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NUMBER 14 SPRING 2017 \$5.95



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LOOKING TOWARDS THE FUTURE AND FEELING PUMPED

Zero or hero — that is the gamble of every politician. Your humble scribe is now in the zero brigade having failed miserably to keep his job as a peoples' representative.

Not to worry, I will lament no more and get on with the rest of my life. Sadly, this edition of *BWD* has been delayed by the election shenanigans but anyway, here it is.

Are we going to be adequately represented in the new-look QPRC? That remains to be seen. The day-to-day running of a council is the job of the staff and resources should be allocated on an as-needs basis.

My suggestion is for Braidwood to form a liaison group that calls for a meeting with councillors and senior staff once or twice a year to compare notes. We will always get part of the council budget spent in these parts, it's up to us to ensure it's on things we identify as priorities.

So, getting back to the magazine. Lyn is doing a great job keeping us in good with town businesses and Margaret has been collecting stories from here, there and everywhere. If you have a story needing to be told, or you have a great desire to tell one, drop us a line.

At the end of the magazine in my *Time & Energy* column, I've started the conversation about electricity supply options for Braidwood and surrounds. This is a very topical and worthwhile area of exploration and further study.

A small, informal group of locals has been looking at energy options for a number of years now, following on from a 2013 options study paid for by the NSW Office of Environment and Heritage.

Local author, Geoff Davies, has produced an excellent paper that puts meat on the bones of the idea. The next *BWD* will have the story in more detail and then we can set about gauging community opinion.

If the reactions are positive, it'll be a case of getting politicians on side to help with regulatory hurdles and then construct a financial model to see if it all stacks up.

We live in exciting times, mixed with terrifying times; but a time of great opportunity nevertheless.

Paul

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KEITH AT HOME WITH PARTNER ELIZABETH HAWKES.

Keith Potger

You've heard of 'The Seekers', right? OK, you young ones are excused. For the rest of us the Carnival is never over.

Paul Cockram went to see Keith now he lives here and started by asking him how he got into music

It started when I was at school, at Melbourne High School. While I was in fifth form I formed a trio. The next year we added another voice to become a quartet — but that group then disbanded. Athol Guy, at the time, had a trio and then his group broke up. All this happened in Melbourne, I'm a Melbourne boy, I grew up there.

Out of those two groups came another group that Athol and I started, which morphed into 'The Seekers'. The Seekers were actually four men to start off with. There was Athol Guy, Bruce Woodley, myself and Ken Ray. When Ken left the group, instead of replacing him with a bloke, we looked around for a girl, because Ken had a very high voice.

That's how we came across Judy Durham, as she was known in those

days. She became Judith a little later on.

While The Seekers were still four blokes, we were given this Monday night gig at The Treble Clef in South Yarra in Melbourne. Then Judith joined the group and took over the role as the fourth member. We played every Monday night and we were paid in spaghetti bolognese — all we could eat. That was our recompense for the gig.

Which was the tune that launched The Seekers onto the world stage, or at least onto the Australian stage?

Well, it was the same record that launched us all over the place — 'I'll Never Find Another You' written by Tom Springfield.

That really kicked off the whole thing, because when we were in Australia we

were what you might call a little coffee-lounge group. But when we went overseas we found that there was a bigger audience out there. Then luckily, Tom Springfield came along and started writing fantastic songs for us and producing our records. That was how we became known internationally.

'I'll Never Find Another You' was written specifically for us. Later on, Tom was asked to write the theme song for the film 'Georgy Girl', and he collaborated with Jim Dale who wrote some lyrics for 'Georgy Girl'. That was the only film song that we had in our career.

Was it England or America first?

It was England first for us. We went to England in 1964, then because of the success of our early recordings, particularly 'Georgy Girl', which was a number one hit all over the world, but especially in the US, we became known in America as well. But Australia was always our home, even though we were based in the UK for all that time.

We arrived in England in 1964 so the original span of the group was from 1962 to when we broke up in 1968.

We started recording while we were in Australia in 1963, so there was that extra year while we were in Australia

before we went to the UK. We recorded about 75 or 80 tracks, something like that, between 1963 and 1968 and generally speaking, that was the sum total of our early recording period. Then, after we reformed in 1992, we recorded more material and since then we've recorded a studio album and other tracks.

In those days, when you went on shows like Ed Sullivan, did you perform them live or did you mime them?

We performed. The Ed Sullivan Shows and other programmes in America were all live, but in England, on Top of the Pops and other TV shows like that, the artists mimed, so we mimed along with all the others. Even The Beatles mimed, everyone mimed. It was only later on that shows like Top of the Pops insisted on their acts performing live.

Judith Durham has a fantastic voice. I was listening to Danny Boy. She is a wonderful singer.

She has and yes, she performs a great interpretation of that song.

The other thing I noticed about her voice, I thought, was perhaps it got a little bit richer as she got older.

Well, it's very much in the ear of the beholder, I believe. There were a couple of tracks that she did in Melbourne before we went to England, where her voice is absolutely pristine. Then there were subsequent ones that she did later when we were in England, and they sound great as well. So, perhaps in that four or five year period there was a bit of maturity in her voice, but nevertheless that clear tone was unmistakable, really.

And you fellows had your harmonies down pat before she joined anyway, I suppose.

Well, we had a few of them down pat, yes, because Ken, as I said, had a very high voice, and so getting around those harmonies was pretty straightforward. But I've been arranging the harmonies for the group since we started, so it was kind of a continuum, if you like.

Are you the arranger?

Yes, of the harmonies, the music and generally acting as a kind of musical director for the group. The others throw in ideas and then we come to a conclusion. It works well.

So, when you had a song written for you was it just the words that were written and you composed the music, or did it come as a package?

THE CARNIVAL IS NOT YET OVER

The song was in a finished state as a melody and a set of lyrics, and then it was up to me to arrange it for the group.

Have you a favourite after all this time?

Yes, I suppose 'The Carnival Is Over' is probably my favourite, and 'I'll Never Find Another You' follows on pretty closely from that.

They're both Tom Springfield songs. Then there are a few that I quite like, but generally as far as our hit records are concerned, it's those two, for me anyway, that stand out.

Why do you think it is that songs like 'Morningtoun Ride' are a type of song that doesn't exist anymore. Like, straight and conservative. Pop songs are not like that anymore. Have we moved on?

I think there are versions of that style of song still around. I'm reminded of the Pharrell Williams song 'Happy'. [sings] "Because I'm happy ..." That is a song that I think we probably could have done our own version of 30 or 40 years ago — or a song like that. I went to see a Pete Murray concert last night in Batemans Bay. We bought his CD

and were listening to it we as we were driving home to Braidwood, and for instance, there's one song on it that we could've covered.

So, I think again, it's in the ear of the beholder. It's like talking about Judith's voice, and how each song impinges on the listener. I think that while there's a lot of alternative music like rap and hip hop, etc. nowadays, that didn't exist in the era in which we were performing, equally there was big band, swing and things like that that didn't translate into the rock'n'roll era of Elvis Presley and his peers. Once The Beatles and The Rolling Stones came along, that whole genre changed again.

So, that's a long-winded way of saying that perhaps there are songs that can still translate onto each decade.

Does religion play any part in the group or your personal philosophy, or that of the group?

Religion plays no part in my philosophy. Judith is a very spiritual person. She has a guru, a master in India that she follows.

We recorded and performed a lot of gospel songs in our time, mainly because Judith grew up on that kind of music, and when she started performing, before she joined us, she was singing with a trad jazz band in Melbourne. That sort of gospel material was very strong in that idiom in those early sixties. People like Frank Traynor and Frank Johnson had trad

THE SEEKERS RECEIVING A GOLD RECORD FOR GEORGY GIRL IN 1967. PHOTO FROM THE GRAHAM SIMPSON ARCHIVE.





bands in Melbourne. So, that sort of music, 'We Shall Not Be Moved' and songs like that were part of the repertoire of those bands.

When did The Seekers last perform together?

We last performed together doing a New Zealand tour in November 2014. After Judith had her brain haemorrhage in 2013 she recovered really well from it and we were able to complete a UK tour in the middle of 2014 followed later that year by New Zealand. Yes, I suppose that was the last time — November 2014.

Was there a downside, do you think, in having fame? Like being at the Top of the Pops number one, or whatever, for a series of years. Did you sacrifice something in terms of just being able to wander down to the shops?

Actually, we've all been really lucky in that we don't get harassed by fans. I think there are some bands that do have issues with their fans, but we never experienced that. We just experienced wonderful loyalty and respect. It's just great that they respect us as individuals and as human beings.

You didn't have teenage girls climbing up the outside of the hotel like they did when The Beatles were here?

No, nor in the inside of the hotel as it turns out. No part of the hotel did they ever climb up for us.

What sort of music interests you now? Are you still arranging your own material, or do like to do some of the older stuff?

My music interests and influences are very varied and I try to keep in touch with whatever's popular. When it comes to my concert material, well, it's a combination of new and old really.

When I do my solo shows I like to do some songs that meant a lot to me during my school days.

Then I take it through in a kind of chronological fashion, but I'm writing a lot of songs at the moment. I'm trying to get those finished — it's one of those things where I have to keep working diligently, trying to get them completed.

Then hopefully by the end of this year I'll have my fourth solo CD ready to go and that will contain all new material. But I may revisit some older songs, who knows?

Do you miss the interplay of harmony and stuff, or do you think you might sing with another person?

Yes, I do miss it. In fact, on my recordings, I generally do my own harmonies to fill in that little gap. The

GOLDEN OLDIES

sonic gap, shall we say, of the harmonies. Yeah, I love them. I love harmony singing, and Elizabeth and I sing melody and harmony from time to time. Not professionally yet, but you never know.

I've been writing songs with Allan Caswell, the renowned country singer. He and I have finished five songs which we're demo-ing at the moment. Either I'm doing the lead and Allan's singing harmonies, or Allan's singing the lead and I'm doing harmonies. So, that's another venture that I've embarked on.

So, here you are in Braidwood. How did that come about?

That came about because I met a lovely lady, Elizabeth Hawkes, and then we became an item. We travelled a lot after we first met, because The Seekers were still touring at that stage. Because of her expertise and creativity with a professional camera, she became the official photographer for The Seekers, so that became a positive connection for us all.

We've known each other for four years now and she already had this property in Braidwood. After all that travelling, we decided that we would settle in and complete the restoration of it. It's been a decision that we don't regret making. It's great.

Are you involved in the music scene in this part of the world nowadays?

Well, as involved as I can be, I guess. I still perform solo concerts and I've just been in Victoria performing. Before that I was up in northern New South Wales, doing some solo concerts, and I am hoping to perform again at the National Theatre at the end of this year. We haven't got a final date for that, but it's probably going to be late November, early December.

I am involved in the committee that's helping with the renovation of the National Theatre. So, I'm gradually in my own little way getting more involved as time goes on.

Is there anything I haven't asked that you'd like to just say anyway, as part of your contemporary life here in this part of the world?

Well, I think you've covered it pretty well, Paul. What should I say? My activities around town are generally pretty low key, and I just appreciate the fact that people can say, "Good day," and I'm just another bloke in town, really. A lot of people know where I live so it's not as though there's a great wall of secrecy around my day to day activities.

It's wonderful and I enjoy it all hugely.



THE COMMUNISTS RETREATED TO THE BEACH TO FIND THEIR BOATS DESTROYED. SURRENDERING SEEMED LIKE A GOOD CHOICE.

Heavy industry

Not many factories have their raw materials arrive by air, certainly not through the roof. Kinmen is different.

In the early hours of October 25 1949, an armada of hundreds of wooden fishing boats with 9000 troops on board set out from mainland China. Its mission was to strike the first blow for Mao Zedong's People's Republic of China in its quest to conquer finally the Republican forces of Chiang Kai-shek.

During the Second World War, in a sector not much covered in our history books, the Sino-Japanese war cost the lives of 10-25 million Chinese civilians and about 4 million soldiers on both sides. The Japanese invaders were being fought by two distinct Chinese armies — the 'people's' army of Mao Zedong and others, and the 'official' Republican army of Chiang Kai-shek.

After the defeat of Japan, the two Chinese armies turned on each other and the Republicans were eventually

driven from the mainland, by the People's Liberation Army, falling back to Taiwan and the small islands of the Kinmen archipelago.

With these islands being but a few kilometres from Xiamen on the south-eastern coast of China, it must have seemed to Mao Zedong like a good place to start the end game — the conquest of Taiwan.

But on that October night, the Nationalist forces were better prepared than the communists had been led to believe. Then, fortuitously for the defenders, one of their own night patrols accidentally detonated a mine and when flares were sent up to investigate, the approaching invaders were caught in plain sight.

Many of Mao's soldiers died in their boats and many more were cut down as they fought their way on to the

beaches. Nevertheless, thousands of them made it to shore, regrouped and fought their way inland.

In another stroke of luck for the defenders, a Republic of China naval boat had been lurking nearby, rumoured to have been engaging in a spot of smug-

THE BEACH OBSTACLES ARE STILL THERE.





THE MAESTRO WU FACTORY WITH ITS COPIOUS SUPPLY OF STEEL SHELLS. THE WORKER ON THE LEFT IS MELTING A SHELL SECTION IN THE FURNACE, THE STAMPING PRESS IS IN THE CENTRE, WHILE ANOTHER WORKER POLISHES A BLADE.

gling on the side. It then opened fire on the beached fishing boats, destroying most of them and preventing their return to the mainland for the second wave of another 10,000 troops. After fierce fighting lasting three days, the remaining 1300 People's Republic of China soldiers, running short of

food and ammunition, were driven back to the beach. There, after discovering their only means of escape had been reduced to splintered, blazing wreckage, they surrendered en masse. The whole PROC invading army, including a smaller second wave that arrived during the battle, was lost.

METAL AS ANYTHING

International gunboat diplomacy and the Korean war then put paid to Mao's desire to forcibly reunite the 'two Chinas' by military invasion.

In 1952 US President Harry S. Truman toyed with the idea of using atom bombs to destroy the People's Republic of China's military strength so that Chiang Kai-shek's Nationalists could retake control of China. [A forerunner to today's madness over North Korea.]

To support this crazy idea, the garrison on Kinmen was increased to 58,000 troops. As a result China commenced an aerial bombardment of the island using conventional artillery. Kinmen returned fire and during this period many hundreds of people died on each side.

Birth of an industry

Kinmen has had its share of 'manna from heaven'. During WW2, steel was hard to get so an enterprising man, Wu Chao Hsi, started collecting casings from bombs dropped by the Allies on Kinmen. [Taiwan and its islands had been under Japanese rule since 1891.]

He earned the reputation of 'Maestro Wu' by carrying his forging furnace on

KITCHEN ARTILLERY

his shoulder as he travelled across the island making and selling his knives. Not many industries receive their raw materials in such abundance or under such trying conditions. In August 1958, as a result of worsening relations with China, the island was hit by over 400,000 artillery shells. Wu Tseng-dong collected the most intact of these shells and the Kinmen Steel Knife factory became famous at home

and abroad for its 'MaestroWu' knives and cleavers. The supply of steel increased dramatically in the 1958-1978 propaganda war when, as comical as it seems now, China and Taiwan fired leaflet-filled artillery shells at each other across the 10 km sea. For twenty years, China sent shells over on the odd-numbered days of the month. Kinmen answered fire on the in-between days.

The artillery shell to knife production process consists of cutting a piece from the shell, smelting, hammering, forging, grinding and polishing. One artillery shell can make about 60 steel knives.

Today's Maestro Wu, Wu Tseng-Dong, estimates that his supply will sustain the steel knife making industry on Kinmen for at least forty or fifty years — and that's a lot of knives.



THIS KNIFE TOOK ABOUT TWENTY-FIVE MINUTES, WHILE WE WATCHED, TO GO FROM BOMB SHELL TO KITCHEN APPLIANCE. TO OUR GREAT SURPRISE IT WAS THEN ENGRAVED AND PRESENTED TO US AS A GIFT.

How this story came about

Alison Alder and Paul Cockram travelled to Taiwan and then to Kinmen as part of Alison's art practice.

She leads off ...

Our trip to Kinmen Island was my third visit to Taiwan. I was first invited to participate in the Yilan International Invitational Printmaking exhibition, held in Yilan Province in the north-east of Taiwan in 2015. Professor Chung, a retired professor of printmaking at the National Taiwan University of Fine Arts, has a commitment to promoting local artists as well as bringing the best of international printmaking from the Asia Pacific region to regional provinces.

I have been honoured to be included in three exhibitions: In Yilan, where a new museum of contemporary art has been established, in Yunlin, the poorest province in Taiwan — where the regional government has a commitment to build local business through the arts and environment — and finally in Kinmen.

It is a two way exchange where local, national and international artists have the opportunity to spend time with each other, sharing experiences of their working lives but also their techniques.

... and from Paul

It was my first trip to that part of the world. In the time we were on Kinmen we did not see any other people like us — tall and ruddy from the heat. In a place riddled with tunnels it's not such a great thing to be tall. And it's the coastal fortifications and the ants nest-like

tunnels linking them that visitors are most likely to be shown. We have nothing like it in our history. It's remarkable that after all Kinmen and other parts of Taiwan have endured, there is no animosity towards the people of mainland China.

The Taiwanese would just like to be acknowledged as a people with a country and be recognised by all other world governments. Even to this day, the Communist Party ruling China uses bullying tactics on anyone who have the temerity to recognise Taiwan as an independent state. Only twenty small countries defy China and recognise Taiwan (ROC), thereby losing their diplomatic relations with the People's Republic of China.

Australia, of course, is not one of them.

THE LONG AND THE SHORT OF IT. FROM LEFT TO RIGHT: PROFESSOR LIN, PAUL, ALISON, PROFESSOR CHUNG AND OUR TRANSLATOR, GUIDE AND GOOD FRIEND TERRI TANG.



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2017 BRAG Youth Art Awards

Paul Cockram went along to record the event

This award has emerged out of the 2014 Braidwood Heritage Art Prize which resurfaced a few years ago thanks to the concerted efforts of a small band of dedicated workers. It was run in conjunction with the Heritage Festival celebrating Braidwood's 175th birthday. The previous Heritage Art Prize had, before that, run for over 10 years with the winning artworks forming the core of the Braidwood Hospital art collection. The 2014 Art Prize included for the first time a youth art award and BRAG is continuing this support and fostering of youth arts in our region. The Braidwood Community Bank has once again been a generous donor to the BRAG public fund to support local arts and this year BRAG directed these funds to the Braidwood Regional Youth Art Award.



NICK FRY FROM THE BRAIDWOOD COMMUNITY BANK.

AND THE WINNER IS ...



So said the judge
Adriane Boag from the
National Gallery of Australia
was the judge this year

Hello everybody. I'd just like to start, also, by acknowledging the traditional owners of this place on which we meet tonight and to acknowledge the history of creativity

in this land — and to congratulate all of you on this wonderful display. I also grew up in a country town. I grew up in a town called Canowindra in the central west of New South Wales. I remember the moment quite clearly in year four when I knew it was possible to be an artist. I remember how exciting and liberating that moment is. I would like to congratulate all of you on your decision and your bravery by



CLOCKWISE FROM TOP LEFT: BRAG PRESIDENT MAGGIE HICKEY WITH LILY MUNNINGS 'STAR DUST AND MORTAR' AND JUDGE ADRIANE BOAG; REBECCA DORAN 'TEAR IT OPEN'; BRIANA EMERSON 'SUNFLOWER SUTRA'; LOGAN PRESTON 'SILVER WINGS'; TOM ALDER 'FROZEN BIRDBATH'; LOUIS MUNNINGS 'UNTITLED 2'.





ELA AND JARRAH PARSONS.

entering into this prize. I wish all of you, whether or not you win a prize tonight, all the very, very best of your continuing journey as artists.

If any of you would like to come and talk to me about your particular work, it would be really lovely to talk to you now that I've looked at your work which I did on Tuesday. I spent a really delightful morning here at BRAG. I will say though, that there was no heating — I just made a decision in five seconds flat [laughs]. No, not at all! I spent a lot of time looking at your work, pondering and thinking about what is was you were trying to achieve.

I hope that you feel that I have honoured the contribution that you have all made. It's never at all easy to choose, even in three categories; it's never easy to choose between works of work, which all show skill and which are also, I

realised, in such diverse media. I've done my best. There are always people who miss out. I would just like to say that if you don't get a prize tonight, please, please don't be disheartened. There are more artists in the world who haven't got prizes than who have.

I think that you should just continue on.
You should just say to yourself,
"She obviously knows nothing."

I'm delighted that you all feel such a passion for the visual arts, which is what I have. It's really the thing that's directed my whole life. I don't think I know really anything about anything else. As I get older, my knowledge in other areas just recedes. The visual arts kind of takes up my whole world.

If any of you are getting to the end of Year 11, please also come and talk to me and consider applying for the National Summer Arts Scholarship.

I don't think that we have ever had a student from Braidwood. I don't think we've ever even had a student who's applied from Braidwood. Let's make January 2018 the exception where we have a student from here in Canberra for a week. It's only an hour and a half away.

(If you are interested in applying, talk to someone at BRAG.)

Without further ado, I really think that I need to tell you who are winning the major prizes today. As well, I would really like to acknowledge the invaluable help that has been provided to me by Janetta and also by Maggie. Maggie was here on Tuesday and we had quite a few discussions. She made sure she didn't give me any information. I kept fishing around for things but she was just like resolute.

Again, congratulations to your community and all of the artists here. Thank you very, very much to all the sponsors and for your generosity. Thank you. ■



Preparing and maintaining soil in your spring garden

The first two months of winter were very cold and dry and this often leads to a hot dry spring. If the weather in the first weeks of August are any indication, then a warm spring seems likely. Already the soil temperature is heating up which means it is time to start preparation for the spring and summer garden.

Soil preparation is the key to any successful garden. Strong healthy soil with accessible nutrients means strong healthy plants. Organic in the dictionary comes from having the characteristics of a living organism. In general terms we understand organic as meaning gardening without chemicals. That is, we use additives and inputs that have originated from or are by-products of living matter. Gardening organically also means treating the soil as if it were alive. That is, something needing food, water, shelter and proper mineral content to ensure its health.

When doing some background reading I came across the term soil husbandry. In exploring this term further I came across a lot of references from the mid 1800s and beyond. It is apparent that soil husbandry has had a long tradition within agricultural soil science. In modern times it appears that the focus is primarily around preventing soil erosion and degradation; however, in its more traditional sense soil husbandry seeks to sustain the agricultural soil resource though general care and management: by sustaining, feeding and maintaining soil health.

Whether you are a practitioner or proponent of organic based agriculture or a practitioner of industrial agriculture it still all begins and ends with the soil. The major difference in these two forms of agriculture is the thinking and understanding behind them. Industrial agriculture is based on the premise



that natural systems are inadequate and need to be replaced with human systems. I.e. inorganic fertilisers are superior as they are outside of the natural system. On the other hand organic agriculture sees that the

systems of the natural world, rather than being inadequate, offer patterns worth following.

Compost is one of the most important additions to the garden and fits with the 'organic' view of soil health. Compost is an excellent source of organic matter and nutrients. It contains all the major plant nutrients, nitrogen, phosphorus and potassium, as well as all the minor nutrients that plants need. Furthermore, it releases these nutrients slowly, thus minimising runoff and leaching. Compost is made from organic materials that have been broken down into a dark, crumbly substance known as humus. If you do not have your own supply of quality compost, there are other alternatives.

We are very fortunate that all the green waste collected in our region is being converted into compost. Simone Dalkara is the compost maker and runs the Landtasia compost facility. It is the only organically certified green waste facility in NSW (and possibly Australia) and her compost is full of nutrients and microbiology.

While there are whole books written on the subject of soil and a large range of organic inputs to use on soil, the following is a simple regime for home gardeners in preparing and maintaining the kitchen garden:

Compost — 2 buckets for each 1 sq. metre section

Blood & Bone — 200g per square metre

Dynamic Lifter (or similar) — 100g per square metre

Dolomite or lime — 1 handful per square metre

Sheep or any pelleted animal manure (this is the only type of animal manure that is not hot and can be directly applied to the garden — 1 bucket (10 litre) per square metre

A Seaweed based Fertiliser — This could be a liquid fertiliser or mineralised.

This formulae is one of the most valued by the gardeners who attend our popular day workshop 'All Season Cool Climate Vegetable Growing' www.wynlenhouse.com/workshops

I write weekly on the Village Farmer blog at:

<http://www.wynlenhouse.com/the-village-farmer-a-blog> published on a Monday evening.

Happy gardening ...

Bronwyn Richards,
Principal gardener, Wynlen House



Margaret Tuckwell provides a stitch-by-stitch account of some of the quilters of Braidwood

There are numerous quilters within the Braidwood district with various diverse styles, and together they would fill an entire issue of BWD. To choose some and omit others whilst not wishing to offend was indeed a difficult task.

So I decided to interview ladies who are not only quilters but who share their experience, knowledge, 'stash of fabrics' and time within the community. They have all been involved in the 'Airing of the Quilts' for a number of years and continue to provide a selection of quilts and/or create bunting which adds additional colour and technique to Wallace Street.

The original reason for airing quilts was to hang them on a clothes line or balcony in the spring when the sun shines and there is a fair chance of wind. This enabled the quilts to flutter in the breeze and easily remove dust which may have accumulated over the winter months and also to reduce the need to hand wash the quilt.

Move on to the 1990s and a new reason for airing quilts began here in Braidwood; to display quilts hanging from historic buildings, in shop windows and quilts entered for the indoor competition at the National Theatre. The event has been successful for over 20 years and attracts both locals and visitors and helps provide a financial gain to the town.

Of course a project like this does not just happen — it requires good planning and assistance from the community to hang and take down the quilts. In the past this has been done using tall ladders, however, we need to take into account the occupation health and safety of all. This year the committee requests building owners either hang the quilts or permit volunteers to enter the premises to hang the quilts. Quilts hung below the balconies will be raised using a hooked pole method.

The quilts need to be hung within a short timeframe and for that we require assistance from the general Braidwood

community. If you are able to help, please contact 0458 605 786 or margaret@braidwoodquiltvent.org.au.

Gai Morgan

Gai, like many others, first learnt to sew by hand at school and remembers one of her first pieces being 'shadow work' on organza. As a member of a resourceful migrant family Gai learnt to make both clothes and lingerie at an early age.

On entering the workforce Gai first worked as a 'sign writer' for displays at Grace Brothers, then taught both day and evening classes at TAFE. She later re-educated to become a library technician.

Her first quilt was all stitched by hand, joining all the pieces and then the actual quilting with needle and thread and the aid of a thimble. Gai continues to hand stitch some of her quilts, a precise and quiet art which suits her personality.



When Gai came to Braidwood she joined a number of groups including the Quilters where she learnt to move out of her comfort zone of colours and at times be wild and vibrant, an example being one of her prize winning quilts at the 2017 Braidwood Show.

Gai has vast experience in quilting techniques and tips and tricks which she willingly shares with many of the Braidwood Quilters and is exceptional in guiding the younger members of the group. She recently ran a two day course of creating fabric from strips and small pieces stitched together — and created a clutch style purse.

Liberty fabrics are one of her favourites which she blends together for patches within a quilt or uses them in appliqué.

Gai is also a quiet achiever in the background, creating gifts for the Quilters Luncheon in July and finishing off all the stray tasks prior to the Airing of the Quilts.

Jenny Wallace

The Singer handle type machine belonging to her grandmother was the first machine Jenny used when aged 9 or 10. Then in the early 1960s she was given a brand new Singer Electric machine as a wedding present. During the following decade Jenny used many reels of cotton making clothes for her growing family as well as uniforms for school. A decade plus found Jenny entering the craze of knit fabrics where she attended one of her first ever sewing classes; more reels and fabric were acquired.

Then jump two decades and Jenny's world changed when, she made her first quilt (to right of picture). Each piece was hand sewn then hand quilted after which she was 'hooked'.



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Jenny became passionate and enthusiastic with quilting, two descriptions which also define her personality and drive. Her passion for fabric 'I love them all' and style of quilting being stack and slash which she finds exciting. From a patterned fabric an entity is chosen, repeated within the fabric and then stacked to form a new object, this process is repeated from another entity within the



fabric pattern. Using this process a new picture is created and often the maker does not know how it will turn out.

Her enthusiasm and bubbly personality has been welcomed at many

'Airing of the Quilt' events as well as working with other like-minded local ladies to create quilts for needy people and other causes. Whilst her number of personalised quilts is over 300, her total of cooperation quilts is far higher. Her willingness (another strength) has found her organising and contributing fabric and time towards making quilts for victims affected by floods in Queensland, fires in Victoria and more recently families in nearby Carwoola. Her latest project is comfort quilts for children which will be distributed to Fire and Ambulance groups to help give comfort to children affected by a trauma.

In addition to assisting the BQI and Airing of the Quilts, Jenny has been lucky to visit the town of Sister in Oregon State, USA which also hosts an annual Airing of the Quilts. Whilst the number of visitors in Sister is far greater than Braidwood due to higher population within the area, Jenny was amazed to find that many origins travel from around the world to the Sister's airing of the quilts and are united in their love and admiration of quilting. In her own words, 'Quilts build bridges; people look, admire and engage in conversation as they chat about a specific quilt'.

Lesley Horn

Currently the President of Braidwood Quilters Inc., a position she has held previously along with other committee positions.

With almost a decade between her and two older brothers, Lesley had their attention to play and learn. It was actually one brother who taught her to knit, her first experience of crafts.



Lesley Horn

Whilst still at home waiting to be old enough to attend school, Lesley began to make hankies and clothes for her dolls from the scraps her mother had left over from making clothes for the family. This then extended to a rug for her cat and further clothes for stuffed toys and dolls.

High school gave her an opportunity to learn all the main processes to make her own clothes; she took the challenge to make a skirt rather than the easy option of a 1960s shift. Her ambition was to be a domestic art teacher based on the admiration of her teacher and all things to do with textiles. Lesley still has her first sewing exercise book from primary school. This delightful book contains drawings of dresses and blouses, samples of blanket and chain stitch and the more difficult satin stitch and smocking. It is an indication to her desire to maintain and teach quilting and embroidery to other generations. She enjoys passing on her knowledge to other quilters and currently, teaching sewing skills to her young granddaughters.

In the 1970s in Childers near Bundaberg, Queensland she began her first attempt at quilting and made a needle case. This was the beginning of Lesley's fascination for fabric and what you can do with it and a fabric collection began. Whilst she had attended a number of classes, it was not until a decade ago, when she moved to Braidwood, that quilting took up more of her time. Travelling to Queanbeyan with June Weatherstone and undergoing 'curiosity challenges' and 'pass the parcel' concepts of quilting really got Lesley hooked.

Not only has Lesley worked tirelessly with the Airing of the Quilts for many years, she has worked behind the scenes to ensure the Braidwood Quilters have accommodation of their own, to create quilts and bunting for the event, quilts for the needy, classes and above all a place for like-minded people to enjoy one another's company.

Robyn Smith

Robyn grew up watching her mother sew clothes for her daughters. By the time she was twelve, Robyn was making all her clothes on a Singer treadle sewing machine. A couple of years later the family purchased an electric machine. Her enthusiasm with this new machine resulted with a trip to the doctor because she was not used to the speed and did not get her finger out of the way quickly enough. The needle broke off in her finger.

Robyn has always loved and admired both heritage and



Robyn Smith



modern quilts. She began making them in the late 1980s, when it became acceptable to use a sewing machine.

Robyn loves fabrics that have a range of colours that blend into each other, whether they be earth tones, pastels or bright, with favourites being Batiks, Fossil Fern and Stonehenge.

Her favourite quilt technique is 'stack and slash'. The different patterns that come from the same fabric always amaze her. Robyn enjoys trying something new; combining vibrant coloured fabrics, using different types of thread or combination of various designs. At a recent BQI workshop, whilst most ladies brought fabric to make a handbag, Robyn stepped out of the comfort zone and brought a previous knitted jumper which had been felted.

Over the years Robyn has been to a number of quilt retreats in many lovely places, the most exciting one being a retreat in August 2016 to Uluru. It was organised by Caroline Sharkey and her wonderful team of experienced teachers. Robyn chose two thread painting classes and completed a desert scene and a view of Uluru. Robyn was pleased with the outcome (as well she should be) judging by the photo and looks forward to attending again in 2018.

Robyn has been a member of the BQI committee for a number of years and is a past president.



Sue Chinnery

Sue Chinnery

The ever-smiling Sue learnt to sew under the guidance of her grandmother who owned a machine with a knee control. At age 15 she began to teach herself how to make a quilt with five inch squares. This quilt rested 'on the shelf' for some years, but is now complete and has pride of place on her bed.

For her 18th birthday her grand-parents presented her with a new sewing machine which she still uses today; many metres of thread have passed thru the bobbin. When bringing up her children there was minimal spare time for sewing but Sue now finds and makes time to pursue two of her favourite pastimes quilting and constructing a large dolls house.

Braidwood workshops with Lisa Walton

Lisa will be teaching three of her most popular workshops in conjunction with the Airing of the Quilts in Braidwood.

23-26th November 2017



All workshops will be held at the Braidwood Servicemen's Club Cnr Coronation Ave & Victory St Braidwood

Reserve your space in these workshops at

www.lisawaltonartist.com

for more information contact Lisa at:

info@lisawaltonartist.com

or call 0414 745 287

QPRC

For a full list of participating artists visit:
www.visitqueanbeyan.com.au/qprc-arts-trail-2017
www.facebook.com/events/1940997842782869/



Gill Burke
the silken tent

VETERINARY ADVICE

from Dr Louise Baskind

Parvo

Parvovirus, usually known as parvo, is an infectious disease that affects dogs. It causes a severe vomiting and diarrhoea syndrome, and can also affect the heart. It is highly infectious, and is passed in the faeces of infected dogs. The virus can then remain stable in the environment for years.

A dog does not have to have direct contact with an infected dog, but can contract the virus from somewhere that an infected dog has been. For this reason the virus becomes 'endemic' in an area — meaning that it is common.

Parvo can infect any non-vaccinated dog but it is of most concern in young puppies and dogs less than a year old. It is a devastating disease which has a death rate that approaches 100% if the dog is not treated by a vet. Even with veterinary treatment, there is no specific cure and treatment involves supporting the puppy while the immune system clears the infection. When infected with the virus, the dog will vomit and have diarrhoea, be unable to absorb fluids or nutrients from the gut and will be in severe pain. Treatment is expensive and involves pain relief, intravenous fluids, antibiotics, anti-vomiting medication and supportive nutrition. Even despite our best efforts, about 50% of puppies treated for parvovirus will die.

The great news is that there is a cheap, safe, and very effective preventative for parvo — a course of routine vaccinations administered at 8, 12, and 16 weeks old and then every year.



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CLOTH CAPERS

The past three years she has focused on making quilts; she enjoys a challenge and will often continue making a quilt to see how it evolves or until she is happy with the size. These may range in size from lap quilts to queen bed size and even miniature size for her dolls house.

Sue has only attended lessons in the 'stack and slash' technique, the rest of her designs and techniques are from her own motto 'have a go — there are no rules'. Sue may peruse quilt patterns, think about the fabric and colours to use, work out a pattern to compliment a particular fabric and then let ideas flow from her mind, the result being a unique quilt.

In 2017, Sue was a winner at the Braidwood Show having made a quilt from fabric given to her from someone who had purchased the fabric but could not work out what to do with it.

Sue has been a member of the Braidwood Quilters Inc for a number of years and worked tirelessly for the Airing of the Quilts; she currently enjoys attending 'Jenny's Out-of-House' Monday group to exchange ideas with like-minded people. ■



Stack and Slash

This method develops kaleidoscope blocks with a play on pattern. Rather than cutting one single piece of fabric at a time, multiple layers of identical fabric with one or two pattern repeats are stacked in a single pile and then cut simultaneously; three to six layers can be cut in an accurate fashion. Once all the pieces are cut, they are rearranged and sewn back together to make a stunning quilt block. Fabric with various patterns can create unique patterns within a block. From the pansies on the border the various circles have been created.



THUMP!

I got the call from Majors Creek Wombat Refuge at about 8.00am on a cold Sunday morning in July. A wombat had been reported killed a few kilometres south of where I live and there was a baby in the pouch. Could I go and get the joey?

Ten minutes later I had a frozen but alive wombat joey up my jumper to keep it warm until I handed her over to be hand-reared with the other rescued orphans at the Refuge.

On average I remove about four carcasses a week from the road between my place and Braidwood: wombats, kangaroos, wallabies. I'm not the only one — there are a lot of thoughtful people, not all of whom are members of NARG, who stop and remove roadkill from the middle of the road and check pouches for joeys. As much as anything else, it's a safety measure for other motorists. It's common sense to remove bodies from blind curves where they present a hazard to anyone approaching that curve, particularly at night or in fog.

What amazes me is the negative attitude displayed by some people towards animals — wildlife in particular — and those who care for them. This attitude can manifest in two ways: ignorance or anger.

Ignorance can be addressed by the right information to assist people in developing wildlife strategies for their properties and thereby develop a positive attitude towards non-domestic animals. There are, of course, those who have rusted-on misconceptions and won't budge from their position regardless of how much information is available, but I'm always hopeful that those people can change.

The anger, however, confounds me. These people lash out at anyone who is pro-wildlife and refuse to accept a more caring view. They resort to sneering put-downs or high-handed claims about their own rightness. They make ridiculous accusations.

Why would people be angry? I believe the answer is fear: fear of their own lack of compassion; fear of their incapacity to put the interests of others (including other species) ahead of their own interests; fear that their lack of compassion may be exposed — to themselves as well as others. There is no rational basis for this, but fear is not a rational emotion. It's a primal response to something we don't understand. It is, at source, the 'fight or flight' response. People who express anger at animal advocates are responding to the 'fight' instinct against something they don't understand: human compassion.



Wildlife and death

Robin Tennant Wood wants drivers to more responsible for the animals they skittle

Thankfully, however, animal carers continue to do what they do. Without them the world is a poorer place.

To answer some of the negative comments about wildlife that commonly pop up on social media:

"Wombats are in plague proportion." No, they're not. In fact, wombat populations are in decline. You're seeing a lot of them around because, firstly, their range is being reduced by human development, which means they're being marginalised into smaller and smaller territories. Also, with the dry weather, they're going to graze where they can get grass. That means in people's yards, close to homes and along the sides of roads.

"You don't know what it's like to have a wombat under your house." Yes, I do. I have had a long-running stoush with a particularly persistent wombat who seems to want to be close to me. After about four years, we have finally come to an agreement that suits us both. I've filled in the burrow with stones and put wire around where he was getting under the house and in return, the wombat is welcome to graze on what's left of my grass and kick things around the outside of the house noisily in the middle of the night.

"Kangaroos and wombats are coming in from the national park. They don't control them." Right. That's what national parks are for: conserving native fauna and flora. If you're fortunate enough to live adjacent to one of our national parks,

please understand that wildlife is not going to recognise the park boundary. Be grateful. People actually pay for the privilege of seeing Australian wildlife and you're able to live with it. You're winning.

"Farmers and greenies will always disagree on wildlife." Wrong. Some of the 'greenest' people I know are farmers. These people understand the value of native wildlife for biodiversity and are able to work with it rather than against it. Sure, it takes a bit of thought and planning, but that's what good farmers do, no?

"Culling wombats will keep them away from my house." That won't work. Not in the long-term and possibly not even in the short-term. When a wombat burrow is vacated, more often than not another wombat will move into it. He or she will then need to renovate and extend to suit his- or herself. You're better off with a solution for living with the original wombat.

"Kangaroos are a pest species." No, kangaroos are a native animal. 'Pest' species are, by definition, those which have been introduced post-European settlement and which have acclimatised to the detriment of the natural environment. Like white people, for instance.

Finally, if you hit an animal on the road, please stop and remove the body from the road, and call NARG (4846 1900) and report it, giving location and time. Even if you don't care about wildlife, do you really want your grandkids to have to pay to see it? ■



Riversdale

Dawn Giles asks: Why is it worth our support?

Riversdale Goulburn is a ten acre property bought by the National Trust in 1967 from the last surviving Twynam occupant, Miss Alice Joan Twynam. The Twynam family had first moved to the property in 1872.

The property comprises two paddocks, one fronting the Wollondilly river and the other along Twynam Drive on the gaol side. There is a park, a large meandering garden, sweeping lawns and a purpose-built heritage permaculture vegetable garden.

There are four buildings on the property, a large stone stable built by ex-convict innkeeper Matthew Healey c1833, a small two storey red brick coach house built c1840, a small

modern brick caretaker's cottage built in 1970 and the pièce de résistance, the classic Georgian double-winged brick dwelling, built as a coaching inn c1840.

Riversdale is built on the site of one of Governor Lachlan Macquarie's visions of the future for the colony of New South Wales. He personally chose the site for the township of Goulburn Plains. The river has possibly changed course several times since then so it's not known exactly where the river was forded but the main road of old Goulburn, Wayo Street, now the property driveway, crossed the river and met up with the Great South Road from Sydney, hence it being a perfect spot for a wayside inn. Can you imag-

ine the hustle and bustle, the lowing of bullocks, the barking of dogs, the neighing of horses, the flies, the heat, the dust, the general hubbub of a thriving little slab hutted community? There are still echoes of the past lingering at Riversdale: the violence, the tears, the laughter, the endeavours. Real people battling the elements, taming the land.

The people who love Riversdale are still battling the elements, taming the land, preserving as far as possible this unique rich past for the future. The volunteers have all been infected with a passion for all its past lives, indeed we all say "hello" to various ex-inhabitants as we enter the house; indeed they are our family and friends and we would do anything to keep them and our Riversdale secure. We need help to preserve this wonderful scene of the triumphs and tragedies of our colonial past, there are so few of them left.

When the National Trust bought the property, while the coffers weren't running over there was sufficient funding available to do the groundwork of preservation, repair and maintenance but over the years funding has shifted away from the sector and the current National Trust of New South Wales has had to reinvent itself. A massive restructuring programme is underway including the whittling down of headquarters staff by a massive 70 odd percent. Some property leases have been sold and the money invested but the real crunch for the individual properties: we now must become viable, each and every one of us, we have to pay our own running costs, including the rather vast insurance bills, and of course if you own a very old property you'll know how often the roof leaks, or a door sags or something needs painting or the driveway needs resurfacing, indeed we are best friends with the plumber.

We work incredibly hard to make money, we have our two major fairs a year, the Heritage Fair and the Rare Plants & Growers Garden Fair, we welcome countless bus trips, cater for lunches and morning teas and conduct guided tours. We have weddings. We sell plants. We make jams. Just when we think we're breaking even we discover the elm trees need vaccinating against the elm beetle or a limb needs lopping from the 180 year old honey locust or the rabbits are on the rampage again! And so it goes.

Is it worth it?

Come to Riversdale and see for yourself. Fall in love. Help preserve the past for the future. ■



ing's changed, really. Mum always kept us supplied with crafty materials such as paper, cardboard, scissors, glue, pencils etc. You can make a lot with just a few items. One wet summer holiday at the beach in the 1960s, my sister and I made a whole shop out of white paper, cardboard, sticky tape, glue and pens — little milk cartons, food packets etc. plus the shop counter. We then had such fun playing 'shops' for the rest of the time.

I have a strong memory from around the age of seven or eight. Christmas morning — up ridiculously early — into the lounge room to see what Santa had left for us. Beside my Christmas stocking was a bag filled with fabric scraps, mostly satins and organzas. My eyes must surely have gone very wide upon seeing this treasure trove, and I still remember thinking, "how did Santa know?". For many years thereafter my Barbie Doll was kitted out with all manner of elegant gowns which I made myself from these glorious fabric scraps.

Like many of my generation, I learnt sewing and knitting in primary school, and these skills have given me a lifetime's pleasure already, and I hope they will for many more years to come.

I've made things to sell to shops, hand-sewn felt finger puppets at age fourteen when such items weren't readily available, to markets and galleries, and plenty for gifts. Making jewellery is particularly pleasing for me. Each time I learn a new creative technique I'm inclined to think firstly of how I can use it to make jewellery.

Oh the happiness that a goodly selection of beads can bring. I particularly love using the small Japanese seed beads that require specialist needle and thread to join them together or stitch them onto textiles. Beads always bring me joy.

Then there's fabric.

Yes, I am a self-confessed fabricaholic. It's just so tactile, colourful and jolly lovely — who could ever resist such marvellous stuff?

In 1998, following a lifetime of sewing by hand and machine, I 'discovered' patchwork quilting, at the Braidwood Quilt Event no less. I have been creatively consumed by this fascinating and broad set of techniques ever since. These days I would describe my



A passion for creating, and life in general

Fiona Hammond exuberates

Life can be so engrossing and uplifting, don't you think? Well that's how I choose to see it anyway. Of course I've had my pains, problems and doubts along the way, but I choose not to dwell on these. So here I am, a happy sixty-something, launching into my new career as shop owner. And where better to do this than beautiful Braidwood.

I'm only a pseudo local though — currently living, as I do, at Lake Bathurst with my husband. However, I have close family living in and around Braidwood, so I feel more 'local' than I can perhaps claim to be.

There are several recurring themes in my life thus far:

TEACHING: I knew at the age of three that I wanted to be a teacher. I just didn't realise at the time that being a school teacher wasn't going to work for me. I only lasted 4 years, back in the late 1970s. Since then, I've taught English in Tokyo in the mid 1980s, Diploma of Aromatherapy courses 2000–2005, and assorted craft classes, from 2005 onwards.

But let me tell you, the latter is definitely my favourite of the lot. Oh the joys of sharing my knowledge and skills with those keen to learn.

CRAFTS: Again, a lifelong passion for me. As a very young person I was likely to answer "making stuff" when asked what I liked to do — and noth-



quilting style as 'contemporary', though I still enjoy some aspects of traditional quilting. I do really love to teach my quilting workshops when I get the chance.

RETAILING MY WARES: From those finger puppets I made in my teens, to selling jewellery and accessories at markets in Sydney and elsewhere, then through galleries in Goulburn, I come now to having my own little shop in Braidwood: 'The Creative Edge — Gifts and Crafts'. Part of the reason for setting up my shop is to have a retail outlet for the things I love to make, but the shop is much more than that. I get to stock the kinds of things I love myself, vibrant colours, and with quirky attributes.

I also stock other amazing hand-made items created by some of my very talented friends in the region. This means I have a changing array of unusual, hand-made things to sell, and so far my customers seem delighted with what I have available at my shop.

Of course I stock all sorts of items, not just hand-made goodies. Not the least of which is my selection of craft supplies. From beads, buttons and braids to threads, yarn and even interesting shells, I tend to stock all the things I like to work with in a creative way. I also offer small craft classes at my shop (on non-shop-open days).

So all in all, when I consider where I'm at in my life now, it feels as though my whole life has been leading me to this current career. I get to roll all my favourite things into one business now — teaching my craft classes, making things, and enjoying the retailing of interesting items in my very own shop. This is why I smile a lot! ■

Travel medicine

Bente Hart prepares

Gallivanting about the world is easier than it ever has been. But a significant proportion of Australians forget to consider health risks associated with travel and leave home unprepared.

So, what do you have to consider in relation to health and medication before you pack your bag and head off on that much anticipated trip?

If you are using regular medication, ensure to pack enough for the trip and a bit extra in case something unforeseen happens and you do not get home as planned. Always pack your medication in your carry-on luggage in case you do not get your checked-in luggage upon arrival.

You should carry your medication in its original packaging with the dispensing label. This will clearly show what the medication is and that it is for you. If allowed by the destination country you can also have your medication professionally packed in a Dose Administration Aid that clearly states what everything is and has your name on it.

Consider also that other countries have different laws about medication and you may need a permit to bring your medication in with you.

An example is that it is illegal to bring any Codeine-containing product in to Dubai without permission.

Be prepared for travellers' diarrhoea. The best treatment is prevention so consider what you eat and drink. Common high risk foods include: Unpasteurised dairy products, ice, raw or minimal cooked meat and



seafood, reheated food, salads, food which has been left exposed to flies and food prepared on premises with poor hygiene. In case you should get diarrhoea consider bringing some anti diarrhoea tablets and some rehydration tablets like Hydrolite with you. Also consider taking travellers probiotics during your trip to prevent travellers' diarrhoea.

If you're going on a cruise, consider bringing some seasickness tablets.

Check any need for vaccinations or need of boosters well in advance of your departure date. For vaccines like hepatitis A and typhoid to be effective they should be given at least 2-4 weeks before departure. Also be aware that the vaccinations needed depend on what you are doing, as different locations in a country can have different requirements. It all comes down to what you can get exposed to. So have the discussion with your doctor early and check out websites like Smarttraveller to get information.

Malaria is a risk in many south-east Asian countries, South America and Africa. So ensure to discuss need for antimalarial treatment with your doctor and obtain enough medication for the trip and needed treatment post trip.

Again, prevention is the best treatment. Wear light-coloured, long-sleeved clothes when outdoors, prevent mosquitos entering your accommodation or use a mosquito net and be aware that some perfume and cologne can attract mosquitos. Use a good quality mosquito repellent.

Consider bringing a small first aid kit with some bandaids, blister band aids, and other items that could be considered needed for your travels. This kit may also contain a small box of paracetamol tablets in case of pain. Women should consider need for bringing hygiene items for menstruation in case this happens while you're away. Consider availability at your destination.

If you are going to enjoy the sun ensure to bring a good sunscreen. And ensure to apply liberally and often (every 2-4 hours) to prevent sun burn. Also wear a broad-brimmed hat and consider protective clothing.

Enjoy your travels and stay healthy.



New sparkle

Lyn Cram commissions William Verdon

When my mother died a few years ago, after a long illness where I had been her carer, our mother's jewellery was divided up. My sister Jennifer and I decided to separate the earrings which were a gift from our father to our mother when they celebrated their 50th wedding anniversary, more than 20 years ago. We decided to take one earring each and then, at a later date, have it made into a pendant or brooch.



Because I was celebrating a milestone birthday this year, I decided to mark the occasion by incorporating the gem into a special piece of jewellery. I went to see William Verdon and after a lengthy discussion he began sketching

a design for a brooch which represented the Eternal Woman: a tribute to our mother. It was a gift from my children, but I also felt that my parents were contributing. The result was perfect. It means so much to me that it can be passed down through future generations. William is not only a Master Jeweller but he's also a real Gem!"

"I am thrilled with the exquisite workmanship. This brooch will become a family heirloom."

William Verdon Jeweller



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Soils for Life

Major General Michael Jeffery, Governor General 2003-08,
first Advocate for Soil Health, spoke to the attendees
at Jillamatong in September 2017

I'm the National Soil Advocate. It's a job that involves talking about the importance of soil and I have a very simple philosophy in respect to that. I believe that planetary survival, and I mean survival, depends largely on how we look after the top 30 centimetres of our soil. And if we mess that up, the planet's gone.

In Australia, I think we've got a lot of very good farmers, a lot of very good science, but it appears to me to have been penny-packaged; it's here and there in dribs and drabs. What we've got to do, I think, is to bring leading agricultural practises together. We've then got to demonstrate the science behind that leading practise, then roll it out, preferably through some sort of mentoring system.



The best way of teaching another farmer is by another farmer doing that teaching.

That's what we're going to be doing in our case studies.

In my job as founding chairman of Soils for Life we're tackling the whole deal of soil advocacy from a three pronged approach. The first is to point out to government, the global imperative. The globe is, in my view, headed for a big train smash, and you can see it now in massive movements of refugees because of floods, or starvation, brought about by water, soil, and food security issues. What that does for Australia is not only send a warning signal, but it gives us an opportunity, because I think one of the great ways in which Australia can make an impression in our region is to demonstrate how good we are at looking after our own paddock. In so doing we can export a bit more food; maybe to feed 60-80 million people, but by exporting knowledge that might help feed a billion people. That would be something well worthwhile doing.

So how do we want to demonstrate that knowledge? Well, we call this

'fixing the paddock' — this is what our case studies are all about. We had twenty-one in the original study, which was pretty good; Martin Royds was one of them. What we want to do now having learned from that, is to roll out a hundred more right round the country — probably around about ten in each state, of leading practice across all forms of agriculture. Once we've done that selection, we want the measurement to be done annually on each of those case studies in respect to four criteria: productivity, economic, social, and environment. The four of those together equates to a natural capital value.

We're also going to get those farmers accredited through a formal accreditation scheme, which will mark them as superior performers and hopefully that will lead to better prices for their product. So that's fixing the paddock.

The missing link in my view, across this whole agricultural landscape, is the lack of a clear national aim. I'm a soldier, so a clear mission statement or aim is very important. You've got to get that right, otherwise you attack the wrong hill. To me, the mission we should have in this country is 'to restore and maintain the health of the Australian agricultural landscape'. I want this to be every government's mission; state, federal, and territory.

I then want to get the governments to agree that the three key landscape components, soil, water and plants, are so important we ought to be declaring them as key national, natural strategic assets and to manage them as such and in an integrated way. Because if you mess up one, you also mess up the other two.

I then want to do something about supporting the farmers. Who is managing almost sixty percent of the continent? It's 130,000 farmers on behalf of 22,000,000 urban Australians who don't know, and because they don't know, they don't care. But those 130,000 farmers are carrying the whole load to produce the cheapest, cleanest, greenest food, and at the same time to do the repairs of the landscape, which belongs to us all. I think that is manifestly unfair and one of our policy planks is to get governments to realise that.

To get the farmers supported, we have to get the public on side, and I call that 'reconnecting urban Australia with its rural roots'. One way we want to do that is to put a garden in every primary or junior high school in the country, with an agreed syllabus. That way, by the time every sixteen-year old graduates, whenever they look outside and see gardens and paddocks, they will be reminded of the way food is produced through good landscape management.

Then we want to look at the science, by doing a stocktake of our knowledge base. Here the key deficiencies to me, just to give you two are, firstly our inability to measure soil carbon quickly, accurately and cheaply. Secondly, the fact that we seem to be ignoring evaporation. Fifty percent of our very scarce rain is evaporating into the air because it can't get into the soil, mainly because we haven't got sufficient soil carbon through lack of ground cover.

The final bit is dealing with regulations and regulatory overburden. Why is it you can do some leaky weirs in some places, but you can't do it on another property because there's a different regime running it? We really need to get the regulatory regime looked at so as to simplify it as much as possible. Broadly speaking these are the principles we're going to be putting to the prime minister in the next three of four weeks. We've done a lot of travelling around the country, talking to thousands of farmers, scientists and political people, but I've think we've got a fair groundswell of support.

Wish us luck in that endeavour. ■



A GATHERING OF SCIENTISTS, RESEARCH INSTITUTES, BANKERS, LANDCARE PRACTITIONERS, HOLISTIC EDUCATORS, SINGERS, FARMERS, FILMMAKERS AND PEOPLE WITH A DREAM OF SOLUTIONS FOR THE PLANET AT JILLAMATONG, SEPTEMBER 23 2017.

Fixing the land

Paul Cockram has been following the progress
of Jillamatong farm since 2006

Martin Royds has been involved in benchmarking farm outcomes for 20 years — testing economic outputs, such as the production of beef per 100 ml of rain, the production of beef per labour unit and the production of beef per hectare. Over the years his Jillamatong farm has performed well in the Braidwood area. As well, Martin also tends to average a higher price per unit because his stock are sold in a premium condition which yields a higher return per hectare.

Martin is proud of the fact that environmental outcomes are better, in that he's got increased biodiversity and increased water holding capacity. It's what's in the soil on his farm that provides that inter-connection and that's why it's economically viable as well.

He's had his beef tested and shown that it's nutritionally more complex and more balanced than most beef available in supermarkets. And then on top of all this, he's happy with the way the farm runs. He doesn't need to slog his guts out to keep it operating and that leads to a better social outcome. He has time for friends to visit Jillamatong and then enjoy the farm for its aesthetic beauty as well as its productive capacity.

Traditionally, Martin was a chemical farmer, a mechanical farmer. He used to plough and spray and add the latest advanced pasture species into the mix. He learnt that the advanced hybrid grasses, though they have their place, are not very resilient in a dry period, a hot period, or a cold period, and that many of the native grasses are more suited to our environment and more capable of surviving in a changing climate.

He now focuses on working with more natural processes to enhance biodiversity in his soil, in the pasture and in the insects and birds that are on the farm. Martin now has beef, lamb, yabbies, truffles, timber, native grasses and so on all of which provide biodiversity on many levels. He sees this approach as the main difference to a traditional farmer who might tend to focus on one output and not looking at the whole, thereby inadvertently destroying a lot of the functions in the landscape that provide resilience in a drought.

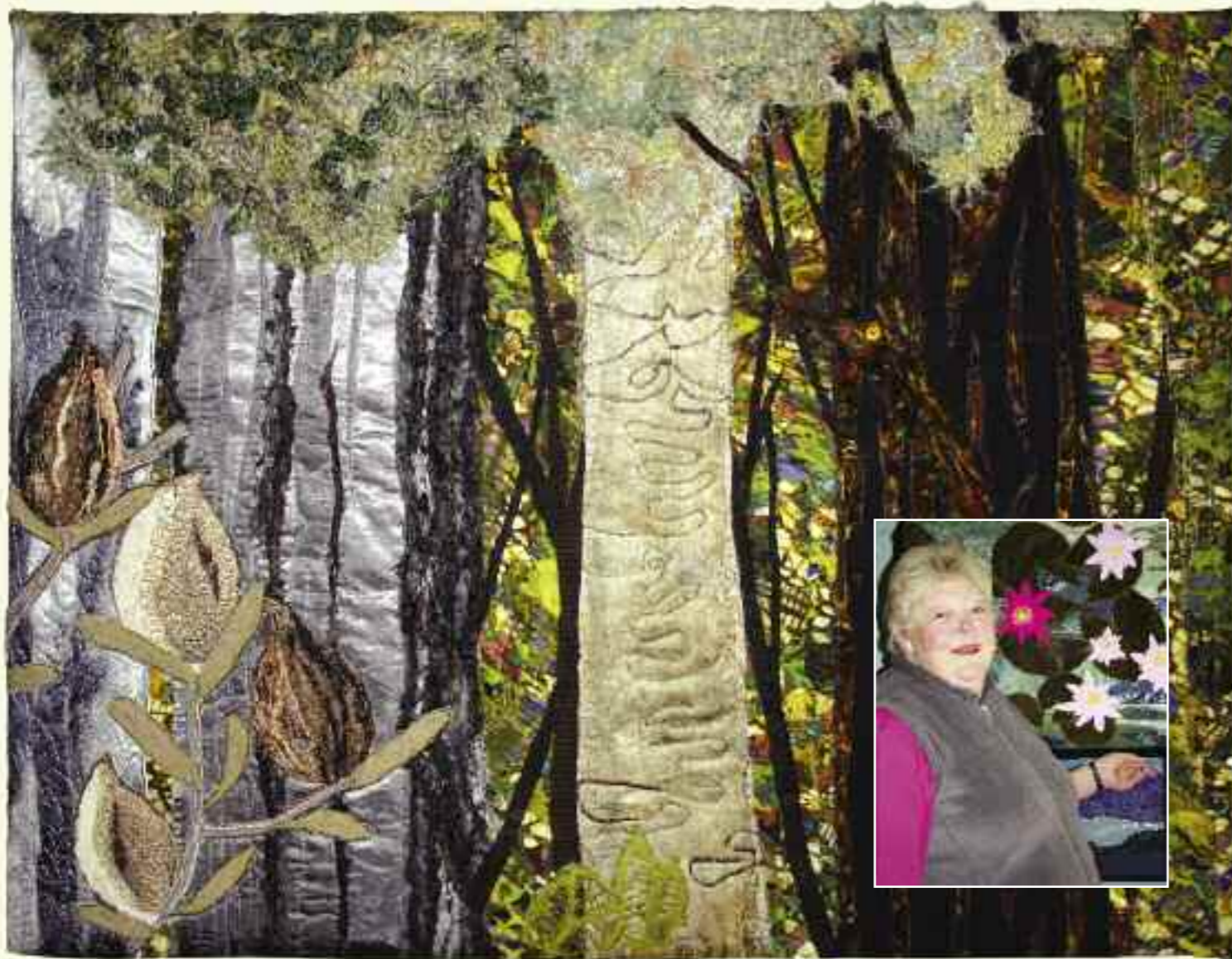
Not so many years ago many industry academics were skeptical of people like Peter Andrews with his Natural Sequence Farming. It has taken years of successful demonstration projects for the paradigm to shift in favour of a more thoughtful approach to sustain-

able land management. A lot of the change has been instigated through Landcare offices introducing holistic management training courses.

Landcare has sponsored people like Peter Andrews and Christine Jones to come and talk to farmers and, because they're supported by Landcare, having the opportunity to talk to people in a non threatening environment where farmers are more open to change.

Martin, like others in the industry, hopes that in the near future we will see a 'branding program' for the food we buy. Consumers could then choose food that is nutrient dense and be assured that it was produced using farming practices that leave the land in the best possible condition for our farmers of the future. ■





An itch to stitch

Lyn Cram met up with Lois McKenzie

Visitors to the Braidwood Library, during November 2016 to July 2017, would have seen the beautiful canvases hanging on the back wall. At first glance they looked like oil paintings, but closer inspection revealed incredibly detailed, embroidered wall hangings.

Lois McKenzie was born in Takaka, on the northern tip of the South Island of New Zealand, into an artistic family. Her mother was a skilled dressmaker and milliner, her father dabbled in oils, her uncle, despite suffering from multiple sclerosis for 40 years, was a professional artist in both oils and watercolours. It's no surprise then that Lois excelled in art at school.

Lois completed her General Nursing and after graduating she came to

Australia to attend her brother's wedding in Sydney.

"I fell in love with Australia and was captivated by the colours of the Australian bush, and vowed to return."

After 28 years of nursing, and travelling overseas for a year she sustained an injury to her right arm and that put an end to her nursing career. While visiting some friends in Braidwood, Lois and her partner decided to purchase five acres on Wallaces Gap

Road, Majors Creek and settle there.

"It was then I decided to get back to my love of art and I commenced doing landscapes and seascapes in pastels. With generous advice from Lucinda Boyd on the use of pastels and the importance of using fixatives to seal the work, I was successful in selling some of these. Some time later I met Judy Schneider who saw some of my work hanging at Majors Creek. On her suggestion I exhibited at Jill McLeod's Gallery and then through BRAG."

Lois began selling her work and getting commissions. Judy Schneider became Lois's mentor and suggested that she undertake a one-day course in free-form machine embroidery.

"I was blown away, and took to the medium like a duck to water. I bought a darning foot for my sewing machine and started accumulating a variety of fabrics, laces etc. and so began my introduction to textile art."

"In 2003 I approached Marion who ran the Caboodle Café. I took one of my canvases to show Marion. It featured a gumtree trunk based on photographs I'd taken. She asked me

THE SOCIETY OF FABRIC

to do two more, so they could all be hung together for sale. I was thrilled when Cheryl Hannah purchased all three. In 2008 I won first prize for a wall hanging."

Then in 2010 Lois won the Cheryl Hannah \$1000 Acquisition Prize.

"The theme was Norman Lindsay's Christmas Pudding so I decided to do something a bit different with Christmas decorations and gifts."

For the past thirteen years Lois has been focusing on free-form machine embroidery. Using a quilting or darning foot, machine embroidery thread and new and recycled fabrics, old lace and wool, she then incorporates her own hand-dyed silks using native flora.

"It was Sandra Fisher who taught me, after I had seen her exhibition of silk dyeing titled 'Nature's Footprints' at the Altenburg Gallery."

Lois still has a preference for landscapes and seascapes and now attaches the work to canvas frames to enhance the vibrant colours and scenes of the local bush. When her mother died, Lois was fortunate to obtain some of her mother's vast collection of fabrics, especially 1950s velveteen.

"My mother taught me to always feel the quality of the material. When I am able to, I incorporate pieces of my mother's fabrics and old laces into the canvases."

Her work is regularly exhibited at BRAG, our Community Art Centre and is either sold, commissioned or donated to worthy causes. Some of her work has travelled to buyers in Melbourne, rural Victoria, west NSW, the South Coast and to Queanbeyan and the ACT. Surprisingly she sells very little in Braidwood, with the most recent purchase by Jack Featherstone of the piece titled 'Can't see the woods for the trees' featuring the Snail Trail over the Clyde.

Her most recent exhibition has been at the Q Gallery in Queanbeyan where there are prizes of \$5000. This is the first time Lois has exhibited outside of Braidwood.

Lois has recently joined the Braidwood Quilters and she now teaches free-form machine embroidery. It is a six-week course, held at the Braidwood Scout hall on Wednesdays. Lois donates the \$50 course fee to the Hospital Auxilliary. Lois loves introducing newcomers to this beautiful artform and all are welcome, including those who make beautiful quilts, many



of whom have undertaken a number of courses in 2016. As Lois says, "You don't have to be a seamstress to be successful in Free-form Machine Embroidery, in fact, I can't sew a straight line."

For information regarding courses, phone Lois on 4842 1581. ■



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JOE LAWRENCE, SIMON KAY, DAVID PARSONS AND JOE CASANOVA TAKE A BREAK FROM THE RENOVATIONS.

From top to bottom

The old butcher shop, recently the Country Workbox, has been rebuilt to last another 175 years

Joe Casanova tells the story

We'd been looking for a building for a year prior to this, and we came close to buying other buildings, but this one came up on the market and basically the day that it came on the market we bought it, because there are not that many buildings for sale in town. We liked this one because it had a lot of potential. It was very derelict, but I could see if you stripped it back to its original form it would come out okay. So that's what we did.

The original building is simple enough and it's well built. But all the additions tacked on over the decades — they've been just awful. When we got into it, we could see the layers of floors and ceilings and the rest. Wall finishes had been added over and over again. Fixing that has taken quite a while,

especially the outside with all the concrete slabs and so on. But anyway, the original, as we hoped, is quite good.

I wasn't expecting this to be an easy task, because it's a very old building and nothing is straight. But it has good points; like the foundations which are excellent, they're all granite — they're really solid so that's a good start. A good foundation is essential and although the roof framing wasn't quite straight, it was salvageable.

There's been a lot of good tradesmen in here, like the renderer — he basically saved the building. We stripped a lot of it back, gave it a new coat of render and that sort of waterproofs the building and gives it a fair bit of strength. So that was good. And the bricklayers were excellent. We basi-

cally took the walls out of all this back section here, kept the roof framing, and then rebuilt the walls saving the framing above. You've got to have people that are willing to do a job that is not as easy as building a modern building, and if you can find them I think you're way ahead.

I think there are a lot of buildings in Braidwood that could be refurbished quite substantially.

You can't just keep patching, because if you do you just add to the layers of stuff that's been built over and over.

You have to go back to its original form. I think it's good to reveal that history and show the original simplicity of the building. That's what gives this place its character. They weren't very complicated buildings.

For example, just the trims in this building. There were so many trims that it cluttered the whole thing. When we take all that out and reveal things

back the way it was, most people will be surprised I think.

The changes over time were all done by different owners. To cover up the older stuff they just added another layer. Rather than say, "let's go back to there" they just keep adding. You can see it. Masonite was very popular in the seventies, so there was a lot of Masonite here. Timber cladding was added too that was too modern for the building and it just detracts really.

In the back area we'll have a restaurant — an open plan restaurant. My son-in-law and my daughter will be running it. We're very excited about this because I think it's got great potential as a space.

The kitchen is open to where people are sitting and there will be a direct link to the outside courtyard. Hopefully we'll get the winter sun in that area. In the summer you'll be able to sit outside and have a beer. We're very excited about the pavement that's going on now and the landscaping to make it a comfortable space. We need to make it a comfortable space where people can have a meal and relax.

And hopefully too, you'll see the structure the way it was. We're not trying to hide too much of it, so people can see how the timber pins rather than nails are holding things together. We kept most of the original framing. That's something that adds interest to the building, to be able to see its structure. We're going to leave the ceiling open. This was the original warehouse. I think it was mainly a cool room for the butchers but it must have been a warehouse-type section of the building.

As well as the restaurant, we'll have the two shops at the front as before and two small apartments above. One's for my daughter and son-in-law and the other one we'll have for occasional rental or if family comes over they can stay here.

The restaurant will be mainly Mediterranean food and perhaps a little bit of English food because the other side of the family are English. But mainly Spanish, Italian or Portuguese food. They've been preparing all the dishes and menus over the past year and practising on us, so I've gained a bit of weight. It's going to be good, simple food.

We're aiming to open before Christmas, so perhaps in a couple more months we'll be fairly close. We need to build the original awning back over the footpath so that will take a while. I think once that's finished, the building will be back to looking the way it was. ■

MAINTAINING OUR HISTORY



Hec Kane

A regular visitor to the building site, this is his story as told to Margaret Tuckwell

Heckling Joseph Kane is the only surviving child of Patrick and Sabina Kain. Hec's father, Patrick George, served in WWI and like many diggers met a sweet Irish girl from Dublin and they married on 26th April 1919 in Brompton, London.

Returning to Braidwood to set up home and family, they lived above the butcher's shop in Wallace St (the building currently being renovated). Hec was the second youngest of ten children and was born 27th June 1931 at the Lister Private Hospital in Braidwood (according to his birth certificate). Along with all his siblings he attended St Bede's school and has

fond memories of playing in the backyards of the Wallace Street with the Cook and Nomchong families.

The Kain Brothers Butchers were an icon in Braidwood for many decades and had two shops. The main being a butcher with their home above it and the second in the middle of Wallace Street (now Pay Dirt) with the original Kain Bros sign removed only recently. Hec worked as a butcher initially under his father, then with the guidance of his two older brothers George and Ernie and then continued to work for three subsequent owners. Hec says he loved working as a butcher with the traditional blue and white striped apron and the knife and sharpener on a hip holster. This reminded him of the cowboy films he had seen — even though they wore guns.

Hec enjoyed the slaughtering and in particular cooking and smoking bacon and hams for Christmas. His favourite meat is a T-bone. He did not enjoy so much the cleaning up during and at the end of the day, but his father insisted that everyone had to pitch in to do this job and this tradition stayed within the business.

The business was sold to the Elsmore family but still retained the name Kain Brothers Butchers. Two other owners followed Jim Cruise and Steve Royds whom Hec also worked for. Our current butcher Mick Clarke worked under Hec for two years.

A gentle quiet man Hec walks along Wallace Street to do his shopping and often calls into the old building just to keep an eye on what they're up to. ■





LYN WITH HER MUM AMY.

Mum's cooking

Lyn Cram licks the bowl

I have very fond memories of walking home from school with my young sister. As soon as we rounded our street corner to home, there was a delicious aroma of home-baked cakes and biscuits to greet us. Our mother Amy was a wonderful cook, and I spent many happy hours at my mother's side learning all her culinary skills.

Amy and her friend Joyce always ran the cake stall at the local school and were well-known throughout the district for their delicious goodies.

Here are some of my family's favourite recipes, in memory of two amazing cooks, Amy and Joyce.

Amy's Famous Sponge Cake

4 Eggs
1 cup of caster sugar
1 1/4 self raising flour

2 1/2 tablespoons cornflour
2 1/2 tablespoons milk
2 1/2 tablespoons water
1 1/4 tablespoons butter or margarine

Method: Beat eggs till light and fluffy, gradually add sugar and beat for 10 minutes. Sift flour and cornflour together and lightly fold into the mixture. Heat water, butter and milk until butter is melted and immediately add this to the mixture, folding in lightly. This needs to be done by hand. Grease and flour 2 sponge tins and add mixture evenly between them. Bake in a moderate oven (190 or 180 fan forced) for 20-25 minutes. Turn onto cake rack to cool. Spread fresh or mock cream between the layers and top with passionfruit icing. This is also delicious with coffee icing, or a layer of jam beneath the cream and a dusting of icing sugar on top.

Aunty Joyce's Crunchy Cookies

4oz (1/2 cup) butter or margarine
1/2 cup caster sugar vanilla essence (1/2 teaspoon)
1/2 cup sultanas
1 egg
1 tablespoon desiccated coconut
1 1/4 cups self raising flour
Cornflakes

Method: Cream butter, sugar and vanilla until smooth. Beat in egg and add coconut and sultanas.

Fold in sifted flour. Roll teaspoonfuls in lightly crushed cornflakes. Place on greased biscuit trays and bake in moderately hot oven 180-190°C for 15-20 minutes. Serve with lots of love.

No-bake Chocolate Ginger

1 pkt milk coffee biscuits
3 tablespoons cocoa
1/2 cup coconut
1 tin condensed milk (warmed by standing tin in bowl of hot water)
1 pkt golden ginger (chopped)
1 teaspoon ground ginger

Add the chopped ginger to other ingredients and mix well. Press into a swiss roll tin or flat biscuit tin. Ice with chocolate icing made with 4 oz melted copha, 1/3 cup sifted icing sugar, and 2 tablespoons cocoa. When set, cut into squares and store in refrigerator.

Savoury Impossible Pie

4 eggs
2 cups milk
1/2 cup plain flour, 1/2 teaspoon baking powder
1/2 cup margarine melted
pinch salt, pepper

Lightly grease pie dish. Mix all above ingredients together and add tin of salmon or tuna drained, onion chopped, grated cheese, asparagus, or whatever you fancy. Bake at 180° for 35-40 minutes or until set. Serve with a mixed salad.

Healthy Sun Bran Loaf

1 cup bran flakes
1 cup Sultanas or chopped dried apricots
3/4 cup brown sugar
1 cup milk

Mix together and soak overnight. Add one cup sifted self raising flour. Line a loaf tin with foil and cook for 1 hour at 190°C.

Suzanne Gearing

Easy Vanilla Slice

Slice
2 sheets frozen puff pastry (defrost slightly)
1 3/4 caster sugar
1 cup cornflour
3/4 cup custard powder
4 1/2 cups milk
75g chopped butter
2 lightly beaten egg yolks
1 tspn vanilla bean paste

Icing

2 1/2 cups pure icing sugar
10 g butter
Juice from 2 passionfruit or 1/2 can tinned passionfruit

22cm square cake pan, greased and lined with baking powder

2 greased baking trays

Oven temp 200°C (180 degrees fan forced)

Method

Place 1 sheet of pastry onto each tray, prick with fork.

Cook for 8-10 minutes until golden and puffy

Carefully flatten and allow to cool.

Place sugar, cornflour, custard powder in heavy based saucepan over medium heat and gradually stir in milk until combined. Add butter and cook, stirring constantly, until mixture simmers and thickens. Remove from heat and stir in vanilla and egg yolks.

Trim pastry to fit square cake pan. Place 1 sheet of pastry into pan. Pour hot custard over the pastry and then top with second sheet of pastry.

Cool for 30 minutes.

Place a heatproof bowl over simmering water. Add icing sugar, butter and passionfruit and stir until smooth. Spread on top of pastry and refrigerate for 4 hours. Serve cut into squares.



Wynlen House

Thai Pickled Garlic

We served this from our stall at the Braidwood Truffle event at the end of July, 2017 and it was a big hit. The trick is to adjust the pickling liquid to your taste by adding less or more sugar. I always add soy sauce to the liquid merely because I like the extra flavour and colour it imparts.

2 cups white wine vinegar
1 cup water
1/2 to 1 cup of sugar (to taste)
1/2 tablespoon of salt

2 1/2 cups of peeled garlic cloves

A tablespoon of soy or more to taste

In a medium saucepan, bring the vinegar, water, sugar and salt to a boil. Reduce heat and simmer for a few minutes until the sugar and salt is dissolved. Drop in the garlic cloves and return to the boil for 1 minute, then remove from heat.

Do taste the pickling liquid as it is cooking and add sugar, soy or more vinegar to taste. Cool, and then drain reserving the liquid and spoon the cloves into sterilized screw-top jars (or one large jar). Top up the jars with the

pickling liquid. Store jars in the refrigerator for at least 1 week before eating. Continue to refrigerate with the lid on. This is a great bar snack or a condiment with a meal provided you don't make it too sweet.

We have a supply of danganski (Standard Purple Stripe group), seconds quality garlic on our stall. It would be perfectly fine for this recipe. Otherwise, wait until the first of the garlic harvest in November. There will be plenty of garlic around then.



Tania McGuire

Marshmallow Slice

Ingredients for base

4 crushed weet-bix
1 cup self-raising flour
1/2 cup brown sugar
1 cup coconut
125 grams copha
few drops of vanilla
pinch of salt

Ingredients for topping

1 cup sugar
240 mls water
1 tablespoon gelatine
1/4 cup toasted coconut

Method:

Base: Mix all dry ingredients in a bowl. Pour in melted copha and stir. Press the mixture into a lamington tray.

Cook slowly in a 150°C oven for 25 minutes.

Topping: Put water, sugar and gelatine into a saucepan, mix well and boil for 3 minutes.

Pour into a bowl and allow to cool. Then beat to a marshmallow consistency.

Assembly: Spread the marshmallow mixture over the base and sprinkle the toasted coconut over the top.

Store in the refrigerator.

Can be made gluten free by using gluten free flour and weet-bix.

Ideal also for dairy free/egg free diets.

Katie from the Vet

Coconut cake

1 cup self raising flour
1 cup coconut
1 teaspoon vanilla
125 grams margarine
1/2 cup milk
2 eggs, beaten
3/4 cups sugar
1/2 cup milk

Preheat oven to 180°C (fan forced) and line small lamington tin.

Mix in sifted SRF with coconut.

Melt margarine, add in sugar and stir until sugar is dissolved. Mix in dry ingredients with wooden spoon.

Add eggs, vanilla and milk and mix well.

Pour into tin and bake for 20-25 minutes until skewer comes out clean.

When cool, ice.

⇒

Icing variations:

Chocolate Lamington slice – Ice cake with chocolate icing and coconut
Lemon Coconut slice — add in a squeeze of lemon juice instead of vanilla. Decorate with lemon flavoured icing.

Berry and white chocolate muffins

Ingredients:

2 cups self raising flour
2/3 cups caster sugar
100 grams white chocolate, chopped
125 grams margarine
1 teaspoon vanilla
3/4 cup buttermilk
1 egg
1 cup mixed berries

Preheat oven to 180°C (fan forced) and place muffin cases in muffin tray
Into a large bowl add sifted flour, sugar, chopped chocolate and combine.
In a second bowl, melt margarine and mix in beaten egg, vanilla and buttermilk.
Fold ingredients together with a wooden spoon.
When combined, lightly mix in berries.



Spoon evenly into muffin tray.
Small muffins cook for approximately 20 minutes, large muffins approximately 30 minutes, or until light brown. Lightly dust with icing sugar

Cinnamon Sponge Cake

Ingredients

4 eggs – separate yolks from whites
1 cup castor sugar
1 cup self raising flour
2 teaspoons cinnamon
2 teaspoons cocoa
1/2 cup boiling milk
Jam – flavour of choice
Whipped cream

Preheat oven to 200°C (fan forced) and line and grease 2 round cake tins
Beat eggs whites until fluffy and stiff.
Add sugar very gradually, beating well.
Beat in egg yolks.
Fold in sifted flour, cinnamon and cocoa.
Divide mixture evenly into the two cake tins.
Tap tins on bench several times to remove air bubbles and even surfaces.
Cook for 15 minutes, remove from tins and leave to cool.
When cold, place one cake upside down and spread jam on base. Then spread whipped cream. Place second cake on top.



BACK ROW: MICHELLE (MANAGER), TESS, GEORGIA, CLAIRE, TASHANI, KAILEY, LYLA, CHRISTOPHER (COACH).
FRONT ROW: ISABELLA, LOGAN, LOUISE, ELLIE, JESSICA, LYNDSEY, JORJA, JARRAH. ABSENT: ABBY.

Pink is the new gold

Another year, another premiership for the Palerang Pinks

Palerang Pinks were born in 2014 and were entered into their first Kanga Cup competition in Canberra — the biggest junior comp in the southern hemisphere.

The philosophy and mission of the NSR Kanga Cup is “Uniting the Youth of the World through Football” and the tournament provides an opportunity for participants to meet players from all over Australia as well as overseas. Past international teams have been from Fiji, South Africa, Korea, Georgia, England, New Zealand, USA, Chinese Taipei and more.

The Kanga Cup had humble beginnings, starting in 1991 in Sydney before moving to its new home of Canberra in 1993. The inaugural Kanga Cup had just 35 teams participate — the 2016 season saw over 375 teams take part, with 5500 participants from Australia and overseas meeting in Canberra for a week of football, fun and friendship.

In 2015 the Palerang Pinks played in the capital football competition in the Under 13s Division 3.

In the first season they played 15 games with 13 wins 1 draw and 1 loss,

scoring 55 goals in total and conceding 6, finishing that year as premiers for the first time.

In 2016 the Palerang Pinks were promoted to Division 2 in the under 14s girls comp and played 13 games, with 10 wins, 2 draws and 1 loss winning again the premiership for 2016.

2017 saw the Pinks go to Under 16s Division 2, with the girls playing 16

games, with 13 wins and 3 draws leaving the girls in 2017 undefeated and once again the premiers for 2017. The Palerang Pinks have a number of girls who have played out the three full years, with a few different girls joining and leaving the squad in between this time. But it's been mainly the same nine players for the entire three years straight of back-to-back premierships. In the three years the Pinks have played they have scored 149 goals and conceded only 24. A fantastic effort for these amazing young women.

(More photos of the Pinks in action on the following pages. Thanks to Judy Knowles for the extra pics.)



THE PINKS EVEN PLAYED ON THE MOON.



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Please contact Sharon if you are looking for something different or have a special request, we'd be happy to help.



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HORRORSCOPE FOR THE SPRING MONTHS OF 2017:

To allow for the vagaries of the universe and interpretive inexactitude, it might pay to read everyone else's stars as well.

GEMINI

O gosh, why doesn't it rain. Everything's so dry but not as much as that desiccated old coconut, our ex-Prime Minister. How dare that deranged war criminal lecture us about the dangers of giving everyone an equal right to marry? It's weapons of mass copulation this time I suppose — and of course, they'll turn out to not exist as well.

CANCER

When it comes time for the government to show how much it supports renewables, you can rest assured that it will stop at nothing. Look out for Tony of Abscissor, the blocker of light. Remember that all forms of energy have their drawbacks. With solar it's, "will the sun rise tomorrow?"

LEO

Samsung has transited from the warehouse to your house this month. It's a time to sit back and let modern all-consuming life wash over you. OMG, just as the effervescent couple see their new bathroom, it's "Oh What a Feeling" and you'll start thinking: Twinkle twinkle little star, how I need a brand new car. I'll fear not the hefty toll, with ABS and cruise control.

VIRGO

This month you'll enjoy talking about what interests you and if you're really lucky, what interests your audience. Practice adding pauses to your conversations. That way you can compose what you next want to say after your co-conversationalist has finished rather than while they're speaking. Then when they say, "Isn't that right dear?", you can reply with confidence, "Oh I know".

LIBRA

About time too. Mercury reappears in the thermometer in your second solar house — and so the seasons pass like water at the pub. Coopers transits in a trine to your sign. A couple of coldies to end the day, a six-pack, love, to take away. Fumble with the keys, get the old bomb started, look out youse wombats, I ain't faint hearted.

SCORPIO

Your motivation to get that hobby project finished goes through the roof. Always read the fine print and you'll see where it says to take your model rocket outside before the launch.

SAGITTARIUS

You might be pondering the significance of the existence of an Almighty. Is it God or perhaps Lockheed Martin? The Lord is your shepherd, you shall not want unless of course you're still fearful of Kim Jong Un where, in that case, you might prefer the protection of the \$20m-a-pop Aegis missile system. Just bear in mind, the



chance of intercepting all the incoming nukes that will vapourise all you hold dear is astronomically small. Diplomacy is a much better bet than deterrence.

CAPRICORN

There's a lot of negativity about your fifth house, especially around the gearing. It's getting to the stage where you own so many properties you can let the tenants do all the working for you. Fear not, God is too busy with the 'NO' vote to bother any more about avarice.

AQUARIUS

The alarm goes off, it's still dark but you must be like maudlin and rise before the sun. Oh, how we dream of vespere. At this time of the year we lurch from daylight mean time to an even meaner time if you must arise to milk the cows or pack your kids off to the school bus.

PISCES

Juno what Jupiter's wife's name is? Sure, OK; it's a trick question.

ARIES

You might be pondering the religious condemnation of same-sex marriage while remembering that in 1615 Galileo was charged with heresy and spent the rest of his life under house arrest. Although the 'father of science' brought us the understanding of speed and velocity, gravity and free fall, the principle of relativity, inertia and projectile motion, God's self-appointed servants didn't like the way it challenged their world view.

TAURUS

You may feel an abbreviated communication phase coming on. OFFS, is that so bad? I'm LMAO here and alternating between LQTM and ROFL. FWIW, your BFF thinks UR GR8 FFS, JK, LOL, EOD.

They might have no idea, but we do

Our governments are paralysed by indecision and unrelenting lobbying by energy corporations

While ever our energy policy is set by investors who demand a 'reasonable' rate of return we, the consumers, are going to get screwed by a power distribution network that is such a motley patchwork of public and private ownership with unenforced responsibility.

Private owners expect a rate of return on their investment in line with the fanciful, or sometimes even fraudulent, projections made by our governments when they sell off assets, often just for a short-term budget fix. Electricity is a cash cow being, as it is, a non-discretionary purchase.

So our options for the future are:

1. Continue to burn coal.
2. Shift some power stations to gas.
3. Embrace renewables.

Gas-fired power plants are much more efficient than coal burners and don't require such a huge amount of water to operate. But today's gas supply scenario has degenerated into farce.

Both gas and coal-fired power stations must have a continuous supply of fuel and coal burners need an available water supply for cooling. The carbon dioxide emissions need to be brought to the lowest level possible and this requires complex treatment that is not yet commonplace — and coal power is already expensive. Coal mines and gas extraction also create their own environmental hazards.

The game changer

Solar energy is different. (So is wind, but let's stick with solar for a bit.) Solar arrays capable of supplying as much power as a coal or gas plant will be vast — hundreds of hectares.

Once constructed though, the running costs are negligible compared to coal or gas. Solar arrays don't need water and don't produce pollution or the waste products and dangers of mining.

And the fuel arrives for free!

Let's cut to the chase. It's the free fuel that has the investor sector so opposed to the uptake of renewables. Of course they trot out other arguments like



towards the future by Paul Cockram

intermittency but that's just rubbish — modern electronics and storage has all those variables well and truly covered. Let's go with the scientific approach to energy security rather than the dead-end approach promoted by the Prime Minister's investor-led lobby group.

In our part of Australia, sitting on the

edge of the escarpment as we do, pumped hydro storage will work for us nicely. We have as much land as we need, able to be leased from farmers happy to host the solar arrays, and an ideal drop to run a pipe down hill from, say, Majors Creek to Araluen.

Think of it as a hydro-electric power station using falling water to spin a turbine that can run faster or slower depending on the load (the amount of electricity required at that moment). The solar panels produce power during the day to pump the water back up the hill.

The same water goes up and down, an environmental supply is not needed.

It will happen. Coal power is finished, gas is uncertain and nuclear will never get off the ground. And that's all good!

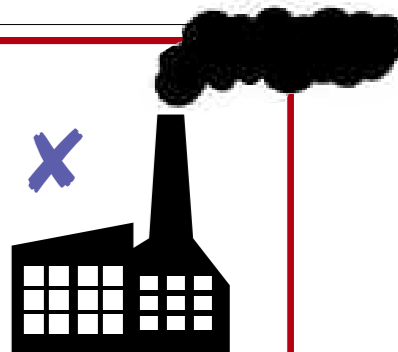
Here in Braidwood we can do it for ourselves. We have a Community Bank that is inventive and caring — and a population small and cohesive enough to think outside the square.

Let's put a bold plan up to government to help them with solutions to their energy dilemma that will also benefit our community.

Solar power is the people's power.

Are you tired of paying through the nose for that dirty coal-fired power?

Worried about wrecking the planet's climate?



Switch to cheaper electricity made from the sun.



Community solar power: not just for well-off people, but for every one of us.

BRAIDWOOD POWER
It can be done and we can do it.

BRAIDWOOD BAFFLER #14

**ACROSS**

- 1 Got an opinion on matrimony? Then post this! (8,4)
- 8 Flaming torch (8)
- 9 Sound made by Thomas the Tank Engine? (4)
- 10 Long period of time (3)
- 11 Nothing's happening. Its gone quiet. There's (1,4,2) ... the proceedings.
- 14 Thighbone (6)
- 15 Appetites (6)
- 17 Uncomfortable position; having the responsibility for a difficult decision (3,4)
- 19 Small infant (3)
- 22 You, biblically. (4)
- 23 In the annual Braidwood Festival this is done to the quilts (6,2)

DOWN

- 2 Roaming free (2,5)
- 3 Hoar frost cover (4)
- 4 Matured (4)

5 Fairness (8)

6 Beat the rest (8)

7 Type of mushroom (5)

12 Most overbearing (8)

13 Greek city and popular variety of olive (8)

16 Restraint, thrift (7)

18 Earthy pigment containing ferric oxide (5)

20 Shortened form of a dangerous reptile or a type of footwear (4)

21 In a different, more positive way (4)

SOLUTION TO BAFFLER #13



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