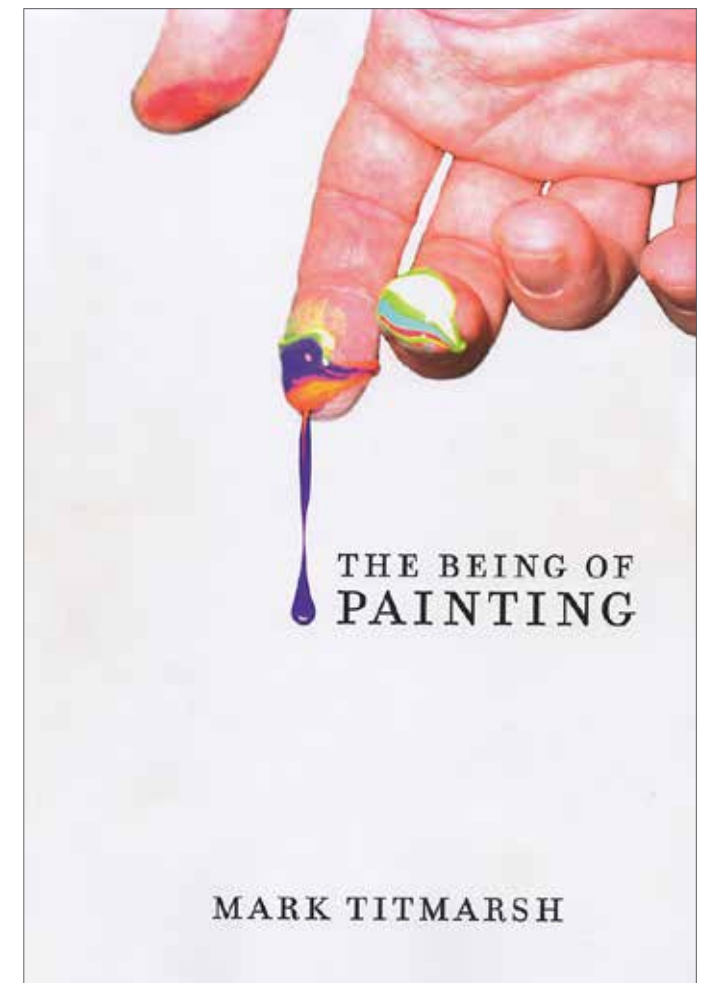
(above) Denise chooses her favourite magnet

Mark Titmarsh

Chromophilia 2.1 (Orange), 2009
Slumped perspex, 50 x 60 x 40 cm

New Earth (Magenta), 2015
Metallic vinyl on aluminium, 200 x 110 cm

Mark is a visual artist working in painting, video and writing. His current work, executed under the rubric of 'expanded painting', is painting about painting or painting that dissimulates into objects, videos, performances and texts. Mark's paintings and filmwork are held in public collections across Australia and in private collections in Europe and the United States. Since 1997, Mark has lived, worked and raised a family in Callan Street. He is currently a lecturer in Interdisciplinary Studies in the Design School at University of Technology Sydney (UTS).



Mark Titmarsh, PhD Thesis, University of Technology Sydney, 2009

Mark (l.) in his Callan Street studio with David, March 2016



(left)

Mark Titmarsh

Chromofilia 2.1 (Orange)
exhibition installation in our front garden

(next page)

Mark Titmarsh

New Earth (Magenta)
installed in Salon Callan's entrance lobby





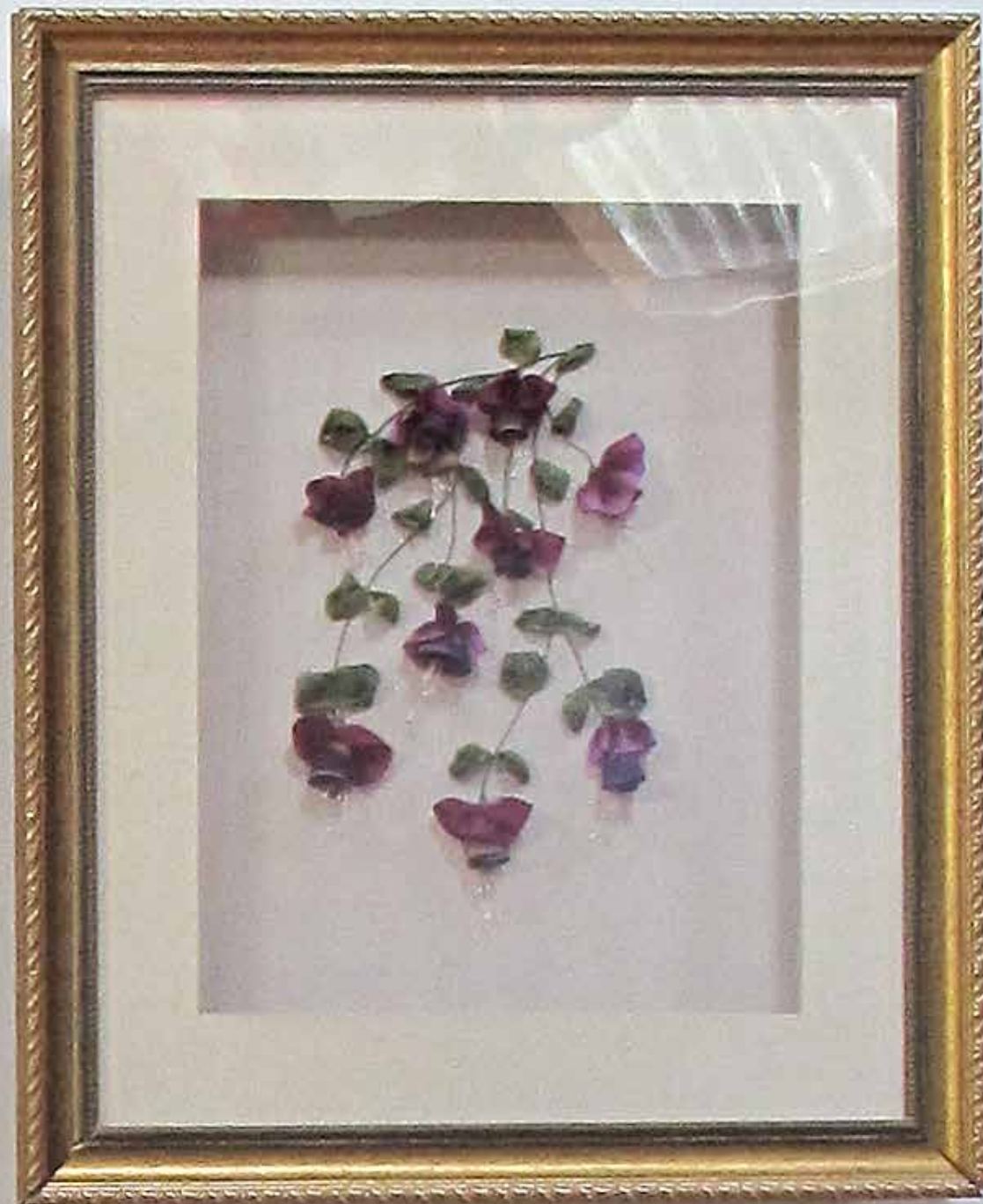
Avril Burn

Rooster, Dragon & Mulga Bill, c. 2003

Cloth dolls

Collection of the artist

Avril is an accomplished craft worker. She doesn't remember a time when she wasn't doing something with her hands – even as a small girl, she and her sister would spend hours embroidering. In London and New York in the late 1960s and early 1970s, where Avril lived with artist husband Ian Burn, she collected fabrics and began to make rugs, tapestries and quilts, mostly for her family. Returning to Sydney in 1978, Avril and Ian bought a weatherboard house in Rozelle (a couple of streets up the hill from Callan Street), where they raised two children. Avril later branched out into macramé, embroidered cushions, and doll making; these days she makes cards, and knits. Ian and Avril's children attended Rozelle Public, where Avril worked for 25 years.



Avril Burn

Fuchsias

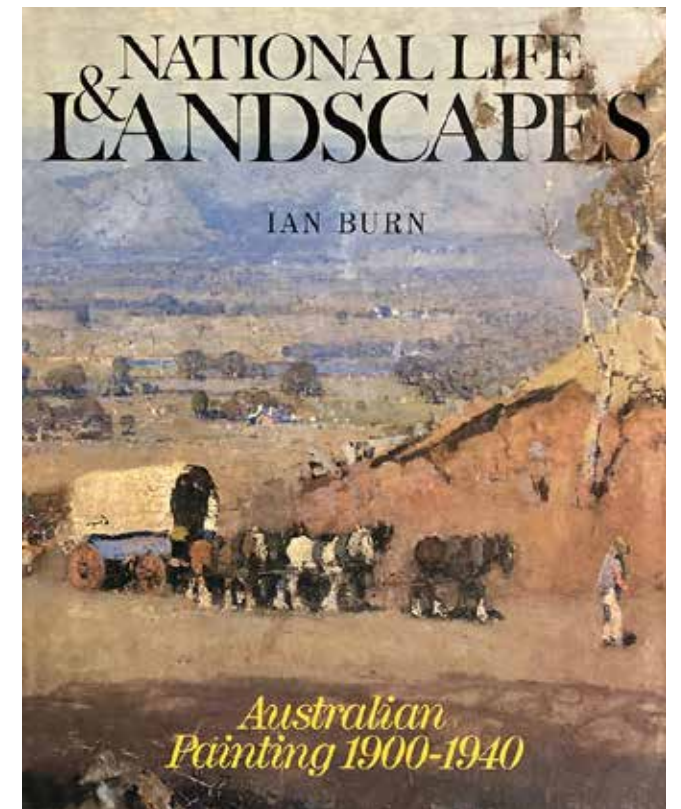
Framed needlework and silk ribbon, c. 2005



Avril Burn with *Ilbia ilbi*, March 2016

When we went up to Avril's place to collect the Burn family contributions to our show we noticed an interesting-looking catalogue on the table: *Nudibranchs and related molluscs*, by her brother-in-law Robert Burn, recently published by Museum Victoria. On pp. 68-69 was *Ilbia ilbi*, a particularly luminous small ('usually less than 5 mm') sea slug which Robert had identified in the 1960s, naming it after his brother Ian – Avril's late husband, the renowned Australian artist Ian Burn (who died in 1993 attempting to rescue others in dangerous surf off Pretty Beach on the NSW south coast, aged 54).

We couldn't help noticing that *ilbi*'s delicate mauves and yellows echoed uncannily with the patternings of Avril's dress.



Ian Burn

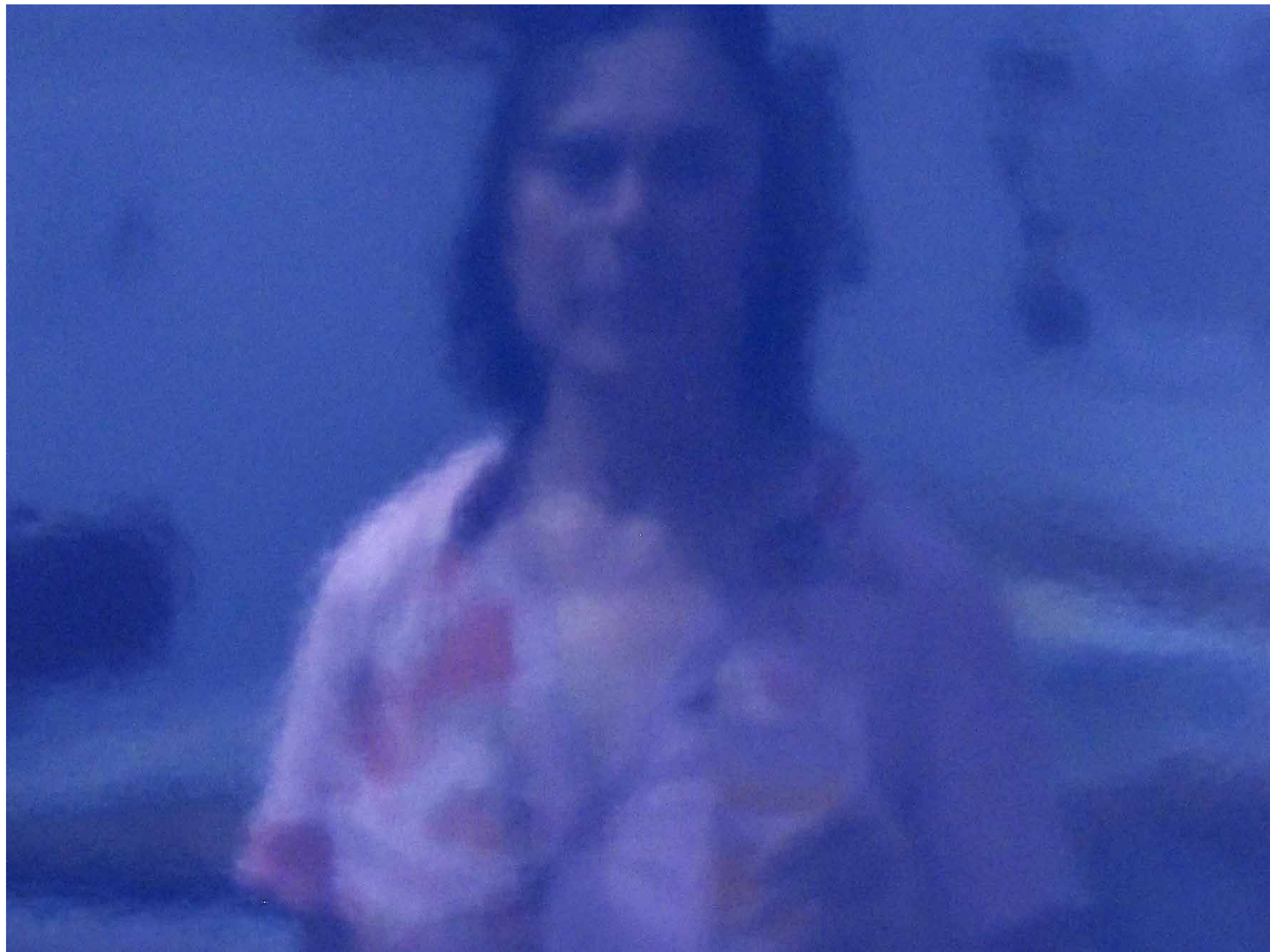
Blue Reflex, 1966

Auto enamel on plywood, 59 x 40 cm

Collection Avril Burn

Ian Burn (1939-93) is a major figure in Conceptual Art, whose early work investigated the act of looking itself. He was a member of the Art and Language group formed in London in the 1960s, as well as an art writer, unionist, cultural collaborator, curator, and teacher. In 1967, after living in London for two years, he and his wife Avril moved to the Bowery in New York, where they shared a loft with Mel Ramsden (also a member of Art and Language). In 1978 Ian and Avril returned to Australia and bought a house in Rozelle. Ian taught at Sydney University and was a mentor to many, including Mark Titmarsh (see pp 27-29). Significant surveys of Ian's work were shown at the Art Gallery of NSW in 1992, and at Sydney's Museum of Contemporary Art in 1997.

Ian Burn's multifaceted art-cultural contributions, including his seminal text *National Life & Landscapes* (1991) were crafted in his Rozelle home studio.



Callan Street confrère Justine Wilson at our exhibition, looking at and reflected in Ian Burn's *Blue Reflex*
Photo Denise Corrigan



Our new front fence at 44 Callan Street, Rozelle, 2013

In 2012 we needed a couple of hundred second-hand bricks for the base of our new front fence. On Gumtree I came across some pre-loved 'commons' on offer just over the hill in Ewell Street, Balmain. The owner, a newly arrived Brit, wanted them out pronto as he was embarking upon a major backyard make-over. Whilst ferrying a few loads in the old Merc I learnt that he'd just purchased the property from Tony Bond, until recently curatorial

director at the Art Gallery of New South Wales. A year or so later I met Tony at an exhibition in Woolwich and learnt of the bricks' unexpectedly fecund art history. Laid originally in the 1970s as a front fence by Sydney artist Ted May (owner) and his artist housemates Jeff Makin and Ted Bender, the bricks had been hurriedly re-purposed as backyard pavers by Tony and his wife Anne Graham, to enable them to host a wake for artist and family friend Ian Burn, in 1993. Today the richly provenanced bricks add another poignant course to life in Callan Street.



Brian Doherty sifting through found invoices at home in Bondi (l.), and in Rozelle



A weekend 'working-party' at the factory (David Watson, Brian Doherty, Deborah McBride, Jane Richens, Denise Corrigan and Virginia Hilyard), c.1991

Found invoices – artists unknown

As detailed earlier in this catalogue (see Salon Callan panel, p. 8), in 1991 we purchased the derelict Harding & Sons factory in Rozelle which became our home studio. The cluttered premises came complete with abandoned industrial machinery and dusty tea-chests full of invoices.

Thanks to the vigilance and archival nous of Jane Richens and Brian Doherty, work colleagues/friends who helped us rationalise and renovate the factory on weekends, and fortuitously rescued a cache of Harding's invoices (stored in a van on their Dungog property for 25 years!), we can sample a little of Sydney's rich early-20th-century mercantile history and potent graphic-design legacy. The artists whose often-elegant illustrations, idents and typography enliven these quotidian documents remain, sadly, anonymous.



A selection of 65 found Hardings' receipts and invoices was displayed on a photo-frame in our kitchen, metres from the original factory dispatch office.

Electric
(Full Automatic)
REFRIGERATION

LONDON SYDNEY
MELBOURNE ADELAIDE

TELEPHONE
M 6425 (3 LINES)
TELEGRAMS AND CABLES
"NEWSYSAUST," SYDNEY

NEW SYSTEM TELEPHONES PTY. LTD.
276-8 CASTLEREAGH ST.

CO. TM.
Messrs. Harding & Sons.,
Woodworkers.,
44 Callan Street.,
ROZELLE.

Dear Sirs:
We would be glad to
List for Bottle Storage Cabinets:
3ft; 4ft; 5ft; - Single side
6ft; 7ft; 8ft; - and lower
Single side
with lower

ENCODER SPRAYING
ALLIED PROCESSES
SILK SCREEN REPRODUCTION
ADVERTISING DISPLAY
WINDOW DRESSING

McKENNALLY AND GORDON
CASTLEREAGH ST., REDFERN PTY LTD TELEPHONE MX1551-2

No 4034

22nd February, 1943.

Telephone - W 1937
W 1938
U 3650

ARMOUR
Timber Company Pty Ltd
SAWMILLERS & TIMBER MERCHANTS.
JUSTIN & JOSEPH STREETS
LILYFIELD, SYDNEY

1st December 1938

Allen S
Rozelle

410 Net £27 19 6

STATEMENT

THE CLASS OF LOGS WE PROCURE

No 540

PHONE 230 KATOomba

The Paragon
Katoomba - N.S.W.

DATE 24/5/38 19

ORDER FORM

M J. Harding & Sons
44 Callan St
Rozelle

PLEASE SUPPLY THE FOLLOWING GOODS: -
Waiting on price of new
top for barless Showcase.

Very Urgently

PHONE: RED 966
3 LINES

Frank G. O'Brien
MIRROR SERVICE
GLASS MERCHANT
BEVELLER and SILVERER - MIRROR DECORATIONS
IMPORTER of PLATE, SHEET & ORNAMENTAL GLASS

STC MESSRS: S. HARDING & SON,
44 CALLEN STREET,
ROZELLE.

ALLEN STREET
WATERLOO
SYDNEY

21/11/30

YOUR ORDER No. - OUR ORDER No. 3489 INVOICE No 269 RATE PER FT

| | | | | | |
|---|--------------------------------|-------|-----|----|-------|
| 2 | SQS: D/SHEET 32X13-3/4 | 6'4 | | | |
| 2 | ' ' 31 1/2 X13-3/4 | 6'4 | | | |
| 2 | ' ' 30 3/8 X13-3/4 | 6'2 | | | |
| 1 | CLEAR PLATE 110X30 3/8 | 18'10 | 2/8 | 2 | 10 3 |
| 1 | ' ' 110X31 1/2 | 23'9 | | | |
| 1 | ' ' 110X31-3/4 | 24'6 | | | |
| 1 | ' ' 110X31-3/4 | 24'6 | | | |
| 4 | SQS: D/SHEET 55 3/8 X7-3/4 | 72'9 | 3/6 | 12 | 14 8 |
| 2 | 3/8 CLEAR PLATES 55 3/8 X2 3/8 | 12'8 | 2/8 | 1 | 13 10 |
| | 1/2 BEVEL | 6'4 | 3/8 | 1 | 3 3 |
| | | 21'4 | 8D | | 14 3 |

218-16-3

A. E. Hardings & Sons were shop, office and bank fitters (and later specialists in hotel refrigeration) who operated in Rozelle from 1930 until the late 1980s. Showcased here are a range of invoices and receipts from their clients and suppliers.

[Click to view a larger sample of invoices](#)
[then in Find it! box on Library Record page, click Access resource >]

| MEMO | OVERDUE 2 MONTHS | OVERDUE 1 MONTH | LAST MONTH |
|--------|---------------------|--------------------|------------|
| FEB 39 | 70. 8. 6 | 8.10 | 1. 10. 0 ☆ |

| DATE | PARTICULARS | DEBIT | CREDIT |
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| FEB 2.39 F. | 6,940. NET | 4. 9. 3 | |
| FEB 21.39 F. | 7,916. NET | 14. 2. 6 | |
| | | 18.11 9 | |

A study of the site of
44 Callan St Rozelle
through found invoices

OVERDUE
PLEASE PAID

YES! YOU'LL KICK YOURSELF IF YOU MISS
MALLEYS
LTD.
M

DANCE AT THE TROCADERO
FRIDAY MAY 5TH
DANCING 9 P.M. till 1 A.M.
SUPPER and FLOOR SHOW


TICKETS
76
EACH



NT.
WISE

A study of the site of 44 Callan St Rozelle through found invoices, 1993

Jane and Brian initiated our interest in the site's industrial history when they compiled this 1993 study as part of Jane's BA degree.

 [Click to open a PDF of the study](#)
[then in **Find it!** box on Library Record page,
click **Access resource >**]

As graphic artists Richens & Doherty designed our **Made in Callan Street** exhibition ident + panels, and this catalogue. Originally from Brisbane (and active in the 1980s art scene there), Jane and Brian are today custodians of Tabbil Forest, a 680-acre ex-cattle farm and rainforest in the hills near East Gresford.

May Bartlett

May has lived at No. 1 Callan Street for 89 years. She turns 97 in August.

Born in Melbourne in 1919, May moved to Sydney with her family as a young girl, and was brought up in Rozelle by her grandparents Blanche and John Botsford [May was not to learn her full birth story until the late 1970s]. Although times were tough and work scarce as the great depression loomed, John had been able to purchase No. 1 Callan Street in 1927 thanks to a 'godsend' inheritance from his father. The house had one bedroom, no bathroom and no electricity. May was eight when the family moved in. She grew up wearing clothes made by her Granny from garments they retrieved from the jumble sale at the Methodist Church Hall in Denison Street, Rozelle. Crowds would gather in the street waiting for the doors to open ... to this day May will not step into a second-hand shop.

The family's financial penury was relieved when John eventually received a war pension in 1928. In 1930 Blanche's daughter Amy arrived with her husband George and two small children to live in the little house with May. George was to find work in the New Guinea goldfields and spent nine years there, followed by six years away in the AIF during the war. Amy was able to purchase No. 32 Callan Street with money sent home, and she lived there until her death in the 1950s. May always felt especially close to 'sister' Amy – telling friends that 'she is like a little mother to me', but it was not until May applied for the aged pension in 1979 that she discovered that Amy actually was her birth mother.

May left school at 14 and began work in a paper novelty factory in Balmain until she was 18. She then worked on the overlocker at Bonds Industries in Camperdown making 'lovely lingerie for ladies'. In 1947 she married Rozelle-born and bred boy James Bartlett, who moved in with May's family. May left work to take care of the family. She earned extra money by setting the hair of local women. James worked six days at CSR in Pyrmont then spent Sunday's renovating and extending the house. They went dancing six nights a week in the city before the arrival of their children, Marilyn and Wendy.

Jim was a talented self-taught musician, and May a prolific craftswoman – sewing and knitting all her life – until her eyes gave out, just recently. In her 60s, May started painting, took lessons and found that she had a natural aptitude for it. Because she couldn't always attend the outdoor painting sessions, May would copy rural landscapes from Australian bank calendars.

May's kindly heart, lively mind, pin-sharp memory and modern outlook are an inspiration to many half her age. We look forward, one day, to reading May's full (recently completed) hand-typed autobiography.



John and Blanche outside No. 1 Callan Street (purchased in 1927 for £400), in 1948



May outside No. 1 Callan Street in February 2016



May and Jim out in the city, 1947



May was eight when her family first came to Callan Street in 1927.



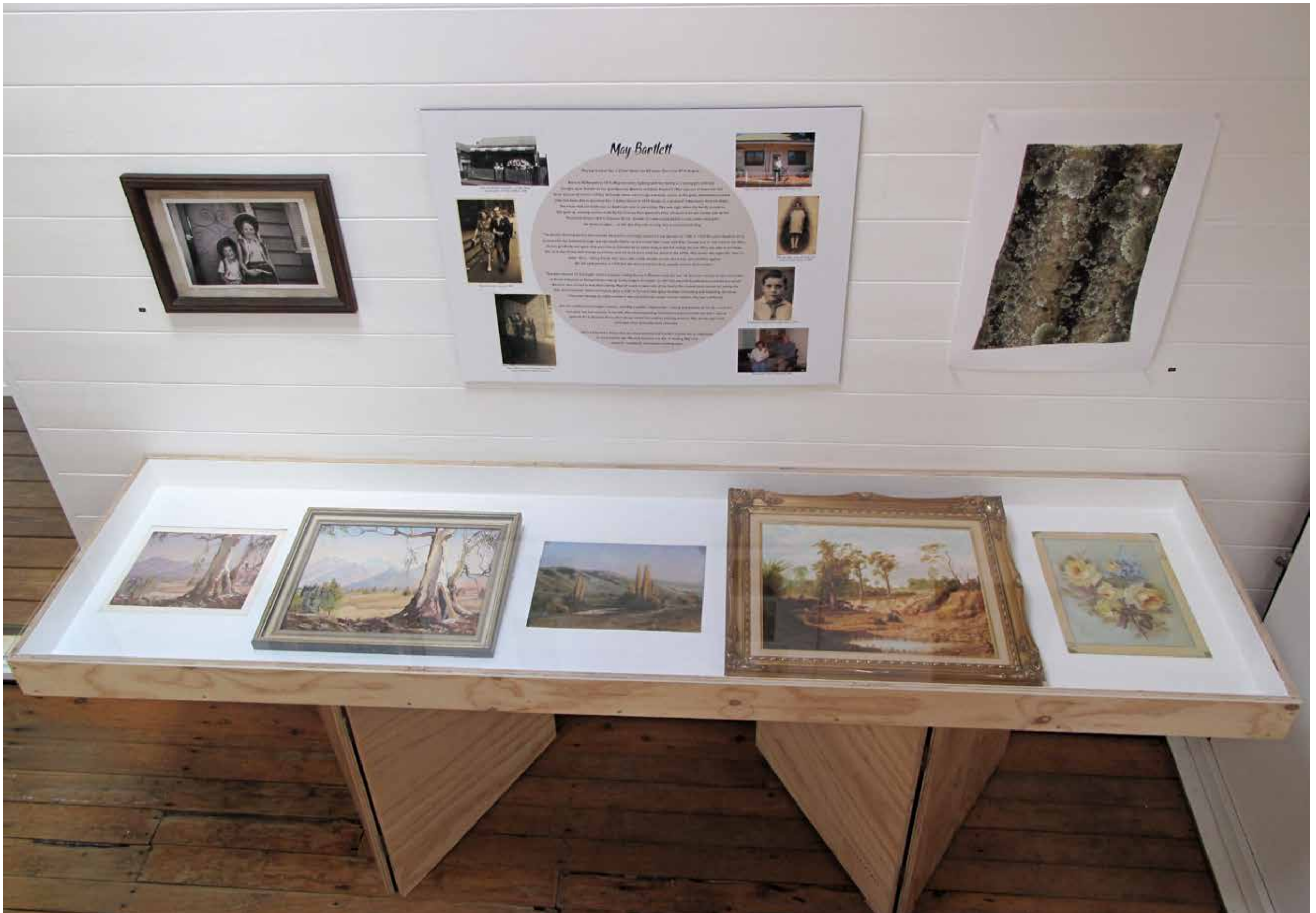
Rozelle-born James Bartlett, aged seven in 1930



'Aunt' Amy, May and Granny (Blanche) on Amy's front verandah, 32 Callan Street, 1937



May and Jim in their lounge-room, 2008



May Bartlett exhibition installation



Framed b/w digital print, 19 x 27 cm
May Bartlett's daughters Wendy and Marilyn in Annie Oakley outfits she made for them, Callan Street, 1958



May Bartlett

Dry Summer, Wilpena Country, Flinders Ranges. S.A.

Framed oil painting (copy of calendar reproduction), 1991, 30 x 40 cm

copied from Calendar reproduction of an oil painting by Alan Grieve, F.R.A.S., undated

May has always been a very creative person – turning her hand to hair setting, cake decorating, sewing, knitting – anything she could do for others in the Rozelle neighbourhood. May came to painting later in life (in her 60s) after being introduced to ‘Mr Malcolm’, a retired artist conducting landscape and still-life classes for seniors at a Gladesville church. May sketched and used watercolours, pastels and oils. She loved to paint scenes of nature, often from Australian artworks reproduced in bank calendars.



May Bartlett

Copy of Goodman's Creek, Bacchus Marsh, Victoria, Louis Buvelot (1814-88)
Framed oil painting, 34 x 44 cm, 1991



May Bartlett

Untitled, undated
Unframed pastel drawing,
25 x 35 cm



May Bartlett

Untitled, undated
Unframed pastel drawing,
25 x 35 cm



David Watson

Found Self-Portrait on Sink, 2013

Lambda print behind perspex, 27 x 38 cm

David swims most mornings in Sydney Harbour with whiting, bream, leather jackets, jellyfish and cormorants. His images and words seek to distil the contemporary predicament of an ancient continent still settling. He is interested in 'progress' - in what is being lost, overwritten and erased - and how photography might resuscitate and remind. Since 2009 he has worked with the Williams River Valley Artists' Project (WRVAP), a collective of environmentally concerned artists. David has lived, renovated, and raised a family in Callan Street with Denise Corrigan since 1991.

David Watson

Jim's Awning, 2008
Inkjet print, 44 x 30 cm

Although I'm not particularly handy, I help out where I can in our street. This is a piece of (then) 86-year-old Jim Bartlett's awning, which I helped replace in 2008. Another octogenarian neighbour, Bob McCullum (see p. 64) had cut up the old corrugated fibreglass sheets of the awning with his tin snips, and was bringing down a plastic bag full of them for our bin. 'Hang on Bob', I'd joked, 'that's my next exhibition you've got there in that bag!'



Chapter 11|In Tennyson

In Tennyson Road, Gladesville just down from Brereton Street, I meet Barry Hartland, and can barely believe my luck. Barry is a compact, matter-of-fact bloke in his late sixties; an ex-wharfie, he mows his lawn short and likes his edges trimmed. Although modestly attired in King Gee workwear, he carries with him the air of someone who has 'made it' (I later discover that Barry lived for many years in Callan Street, Rozelle, where I now reside; his move west in the late 1960s to these more expansive climes would have seemed, at the time, like an escape from the urban slums). In his double garage Barry crafts brightly painted avian wind vanes and dolls-house letterboxes for relatives and friends.



David Watson, *Hartland*, 2007

Although his health isn't 100%, Barry is obviously very handy with a jigsaw and PVA, and since his wife died last year, he has had plenty of time on his hands.

Journeying waywardly west I am delighted to identify further examples of Barry's distinctive handiwork, as I stumble on 'Hartlands' in Putney and Ryde.



David Watson, *Gingerbread* [*Eastern Whipbird*], 2008

As I photograph his own rather beguiling green-gabled letterbox in the late-afternoon sun, we talk about the suburbs, spiralling local real estate prices and American cars (a fine collection of US registration plates adorns his garage). Later I create a third in my series of 'Lost' whipbirds from the shot (*Gingerbread*, above). As I bid Barry farewell he offers to knock me up a sulphur-crested cockatoo wind vane, and I leave him my address. However today, whenever I conjure that poor bird gyrating on its freshly painted pedestal, its wings spinning like paddlewheels in their sockets, I am quietly grateful that it didn't arrive. Months later, when I mention Barry's name to my octogenerian Callan Street neighbour Bob McCullum (who remembers Barry as a young tearaway up to no good, who lived three doors down in the 1950s) he isn't surprised. 'Barry bloody Hartland... that'd be right', he growls.

David Watson

Excerpt (pp 275-76) from 'In Tennyson', Chapter 11 of doctoral thesis *Wild Ryde* (University of Sydney, 2012)



David Watson

Real Estate, 2016
Two inkjet prints, 19 x 28 cm





David Watson

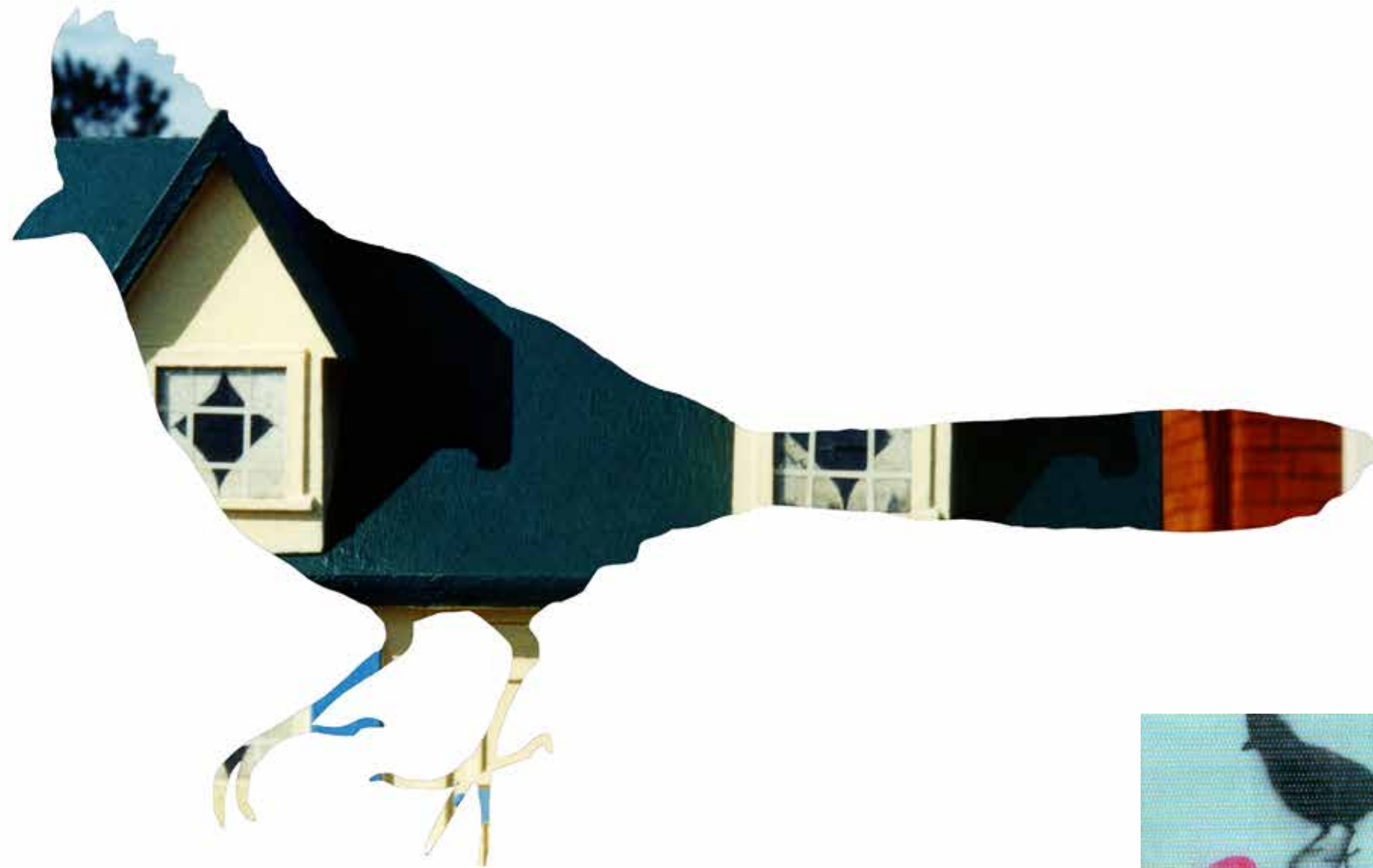
Action # 1 Victoria Road, Rozelle, 2015

Free printed postcard, 12 x 16.5 cm

[drop me a line if you'd like one]

'Climate change isn't an "issue" to add to the list of things to worry about, next to health care and taxes. It is a civilizational wake-up call ... telling us that we need an entirely new economic model and a new way of sharing this planet. Telling us that we need to evolve.'

Naomi Klein, *This Changes Everything: Capitalism vs. the Climate* (2014)



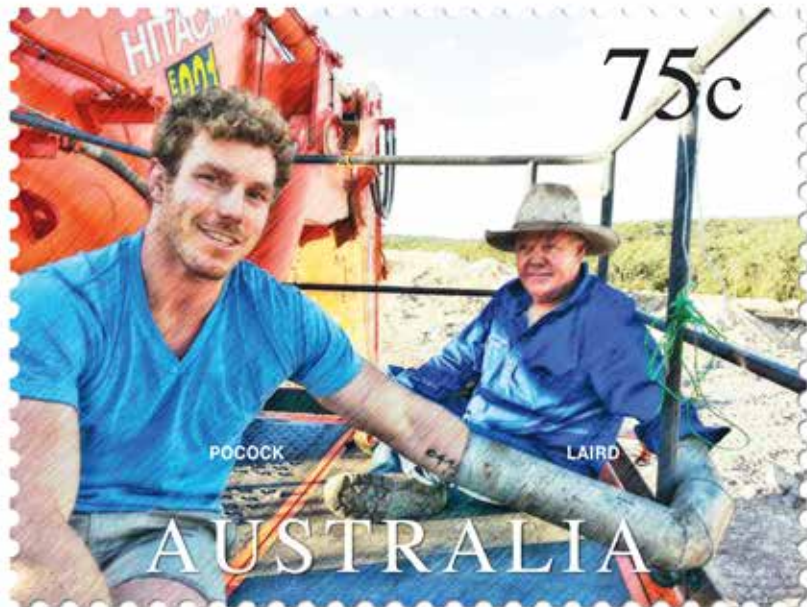
David Watson

Gingerbread [Eastern Whipbird], 2008
Lambda print behind perspex, 26 x 55 cm



David Watson

Lost Birds, 2008 (detail)
Stencilled shadecloth, 40 x 54 cm



David Watson

Australian Navigators: Pocock & Laird, Brown, 2015
Lambda print behind perspex,
64 x 87 cm

Masquerading as a page from a booklet of Australian stamps celebrating our '21st-century navigators', my imagery derives from activist images shot by Front Line Action on Coal in late 2014. Locking-on (l. to r.) in protest against Whitehaven Coal's Maules Creek mine in north-western NSW are former Australian Rugby Union captain David Pocock, fifth-generation local farmer Rick Laird, and 23-yr-old student Chantelle Brown, from Wauchope. Australia Post's original Australian Navigators series (1963) featured Cook, Tasman, Flinders, King etc.



David Watson

Koala Diplomacy, 2015
35 digitally printed prayer flags [each 27 x 20 cm], bias binding

In late 2014 Whitehaven Coal's new coal mine razed koala habitat in the Leard State Forest south of Narrabri in north-western NSW. My domestic koalas were harvested from eBay. Turning one's back is a form of non-violent direct action.



David with partner Denise Corrigan
Photo Justin Mackintosh



Artist unknown

Primary Nurse

Found framed photograph [Callan Park 2007], 13.5 x 18.5 cm

Collection Salon Callan

When Callan Park Psychiatric Hospital finally closed in 2007, many of the existing patients were transferred to a new facility in Concord. David Watson found *Primary Nurse* discarded with a collection of other personal items near the entrance to Ward A down on Iron Cove.



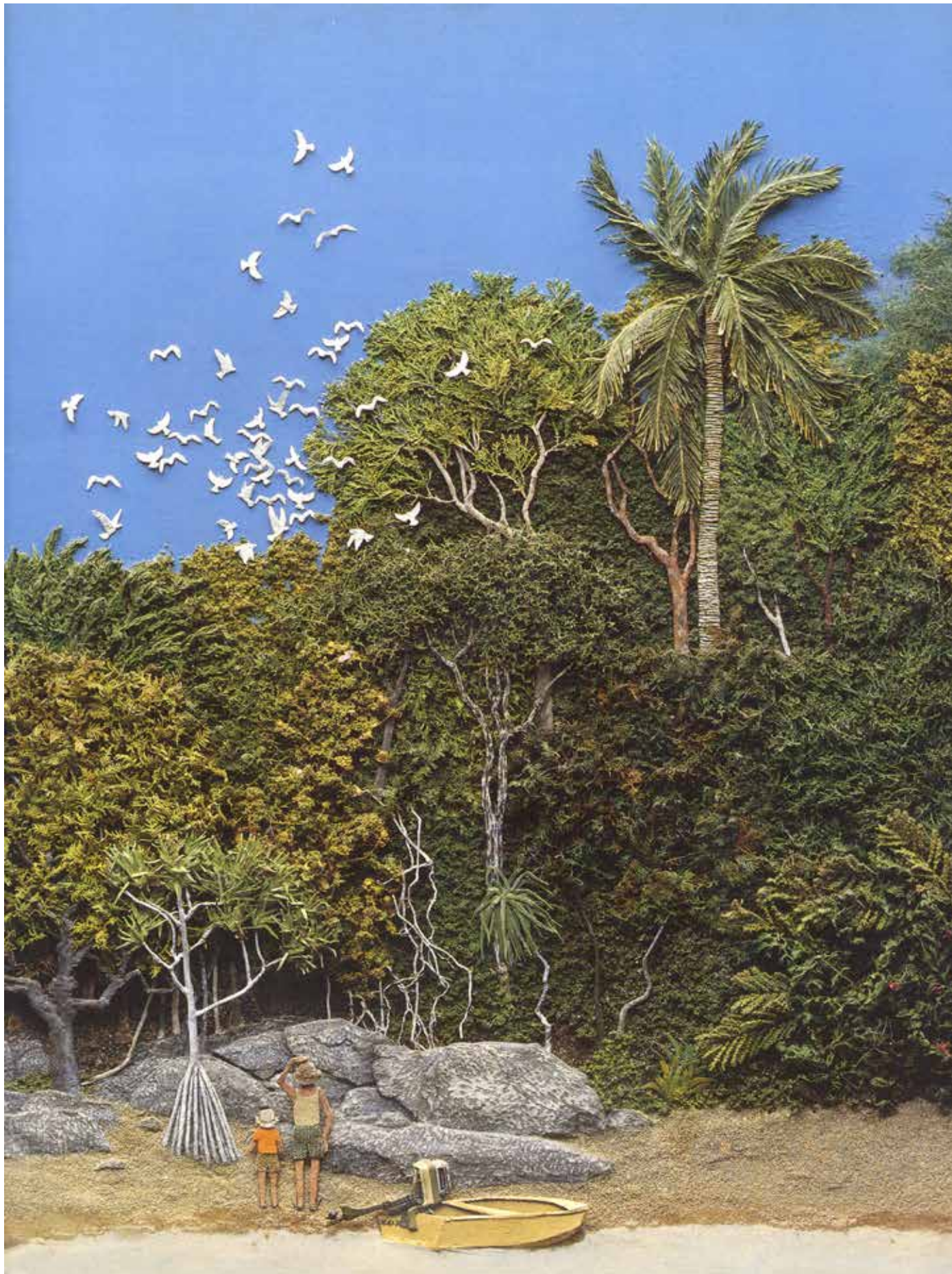
Ward A (ex-Callan Park Psychiatric Hospital), Rozelle, looking north across Iron Cove, 2007

The closure of the hospital caused deep consternation amongst many local residents. The future of Callan Park at time of writing remains unclear, dependent as it is on a substantial injection of government funding. There is little doubt in the mind of the community, however, that this staggeringly beautiful and resonant site must be cared for, and that its 60 hectares must remain restive public harbourside land.

Photo David Watson



Callan Park Architect's Plan, 1878
[looking north across Iron Cove to Drummoyle and north-east towards Cockatoo Island]



“

When we arrive, cockatoos
rise from the forest
in a squawking cloud.

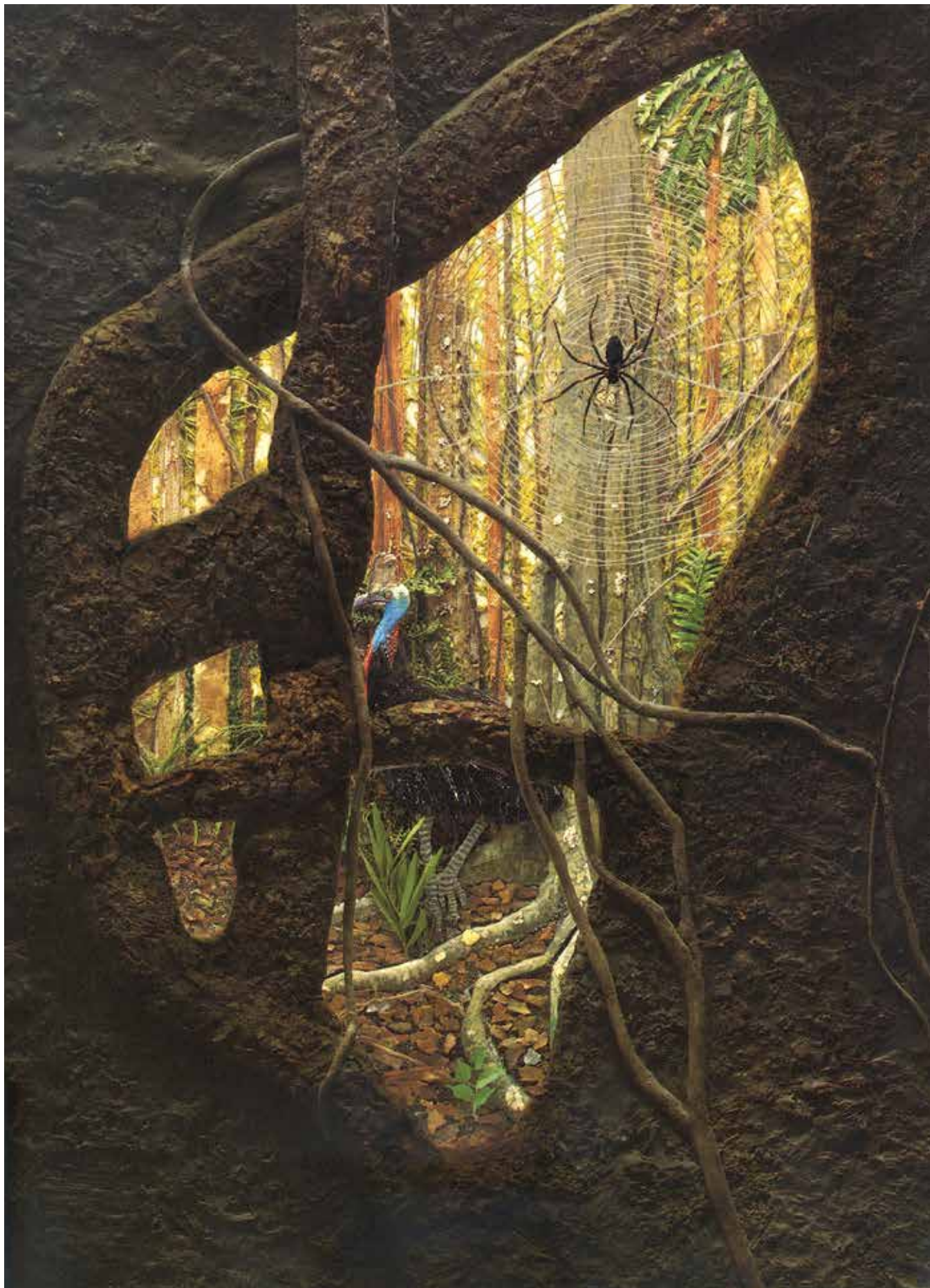
My father says there has been a forest here
for over a hundred million years.

“

Jeannie Baker

Where the Forest Meets the Sea, 1987
Framed collage construction, 30 x 25 x 5 cm

Internationally renowned collage artist and children's book creator Jeannie Baker lives a couple of streets up the hill from us. There she has honed her remarkable skills (both in her studio and upon her living-room table) for three decades. Usually brightly clad (purple a favourite colour) Jeannie can be seen often on her bicycle around Rozelle.

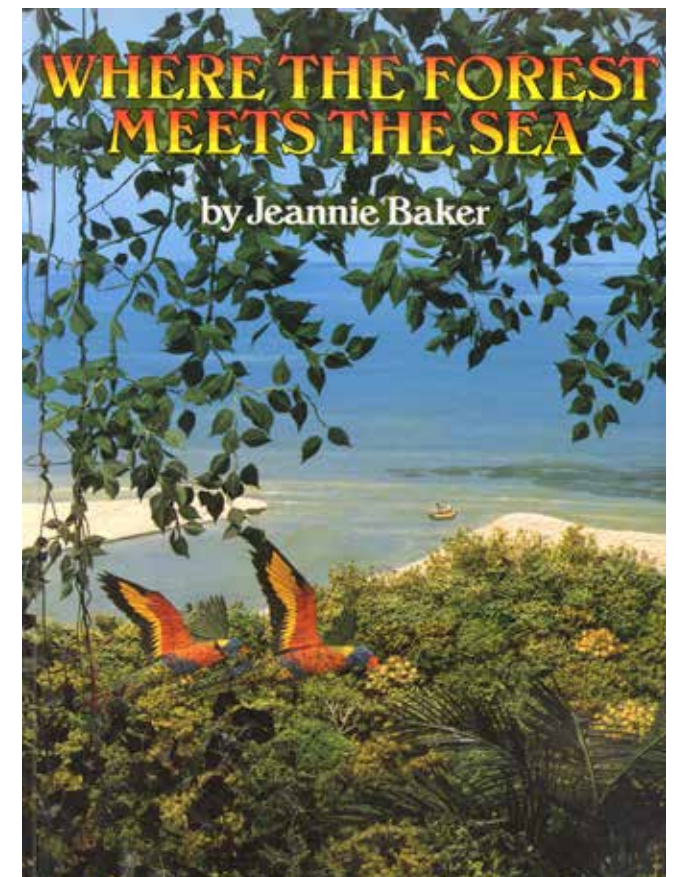


“
I climb inside the tree.
It's dark,
but the twisted roots make windows.”

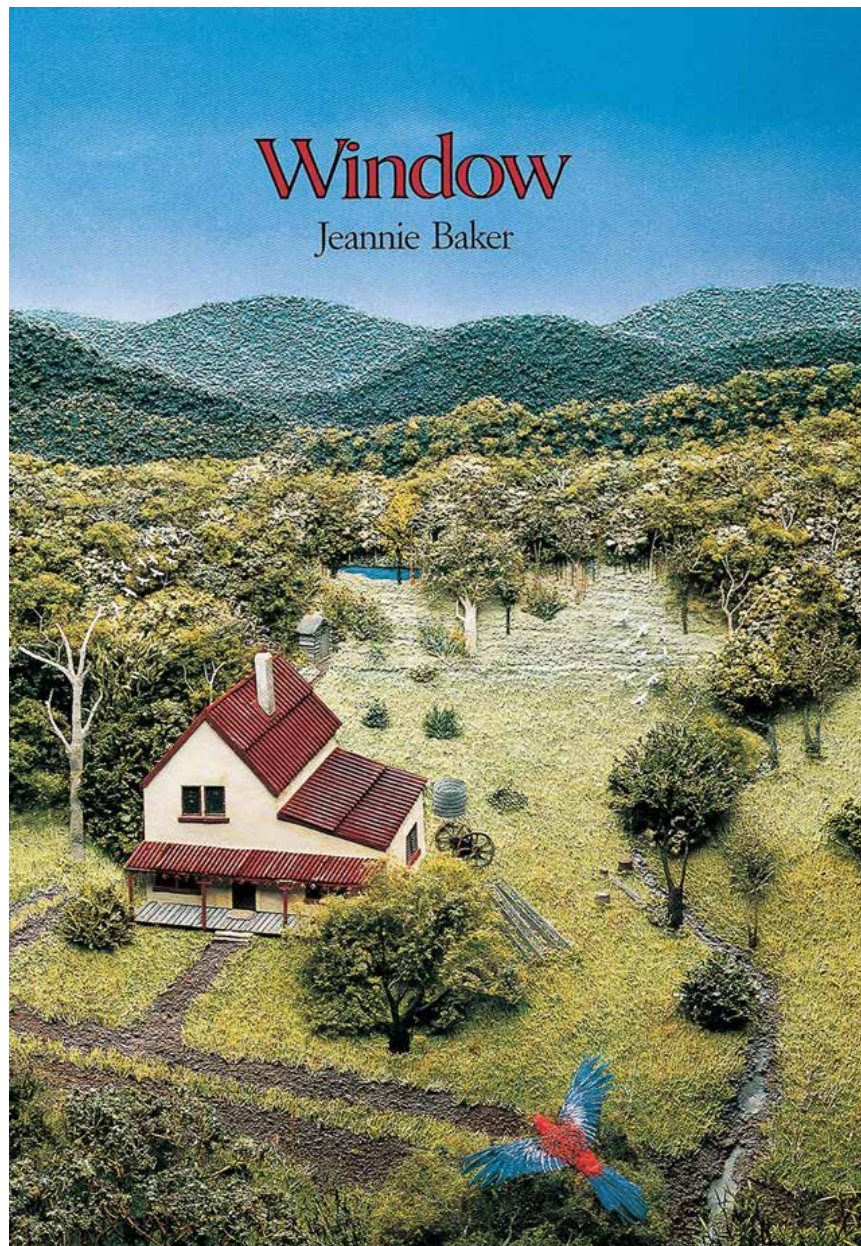
“

Jeannie Baker

Where the Forest Meets the Sea, 1987
Framed collage construction, 41 x 44 x 11 cm

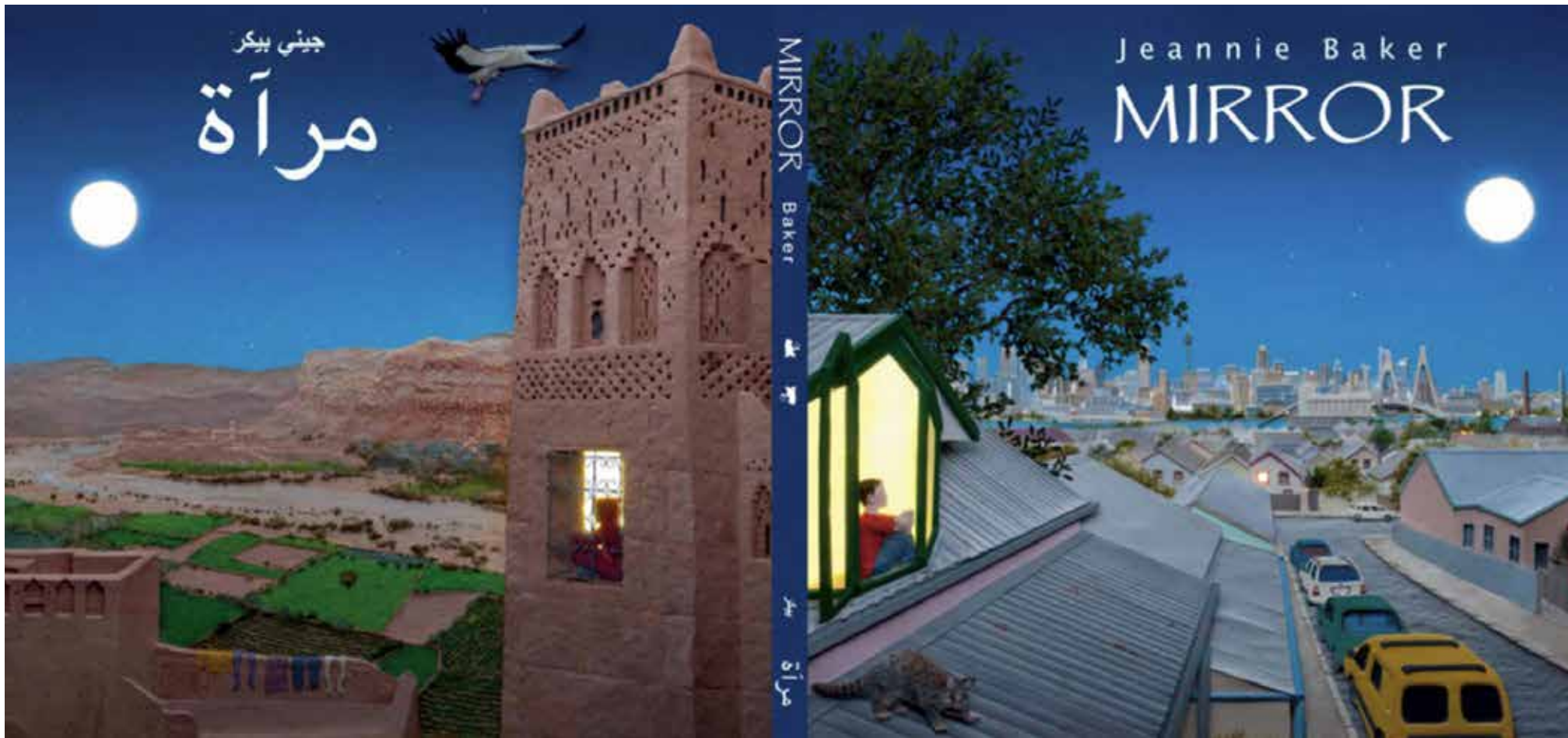


Where the Forest Meets the Sea, 1987



Jeannie's beautiful work has reached gently out to children and their parents for over a generation, with great clarity of purpose. In her picture book *Window* (1991) we witness the alarming and increasing pace of environmental destruction through a bedroom window over a period of 24 years, as a young boy grows into a young man. Interestingly, this character took inspiration from James Harradence, a local boy growing up just down the hill from Jeannie, in Callan Street!

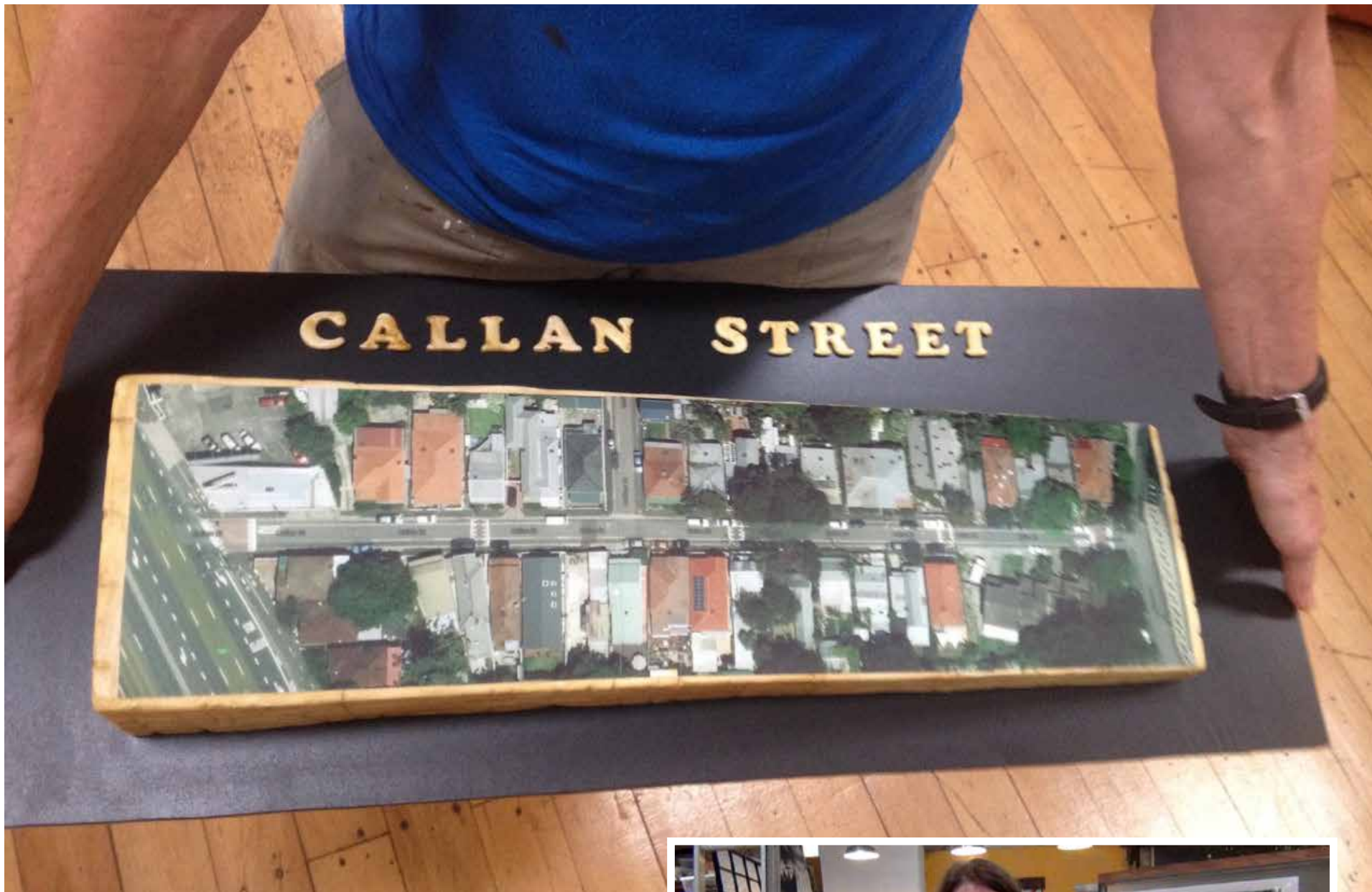
Window concludes with an author's note: 'by understanding the way we personally affect the environment, we can make a difference' – sentiment perhaps more apposite today than ever before in human history.



An amalgam of local Rozelle vistas (r.) from the jacket of Jeannie's *Mirror*, 2010



Jeannie Baker at work in her Rozelle home studio, 2016
Photo Denise Corrigan



Marg Carter

Callan Street Cake, 2016
Cake, inkjet print, edible dyes,
rice paper, board, 30 x 60 cm
Photos Aladdin Watson

Marg has lived in and documented Callan Street for 40 years. Her iconic Rozelle Public School and Rozelle Markets signage would be well known to many local residents. Marg studied fine art at East Sydney Technical College and is an accomplished cartoonist, illustrator and portrait artist. She has a particular empathy for pets but has recently had to suspend her 'pet portraiture' due to the international demands of being a world-renowned 3D-cake artist!

After the show came down we cut individually-tailored slices of Marg's cake for Callan Street residents, and delivered them on red plastic plates, each with a complimentary fridge magnet (see p. 26). Everyone was thus able to devour and commemorate their own house. Some pieces of Marg's chocolate mud cake with airbrushed sandstone edge-icing were naturally larger than others. The least popular bits were the electricity sub-station and Victoria Road! Thanks to *Google Maps* for the aerial view of Callan Street, which was inkjet printed with edible dyes onto rice paper.



Marg delivering the *Callan Street Cake*, Salon Callan, March 2016



Marg Carter

Honey [former Callan-Street-habitué John Schofield's poodle], 2004

Inkjet print, 57 x 45 cm, from watercolour original

John, an accountant who lived on the corner of Victoria Road and Callan Street for many years, at one stage owned three poodles – Suzie, Stoker and Simon – which Marg also painted.



Marg Carter

Rozelle Market signage, 2004

Inkjet print, 45 x 35 cm



Marg Carter

Super 8 footage of Callan Street, c. 1977
8 mins looped compilation, DVD on CRT TV
[Remember them? We still watch ours!]

Billycarts, swordplay (with ice-cream bucket helmets), kids climbing through concrete pipes, our factory when it was a factory, views to Iron Cove before the public housing was built, martial arts tom-foolery down on Callan Point, oriental wisdom, White Crane strangles herself to death, a visiting tradie meets a sticky end.



[Click to view footage](#)

[then in **Find it!** box on Library Record page, click **Access resource** >]





Callan Street, c. 2006

Callan Street residents from the houses closest to King George Park (l. to r.)

Tracey Ward, Turi Cipriano, Violetta Paniski, Cam Carter, Pam Cipriano, Mark Cipriano, Robert Paniski, Lauren Carter, David Carter
Photo Marg Carter

Bob and Shirley McCullum



Shirley Montgomery (2nd from left, 2nd row) aged seven in Class 1A, Rozelle Public School, 1939



Bob and his young family (l. to r. Gail, David, Lyn) in the backyard, 20 Callan Street, c. 1960



Shirley McCullum at her Callan St letterbox, 2014

Henry Robert 'Bob' McCullum was born in Surry Hills in 1928. Like many a youngster 'caught short' on the day he remembers peeing off the Harbour Bridge in 1932, when 300,000 people – a quarter of the city's population – flocked to its opening.

The eldest of ten siblings, Bob grew up in the Depression. Changing fortunes forced the family to move house regularly (Rozelle, Leichhardt, Enfield, Harbord) and on occasion the children had to be placed into care (Bob remembers growing cabbages and cauliflowers, aged 11, at Yarra Bay boys' home in La Perouse). Bob's father, whose drinking exacted a growing toll on the family, began as a plumber with the railways then worked digging sewers for the Water Board across suburban Sydney (Bob recalls many a weekend curtailed sharpening dozens of picks, mattocks and spades). His father, an engine driver, had come all the way out from Ireland to drive the first train from Sydney to Newcastle in 1857.

Bob was a life-guard at Freshwater before leaving school at 14. Having taken up a plumbing apprenticeship in Mosman, in the mid-1940s he boarded with his aunt and uncle at No. 24 Callan Street, where he slept on the verandah, helped out with his uncle's (local, still-horse-drawn) ice run, and met Shirley. From 1950 until 1963 Bob worked as a maintenance plumber on Cockatoo Island, upgrading infrastructure for archaic, often-steam-driven machinery, expanding ablutions facilities, training apprentices, and 'like Spiderman' attending to all manner of roofing/maintenance crises. Bob then worked, with Callan Street accomplices Keith Olson (No. 5) and Georgie Dennie (No. 13), at the Public Works' Department for a number of years.

Born and raised in Rozelle, Shirley Rose McCullum (née Montgomery) moved from neighbouring Clubb Street to No. 9 Callan Street in the late 1940s. She attended Rozelle Public then Riverside Girls High School, and worked at Elliott's Pharmaceuticals in Terry Street until she married Bob in 1954. Shirley and Bob have lived at No. 20 Callan Street – where their children Lyn-Anne, Gail and David were raised – for 60 years.

Bob is these days the de-facto 'sheriff' of Callan Street, the bloke who knows what everyone's 'up to' and who ministers to those in need – of plumbing/carpentry/gardening advice – or merely a clip over the ear. His growling, always-generous 'now listen, what you wanna dooo...' reminds us all, 52 weeks-a-year – of things which really matter, like neighbourly decency, and community.



Bob and Shirley on their wedding day, St Bede's Drummoyne, 1954



Christmas party with workmates/apprentices on Cockatoo Island, c. 1960 (Bob in black singlet, top right), after 'knocking over' a hamper of Parramatta River prawns provided by a friend with local (Italian) fishing industry connections



McCullum family at the kitchen table, just after Bob and Shirley moved in to 20 Callan Street, c. 1956



Bob fishing for luderick (blackfish) in Iron Cove, King George Park, Rozelle, 2012

Bob McCullum

Bob McCullum had this stainless steel gas barbecue made on Cockatoo Island in the 1970s. The design was a copy of a prototype made by Barbeques Galore (a company which began in a garage in western Sydney in 1972, and soon after expanded to the US). Bob's barbecue was a fixture at the Callan Street + Springside Street Christmas Party in McCleer Street for many a year.



Revvng up for the annual Callan Street + Springside Street Christmas Party in McCleer St – featuring Bob (in hat), his barbecue, Ella Bennetts and Mark Titmarsh, 2008





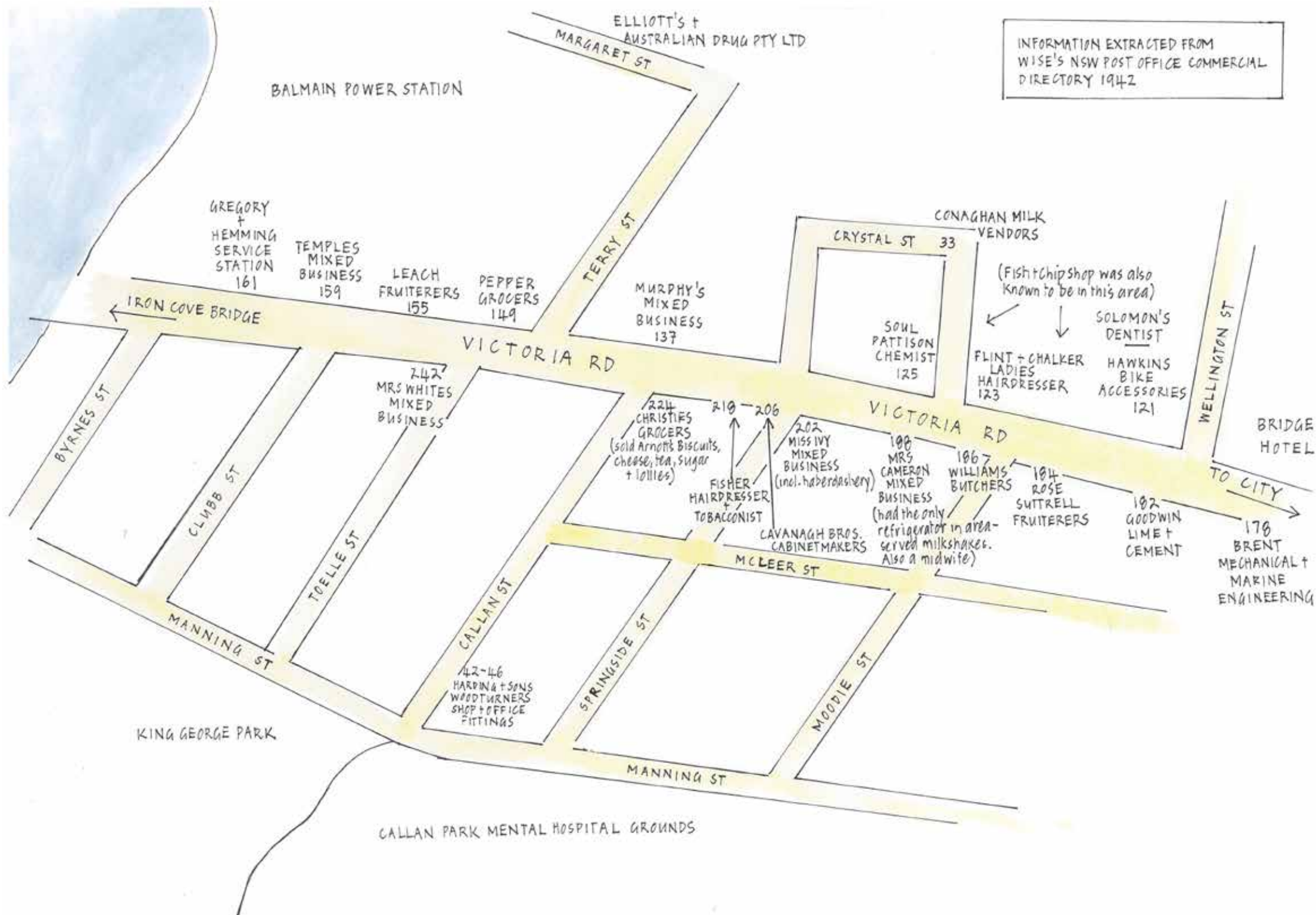
Bob McCullum outside his house in 2009
Photo David Watson



Bob McCullum's Uncle Sid and Aunty Frank (Francine) Romy were married in Rozelle in 1939, and subsequently lived at No. 24 Callan Street. In the late-1940s Bob boarded with the couple and their daughter, and helped 'Uncle Sid' out with his ice run. Bob was soon to meet 17-year-old Shirley Montgomery, who'd moved in to No. 9 across the road. They married in 1954.

Photo Sidney Riley Studios, Rozelle

INFORMATION EXTRACTED FROM
WISE'S NSW POST OFFICE COMMERCIAL
DIRECTORY 1942



Over many cups of tea with Callan Street elders, Denise Corrigan learned about the vibrant local shopping strip that once existed in our Rozelle quadrant. Although dates were a little jumbled in residents' memories, these local conveniences were dearly loved. Favourites were the local fish and chip shop near Wellington St, Walter Christie's corner store at the top of Callan St (tea and big wheels of cheese), Miss Ivy's and Miss Cameron's Mixed Business on Victoria Rd (Miss Ivy was a passionate advocate for local issues & Miss Cameron was also the local midwife). This map was created from entries in *Wise's 1942 NSW Post Office Commercial Business Directory*. Additional businesses based on found invoices and hearsay have been added by Denise.



Industrial stickers from a cache of 1930s/40s Harding and Sons' invoices ...
some originally only the size of a postage stamp ... enlarged to poster size on our rear wall.

Photo Justin Mackintosh

BUSINESS SOLIDITY

There is scarcely anything in the world that some man cannot make worse and sell a little cheaper and the customers who consider price only are this man's lawful prey

Business Solidity (1932)



OUR CREDITORS
EXPECT US TO
FORK OUT

So we expect you to settle your overdue account. Please post cheque **TONIGHT!**

5 N 107.

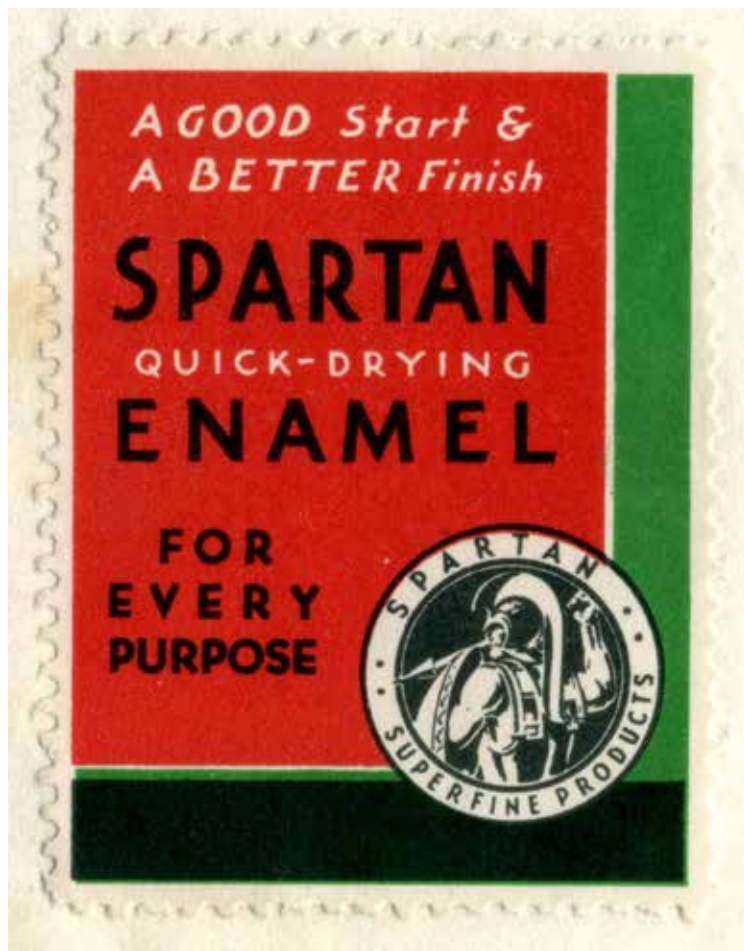
Our creditors expect us to fork out (1930s)

YELLOW TANG

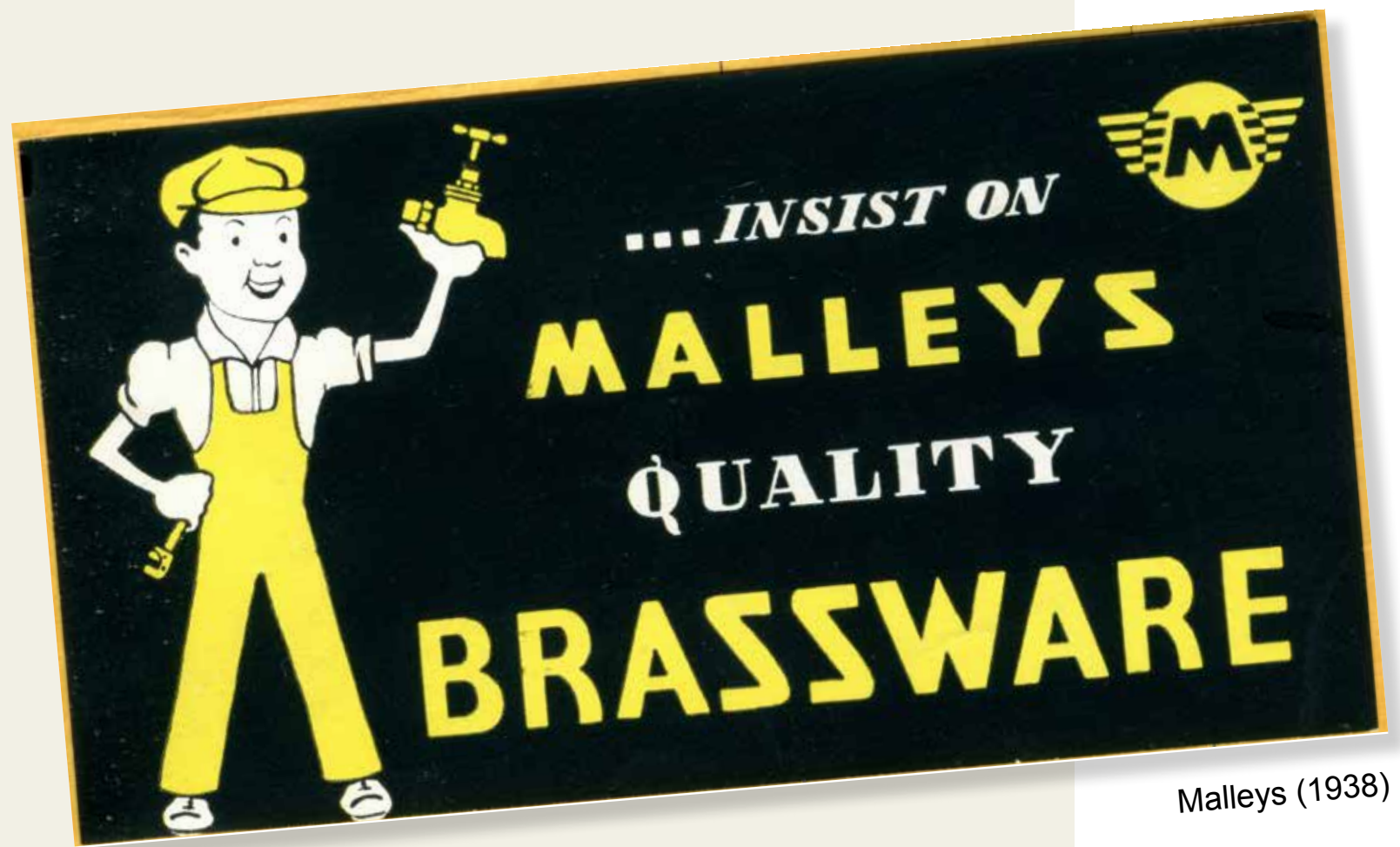


MADE IN
SHEFFIELD
from Best Quality
Sheffield Steel
& **SPECIALLY HARDENED**
ALAN H. REID PTY. LTD.
207 Clarence Street,
SYDNEY.

Yellow Tang Files (1939)



Spartan (1936)



Malleys (1938)



Malleys Trocadero (1939)



Diamond Grit (1939)



Better Light Better Sight (1939)



Save Coal (1943)



Ros Dunlop

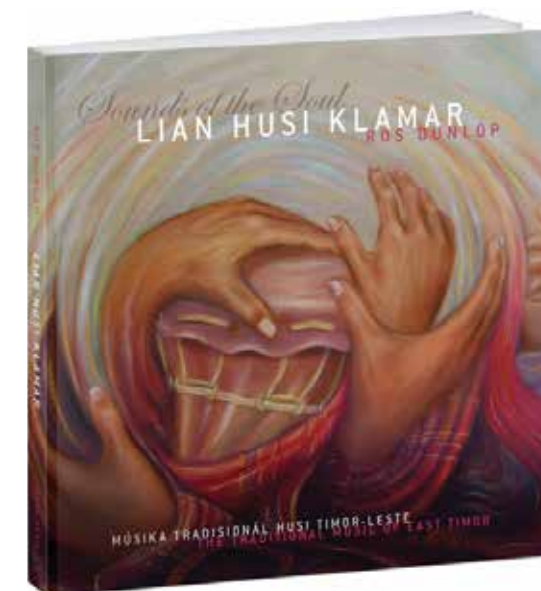
Mau-lelo Bui-lelo, 2015, video, 15 mins
A ritual of the Mambae people of East Timor

Ros is an internationally acclaimed clarinetist and musicologist who has worked to record and promote East Timor's musical and cultural heritage for the past 15 years. In 2012 she published the first book in Tetun and English about this culture, *Lian Husi Klamar: Sounds of the Soul*.



[Click to view video](#)

[then in **Find it!** box on Library Record page,
click **Access resource >**]





Charisma - Ros with pianist David Miller and cellist Julia Ryder

At the Conservatorium in Sydney and from her home studio in Callan Street, Ros has taught and inspired generations of local musicians. She performs regularly with the contemporary music trio *Charisma* and was this year awarded her PhD from the University of Newcastle for *The indigenous music of East Timor and its relationship to the social and cultural mores and lulik worldview of its autochthonous people*. Ros has lived, worked and raised a family in Callan Street since 1989. A salt-water person, she swims regularly at Dawn Fraser Baths in Balmain.



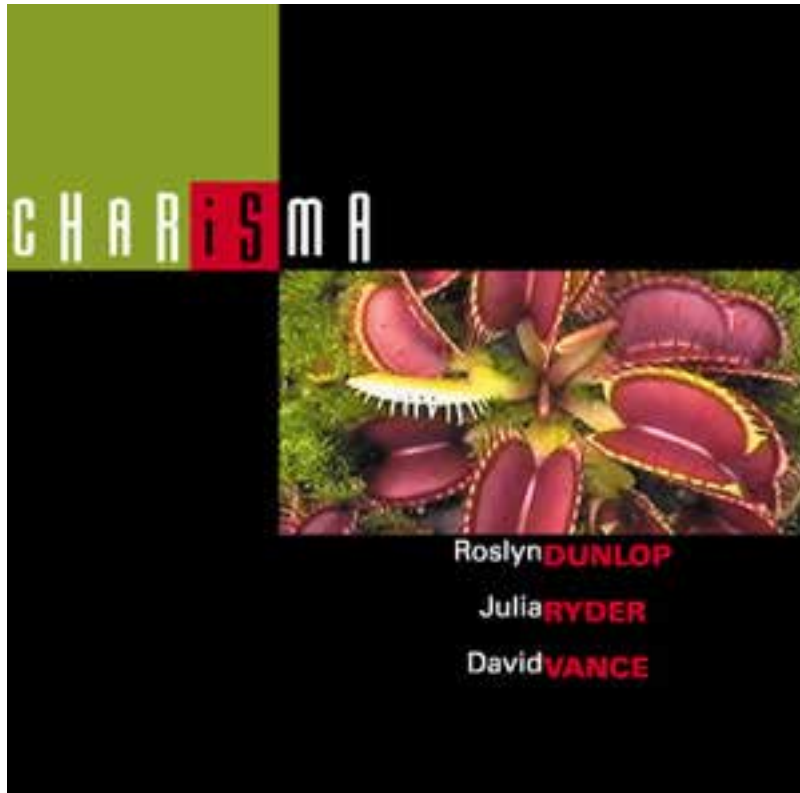
[Click to listen](#)

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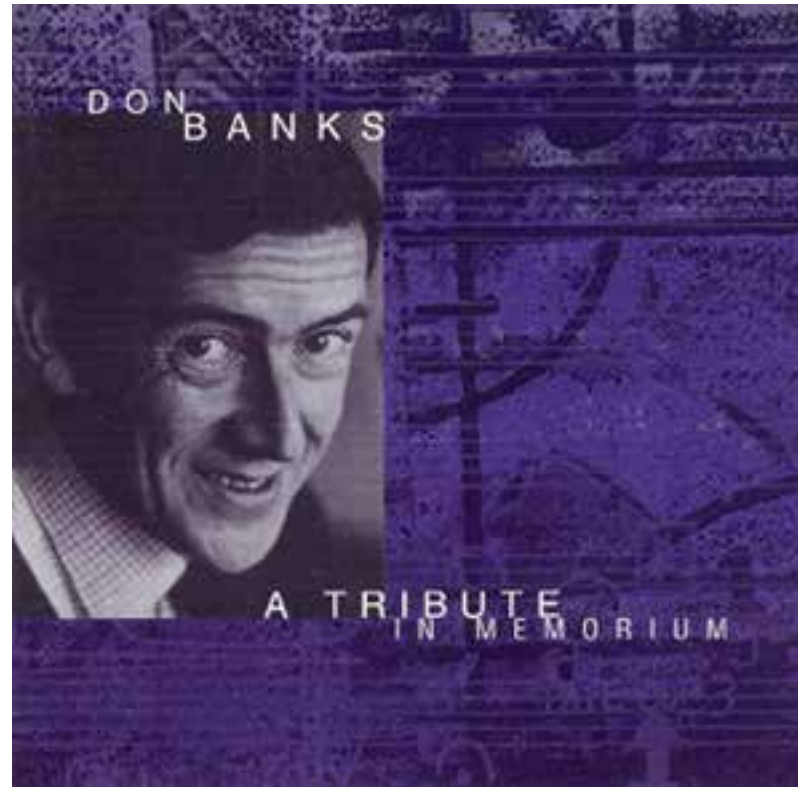
Charisma plays *Louisa Farrenc Trio in Eb Major – First Movement*, 3 mins



Ros in Callan Street, 2009



Charisma CD, 2001



Don Banks - A Tribute in Memorium CD, 1998



X - Ros Dunlop CD, 2001



Harry Bennetts

The sound of violin practice is synonymous with Callan Street, thanks to Harry and his sister, Ella, both diligent practitioners. Harry (who began violin aged four) was a member of Sydney Symphony Orchestra's Sinfonia in 2012. At Melbourne University he was awarded three prestigious music scholarships, and in 2015 his string quartet won the National Academy of Music chamber music competition. The quartet travelled to the UK and Germany earlier this year to undertake intensive development and mentoring. Harry has engagements with symphony orchestras in NSW, ACT and Victoria as a soloist for 2016 and 2017.



[Click to listen](#)

[then in **Find it!** box on Library Record page,
click **Access resource >**]

Audio of Harry playing *Wieniawski Polonaise Brillante in D Major* with pianist Peter De Jager, 3 mins



Tony Amaral

Spirit of the Sea, 2010

Carved hardwood sculpture,
96 x 10 x 10 cm

Collection Don Bennetts/Ros Dunlop

Atauru Fisherman, 2010

Oil on canvas, 92 x 61 cm

Collection Don Bennetts/Ros Dunlop

Tony, an East Timorese-born artist who lived with the Bennetts/Dunlop family in Callan Street for several years from 2006, became the first East Timorese artist to graduate from Sydney's National Art School in 2011. Growing up under Indonesian occupation profoundly influenced Tony's work. With a collective of artists he helped establish and run Arte Moris, Timor Leste's first fine art school and cultural centre, in Díli, and his 2011 exhibition there was the first solo show by a Timorese artist in Timor. As an interlocutor and cultural advisor he continues to collaborate with Ros Dunlop.



Tony and his family live nowadays in northern NSW.



This carefully-patched board from the original Harding & Sons factory floor (removed and replaced during our recent rear-deck renovations) hangs vertically from a piece of wire on our back verandah. It's mounted on a swivel so that you can see both sides. The repair harks back to simpler, more-thrifty times ... to a post-war era of 'making-do' when things were fixed rather than discarded. Sometimes the floorboard spins slowly in the wind.

Our exhibition logo takes inspiration from this loving repair...

Keith Olson



Keith on his wedding day in 1956 with his best friends Arthur Turk and Johnny Muir



Keith aged eight, Sidney Riley Studio, Rozelle, c. 1935



Keith and Valma with baby Wayne, late 1950s



Keith holidaying in Woy Woy, c. 1935



Rudi Olson at Balmain Bowling Club, c. 1970

The beautiful hardwood floorboards here in Luca's bedroom were salvaged from Keith Olson's back shed at No. 5 Callan Street (on the left up towards Victoria Road), demolished in 2013 as part of a residential make-over.

Keith was born in the adjoining bungalow (No. 3A) in 1927. His father Rudi was a milk carter in Rozelle and Balmain who purchased No. 5 as stables for his horses and carts. After an unsuccessful attempt to expand the business to Gladesville, the family relocated to Toongabbie, where a small plot of land with vegetables, ducks and chickens helped sustain them. For eight years Rudi travelled from Toongabbie to Balmain to work for Dando's Bakery as a bread carter, leaving home on his bicycle for the train station at 4.30am, and returning home at 8.30pm. On Sundays he worked on the farm. When travel eventually got the better of Rudi, he and the family returned to Callan Street.

Keith's first job after leaving school at 16 was with Elliott's Drug Company in Terry Street (just across Victoria Road), as a general labourer. Completing his apprenticeship as a carpenter in 1943 in Five Dock, Keith then took up a job with the Public Works, where he stayed for 34 years. Keen on tennis from an early age, as a young man Keith made racquets from scrap wood acquired from a sash and door factory in Terry Street. He later met his wife, Valma, playing tennis. Together they raised two children, Wayne and Tracey, in North Ryde.

After his divorce in the 1970s, Keith returned to No. 5 Callan Street to look after his ageing father. In retirement Rudi painted (with house paint on board), created inlaid tables inscribed with pokerwork scenes of aboriginal life, crafted bowls from salvaged timber off-cuts (see below) and constructed toy castles and dolls houses. Keith and he also began breeding tropical fish commercially in their backyard. Rudi salvaged glass for the tanks by cleaning up damaged local premises for O'Brien Glass. The shed's fine hardwood flooring came from Public Works, for whom Keith had provided informal parking, storage and workshop facilities for many years in Rozelle.

Here in Luca's room 'the barter economy' lives on...



No. 5 Callan Street in the 1970s, 2012 & 2015



'Boots', 5 Callan Street, 1980s



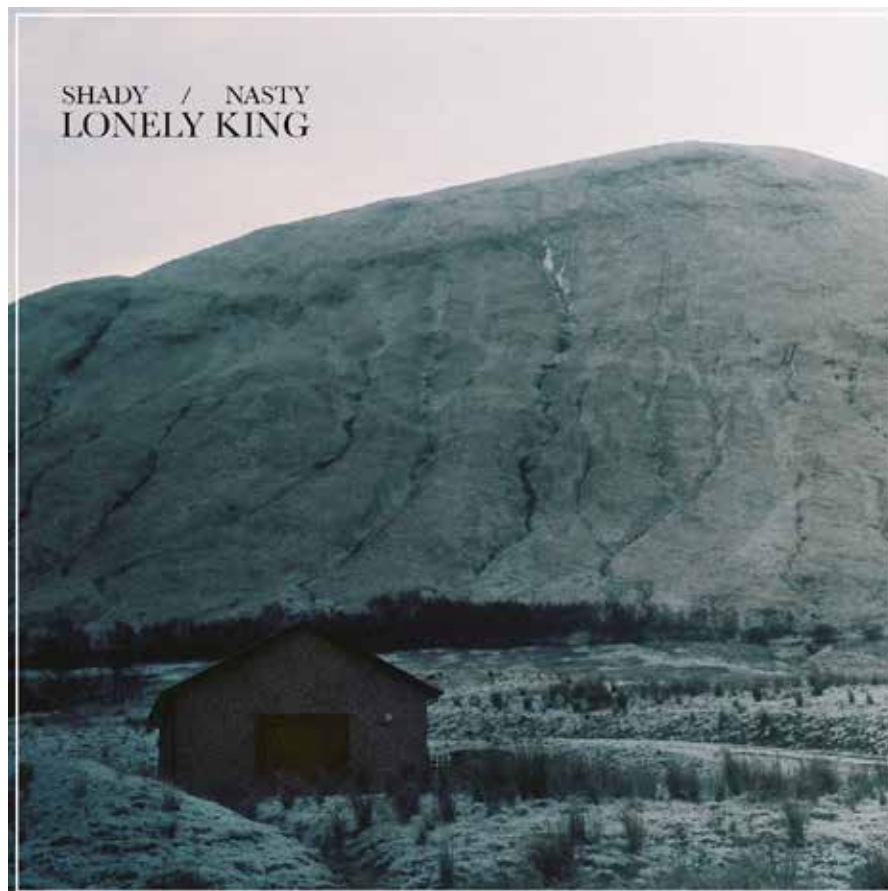
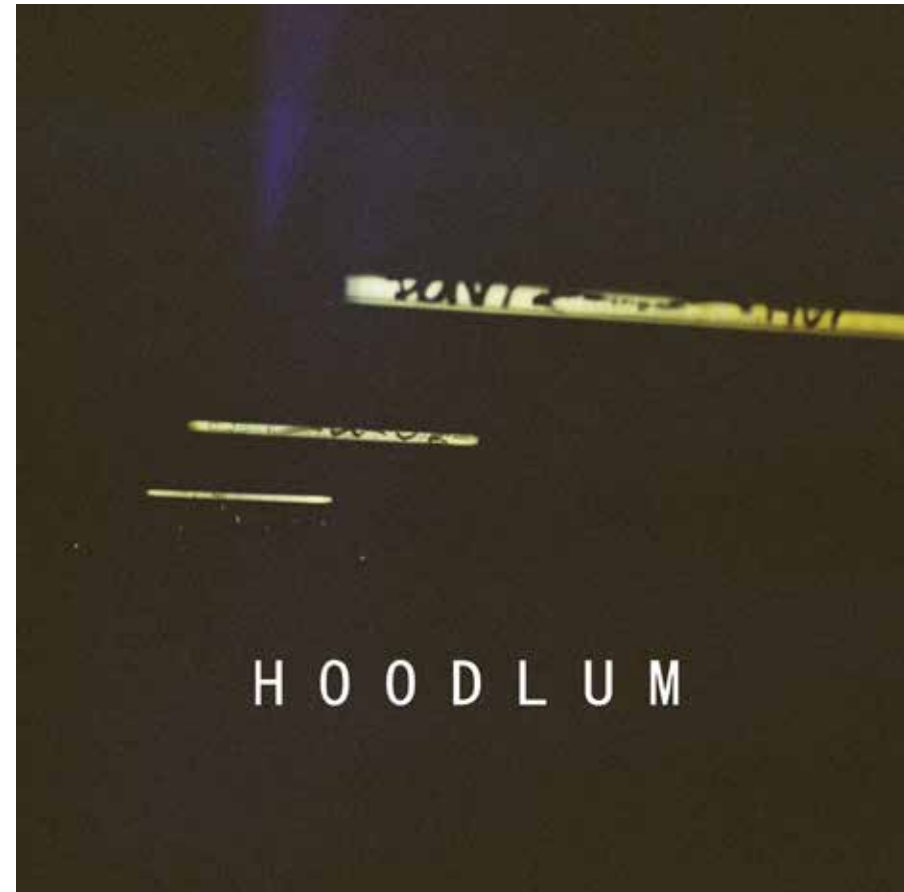
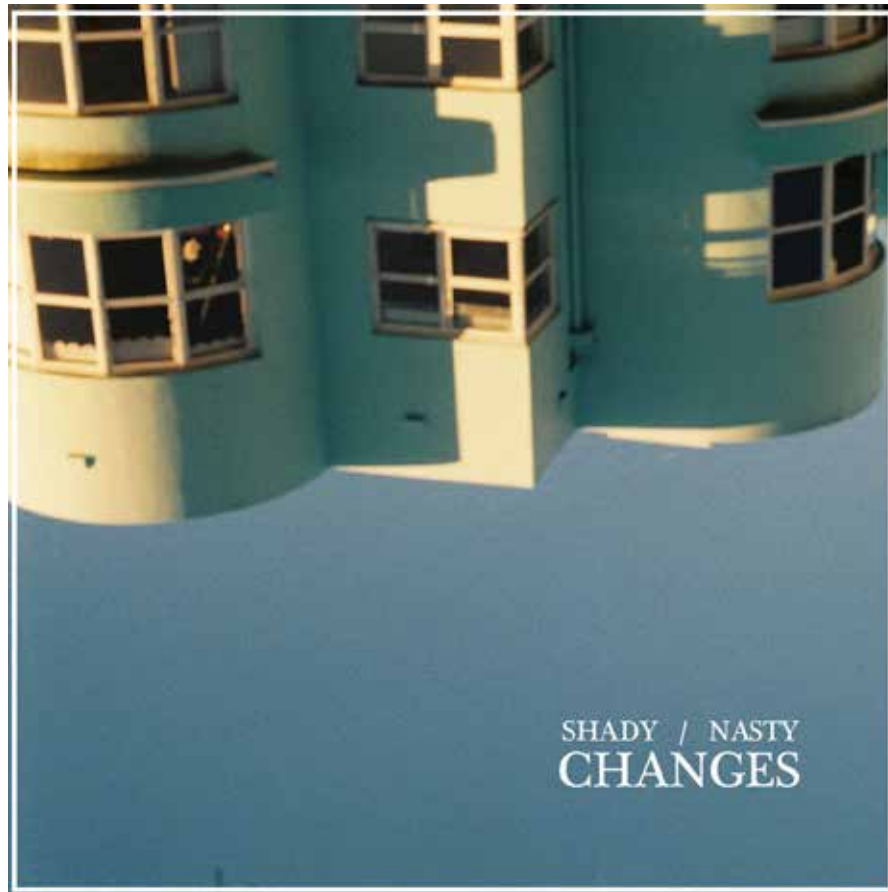
One of Rudi Olson's inlaid bowls



Keith in the backyard, c. 1988
Garden beds and potted plants have replaced what were once Keith and Rudi's outdoor commercial fish-farming tanks. In their shed were heated tanks for 'exotics' – tropical fish.



Keith with his ex-fish-tank garden beds, 2008



Luca Watson

Changes, Lonely King, Hoodlum, 2015

Shady/Nasty single covers, with Kevin Stathis
Digital prints, 12 x 12 cm

Luca has lived in Callan Street for 18 years. He drums in Sydney band Shady/Nasty and studies (Arts Languages) at Sydney University. He takes photos, makes single covers and works at Spotlight, Birkenhead Point.



Shady/Nasty, Lazy Bones Lounge, Marrickville, Boxing Day night 2015
(l. to r.) Haydn Green, Luca Watson, Kevin Stathis
Photo Andreas Damouras



Luca Watson
Untitled, 2015
Framed digital print, 18 x 26 cm



Annabel Cullen

Study (bottlebrush), 2003
Pencil drawing, 100 x 72 cm + bottlebrush
Collection Don Bennetts/Ros Dunlop

Annabel, an English portrait artist, lived at 21 Callan Street with her two young sons in 1999-2000, and retains close ties to a number of people in the street. Annabel exhibits regularly in London.

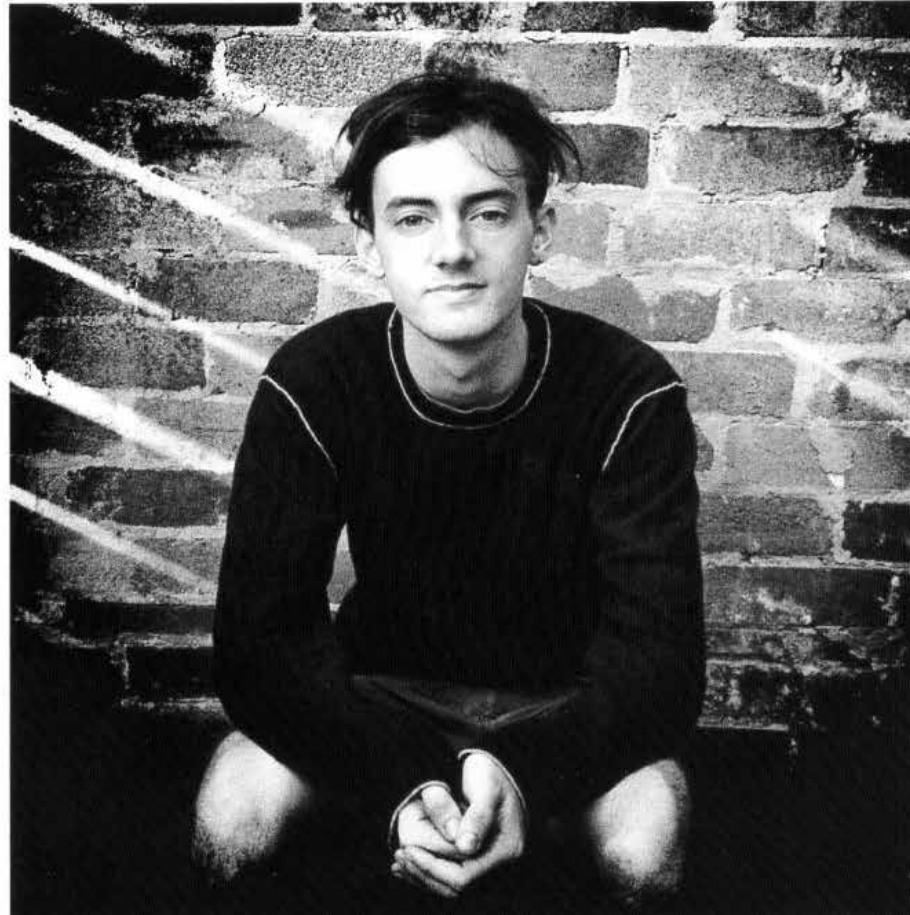
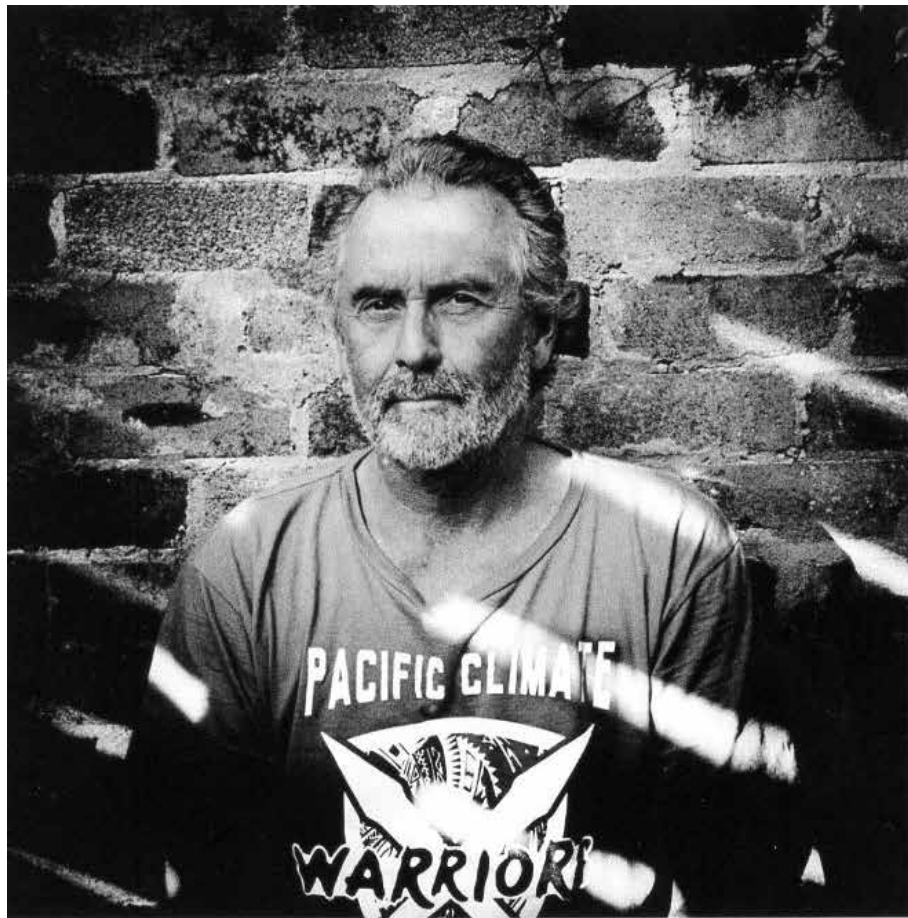


Annabel and her two boys Joss and Barney camped and hiked in the Warrumbungles with two Callan Street families [Watson/Corrigan and Bennetts/Dunlop] on a subsequent visit to Australia in 2003.



Don Bennetts checks bearings on the Grand High Tops walk with Annabel

Photos David Watson



Tony Fuery

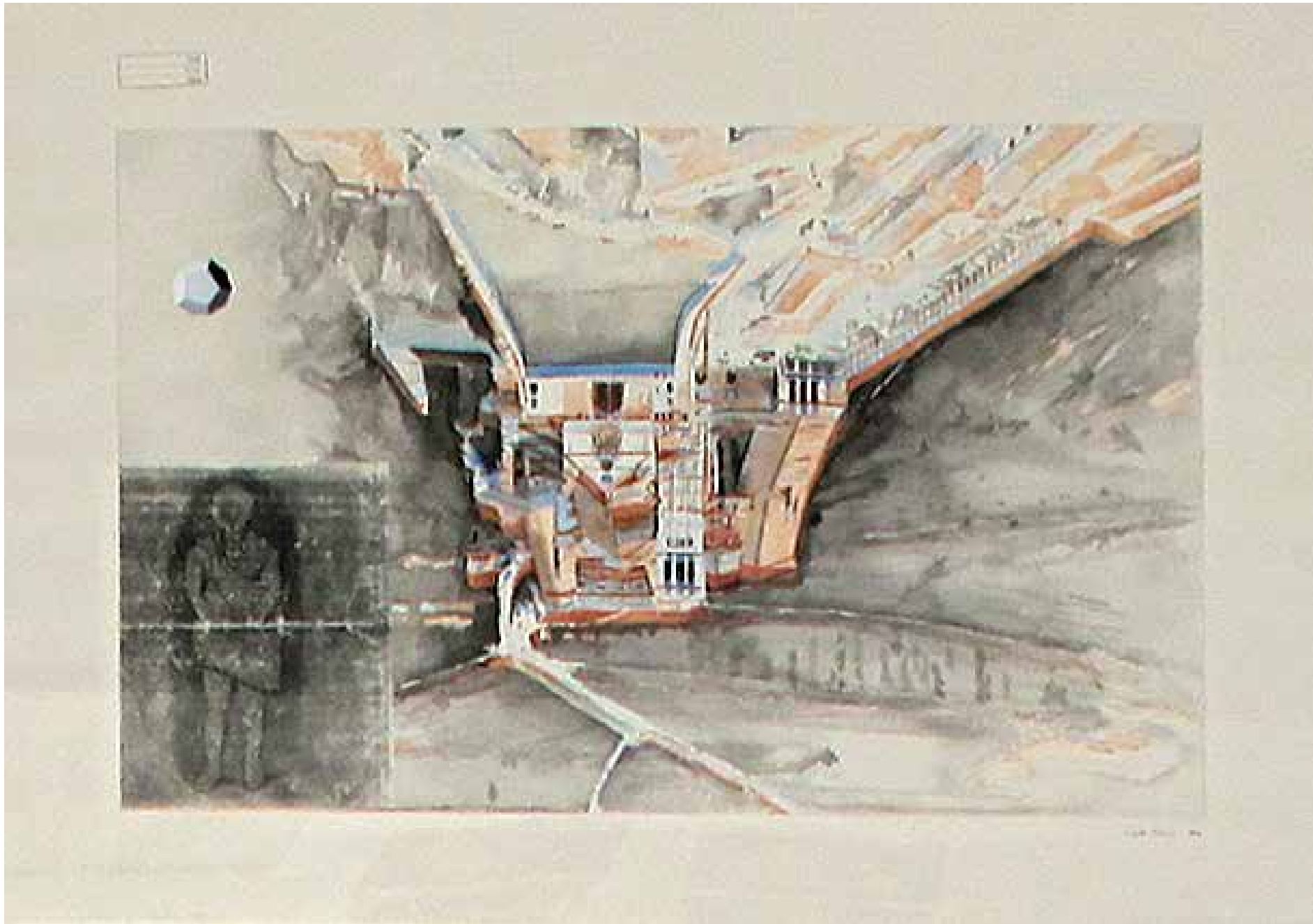
Family Portrait, Xmas 2015,
41 x 41 cm

For half a lifetime Tony has variously assisted and masterminded elegant design solutions for all our production needs – whether creating a barrel-shaped bedroom via one slender length of locally-bent steel tubing, providing canny photoshop solutions, publication design (e.g. artist/activist newspaper *The Stuttering Frog*) or simply our annual family photograph. Based since 2001 in Melbourne, when not designing *Earth Garden* magazine, Tony sketches, photographs and etches.

Tony's family portrait (l. to r.) features David Watson, Denise Corrigan, Aladdin Watson and Luca Watson.



Imants Tillers exhibition installation



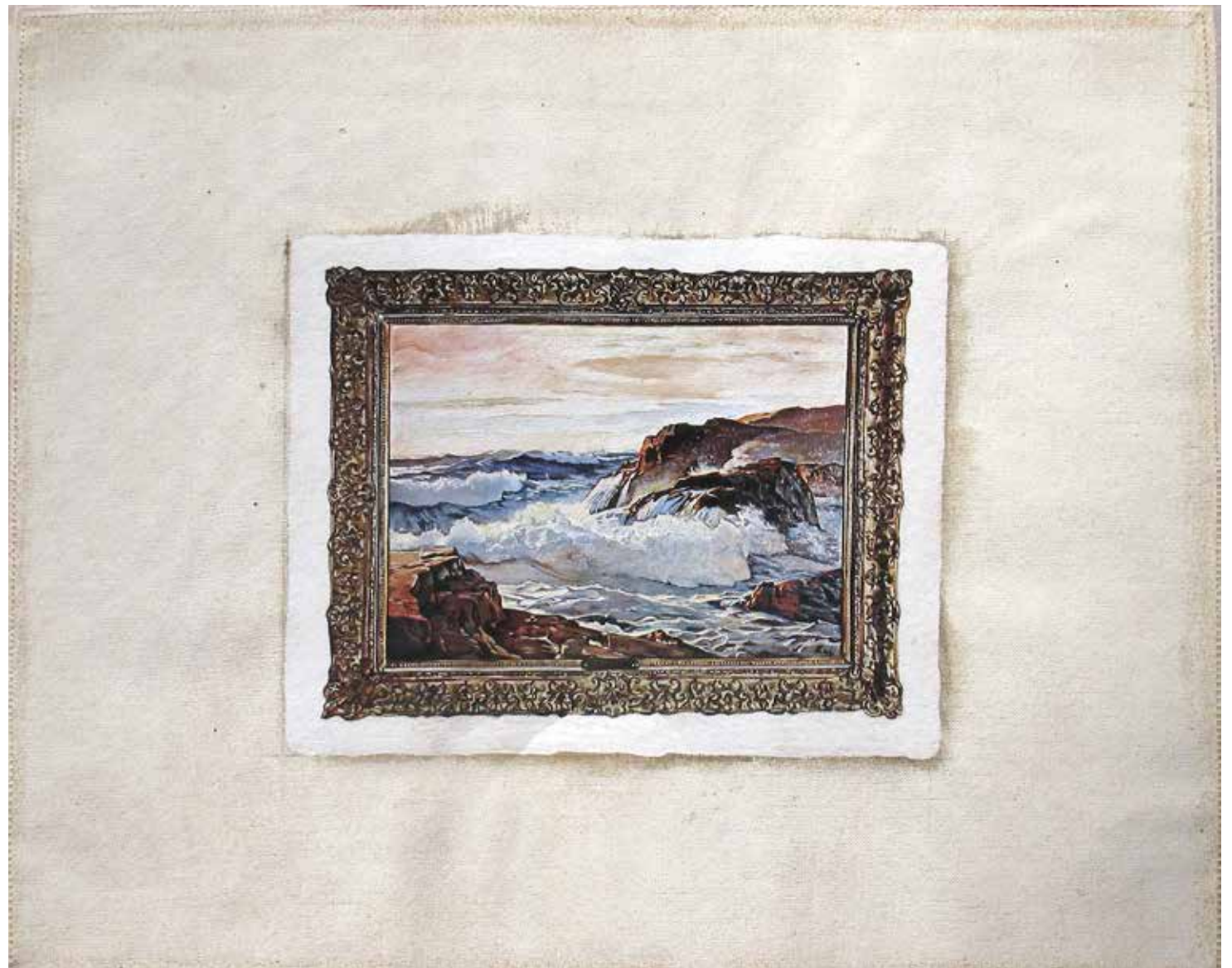
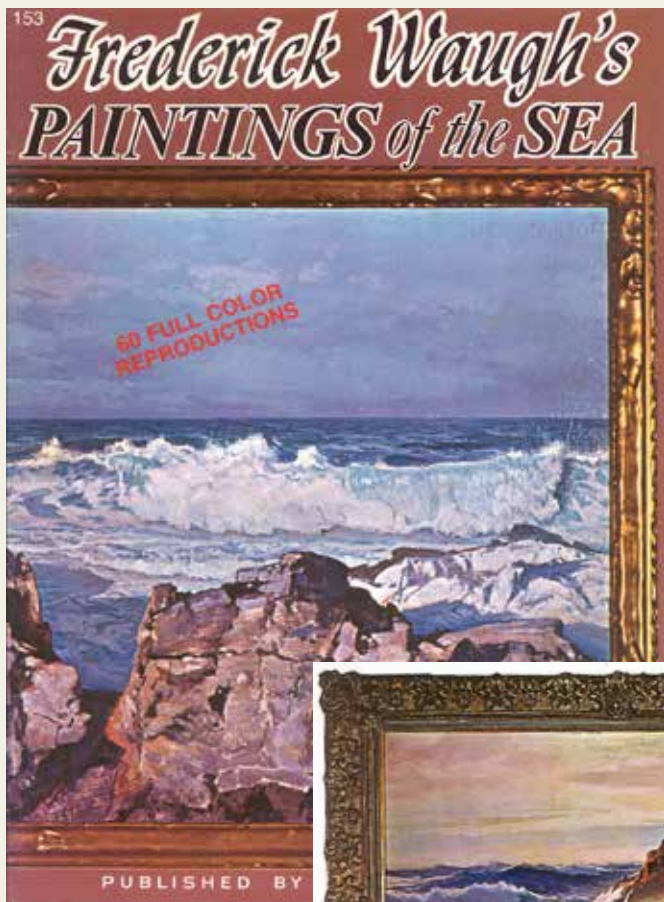
Imants Tillers

Untitled, 1981

Framed watercolour, 56 x 76 cm

Collection of the artist

Often appropriating from or collaborating with other artists, Imants has been at the forefront of contemporary art for over three decades. In probing authorship and 'authenticity' (the original vs the copy) his work is laced with layered visions of displacement, mis-registration and, more recently, connection (to country). In 1987 Imants represented Australia at the Venice Biennale. In 2012 and 2013 he was awarded the Wynne Prize for landscape painting. Based now in Cooma, he and his partner Jennifer Slatyer lived at No. 30 Callan Street from 1978-81. Jennifer planted the majestic tallow-wood and twisting pink angophora which tower today over our Callan Street-scape.



Whilst living in Callan Street, Imants set himself the task of copying one painting a week from 'Frederick Waugh's Paintings of the Sea', an inexpensive publication which featured '60 full colour reproductions' of the renowned American painter's seascapes. Over a year he copied 52 of Waugh's paintings. These works became "52 Displacements".

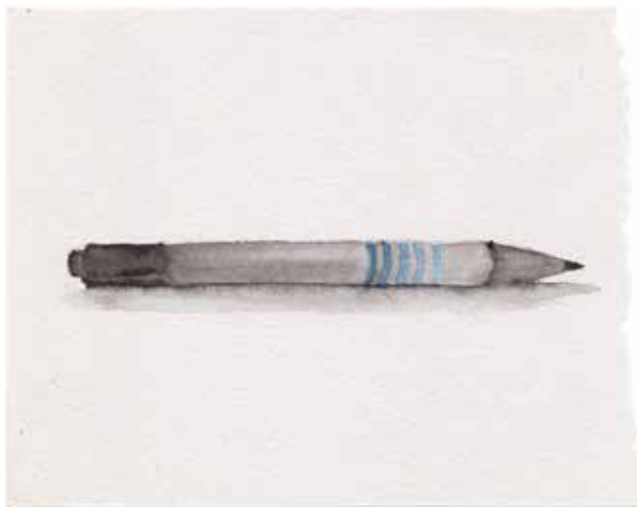


Imants Tillers

'52 Displacements' No. 47, 1979-80
 Oil on canvas, 33 x 42 cm;
 framed text, 17 x 22 cm
 Collection of the artist



Jennifer Slatyer and Imants Tillers in 2016, dwarfed by the trees Jennifer planted in 1978 in front of their (then) home at No. 30 Callan Street.
Photo Denise Corrigan



Aladdin Watson

Untitled x 4, 18 x 13 cm, 13 x 18 cm
Pencil, watercolour

Aladdin has lived in Callan Street for 22 years. He completed a BA (History/ Sociology) at Sydney University in 2015 and is pursuing a career in health. He coaches football, sketches and plays guitar.

IN PRAISE OF THE ARTIST'S WIFE

The canvases are hung,
the champagne dispensed,
and all the young people
are deeply impressed.

The gallery's abuzz
with the sound of soft talk
while around the exhibits
the crowd slowly walks.

But spare a thought for the artist's wife,
his muse,
his companion,
who comforts his life.

Her love and support
play an important part,
allowing him time and space
to create his art.

So remember good people
as around the gallery you move,
that art and artists
exist in many guises and hues.

Michele Todhunter
July 1993

(For Avril Burn, after seeing an exhibition of Ian Burn's work at
the Art Gallery of NSW earlier that year.)

Michele Todhunter

In Praise of the Artist's Wife, 1993
Framed poem

Michele Todhunter's mother was a writer, and Michele has followed this tradition into poetry. Along with husband John (Toddy), with whom she has lived and raised a family in Callan Street for 31 years, Michele is an avid traveller. The distinctive blue on their Callan St garage is inspired by the blue hues of southern France. Michele worked for a number of years at Rozelle Primary School (with Avril Burn), and in the science faculty at Sydney Secondary College's Balmain Campus.



Exhibition installation



Michele Todhunter in her Callan Street kitchen, 2014



Janne Marsh

Blue Lady, 1992
Digital print, 14 x 11 cm, of pastel drawing

Old Dog, Midday Sun
Digital print, 11 x 14 cm, of pencil drawing



Janne Marsh loved her home at No. 23 Callan Street ('the bolthole') and lived there from 1986 to 2013. In it were stored all her carefully selected treasures, alongside the original dark Victorian furniture 'inherited' when she moved in. Janne studied at Sydney College of the Arts in Balmain. She enjoyed sketching and sharing her home-grown figs with the neighbours. Her *Old Dog, Midday Sun* was a finalist in the 2005 Dobell Prize for Drawing at the AGNSW. Janne lives today with her son Warren on the NSW north coast.



Janne outside 'the bolthole' in 2013



Peggy (l.) and Jack (in window) with family and neighbours outside 36 Callan Street, 1960s

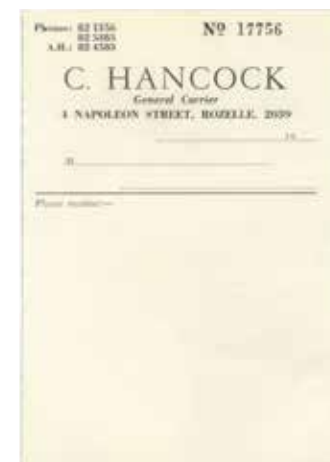
Peggy Hancock

Our dear, now departed next-door neighbour Peggy Hancock was born in Lottie Street, Rozelle, just up from Balmain Power Station, in 1925. Her father was a fireman with Sydney Ferries. One of nine children, Peggy went to work the day she turned 14 at Snow's Confectionery in Annandale, and married her first love, Jack Hancock (who lived in the next street) in 1945. After renting in Bondi for several years, Jack and Peggy moved back to Rozelle in 1953, having scraped together the deposit to purchase 36 Callan Street for £834. There they raised five kids ... John, David, Jill, Lynne and Paul. Jack, who'd begun delivering ice locally before he turned 12, was a general carrier – operating a business from Napoleon Street, Rozelle. Just around the corner was 'Hancock's second office' – The Welcome Hotel. Peggy's life was her family, and the backyard hosted many a lively get-together.

Staunchly working-class and proudly local, Peggy monitored life in Callan Street through her front venetians. She relaxed with a cup of tea and the New Idea crossword. Having known the raw shame of attending school without shoes during the Depression, she was suspicious of ostentation (Drummoyne residents were 'half-loaf aristocrats') and generous to a T. Neighbourhood children's birthdays were always remembered with a \$5 note inside a card. As Peggy's legs grew weary we took her shopping at Woolworths in Marketown every second Thursday at 11. Like clockwork her stick would come tapping down her brick path – at 10.58 am. When Jack fell ill late in his life and had to leave Callan Street, Peggy visited him in his Dulwich Hill nursing home every day, for three years. After Jack died in 2008, Peggy sold 36 Callan Street – for \$700,000! We called her 'money bags'.



Stuart French (grandson) in Peggy's Callan Street backyard, 1980s



Peggy's rainwater-collection system, 2009



Peggy handing out treats to Callan Street kids for Halloween, c. 2005
Photo Brian Gorman



Peggy in her kitchen, about to sit down with the crossword, 2009



Peggy preparing lunch with daughter Lynne, c. 1995



Peggy on lager-board with family and friends in Westmead, 1970s




Hancock family get-together in the backyard at 36 Callan St, c. 1995



Peggy and Jack's bedroom, 2009
Photo Denise Corrigan

The Slideshow

Whilst our exhibition focussed upon *artists, elders and industries* of Callan Street, this slideshow – projected on opening night – sought to embrace and engage everyone in the street: the shop assistant, the policy-maker, the architect, the chef, the lawyer, the physio, the student, the aged-care worker, the university lecturer, the IT specialist ... and, of course, their progeny!

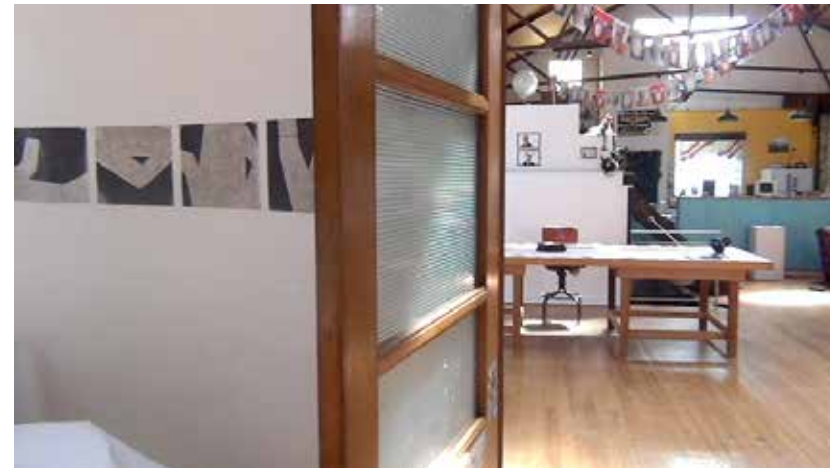
 [Click to view PDF of slideshow \(100 images\)](#)
[then in **Find it!** box on Library Record page, click **Access resource >**]




The slideshow was a potpourri of interesting archival and contemporary imagery unearthed during our research, but not shown in the exhibition. We presented it with a running commentary over which we hoped others would interject with their own stories. With many a memory embellished, the event was an unexpected highlight of the weekend – truly a ‘shared’ moment not just for artists and residents, but for their invited family and friends who also traverse the Rozelle, Iron Cove, King George Park terrain. We’ve all at some time driven along Victoria Rd onto Iron Cove Bridge and looked at the foreshore, but to see it a few decades earlier ignited our imaginations about progress, or lack thereof! People also loved hearing about who had lived in their house (and those of their neighbours) down the years. Several generations of Callan Street residents featured in the slideshow, and children emerged as a galvanising thread. As layers of place and memory intertwined, we all began to imagine the histories we ourselves might leave behind.

The event revealed to us unexpected depths of connectedness and belonging. Two decades ago our own children opened the doors to inter-generational communication and life-long friendships via baby-sitting clubs, street parties, Christmas gatherings, Halloweens. Whether tirelessly or reluctantly, we’ve all participated along the way, and it feels today as if Callan Street is a pretty successful community.

Denise Corrigan & David Watson



Installing ***Made in Callan Street***, 10 March 2016, 1 min 31 secs
[with David Watson, Jeannie Baker, Denise Corrigan, Jennifer Slatyer & Imants Tillers, Greg Albrecht, Bruce Latimer, Aladdin Watson, Marg Carter, Luca Watson, May Bartlett, Mark Titmarsh]. Video: Denise Corrigan

 [Click to view installation video](#) [then in **Find it!** box on Library Record page, click **Access resource** >]

LOST Leichhardt Open Studio Trail
Sat 12 + Sun 13 March 2016
10am - 4pm

LOST Leichhardt Open Studio Trail
Sat 12 + Sun 13 March 2016
10am - 4pm



To see local LOST Cafe deals go to:
www.leichhardt.nsw.gov.au/LOST



Get LOST
in Leichhardt



Artist studios throughout the Leichhardt Local Government Area will open their doors to the general public on Sat 12 + Sun 13 March, 2016.

This is a rare opportunity to enter the personal creative realms of participating artists. Through LOST you can be assured an exciting peek into many creative spaces in Leichhardt, Lilyfield, Balmain, Birchgrove, Annandale, Rozelle and Camperdown.

LOST is an initiative of The Leichhardt Council Community and Cultural Plan.



Art Month Sydney is a city wide festival that celebrates contemporary art and artists through an exciting program of exhibitions, workshops, panel discussions, artist studio visits, art bars, and tours. From 1-20 March, the festival explores the elements that make Sydney an Engine of Creativity. Head to www.artmonthsydney.com.au for the full program.



The Sydney Morning Herald Spectrum Now Festival presented by ANZ is once again taking over Sydney with art, music, stage and talks with a vibrant program of exhibitions, gigs and events across multiple venues from March 1-16, 2016. Experience Now, Remember Forever.

- Leichhardt Open Studio Trail**
- Art Est Gallery and Art School
 - Eve Pitt Studio
 - Boomalil Aboriginal Artists Cooperative
 - Redlips Gallery
 - David Kirk Studio
 - Articulate project space
 - Mood Australia
 - Kimbo Studios
 - David Kirk at Leichhardt Library
 - Art @ The Writing Workshop
 - Sisyfire Festival
 - LikeART Gallery
 - Painboard
 - The Demountable
 - Civic Art Market
 - The Rizzeria
 - Backyard Network
 - School of Footwear
 - Elsa Santos @ ESS Art Studios
 - Higher Ground Studio
 - Project Ugly
 - Nauti Studios
 - Art Fusion Studio and Gallery
 - Jenny Rix
 - Gehrig Lane
 - Heart of Annandale Art Exhibition & Prize
 - Annandale Drawing Group
 - Peter Griffen and Denise Lithgow
 - Laura Matthews Fine Art
 - 69 John St Fine Art Specialists
 - The Woodwind Group
 - Publisher Textiles
 - Canal Road Film Centre
 - Art on the Greenway
 - dlux Media Arts
 - John Haycraft
 - One plus 2 artist studios Balmain
 - Birruog Park Art Space
 - That Framing Place
 - Peter Handran-Smith's Studio
 - Balmain Watch House
 - Balmain Art Studio
 - Louise Beck & Jeanette Korduba
 - Ian Chapman @ Dawnie
 - Breathing Colours Gallery
 - Lara Scolari Gallery
 - Suzy King
 - Suey McEnnally
 - Red Door Arts
 - Embellish atelier
 - Taili Gallery
 - Kate Owen Gallery
 - Simon Callan
 - Anna Hueneker
 - Arterreal Gallery
 - Mosaic Art School of Sydney
 - One plus 2 artist studios Rozelle
 - Artists @ The Jimmy Little Centre
 - Punch Gallery

LOST Studio Trail Follows the Free Bus Tour Route

LOST Photo Competition
Share your LOST photos via Instagram #LOSTLeichhardt
Twitter #LOSTLeichhardt
www.facebook.com/leichhardtcouncil
Email: arts@lmc.nsw.gov.au

PRIZES TO BE WON!

Keep an eye out for LOST School Art

- A @Leichhardt Public School
- B @Orange Grove Public School
- C @Father John Therry School
- D @Balmain Public School
- E @Rozelle Public School



Ludwig Leichhardt, German Explorer, 1818-1828
Bringing beards to Sydney since 1818.

Follow the LOST Google map <http://ow.ly/WJ6ZJ>

FREE TOURS BY BICYCLE AND BUS

ARTcycle bicycle tours
Join ArtCycle on a guided tour of a vibrant and thriving art scene. Discover studios, galleries, artist run spaces, workshops and more.

Bus tours
A hop on / hop off service for those who want to leave the car at home. Includes your chance to ride on a vintage bus (1940s to 1960s) from the Sydney Bus Museum.

Various locations across the LOST trail
For Bookings www.artcyclesydney.com

www.leichhardt.nsw.gov.au/LOSTBusTour

See some Public Art along the LOST trail and want to find out who created it? You can find out via www.leichhardt.nsw.gov.au/PublicArtMap

- Art Est. Art School and Gallery**
Multi Arts
467 Lords Road, Leichhardt
www.artest.com.au
Art Est. was established in 2008 as an inspiring art space for exhibitions, art classes, workshops and holiday programs for kids and adults. It has four dedicated teaching studios, an art gallery and artist studios. *See Associated Events*
- Eve Pitt Studio**
Painting, Drawing
21 Daniel St, Leichhardt
evepitt@hotmail.com www.digbywebster.com
My work explores tone and colour and their interaction. I mentor Digby, a talented artist with Downs Syndrome who will share his studio space during LOST.
- Boomalil Aboriginal Artists Cooperative**
Multi Arts
55-59 Flood Street, Leichhardt
www.boomalil.com.au
Boomalil Aboriginal Artists Co-operative (established in 1997) is an enduring Aboriginal grass roots organisation, which promotes and exhibits Aboriginal Artists from New South Wales.
- Redlips Gallery**
Multi Arts
60 Excelsior Street, Leichhardt
www.redlipsgallery.com
Contemporary Fine Art from Australia, Asia and Cuba. *See Associated Events*
- David Kirk Studio**
Painting
Rear lane, 37 Excelsior Street, Leichhardt
www.davidkirk.com.au
The studio where David Kirk creates his paintings, some of which are on show at Leichhardt Library. *See studio 9.*
- Articulate project space**
Multi Arts
497 Parramatta Road, Leichhardt
www.articulate487.blogspot.com
Run by a group of visual artists with studio and other connections to 497 Parramatta Road, and whose diverse practices share an interest in the relationships artworks form with their locations. *See Associated Events*
- Mood Australia**
Jewellery, Sculpture
28 Rofe Street, Leichhardt
www.sassart.com.au www.moodaustralia.com.au
A one-stop-boutique studio incorporating creative jewellery and small sculpture classes with facilities for model-making, metal-casting, assembly and finishing, all handmade on site.
- Kimbo Studios**
Multi Arts
435 Parramatta Road, Leichhardt
Based in the old Napoli in Bocca / La Rustica Restaurant Kimbo Studios house a diverse group of artists working in different mediums. *See Associated Events*
- David Kirk at Leichhardt Library**
Painting, Drawing
Piazza Level, Italian Forum,
23 Norton Street, Leichhardt
www.davidkirk.com.au
David Kirk turns his attention from his landscape compositions to the urban and natural elements of the Leichhardt area. Both themes feature in his work on show. Studio also open (See No. 5) *See Associated Events*
- Art @ Writing Workshop**
Multi Arts
Shop 9 Piazza Level, Italian Forum,
23 Norton Street, Leichhardt
www.writingworkshop.com.au
Offers creative writing workshops for children and adults. As part of Renew Leichhardt we also aim to enliven the Italian Forum through exhibitions and events. *See Associated Events*
- Skyfire Studio**
Multi Arts
Shop 10 Piazza Level, Italian Forum,
23 Norton Street, Leichhardt
www.renewsydney.org/project/skyfire-studio/
An artist workshop and community space primarily functioning as a gallery. We run an Artist in Residence program, sell art, knock knacks and also run fun classes. *See Associated Events*
- LikeART Gallery**
Multi Arts
www.LikeARTGallery.com.au
1/47 Norton Street, Leichhardt
Located in the heart of Leichhardt, LikeART Gallery brings to the local community a variety of contemporary artwork from artists around Australia, we have exhibitions and stock artwork on display all year round, please come and visit us.
- Paintboard**
Live Art
Rear 9 Marion Street Leichhardt
A new public art platform for a changing program of murals in public space. Artist TBC. *See Associated Events*
- The Demountable**
Multi Arts
Rear 9 Marion Street Leichhardt
A subsidised studio space utilising former Council offices. Housing 3 artists, who invite you to visit and see what they have been creating since January. *See Associated Events*
- Civic Art Market**
Multi Arts
Marion Street Leichhardt (Council car park)
An affordable art market. Artworks by artists prolific in their output and diversity of style.
- The Rizzeria**
Multi Arts
143 Norton Street, Leichhardt
www.rizzeria.com
An artist-run printmaking collective. We teach stencil printing, screenprinting, bookbinding and other crafts. *See Associated Events*
- Backyard Network**
Multi Arts
145 Norton Street, Leichhardt
www.backyardnetwork.org
A community space which functions as a workshop/gallery/events space and recycling hub. *See Associated Events*
- School of Footwear**
Shoemaker
367 Parramatta Road Leichhardt
www.schooloffootwear.com
A school for learning the art of shoe making. A co-op for experienced shoemakers. A workshop for bespoke clients.
- Elsa Santos @ ESS Art Studios**
Painting
3 - 7 Crystal Street, Petersham
www.elsasantos.net
Elsa Santos welcomes you to visit her studio and see her latest works.
- Higher Ground Studio**
Multi Arts
251 Parramatta Road, Annandale
www.highergroundstudio.com.au
Higher ground is a contemporary arts studio, supported by Patrons Tony Kenny and David Leach.
- Project Ugly**
Live Street Art
21 Alton Street, Leichhardt (off Catherine Street)
The owners of Look Print offer a billboard at the rear of their Parramatta Road building which facilitates a rotating program of public art by local and international artists. During LOST you can see a guest artist paint from start to finish.
- Nauti Studios**
Multi Arts
Level 2/ 152 Parramatta Road, Stanmore
www.facebook.com/nautistudios
An artist run industrial warehouse space converted into a work space for sailors on all creative seas. *See Associated Events*
- Art Fusion Studio and Gallery**
Painting
23/1 Parramatta Road, Annandale
www.artfusionproductions.com.au
Art Fusion create abstract artworks in any size or style to suit your home decor plus we teach how to paint abstract art.
- Jenny Rix**
Photographer
1 Alban Street, Annandale
www.jennyrixphotography.com.au
An exhibition space and workshop on the ground floor of my house, with great sunlight from adjoining courtyards for photography.
- Gehrig Lane**
Gehrig Lane, Camperdown (Off Chester St)
Saturday 12 - Laneway Live Art
See local street artists in action. Work to be finished for the Arts Festival on Sunday 13, Sunday 13 - Wayward Laneway Festival
An afternoon of community, art, music and beer.
- Heart of Annandale Art Exhibition & Prize**
Multi Arts
Village Church Annandale
Corner of Johnston and Booth Streets, Annandale
www.annandale.org.au
Annual community art exhibition and prize. This years theme: Future
Sat, 12, 10-9pm / Sun, 13, 12 - 6pm
See Associated Events
- Annandale Drawing Group**
Multi Arts
Annandale Neighbourhood Centre,
79 Johnston Street, Annandale
www.leichhardt.nsw.gov.au/ArtClasses
Landscape of the Imagination - an exhibition of artworks of this self motivated group who support each other during art making.
- Peter Griffen and Denise Lithgow**
Drawing, Painting & Textiles
21 Emma Street, Leichhardt
www.petergriffen.com www.deniselithgow.com
Our spacious warehouse studio is also our home and "museum"...very visitor friendly. *See Associated Events*
- Laura Matthews Fine Art**
Painting
Unit 11/87 John Street, Leichhardt
www.lauramatthews.com.au
Participating for the first time in LOST, Laura Matthews is an award winning figurative artist who studied at the Slade School of Fine Art.
- 69 John St Fine Art Specialists**
Multi Arts
69 John Street Leichhardt
www.69johnstreet.com
A hidden gem of Sydney's art world, we deal in fine Australian & international art & offer a range of services including buying, consigning, valuing and selling artworks.
- The Woodwind Group**
Musical Instrument Repair Crafting & Tuition
Suite 1/ 111 Moore Street, Leichhardt
www.woodwind-group.com.au
Musical instrument (woodwind) makers and repairers. Includes tuition & performance space.
- Publisher Textiles**
Textiles
Suite 1/ 87 Moore Street, Leichhardt
www.publishertextiles.com.au
Publisher Textiles is a hand screen printing studio. The factory is 700 square meters containing two 20 meter yardage tables - colour kitchen, a studio shop and sewing room.
- Lara Scolari Gallery**
Painting, Drawing & Art Classes
48 Beattie Street Balmain
A dynamic new ART in the heart of Balmain! Known for her considered abstract expressionist works on paper, contemporary visual artist, Lara welcomes you to her vibrant Balmain Gallery, Studio & Home. *See Associated Events*
- Suzy King**
Painting
95 Beattie Street Balmain
www.suzyking.com
Suzy King is a painter specializing in details of local urban landscape. Subjects of small works include rooftops power poles and White Bay power station. Some new paintings will be available too!
- Suey McEnnally**
Oil Pastel, Pigment & Paint
Piccolo Cafe, 826 Darling St, Rozelle.
Studio also open - Rear of 1 National St, Rozelle. Enter via the carpark, www.sueymcennally.com
Award winning landscape artist Suey McEnnally, is participating for the third year in LOST and has a range of original works available.
- Red Door Arts**
(Saturday only)
Ceramics
Rozelle Neighbourhood Centre
663a Darling Street, Rozelle 9am - 5pm
www.reddoorarts.org
Red Door Arts is Rozelle Neighbourhood Centre accessible arts program for artists with disabilities. *See Associated Events*
- Embellish Atelier**
Textiles
128 Victoria Road, Rozelle
www.embellish-atelier.com
Embellish atelier create gorgeous, original hats and headpieces for all occasions. Also runs regular Millinery workshops.
- Taili Gallery**
Multi Arts
134 Victoria Road, Rozelle
www.tailigallery.com.au
Ethical Aboriginal Art Artefacts and Crafts studio for communities and independent regional artists. *See Associated Events*
- Kate Owen Gallery**
Painting
620 Darling Street, Rozelle
www.kateowengallery.com
A multiple award winning gallery in Sydney's Inner West that specialises in contemporary Indigenous art for modern interiors.
- Salon Callan**
Photography, Painting, Video
44 Callan Street, Rozelle
Presented in an ex-shopping-factory-home studio, *Made in Callan* Re-casts the idea of 'manufacturing', drawing upon the lives, archives, studios and workshops of Callan St.
- Anna Hueneker**
Painting
6 Park Street, Rozelle
Home Studio/Gallery Paintings that explore the subtleties of colour.
- Arterreal Gallery**
(Saturday only)
Drawing, New Media Art & Painting
747 Darling Street, Rozelle
www.arterreal.com.au
Founded in 2006, Arterreal Gallery has built a strong reputation and some serious street cred for presenting risk taking and stimulating exhibitions.
- Mosaic Art School of Sydney**
(Saturday afternoon)
Mosaics
rear 747 Darling Street, Rozelle
www.mosaicartschoolsydney.com
Join Noula Diamantopoulos at the Mosaic Art School of Sydney to participate in a community butterfly mosaic mural project. All are welcome, no experience required. Saturday 12, 1pm - 5pm.
- One plus 2 artist studios Rozelle**
Multi Arts
483 Balmain Road, Lilyfield
www.oneplus2.com.au
This huge collaborative warehouse space, shared by 40 visual artists, was originally an old bakery. Visit to see a wide range of works including glass art, photography, ceramics and painting. *See Associated Events*
- Artists @ The Jimmy Little Centre**
Multi Arts
Jimmy Little Community Centre
19 Cecily Street, Lilyfield
Printmaking by Heather Kepkski, works on paper /mixed media by Lynne Sung, and photography by Gregory Foulds. Also a selection of works by The Lilyfield Watercolour Group.

ASSOCIATED EVENTS During Art Month and over the LOST weekend, a number of additional arts related activities and events will be occurring - all hosted by our local artists. For more information: www.leichhardt.nsw.gov.au/AssociatedEvents

Acknowledgments

We are indebted to the elders and residents of Callan Street who have generously allowed us to exhibit and publish selected highlights of their lives, and to the artists and musicians whose locally-connected work has taken our project into wondrous new dimensions.

Made in Callan Street has evolved over a period of 15 years: an eclectic and intermittent labour of love pursued alongside child-rearing, careers and renovations. Throughout these years Marilyn Taylor (Leichhardt Library) and Amie Zar (Local History Unit) at Leichhardt (now Inner West) Council have provided grant funding for project development and a nurturing environment for the research, writing and realisation of our exhibition and this catalogue. Digital copies of all research materials (incl. 500 scanned images) were deposited with the Local History Unit in 2016.

We are grateful to Greg Albrecht for his skilful exhibition installation, to Virginia Hilyard for invaluable audiovisual assistance, and to Sue Callanan and Margaret Roberts (Articulate project space, Leichhardt) for loaning us their elegant vitrines. We'd also like to acknowledge Bronwyn Tuohy (Placemaking and Public Art Officer, Inner West Council) for her support of artists and a range of innovative local cultural initiatives (including Leichhardt Open Studio Trail) over many years with remarkably un-bureaucratic passion.

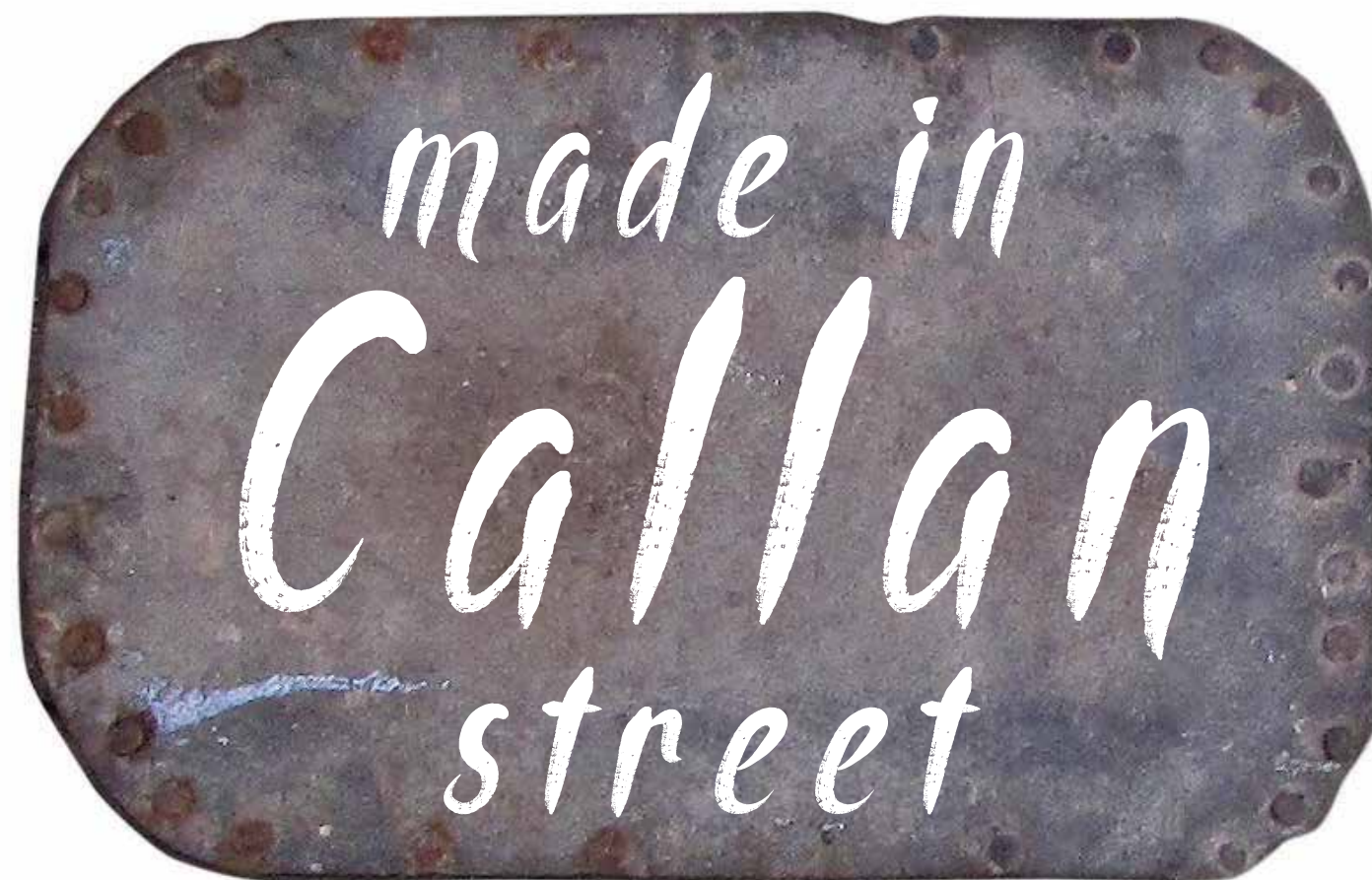
Sincere thanks to (Sydney/Kandos-based arts curator/academic) Ann Finegan for her generous and thoughtful catalogue essay and to (Dungog-based artist/designers) Brian Doherty & Jane Richens for their long commitment to our project, and for their design of this catalogue. We are grateful, too, to Callan-Street-raised designer/illustrator Holly Gorman for shaping the catalogue's 'Iron Cove' and 'Victoria Rd' pp 14 & 15.

Finally, thanks to Ross Balharrie, NSW.net Services Delivery Co-ordinator at the State Library of NSW who, alongside Marilyn Taylor, Manager of Library Service, Leichhardt and Nathan Turner, e-Resources librarian, City of Parramatta Library, pioneered the use of local independent digital content on the *indyreads* platform where **Made in Callan Street** now resides. Ross has been extremely generous with his time and knowledge.

Made in Callan Street is a work in progress which may in time further evolve. If you have comments, queries or suggestions please drop us a line...

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This catalogue has been a long time coming. Its editing and design was rudely interrupted by WestConnex – a \$20 billion tollway project currently decimating inner Sydney, against which Callan Street (as part of a coalition of affected inner-west communities) railed and lobbied via protests, art actions, publications and exhibitions for three years (2016-19). This fight served only to strengthen Callan Street's creative and community bonds.



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INNER WEST