

TAKE AWAY



Northern NSW, Australia No.01, 2019





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From the bottom of our hearts- thank you to our incredibly supportive families

- we love you! xx

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Solar Plexus Chakra (Banana) by Lila Theodoros
Raes on Wategos by Sean Fennessy
Swim by Michael Eggleton

HIGHLIGHT

Read Olatundji
Akpo-Sani's poem
Polka Dots on p.17



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Take Away No.01, 2019

Welcome

Northern NSW – our Shangri La: An earthly paradise with mystical and harmonious valleys; an ancient and sacred healing ground; whispers of obsidian crystal, woven deep underground; ancient forests; an immense life-giving caldera; sacred mountains; glistening oceans; the first light. Part fable, part place, Northern NSW has drawn creative thinkers and change makers since the dawning of the Aquarius Festival in 1973. There is something in the air. Ask each generational wave of seekers why they moved here and you receive the same answer – we just knew we had to. Once made up of sleepy coastal towns, regional villages populated with generational farming families, and hectares of unoccupied forest land, Northern NSW has evolved with every new arrival, resulting in a pulsing, innovative and busy community.

In this issue, we address the creative consciousness thriving in our Northern NSW community. We ask creatives why they came and what is it that sustains their work. We speak to our artists and wonder whether the Muse lives here. Nature is honoured. Beauty is found everywhere and celebrated. Have we travelled to our Shangri-La or are we the creators?

Like a magnet, we are drawn to Northern NSW and surely this is the place for our universal creative consciousness to flourish.

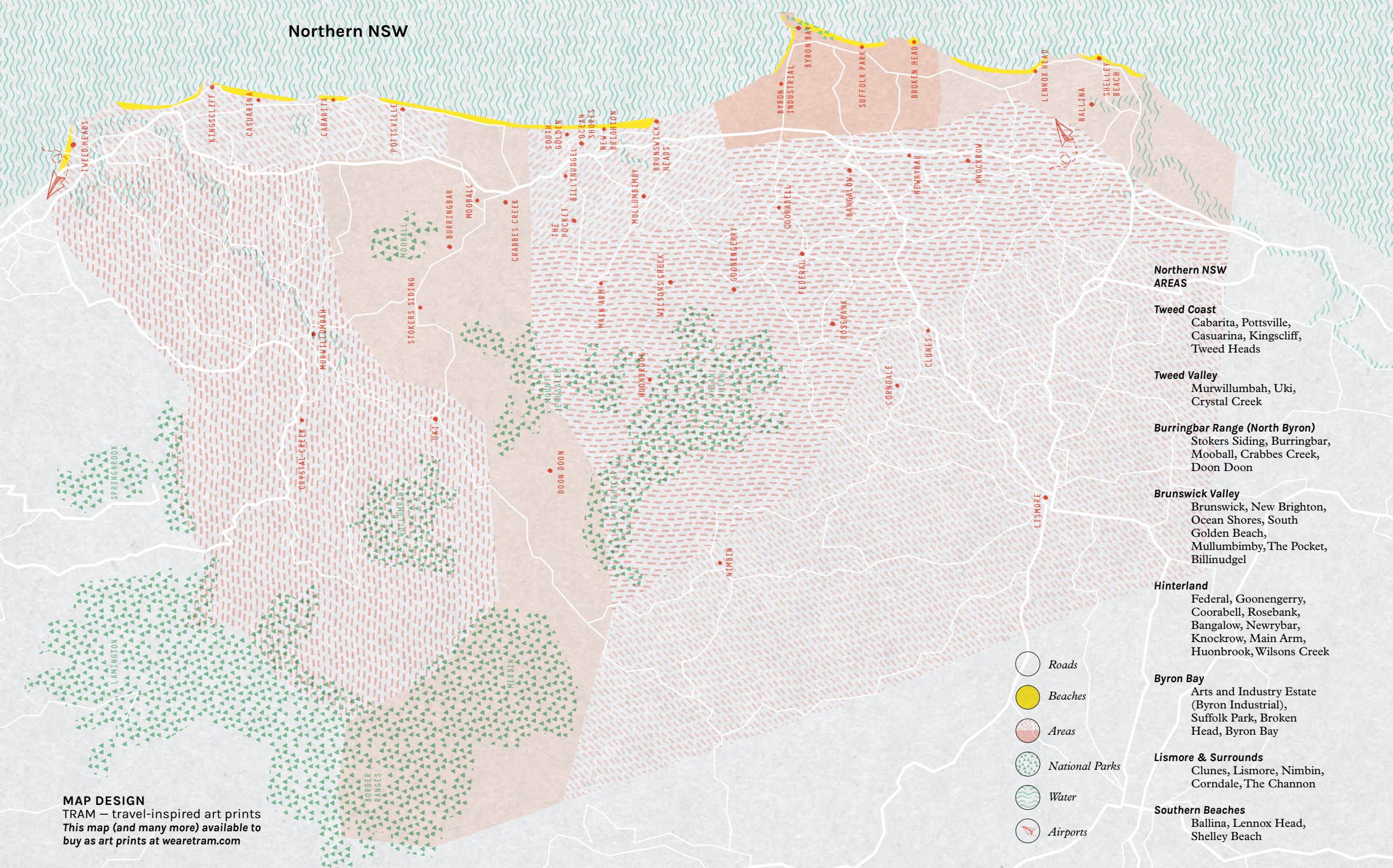
– Enjoy.

BAKER & DAUGHTERS

Bread & Pies
Coffee & Smiles

@bakeranddaughters

Northern NSW



Northern NSW AREAS

Tweed Coast

Cabarita, Pottsville, Casuarina, Kingscliff, Tweed Heads

Tweed Valley

Murwillumbah, Uki, Crystal Creek

Burringbar Range (North Byron)

Stokers Siding, Burringbar, Mooball, Crabbes Creek, Doon Doon

Brunswick Valley

Brunswick, New Brighton, Ocean Shores, South Golden Beach, Mullumbimby, The Pocket, Billinudgel

Hinterland

Federal, Goonengerry, Coorabell, Rosebank, Bangalow, Newrybar, Knockrow, Main Arm, Huonbrook, Wilsons Creek

Byron Bay







Arts and Industry Estate (Byron Industrial), Suffolk Park, Broken Head, Byron Bay

Lismore & Surrounds

Clunes, Lismore, Nimbin, Corndale, The Channon

Southern Beaches

Ballina, Lennox Head, Shelley Beach

-  Roads
-  Beaches
-  Areas
-  National Parks
-  Water
-  Airports

MAP DESIGN
 TRAM — travel-inspired art prints
 This map (and many more) available to buy as art prints at weartram.com

What is ...

Interview

Olatundji Akpo-Sani -Poet

Together, we take the first step into a journey of discovery – the analysis of our community’s creative consciousness. And who better to guide us, centre us, inspire us, teach us – welcome Olatundji Akpo-Sani. Poet, writer, editor, teacher and performer. In this issue we chat to him about the exchange of ideas, the encouragement of community and the power of language. We discuss being aware of our own threads and of how and where we weave it. Olatundji explains, in poetry, sometimes you just have to let it mellow for the night. And then, always, read it out loud.



WORDS
Beck Marshall

Olatundji, when did you realise that you were a poet?

There wasn't a particular moment when I realised I was a poet. I think being a poet is something more than just putting words on paper in a lyrical fashion. It is a way of perceiving the world that eventually becomes a lifestyle, a way of operating within the world. Being a Poet has more to do with how one perceives and expresses their life than what one puts down on the page. One does need to put something down on the page as well though. The more honestly and creatively one can do this the better they are at the craft of poetry.

For me poetry became a habit over time. I was living in Boulder, Colorado USA, which had become a home for the Beats in the 70's when Alan Ginsberg and Anne Waldman were asked by an exiled Buddhist monk, Chogyam Trungpa, to found a poetics department at Naropa Institute, which they called The Jack Kerouac School of Disembodied Poetics. So the area had this deep literary tradition that marvelled in poetic experimentation.

When I got there in the 90's I was looking for ways to express myself and, at one of the many weekly open mics in the area that was devoted to poetry, I found myself on stage reading my journal to an attentive and appreciative crowd. Now, back then I was just beginning to write, still just dipping my toes in the water, but the encouragement of the community kept me coming back.

The more I heard, the more I began to experiment with language sound and poetics. It became fun. I met amazing souls. I witnessed bravery, success and defeat. It was great – so I kept doing it. **What do you love about the power of language?**

Language is the tool we use to create our surroundings. We use it to apply meaning to our perceptions. I love language because of the way it sounds and the things that it can make us do and feel. I love it because it can be so very malleable. The French linguist Ferdinand de Saussure postulated that signs (words) are made up of two parts – the signifier (the form or sound) and the signified (the meaning or object).

There is a whole history of experiences and stories wrapped up in how each and every one of us understand the connection between that signified and this signifier. When you understand that, you can begin telling deeper stories, truer stories. The power of language is one of connection because we connect over these nuances. We connect over shared history expressed in a syllable or a twang.

What do you consider the role of a poet?

I have heard it said, I don't remember by whom, that the role of a poet is to be the conscience of society. I think we are supposed to be mirrors, light bringers, examples that aren't always good examples, but honest in our foibles – owning our life and then artfully, yet unabashedly putting it down on the page.

When I was studying poetry in college there was this debate within the poetic halls of academia as to whether poetry should be political – this debate may still rage on for all I know. It's not that poetry was supposed to be devoid of a political message. There was just a question about whether it should be overtly political. That maybe the politics of the personal was more potent when trying to sway the heart strings of one's fellow man.

My voice definitely comes down on the side of the overtly political, but I can appreciate the other take as well. I certainly can't say it doesn't hold sway. Regardless of where you sit on the spectrum you are still attempting to affect hearts and minds.

The role of a poet is to share a bit of oneself in the hopes that it makes the world a slightly better place.

How do you balance being bold and speaking truth and at the same time being mindful about the kind of energy you're engaging in?

I try to remember that being bold and speaking my truth does not have to be aggressive or presumptive. I try to remember

that not only can I express anger and frustration boldly. I can also express love and forgiveness boldly.

I completely understand that sometimes you gotta let go and howl. Sometimes you gotta curse and rail against injustice just to feel human, but you also have to always be able to come back to love. That particular journey is not always an easy one, but it is worthwhile and the only way forward.

How does your poetry develop? Guide us through the stages of a poem?

Stage 1) Inspiration tickles the recesses of my mind. It's usually a word or a phrase. Sometimes it sounds good to my ear, more than it means anything. Other times it means something good but sounds flat.

Stage 2) Write it down.

Stage 3) Write down whatever else pops in your head. Keep going until the poetic energy dissipates.

Stage 4) Decide whether it's worth keeping.

Stage 5) Edit – editing is where the poem is crafted. I start by reading it through out loud

to myself and wherever my ear takes me, I follow. If lines need to be added, then I add them. If something feels repetitious, I delete it. If something feels off, I change it. I try to exchange broad strokes for fine lines. Add linguistic surprise. Try to exchange ideas and concepts for things wherever plausible. I also pay attention to the thread of the poem and try to make sure that there is a thread that winds all the way through. I try to ensure that the poem comprises a complete idea, not just poignant bits of separate ideas, or if it is that, that those ideas wrap in such a way as to intersect interestingly. Then, I read it through out loud again and repeat the process. And again and again until it feels complete enough, until the poetic energy is exhausted, or until the ending presents itself.

Stage 8) I let it mellow for the night or longer depending on the piece. I have poems that have been “mellowing” for years.

Stage 9) Edit again. Read it through out loud. Now though I usually begin thinking about line breaks. Trying to emphasise and punctuate meaning. Adding layers,

and in this way, building a rhythm allowing it to swing the poem when necessary.

Stage 10) Read it to an audience. Pay attention to what words you say, they're not always the same as what is on the page. Make any changes that feel appropriate.

This process can take a day, a week or years. It really depends on the piece and what is happening in my life – how much poetic energy I can generate.

I must put a caveat here at the bottom that most poems aren't finished. I may get one or two just right, but most are just as good as they're gonna get, and there are plenty more to write.

What kind of organisation do you use in your poetry? How do you think you've evolved as a writer over the years?

I let my instinct organise my poetry. I have honed it over the years through trial and error. It's not always perfect but I have learned to trust it. As for evolution, I think it would be more accurate to say that my voice hasn't evolved so much as I have learned to hear it better. I believe that each writer has a voice, a

style, a unique imprint that makes a poem or piece of writing yours. After enough time you recognise it more and trust it more and use it more and the work gets better. Easier in some ways. Harder in others.

I have noticed themes throughout the years though. I started out writing romantic love poems and tomes of heart break. I used to write haikus. I don't write many romantic poems these days and the haikus are few and far between, even though I still enjoy them.

I am currently fascinated with the idea of a surrealist poetics. What would a poem look, sound, and feel like with the aesthetic of a Salvador Dali? What does it mean to create surrealist poems in this manner? There's a little of this at work in Polka Dots (see p. 17), but I decided to keep that fairly linear in the end.

Tell us more about this work?

Polka Dots is a call to arms. It is a call to not give up in the face of all that seems to be going wrong. It is a call to withhold power from those that wish to hold power. But also a call to do it playfully, creatively,

embracing our cosmic origins and taking the mantle of responsibility back from those who would use it as either a carrot or a stick.

A good friend and amazing singer/songwriter in the Northern Rivers region, Sali Bracewell, sent me a track – I don't remember what it was – but there was this poetic interlude in the song that I tried to emulate. I think it turned out pretty well.

What's the best experience you've gained through your writing?

I don't think I could name a best per se. Throughout my life I've been blessed to have a lot of amazing experiences and most of them have either been directly involved with writing and writers or have been written about at some point in time.

I've had the experience of hearing how my writing has affected people's minds and hearts. It always feels good to hear that your art has created a connection with someone else. During the four years I spent hosting the Speakeasy open mic in Boulder, CO, I had the opportunity to experience writers emerge and grow. I saw the effect that a writing community can have on kids and young

I try to remember that being bold and speaking my truth does not have to be aggressive or presumptive. I try to remember that not only can I express anger and frustration boldly. I can also express love and forgiveness boldly. I completely understand that sometimes you gotta let go and howl. Sometimes you gotta curse and rail against injustice just to feel human, but you also have to always be able to come back to love. That particular journey is not always an easy one, but it is worthwhile and the only way forward.



adults dealing with, at times, very traumatic truths. I heard people confess that it was writing and sharing that pulled them through some of their darkest moments. It made me realize how important this work of artistic community creation can be.

But the one that tops the list most times is that writing brought me across the pond to Australia. Through writing and my other various charms I met and fell in love with my wife and moved to Australia. Other than a few minor hiccups here and there, I am living my best life yet.

Do you view writing as a kind of spiritual practice?

Writing is communing with the divine. That certainly means it can be a spiritual practice, but I try not to create too much dogma around it. The last thing the world needs is another religion, even if it is one that only I follow.

What literary pilgrimages have you gone on?

I haven't really done literary pilgrimages in my life. I've travelled a fair amount, mostly through the U.S. I've done pilgrimages and walkabouts throughout my life. In the end, they always inform my life and my writing so in a sense they are all literary.

One poet nobody knows but should ...

There are loads of talented writers and poets in Australia and particularly the Byron region. It's been a pleasure to hear and perform with them. Check out Sarah Temporal and her new reading series in Murwillumbah

Writing is communing with the divine. That certainly means it can be a spiritual practice, but I try not to create too much dogma around it.

– Poets Out Loud. Also if you get a chance, there's The Live at the Hive reading series and the Temple of Words reading series in the Byron Arts and Industry Estate. You'll hear some great work there too.

But one of my all time favourite writers that no one knows on these shores is Rob Geisen. AKA Get in the car, Helen. AKA GITCH. Not only is he a fantastic human being, he is an incredible writer, voracious reader, and great friend. He's a classic romantic with a pop culture tongue and a Charles Bukowski wit.

I would definitely check out anything he has written on line and if you can get your hands on a copy of Beautiful Graveyards – you will not be disappointed. More recently though he has turned his poetic eye on the farce that surrounds him in those United States of America. It's tragic, it's hilarious, it's beautiful.

And if you ever get your hands on a recording of Girls Just Wanna Have Us – his side project with Jonathon Montgomery – The Reality Traveler, it's well worth the price of admission.

@olatundji_akposani



Polka Dots by Olatundji Akpo-Sani

*To those who can hear me – I say
Do not despair!*

*This torrid ineptitude of political quagmires
that the world finds itself goose stepping towards
is merely the death throw of power's
hungry hungry hippo mentality consuming itself*

*We are waking to the power of our voice
a power of choice
to extend a hand a heart
If you can help just one soul
It's a start*

*We are not purse strings or puppets
We are the lub dub potential of every super nova
We are our own shining suns
pulsing rays of cosmic light
across the infinite spaces that
seem to separate you and I*

*So go out and stomp your feet in the early morning sun
Dance to welcome the day
Scrawl your unique aptitudes
on the canvas of reality
Jackson Pollack that shit
Paint polka dots every where*

*And don't worry about the stares
Don't succumb to ne'er do wells
Don't shade your light just because others are afraid of their own*

*You have a gift
I mean
You are a gift*

*The future swims across the dreamscape of my mind
and there you are*

FEEDING OUR CREATIVE CONSCIOUS- NESS

Northern NSW calls to creatives. They feel the pull. They are drawn here to create. They want to thrive, to live, to experience. Creativity pulses through the valleys, rivers, forests and oceans. The muse is found dancing through trees, floating over waves. Sri Chinmoy said paradise is not a place. It is a state of consciousness. We ask, what is it about this place that sustains creatives and wonder, how are we all contributing to this amazing collective consciousness. This paradise.

IN
CONVERSATION
Beck Marshall

IN
CONVERSATION
Lila Theodoros



Azzmin Rayment & Georgia Potter
Flowers, Brær

Bangalow, NSW

Tell us about Brær ...

We flower. We're florists and artists and flowers are our medium. Mostly you will find us flowering for photoshoots, art-installations and events, decorating local businesses and homes, or at our Bangalow studio playing with pretties you can take home. Brær, meaning 'a tangled mass of prickly plants,' is a collaboration between Georgia – a classically trained florist, gardener and songwriter – and Azzmin – a self-taught florist with a background in fashion and art.

What inspired you to open and base your studio here?

We both met here – Azzmin is a life-long local and Georgia moved here three years ago. The first time we met to talk flowers, we instantly connected on everything fundamental to a good collaboration – our ethos, aesthetic, ambition and passion. It was kind of like love at first sight – we both knew straight away that we were going to create something here, together. **You explore the use of florals in art and design, with much of your work appearing in beautiful collaborative photographic features. How does being part of this community stimulate your creativity?**

Setting flowers for photographs is probably our favourite part of what we do. There's a lot of artists here whose work we respect and admire, and that's inspiring to know we can collaborate on beautiful projects without having to head off to 'the

big smoke' to do so. Of course, we love the big smoke too, but we're able to be more prolific and continuous with our work because of the peers we have here.

Describe a typical day in the life of Brær ...

In the cool of the morning, we might visit a local grower or two and collect flowers straight from the farm. Sometimes we even pick some ourselves – which never loses its whimsy, all bees and butterflies. At lunchtime, our flower order arrives and unpacking it is the highlight of the week. As the seasons change, we welcome our favourites, old and new, and it's our chance to get to know each stem. Every stem has a way it wants to be used, going over them all in detail feels important to what we do. After that, it depends what's on that week – an event, a shoot, weddings, orders or just some playtime.

What is currently inspiring you?

We're inspired by the Slow Flowers Australia movement. An extension of slow food, it's an environmental ethos to purchasing cut flowers and educating people about the cut-flower industry. In Australia, we import the majority of the cut flowers used by florists, but slow flowers are Australian-grown only, sourced as locally as possible, without the use of toxic floral-foam and excess plastic.

@b.r.a.e.r

FAVOURITE PLACE: *The Brunswick River on a high tide, with a pair of snorkels and nowhere else to be.*



Michael Cusack
Artist, Director, Byron School of Art

Mullumbimby, NSW

Tell us about what you do ...

I'm a painter and founding member of the Byron School of Art. At the moment I am painting for an exhibition at Olsen Gallery in Sydney. As it's holiday time (January), I've been coming to the studio at about 5:30am and getting a few hours in before breakfast, then working till dinner time with no interruptions, which is rare when your studio is adjoined to the school.

How long have you lived in Northern NSW and what brought you here?

I've lived in the Northern Rivers for about 13 years. I moved to the area because I was offered a full time teaching appointment at Lismore TAFE in Fine Arts. After funding cuts we started our own school. I also teach at Southern Cross University.

You have been teaching visual arts and design for nearly 20 years while maintaining a successful and accomplished contemporary art practice - tell us more ...

This is the biggest challenge most artists face, particularly if they go down the teaching road. Getting the balance between working enough to live and making sure you have enough time to continue to develop your practice. Having said that, I love teaching.

Describe your studio ...

My studio is in Mullumbimby in an old service station - also home to the Byron School of Art. I used to walk past my current studio when it was just an empty building in the middle of town. I'd press my face against the window and think that it would make a great studio. That was about six years ago. I persuaded the landlord to lease it to me and promised to clean it up - it took me about three months to get the pigeons out of there. Since then there have been a lot of changes, new owners, the school has the main spaces, and I'm in the back section - where I can keep the mess levels (semi) hidden.

We have a unique and thriving creative community. What do you think it is about Northern NSW that attracts and sustains artists?

I think here, it's a matter of time and place. There's a counter culture history, the tree change factor, and also the digital age - which means all the hidden artists are more connected to each other and to the bigger picture. Lots of individuals and groups have contributed to the art community over the years and now there is a momentum that's snowballing. We have also created a great arts community within and around the Byron School of Art.

@byronschoolofart

FAVOURITE PLACE: *I have coffee every morning at Punch and Daisy. It's the perfect home away from home. Good food, lovely people, lots of energy and they're open on Sundays!*



Frankie Ratford
Founder/Creative Director, The Design Kids

Byron Bay, NSW

Tell us about The Design Kids ...

The Design Kids is a giant, fun design community, providing connections and opportunities for graphic design students and graduates locally and globally, via an online platform and offline meet-ups and events.

How long have you been based in Byron Bay and what motivated you to move here?

Six years ago I lived here for a few years, and now I've been back for a year, so this is round two! I originally moved here wanting to get out of the city and get some magical nature time back in my life. Since then I have my beautiful Byron family here, so I had to come back!

You travel all over the world, visiting creative studios and designers. Does a place influence design or is creativity more universal than just geography?

I think big platforms like Behance (a portfolio site with 15 million users) make trends online less location based, but the magic of each place still shines through. Different factors seep across into creativity, whether it's the landscape in which industries exist locally or the creative education of the people working there.

We have a unique and thriving creative community. What do you think it is about Northern NSW that attracts and sustains creative thinkers?

The beauty of the area, interesting folk attracting other interesting folk, the energy and vibrancy here, and more freedom in how you live and work outside the confines of a city.

What is currently inspiring you?

Learning! I've been outputting too much over the last six years - it's time for some inputting. I'm studying UX online, reading a lot (for book recommendations see #FR52booksfor2018), and spending time with those who inspire me.

@frankieratford

FAVOURITE PLACE: *Lake Ainsworth is one of my favourite places in the world. Grab some cold ones and a picnic, a floaty and a hammock and you're good for the day.*



Sarah Thornton & Brooke Johnston
Design Market, The Finders Keepers

Byron Bay, NSW

Tell us about The Finders Keepers ...

The Finders Keepers (TFK) is Australia's longest running and largest design market that features the work of independent makers and designers from across Australia. Founded in 2008, with events held in Sydney, Brisbane and Melbourne, the market promotes and supports over 1200 sellers each year. Since founding TFK in 2008 in Sydney, we have moved our base to Byron Bay and grown to employ eight staff.

How long have you been based in Byron Bay and what motivated you to move here?

We've been here now for more than four years. Our main motivation was a sea change with our young families. Brooke grew up in the Northern Rivers and was always drawn to move back home. I was inspired to move and relocate our business as we had the flexibility to live anywhere. We love living the coastal life and then getting our city fixes every year travelling with our events.

With events held in Melbourne, Sydney and Brisbane, The Finders Keepers is a successful national brand. What are the benefits or disadvantages of being based here?

We are so blessed to be able to run our entire business online and don't need a city to call home. We really wanted a lifestyle change and to be connected

to a unique and diverse creative community. The disadvantages are just modern day whinges – slower internet, slower post and couriers, no easy access to creative materials – but it forces us to slow down too.

Why do you think we have such a high number of creatives living and working in our community?

I think there is something about the collective good vibes and energy of this area that organically creates creativity – how can you not be inspired? I also love how this area doesn't get influenced by the big city trends, which can breed repetition and competition. It walks to the beat of its own drum and people are inspired to think big and creatively, outside of the confines of what is trending elsewhere.

Does our creative community have a defined style?

Haha, yes well you can't go past the Boho Byron beach and linen vibes which is iconic for this area. However in saying that, I've seen some kick ass creativity come out of this area that rivals the city creatives and breeds a completely new style. Curating big events each year, I see what creatives are making all over Australia through hundreds of applications and I can definitely see a new wave of creativity from the Byron Bay area.

@finders_keepers

FAVOURITE PLACE: Lunch at Bayleaf and Folk is always a favourite. Swim at The Pass or a float down Brunswick River, followed by an afternoon beer at the Bruns pub.



Ellie Beck
Maker, artist, creative, Petalplum

Crystal Creek, NSW

Tell us about Petalplum ...

Petalplum is my online persona for my creative work, my writing and my teachings. I'm a textile artist, working with natural fibres in an instinctual manner, following curiosity of my materials and where different thoughts evolve. I dye all my fabrics and yarn using plants from my local surrounds, to create colours of the landscape. I stitch, weave, sew, crochet and photograph my work, in different aspects. I'm also a writer with a book due out this year called Mindful Thoughts for Makers.

How long have you lived/worked in Northern NSW?

I was born in Murwillumbah and lived here until I finished high school. Then eight years ago I came back, with my family. We live on my family property in the rainforest in Crystal Creek.

Describe your studio ...

I work alongside my creative husband Sam in the house we built using recycled materials. It's surrounded by forest, birds and nature. I don't have an actual studio at the moment; we're building one this year. So I work in different rooms of our tiny home, setting up on the verandah or the kitchen table. I do my botanical dyeing in the garden, under the shade of a massive old hoop pine tree.

Your work is inspired by nature and celebrates slowing down, tactile experiences and hand-made

traditions. How has living here inspired your creative aesthetic?

The quietness of where I live is what guides me and allows me to work with mindful intention. The bird song, the wind through trees, walking in the forest collecting leaves – it all inspires my work. My work stems from my childhood, where handmade and simple beautiful things were honoured and appreciated. Coming back to this land allowed me to tap into those childhood feelings of curiosity, simply exploring the environment around me and seeing where that leads in terms of my creative practice. If I'm feeling in a rut with my work, I simply step out into the forest where there's so much inspiration and also a natural tendency to quiet my breathing and my mind. Being a mother of three of course means my work is formed around my children's needs or rhythms.

Why do you think we have such a high number of creatives living and working in our community?

Oh it's hard to know, but growing up here it's always been rich and full of a creative energy. I was always surrounded by that feeling as a child, and took it for granted in a way. I sometimes also wonder if it's the volcano that drew everyone here.

@petalplum

FAVOURITE PLACE: Well, truthfully being at home in our garden is my favourite place, or swimming at our creek and walking in our forest.



Ming Nomchong Photographer

Byron Bay, NSW

Tell us about what you do ...

I hustle. I'm a full time fashion and lifestyle photographer, I co-own a photographic studio and gear rental business, Studio Tropic, and I also co-own a womens coastal concept store in town, Sea Bones. So I'm pretty much a full time hustler.

How long have you lived in Northern NSW and what brought you here?

I first moved up to Byron in 2010. I was floating around on a boat in Fiji after leaving Sydney a few years earlier when I decided it was time to come home – Sydney didn't feel like home anymore. My sister and my mum had already made the move up to the Northern Rivers so it felt right to move up too. I had a really hard time finding work back then. I did everything from market stalls to retail to working on commission at the local gym doing sign ups. In 2010 I needed to make some real money and went back to working on boats. I landed back in Byron in 2012 and from then it all flowed.

You possess a rare combination of adventure, optimism and style in your photography. Is your work inspired by your surroundings and the people who vibrate within it?

Yes most definitely. My work really started to flourish when I moved up to Northern NSW. I was in nature a lot and meeting so many new people, and

Byron has this way of really welcoming you into the community – there's no way you can't be influenced by it. I love the people and the way of thinking up here. It's a pretty special place and has definitely been the jumping board for my career.

Describe your studio ...

The studio is nestled in the middle of the industrial estate in Byron Bay. We have a big airy studio space with a chill out area, gear room, hair and make up/styling area and kitchenette. The shoot space is large with a corner shoot area and a roller door which can let in natural light – great for shooting lots of different setups. Upstairs are two big offices which we share with a couple of other creatives.

We have a unique and thriving creative community.

What do you think it is about Northern NSW that attracts and sustains artists?

I think a lot of creatives who move up here are wanting to connect with a slower paced lifestyle while still being surrounded by a community of like-minded people. Over the past few years we've seen a huge population increase of creatives moving to the area. I can't even imagine being able to do what I do in any other regional coastal town in Australia. So we're pretty damn lucky really.

@ming_nomchong_photo

FAVOURITE PLACE: For escaping the crowds of summer? Not telling ... ;)



Emma Gale Artist

Bangalow, NSW

Tell us about what you do ...

I am an artist. I paint on canvas and I hand build ceramics.

How long have you lived in Northern NSW and what brought you here?

We moved here 20 years ago from Sydney. It was my husband's idea actually – he had been coming to the area for years so he was keen to get us here.

Your work is a moving explosion of colour, texture and story. Where do you find your inspiration?

I find my inspiration from travel images, books and colours from towns and cities, and from people and their daily lives. I'm like a bower bird, collecting visuals from everywhere and taking this to the canvas. I observe the smallest things or get drawn in by a single colour.

Describe your studio ...

My studio is my happy space. It is separate from the house and there is not one inch that isn't used. It's a real studio – hugely messy and there is visual history of my workings everywhere with paint splattered walls and floor. One side is for painting, and the other is where I sit and hand-build my ceramics. There is a real sculptural side to my work,

which I love. The studio has amazing natural light and we have big hedges surrounding the house. They are full of tiny finches which have the sweetest song. The studio isn't huge but I make it work and I'm so grateful to have my own space.

We have a unique and thriving creative community. What do you think it is about Northern NSW that attracts and sustains artists?

I think the pristine beauty of the area draws you in. From the beaches to the hills, there is so much to inspire. There is more creative space available to artists and the cost is so much less than the city. Nature is an endless inspiration and I think being in a place of beauty can let you be present with your creative side. There is also the benefit of having a community of fellow artists and creatives that creates a wonderful art environment to share with everyone.

@emmagale_artist

Photo by Jacqui Turk

FAVOURITE PLACE: A swim at Torakina Beach at Brunswick Heads. It's just a sweet little corner and I also love having a wander around Brunswick Heads.

Future talk

Interview

Tory Bauer –Creative

In this issue, we chat to Tory Bauer – mother, wife, artist, curator, stylist, producer, co-founder of Craft Mafia, the Assistant General Manager of Splendour in the Grass and occasional future predictor. We talk writing letters to strangers, being fired by Kanye West and her latest epiphany.



WORDS
Beck Marshall

Tory, you are an excellent collaborator, creative consultant, and co-founder of Craft Mafia. You are Assistant General Manager of Splendour in the Grass Music Festival and are the curator of Splendour in the Craft, an art space and workshop series. How do you stay fluid in terms of your various practices and roles?

Thank you. For me, juggling different roles is how I stay creative and curious. I'm forever reading, researching and making in my spare time. I also have a supportive husband who is the funniest, wisest and most artistic person I know – I'm always mining him for information – he's a pop culture/historian/creative genius!

You have a resume of incredible intrigue. Tell us a little more about your background?

Over the past 20 or so years, I've interluded as a mother, a wife, and worked as an artist, curator, stylist, producer, copywriter and everything in between. I grew up in a Kombi Van, with hippie parents and my aunt who was an astrologer, and we travelled around Australia. We eventually settled in a town called Keith (South East Australia), population 1000 and my dad was the local doctor. When my parents divorced and my dad wanted a night out, he would leave us for the night or weekend in the hospital to be babysat. It was awesome.

Jelly and ice-cream at the tap of a button. When I was eight I asked for a Porsche – but my dad instead got me a go-kart with the number plate Porsche that went 60km an hour – that was the beginning of freedom for me. At school I made a zine called Future Talk where I would custom predict the future, most of the kids would end up marrying Tom Cruise. In my working years I've worked teaching English to the Dalai Lama's Monks in India, as an artist at an AIDS orphanage in Kenya, curated Mongolia's first travelling Film Festival (funded by Richard Gere), worked at Cosmo Bride and Noise magazine, worked at V Festival Australia (Richard Branson's Festival), was right hand to Steve Pav of Modular Records fame (the guy who brought Nirvana to Australia and discovered the likes of The Presets, Avalanches, Tame Impala and Wolfmother to name a few), left hand to Jessica Ducrou (Secret Sounds Group – Splendour in the Grass, Falls, Village Sounds Agency, Secret Sounds Touring etc) for six years, had an art piece (made with a friend) at London's largest outdoor art show housed in Selfridges (which later sold at Sotheby's for 20,000 pounds, this money was donated to securing habitat/elephant corridors in India and Asia), worked as a copy writer at Time Inc and a stylist for various ad's and commercials. I've been fired by Kanye West even though I

didn't work for him at the time. So I bought the website "yesikanye" so that if he ever runs for president he has to buy it back. I've also worked at Splendour in the Grass for 10 years and am the co-founder of Craft Mafia. I'm also an artist.

With my role as The Assistant General Manager of Splendour in the Grass, I'm lucky enough to have a sabbatical yearly. During this time I freelance on a few very selective jobs which allows me to sharpen old skills and learn new ones. I've been lucky enough to have had fantastic opportunities, however top three highlights have included working for Lunch Lady Magazine (while Lou the publisher had her baby), produced Harpers Bazaar 20th anniversary cover with Margot Robbie (dream shoot and job), and produced the Roxy campaign with Stephanie Gilmore.

How long have you lived in Northern NSW and what brought you here?

I've lived here for more than 10 years – does that mean I'm local yet? I was pregnant and I decided that we couldn't raise a child in a one-bedroom studio in Bondi. So we moved and raised our child in North Bondi (aka Byron Bay). We had a lot of friends and family that lived here also, so we had an instant community.

You have a super sense of humour. In this industry (and life) how important is it to be able to laugh at yourself?

It's so important and absolutely essential to living a meaningful life.

What would you love to see more of in the shire's art scene?

More gaffa tape – less red tape. More swings – less roundabouts.

Your latest work is a collision of fashion, art and music. What is your relationship to fashion?

My step-mother was a well known fashion designer in the 80's and 90's (her wedding to my father was published in Vogue back in the late 80's featuring

pictures of myself and my sister in black bridesmaids outfits), and we often spent weekends or holidays reading imported fashion magazines, going on buying or selling trips or attending fashion parades. Many years later I worked as a stylist assistant for many of the top stylists and then a stylist for magazines and commercials. Although I have to admit I was much more interested in the catering than the clothes. I have an interesting relationship now with fashion. I only buy secondhand (usually from ebay Japan, I love daydreaming about the life in which my secondhand dress has come from) or small artisan, and I'm forever researching (especially via Claire Press' podcast Wardrobe Crisis) and campaigning/questioning about how we can slow down fast fashion. I hope we can make fashion more collectible rather than disposable. My sister-in-law Sally McDonald (Rittenhouse, Mooks, Mambo etc.) and I are always sharing articles and ideas about the circular economy.

What do you see as the role of the artist in society?

To fuel the imagination and curiosity of people. I love this quote by Helena Bonham Carter:

"I think everything in life is art. What you do. How you dress. The way you love someone, and how you talk. Your smile and your personality. What you believe in, and all your dreams. The way you drink your tea. How you decorate your home. Or party. Your grocery list. The food you make. How your writing looks. And the way you feel. Life is art."

Recurring theme(s) in your work:

Humour, curiosity and playfulness.

The question you wish I asked you or wished to be asked in an interview? (And the answer?)

"Why do you always wear sunglasses?" I'm not channelling Karl Lagerfeld I promise – my glasses are prescription and I actually don't even notice half the time. I'm known for wearing sunglasses to the movies or driving home at night.

@misstoryb



I have an interesting relationship now with fashion. I only buy secondhand (usually from ebay Japan, I love daydreaming about the life in which my secondhand dress has come from) or small artisan, and I'm forever researching (especially via Claire Press' podcast Wardrobe Crisis) and campaigning/questioning about how we can slow down fast fashion. I hope we can make fashion more collectible rather than disposable.

THE QUICK GUYS ...

Which talent would you most like to have? Following instructions – whether it be a recipe or building Ikea furniture.

What is your idea of perfect happiness? Being at home with my husband and son, and eating delicious food and talking.

Who is your favourite hero of fiction? JB from A Little Life.

Who are your heroes in real life? My husband, my son, my family, my friends, Vivienne Westwood, Will Oldham, the original skateboarder magazine photographers and Spike Jonze.

What is your motto? Day one or one day.

Latest epiphany? The power of reframing.

Lou Reed or Leonard Cohen? Leonard.

Nick or Warren? Nick.

Most treasured possession? Family.

Favourite Book? The Most Good You Can Do by Peter Singer.

Favourite thing about handwriting? Writing letters to strangers. A favourite pastime of mine is writing letters to strangers who I hear about on the news or newspaper – they may have lost their house in a fire, or a cat – I just write them an anonymous letter.



Made with a gentle motion

Interview

Anna Karina
–Ceramic
Artist

Storyteller, poet, mother and beauty with gentle hands. Anna Karina is a woman of varied narratives. Her work explores nature, literature, myth and the ritual of love. Anna finds perfection in the imperfect – she holds an elegant allure. We chat to Anna about creativity, authenticity and the challenges of belonging to yourself.



WORDS
Beck Marshall



Tell us about Anna Karina Studio?

Oh my, I'm terribly commitment phobic and defining Anna Karina Studio would be so limiting and linear as I'm currently planning so many projects; a film, publishing a journal, photography and designing a small collection of essentials. I'm also making a body of work that explores the female archetype. I haven't been able to work for the last couple of years due to personal reasons but I'm slowly starting to make and dream again. I'd like to say my studio is a work in progress.

What drew you to the process and ritual of working with ceramics?

With ceramics it really was as simple as making a beautiful bowl for myself. I find there is a quiet dignity in making pottery. A bowl is the basis of civilisation – I love that. It resonates with me in the most honest and authentic way.

How would you define the style of your work and how did it develop?

I don't have a style. My work is emotive and reflective at most. I do feel I have a duality in my nature. I can definitely identify with this in my ceramics. How I make my work comes from a methodology that is instinctive. With pottery, how it looks, how it feels, the relationship it has with

me is all considered. It is most important that I aim to make my pieces quietly poetic with an almost monastic simplicity and bareness. This awareness of one's work only comes from making for a while. I know how I want my work to evolve. I know this process is only through experimenting and trialling and understanding my own relationship with my work. With my sculptural pieces, it's a completely different story. These pieces come from my mind, my subconscious, my deep emotion and sometimes my rage and grief. I explore concepts and narratives – influenced by so many things – nature, culture, literature, myth, ritual and a love of ancient history. The works evolve as the story unfolds. These pieces are driven by a desire to explore the human condition and our narratives that support our myths.

How long have you lived in Northern NSW and what brought you here?

I moved to Northern NSW in 2004. I had just finished studying bio-dynamic agriculture and then I had a miscarriage. I was tired, and tired of Sydney. I hated seeing my eldest daughter stay up till 11:00pm doing homework – she was 10.

I came for a visit, a short

holiday with my husband who had some work here, and I instantly knew this was where I needed to live. We literally bought the first property we saw and packed our bags, our three children and moved – we didn't know a single soul.

How does being part of this community stimulate your creativity?

Creativity feeds creativity. We eventually find our people, we learn to recognise, or in my experience, curate relationships that feed you, not extinguish you. This area is a continual tap of creative wonderment for me. I find amazing art in my everyday, I meet amazing artists who are humbly going about their business – I've taken lessons and been given such positive encouragement that I push myself out of my comfort zone in order to learn more about my art and about me.

Describe a typical day in the life of Anna ...

COFFEE first, shower, read my Cainer horoscope (my unpaid therapist), and then getting Levi ready for school. After drop off, it's either a walk to the lighthouse and swim or a yoga or pilates class.

I work from home so I start going through my emails first, the personal ones can take hours to be honest – I have to do some research with regard to some of them. I then look at my notes on all my work and try and tackle them logically. If I have to stop midway through doing a difficult sculpture I'll leave that to a day when my son is at his Dad's. I try and do a few hours on the wheel and then clean myself up, make something to eat and do some research on chemistry for glazing and also some reading on different concepts I'm working on. Lots of writing and drawing. I'll make another coffee and then it's off to pick up my son from Byron and we meet my boyfriend for a swim at the beach.

Once home, we have a glass of wine or a home-

made cordial on the 'couch of contemplation' and we discuss our day. Then I start preparing dinner and the boys do their homework. After dinner, I read to my son for half an hour, after which I read and make more notes till I drift off to sleep. I live a very simple life – I don't really go out much unless I'm in the city and I don't watch TV. I listen to music when I'm on the wheel and I like the silence when I sculpt.

I'm doing quite a bit of research for all the different projects and I find that exciting.

Describe your studio ...

At the moment my studio is in my house – really who needs a formal lounge and dining when there is only two, sometimes three of you? I have 20 acres of undulating farm land and at the bottom of the property there is a lovely creek with two acres of grass prairie. I keep the doors open and love listening to the birds. I take walks everyday around the beautiful trees surrounding the property and observe what nature is doing. I look out for the weeds growing on the land to see what nutrients the soil and myself need, I make notes. I glaze and fire my work in the garage. I feel like my mess is everywhere.

What is currently inspiring you?

Belonging to myself – it's terrifying and exhilarating at the same time.

Are there materials that you have not worked with but would like to try out?

I'm just about to work with resin which I'm looking forward to. Recently, with my daughters help, I made a ring for myself and that was a revelation! I made a vessel to wear. I'd love to work more with gold and other metals in different applications.

We have a unique and thriving creative community. What do you think it is about Northern NSW that attracts and sustains artists?

Our unique and thriving creative community is about connection. The attraction comes from wanting to belong – like

I said before, we search and eventually find our people who inspire and fill us. Historically it was driven by affordability, Northern NSW; far enough away from civilisation offering a simple lifestyle with a climate that can grow almost anything – this back to roots living is an artist's dream. It's unapologetic beauty inspires, it can be wild and temperamental but also so soothing and nourishing. I'm seeing a different landscape now – people are moving to the area with their own communities and bringing their own businesses. I'm hopeful we can still foster our individuality in a climate of homogenisation and gentrification.

Your favourite place:

I love the land in the Channon – it's magical, the energy is intense and electric and of course the ocean up here. I try and swim everyday, I need the water. Did you know blood plasma has a concentration of salt and other ions similar to sea water? It really is healing.

@annakarinae



Creativity feeds creativity. We eventually find our people, we learn to recognise, or in my experience, curate relationships that feed you, not extinguish you. This area is a continual tap of creative wonderment for me. I find amazing art in my everyday, I meet amazing artists who are humbly going about their business.

Meet Keven & Karin Oxford and Dan Doepfel, the formidable trio that brought us *The Cramps* when we were 14 years old, *The Arts Factory* and *The East Coast Blues Festival* (now *Bluesfest*). Read all about a legendary rock'n'roll legacy that spanned over 40 years. Thanks Keven, for this golden tale of music history.

The Gold- en days

WORDS

Keven Oxford

IMAGES

All photos taken
at *The Arts
Factory* by Karin
Oxford



The Cramps playing at The Arts Factory, November 1990.

1967 to 1978- Meeting Dan, early days of promoting music in Byron Bay in the 70's and Sunrock 78

It was at a screening of the movie *The Endless Summer* at Gosford Cinema in 1967 as an 18-year-old surfer that I first crossed paths with Dan Doeppel.

My friends and I had travelled from the Ocean Beach on the Central Coast for the movie and during interval had snuck outside to partake of a little weed, in order to enhance our cinematic experience. As we huddled in the shadows performing our illicit ceremony, we were confronted by a group of longhaired, buckskin jacketed, bead-wearing freaks looking like they'd just arrived from the 'Summer Of Love', begging to join in our illegal activity. These colourful characters turned out to be The Nutwood Rug Band, card carrying members of a psychedelic, electric, music group, newly arrived by boat from Manhattan Beach, California and fresh from playing with the likes of The Doors. The band numbered five, plus two buddies that'd joined them in their adventure to the bottom of the world to escape the draft.

They chose the NSW central coast as their destination, after researching local libraries back home looking for good surf spots within a two-hour drive of Sydney. Two of the guys in the band were good surfers. After the movie, we adjourned to their temporary rented digs, an abandoned bowling alley. Once inside, they prepared to blow our young, fragile, eggshell minds, with music we'd only read about. The sounds of Love, Buffalo Springfield & Big Brother and The Holding Company flowed from their speakers. A bond was forged that night that lasted almost 40 years. A chance meeting that changed the lives of some of us forever.

Some months later, Dan purchased Sunnybank Farm at Ourimbah, a beautiful country farmhouse on acres with enough room to create music in paradise. Nutwood Rug

Band quickly became part of Sydney's burgeoning progressive Psychedelic scene, joining groups like Tamam Shud, Tully & The Id playing Intergalactic Light Shows presented by underground filmmakers UBU with light shows courtesy of Ellis D Fogg. Dan became part of a collective that staged Australia's first music festival. Pilgrimage For Pop was held over Australia Day weekend in 1970. Nutwood Rug, Max Merritt & The Meteors, Billy Thorpe & The Aztecs, Tully, Tamam Shud & Chain along with the cream of Sydney's progressive bands performed. As the Vietnam War raged a crowd of 12,000 came together for two days of peace, love & music at Ourimbah.

Success proved elusive for Nutwood Rug. They recorded an incredible album that never saw the light of day and sadly drifted apart. I spent a lot of time with Dan during the post-band years, living at Sunnybank Farm, travelling Australia and playing music together. Disillusioned, he eventually sold Sunnybank Farm and headed north, finally settling in Byron Bay.

We'd lost touch for a few years, but in 1976 he visited my wife Karin and I on the central coast with an offer to pack up the family & move to Byron and become partners in a concert promotions company and Live Coverage was born. The company was formed primarily to fund renovations for a ramshackle expiggery that Dan purchased for the princely sum of \$17,000. His vision was to create an arts-hub, where likeminded artisans came together to create under the one roof and exhibit in a large licenced restaurant and performance space.

Live Coverage picked up touring international and Australian artists and presented them at various venues from Coffs Harbour to the QLD border. Our main venue was Lismore City Hall, where we promoted concerts by Blondie, BB King, Split Enz, Fairport Convention, Little River Band, Osibisa and many others. For almost three years we staged

concerts for a northern rivers audience, starved of quality music. At one outdoor concert at The Everglades (now Byron at Byron) with Richard Clapton headlining and several local bands supporting, we'd anticipated a few hundred punters, but over 3000 tickets were sold on the day and we had to close the gates. When Richard opened with Blue Bay Blues, his ode to Byron Bay, the locals went crazy.

On the 1978 Australia Day weekend we promoted a one-day music festival at Globetrotters Park (now Elements of Byron Resort). Sunrock 78 with Aussie festival stalwart Billy Thorpe & The Aztecs headlining drew a respectable crowd, but nowhere near enough to cover our huge setup costs. Dubbed, "Where the old wave meets the new wave & washes up in paradise", we'd brought a few new wave and punk bands from Sydney and Brisbane plus local bands and threw them together with Thorpie. Not our greatest idea. Despite ABC's new alternative radio station 2 Double Jay getting behind the event, we just didn't draw the crowd required.

That turned out to be Live Coverage's swansong.



Keven Oxford and Dan Doeppel at Live Coverage

1983 to 1990- Birth of The Piggery, Byron Bay Arts Factory, our involvement, Bands, The Golden Days etc

Even though Live Coverage didn't work out, Dan, Karin and I were obsessed with making his dream for a multi-purpose arts centre become a reality. Karin and I returned to Sydney to raise funds and return to Byron.

With financial help from his mum back in California and support from talented locals, Dan managed to put together a unique venue, unlike anything at the time. In 1983 we received the call from Dan. We packed up the family and headed north once more.

My wife Karin, like many university students, had supported herself by working and managing some of the best bars & restaurants in Sydney. She was a natural as licensee for The Piggery. I'd been working for record companies and managing and producing bands with some success. I'd made great contacts that would prove invaluable for the venue. Working alongside Dan again we were a formidable trio. We believed that we had the best venue, in the best town in Australia. We just needed to convince everyone else. In 1985 we began to look further afield for stimulus that would enhance our business. We undertook annual pilgrimages to the USA for inspiration. We'd travel thousands of miles scouring swap meets and yard sales throughout California & beyond to bring back unique objects to decorate the venue. It became a shrine to pop culture. In the late eighties there was nothing in the country like The Piggery Arts Factory.

Good news spreads fast & we found ourselves in the enviable position of having international artists request a stopover in Byron as part of their itinerary. We were the only regional date outside of capital cities for many international tours. Our booking policy was eclectic to say the least; we dealt direct with promoters and managers enabling us to

secure incredible talent.

The list of artists that played the venue over its 10-year history is truly impressive. National acts like Midnight Oil, Hunters & Collectors, The Divinyls, Hoodoo Gurus, The Angels, Paul Kelly, The Models, Yothu Yindi and The Go-Betweens to name but a few. Crowded House played their first ever show at The Piggery. International artists the calibre of New Order, PIL, The Ramones, Henry Rollins, The Cramps, Dinosaur Jr, Sonic Youth and The Buzzcocks. Our Australia Day concerts were legendary with the likes of The Pogues and Violent Femmes performing. From Marianne Faithfull, The Band, Lucinda Williams, Michelle Shocked, Jeff Healy, Cheap Trick, Rick Wakeman, Los Lobos, Rik Mayall & Ben Elton, Tom Rush to The

We believed that we had the best venue, in the best town in Australia. We just needed to convince everyone else.



From left Karin Oxford, Dan Doeppel, Keven Oxford and Merv Watriama. (Merv was a crazy character and well known Byron personality.)

Wailers. Whether it was Punk, Prog, Funk, Folk, Reggae, Jazz, Comedy, Dance, Fashion Parades or Skateboard Demos, you'd find it at The Piggery. Did someone mention Blues? Everyone from Robert Cray, Albert Collins, Roy Buchanan, Brownie McGhee, Johnny Winter, Buddy Guy, The Fabulous Thunderbirds, Bo Diddley, Screaming Jay Hawkins, Jimmy Witherspoon, John Hammond and Albert King. Punters would drive from Brisbane regularly to see artists in Byron. During our decade reign we presented over 1500 major concerts.

Our liquor licence allowed under 18's entry if accompanied by a responsible adult and consequently we became hugely popular with local youth. I knew something was happening when my 16-year-old daughter and her



Midnight Oil playing at The Piggery, 1996

It took almost a year of planning to pull off the inaugural Festival. I named it The East Coast Blues Festival, because if it didn't work in Byron I had plenty of other options. I chose the 1990 Easter Weekend to kick it off. It was a short four-day holiday, easier for people to take a break. I booked four artists through my friend Kevin and purchased shows from three fellow Australian promoters who were touring acts at the same time. I booked the cream of Australian Blues artists to round it off, put all the international airfares, accommodation, ground transport and whatever else I could on my American Express card, crossed my fingers and hoped for the best.

girlfriends begged me to allow them to deliver Fugazi's band rider backstage. Attending shows became a right of passage for many of Byron's young. Even today, I hear from forty year olds who remind me of incredible nights spent with their favourite bands at the venue.

Good things however, don't last forever. The Piggery was once on the wrong side of the tracks and neighbours weren't too close. But, when Dan and I saw surveyors pegging out building blocks directly across the road from us, we knew life as we knew it, was about to become a lot harder. The ten Housing Commission dwellings that were eventually erected on those blocks contained families that didn't appreciate being woken up by drunken revellers stumbling back into town and pissing on their front lawns.

Inevitably, a community action group was formed. Concerned residents, who opposed live music and late-night venues, now had a voice. Live music was not only under threat at our venue, but every venue in town. Heated public meetings were held and nobody could agree on a solution. Police encouraged residents to make noise complaints, whether valid or not.

Something had to give, and it did. During a packed to the rafter's night with US Blues legend Albert Collins & The Icebreakers, an elite Police unit from Liquor Licencing, Sydney armed with video recorders decided to raid us. As Police burst in, Albert with his trademark 30m long guitar lead was standing atop our back bar, shredding with his guitar. When Karin the Licensee confronted the officers wearing a rubber mini-skirt, it was all a bit too much for the officers. We were 300 over our legal capacity (900), which alone was enough for them to issue us with serious fines and threats of loss liquor licence. Costly court battles ensued that resulted in a reduction of closing time from 3am to 1am.

It didn't stop there. We had RBT units set up at the entrance to Skinners Shoot Road, causing traffic jams at closing time while they endeavoured to breath-test every vehicle leaving the venue. Not random. This hit our trading hard. We employed extra security and even had our own Patrol Car, painted just like an American Police vehicle that cruised our neighbourhood nightly. If we were to survive, it was time to think outside the box.

1988 to 1992- The Birth Of Bluesfest and The Death Of The Piggery, Byron Bay

During our annual sojourns to the USA, we'd attend many music festivals, Rock, Reggae, Folk and Blues. While sitting on a hill overlooking the 1988 San Francisco Blues Festival, with the Golden Gate Bridge as a backdrop, listening to Bobby "Blue" Bland & John Lee Hooker perform, I leaned over and said to Dan, "I want to do something like this back home".

Later that same trip on our way down to Mexico, we stopped off at a little surf town called Solana Beach to grab a bite to eat. We saw a poster for a local club called The Belly-Up Tavern where bands were playing that night. The club opened early, so we decided to head down and have a drink. The Belly-Up was not unlike The Piggery in many ways. Two long adjoining rooms not far from railroad line, close to the beach and adorned with memorabilia. The similarities didn't stop there. Do you believe in synchronicity? I sure as shit do. We started a conversation with the bartender about the venue and he told us a guy named Dave Hodges from LA owned it. "That's funny," said Dan, "I went to High School with a Dave Hodges". When Dave turned up, of course it was the same guy from Dan's school! Does it stop there, absolutely not? We found out that his club had been experiencing the same difficulties as us with neighbours and unruly patrons. We were joined at the bar later on by Dave's manager

and talent booker, a gentleman named Kevin Morrow, (are you following? Dan, Dave, Keven, Kevin). Do the similarities end there, hell no? Kevin Morrow's partner was Karen and Kevin was a Virgo, just like me. Spooky. We stayed in town for a couple of days as the club was holding a two-day mini-Blues Festival that weekend, so we had to stick around.

I struck up an immediate and long-lasting friendship with Kevin Morrow, a well respected, award winning Talent Buyer. His influence and contacts were instrumental in establishing what would eventually become Bluesfest. He managed artists like Charlie Musselwhite, The Five Blindboys of Alabama, The Paladins and ex-Rolling Stone Mick Taylor. Morrow told me he'd cut me deals with artists if I wanted to do something similar at The Piggery. It was extremely tempting. All I had to do was find money for artist fees, international airfares and such. On the way home it was all I could think about. But, even though it sounded like a great idea, I didn't have the money to risk. It was time to cast the net further.

My sister was the Groups Manager for Continental Airlines and possibly good for discount flights from the USA, all I had to do was convince her to get behind the concept. She did.

It took almost a year of planning to pull off the inaugural Festival. I named it The East Coast Blues Festival, because if it didn't work in Byron I had plenty of other options. I chose the 1990 Easter Weekend to kick it off. It was a short four-day holiday, easier for people to take a break. I booked four artists through my friend Kevin and purchased shows from three fellow Australian promoters who were touring acts at the same time. I booked the cream of Australian Blues artists to round it off, put all the international airfares, accommodation, ground transport and whatever else I could on my American Express card, crossed my fingers and hoped for the

best. We put the event on sale and the demand for tickets was unbelievable. With little more than word of mouth we sold 6,000 individual tickets. That first festival was an artistic and financial success and saved our arses, at least for the time being.

Our company had borrowed a large amount of money from the Commonwealth Development Bank to fund the construction of The Arts Factory Lodge and interest rates were almost 18% in 1990. We knew the future lay with the Backpackers as they flocked to the venue for every gig we put on. In the late 80's and early 90's Byron Bay was a very different town. Tourists came for summer and holiday periods, but outside of those times it was hard to survive. During winter you could fire a cannon down Jonson Street and you'd be lucky to wake a sleeping dog.

The 1991 Festival held over three days was another huge success, but we couldn't keep the momentum going. Summers were profitable but winters were deadly.

I managed to convince ABC-TV to co-produce with me the filming of the third festival in 1992. A four episode series called "Blues Moon Over Byron" was broadcast nationally giving the festival great exposure. Acclaimed Gospel group The Five Blindboys of Alabama took the stage for the final performances and sanctified both audience and venue. You couldn't have scripted a more fitting finale. Dan had been in the USA for those last performances. He'd flown to Los Angeles as his mother had taken ill and sadly she passed away not long after.

1992 spelt the end. We could no longer service the huge debt that the company had borrowed and the only option was to place the venue and accommodation up for sale. Dan was disillusioned and wanted to return to the USA to clean up his mother's estate after her passing. We had a huge sale, sold off all the memorabilia and closed the doors for the last time. The property sold not long after for a bargain

price and after all debts were paid, Dan, Karin and I walked away with not a lot to show for ten years of working our butts off. The dream that Dan made a reality had ended.

Ironically, the Beach Hotel opened not long after we sold and Byron Bay began an upswing in popularity that hasn't stopped yet.

Dan would never return to Byron Bay. In 2005 he passed away from Diabetic complications in Oregon. Just over a week before he was to meet myself and other friends from Byron Bay in Los Angeles. He lapsed into a coma and never regained consciousness. For somebody who had lead such a big life, he left this mortal coil quietly and without fanfare.

1993 to 2004- From East Coast Blues Festival to Bluesfest

After the closure & subsequent sale of the Arts Factory and Dan's decision to remain in the USA, Karin and I pushed on with the Festival and took it outdoors for it's fourth instalment. The venue was what is now known as Belongil Fields. I booked a solid international and national line-up and decided on a two-day concept with two scaled down Sydney dates. Moving outdoors proved to be a big learning curve, having to secure the infrastructure required to stage an outdoor event. Procuring circus tents, portable toilets and fences increased costs significantly. There's a huge industry now that supplies Festivals Australia wide. Back in 1993 you'd track down Circus families and find companies that set-up conferences in order to stage a festival.

With ABC-TV on-board again co-producing a second series of "Blues Moon Over Byron", the event was an artistic success, but failed to breakeven, leaving Karin and I with a significant debt. If I'd extended the Byron dates to three or four days, it would've been a different story. The money leftover from the sale of The Piggery was quickly gobbled up and it was decided that if we were to go ahead with

our dream, then I had to secure financial partners. Local record storeowner Clide Cue was first to put his hand up, followed by Peter Noble, a tour promoter who we'd worked with at The Piggery. The 1994 event was held once again at Belongil Fields in terrible weather. Great performances, increased attendance and it turned a small profit. It was evident Clide wasn't cut out to be a festival producer, so Noble and I purchased his share and set about working on the next event.

The sixth Festival had the largest contingent of international artists yet and I brought in Michelle Shocked considered to be an edgy Folk performer, not the sort of artist you'd find on a Blues Festival. I'd added Gospel in 1992 with The Blindboys of Alabama and again in 1993 with The Gospel Hummingbirds. The shift of adding related music genres to expand the event's fan-base had already begun.

The 1996 Festival was a breakthrough year. An American agent friend Chris Goldsmith had been pestering me for a couple of years to book one of his artists and I finally agreed to have Ben Harper come play for us. Ben introduced a new generation of fans to the festival, a younger demographic with an open mind. He proved so popular, that I booked him the following year. I took Chris's advice again in 2002 and added another artist that would boost the festival – Jack Johnson.

We moved to Byron Footy Grounds in 1997 and I altered the name by adding Blues & Roots to encompass the change in the music we were adding to the bill each year. For the next seven years the Festival developed artistically and it's audience and reputation grew both here and as an internationally recognised event. We were the first event to embrace recycling, unheard of in those days.

From the Festival's inception I'd either executed or supervised every poster design. In 2004 I was lucky enough to secure

The music business can be a soul-sucking industry. I refer to myself as a music fan that found the perfect job. Who wouldn't want to travel the world every year checking out music and getting paid?

I liked Hunter S Thompson's take when he said – "The music business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs. There's also a negative side".

the services of internationally acclaimed poster artist Ken Taylor and I instructed him to add the abbreviation Bluesfest to the event's title. It was a direct cop from an event in Ottawa and homage to the New Orleans Jazzfest. It retains that name to this day.

For fifteen years the Festival was a family run event. My wife, daughter, son-in-law, sister-in-law, brother-in-law and other sundry family members worked for us. Not only blood family, but also Arts Factory family, staff that had worked for Dan, Karin and I for over twenty years. That didn't bide well for a partnership and made for an uneasy alliance with Noble and I. In December 2004 after months

of mediation and negotiation, it came down to the highest bidder would secure the others 50% share of the festival. Although I had the support of our bank in the buy-out, the figure rose to where my bank manager got nervous. Noble had three partners to buy-in with him and I wanted none. In the end, he was successful.

The music business can be a soul-sucking industry. I refer to myself as a music fan that found the perfect job. Who wouldn't want to travel the world every year checking out music and getting paid?

I liked Hunter S Thompson's take when he said – "The music business is a cruel and shallow money trench, a long plastic hallway where thieves and

pimps run free, and good men die like dogs. There's also a negative side".

It's ironic that Karin and my last festival in 2004 was nominated for International Festival Of The Year, alongside Glastonbury and The Montreaux Jazz Festival in the prestigious Pollstar Music Industry Awards held in Los Angeles in February 2005. Karin and I attended the event as nominees and I wondered what the hell I'd say if we actually won. I didn't have to worry, the award went to Glastonbury.

Article originally published in Paradise, Issue 02, February/March 2018

Nell's. A white bird flies in the mist, a black bird flies in the night, a woman walks, wild and free, she is not afraid to die 2008, as installed in From Here to There Australian art and walking. Photo: Carl Warner



Lismore Regional Gallery

DIRECTOR - BRETT ADLINGTON
LISMORE

Lismore Regional Gallery is the oldest cultural organisation in Northern NSW. Established in 1953, the gallery has played an active role in the cultural life of our community for generations – tell us about your role to facilitate the arts.

Our visibility since we opened in our new facility in late 2017 has been transformative, allowing us to present a much wider range of projects than previously possible. We see our role as being a space allowing contemporary artists to really push their work into new areas. **What's your vision for the gallery and its place in the community?**

We really want the gallery to be seen as a place stimulating conversations and learning. Our monthly discussion series, *Thursday Night Live!* – a partnership with Southern Cross University – has become an important vehicle bringing to the fore a whole range of sometimes challenging issues. We've also introduced after-school art classes, art and dementia tours and continue other strands of popular programming for young children through to adults.

What do you love most about our region?

The people are incredible, the environment is spectacular and the wealth of local artists provides a never ending schedule of activity. **11 Rural St, Lismore NSW**
[@lismoreregionalgallery, lismoregallery.org](https://www.lismoreregionalgallery.org)

FAVOURITE PLACE: *The coastal walk from Boulders to Sharpes beach.*



M-Arts Precinct

ARTISTIC HUB, GALLERIES AND RESTAURANT
MURWILLUMBAH

Set in an industrial warehouse and classic Art Deco building in Murwillumbah, the M-Arts Precinct is a vibrant place where artists and art lovers can come together over great coffee, food and art. Tell us more about your mission.

We are creating a hub for artists to have their own studios and to make it enticing for people who love art to come and hang out, have something to eat and drink, and maybe join a workshop or buy some of the art being created. M-Arts is an exciting place for creativity and art in Murwillumbah. We have artists' studios, an art supply shop, a picture framer, jewellery makers and the best Italian restaurant in the area, all in our building. The Tweed Regional Gallery has opened an annexe to display more of their collection – really adding to the quality of the local art scene and bringing more art visitors into town. It's still a work in progress with an award winning bar opening this year and more to come.

What do you love most about our region?

Murwillumbah is stunning – surrounded by the Tweed River and mountain ranges, and full of great Art Deco buildings that have survived development booms. We're hoping to be the catalyst for Murwillumbah to become known for its impressive art scene.

**Cnr Proudfoot Lane & Brisbane St,
Murwillumbah NSW**
[@m_arts_precinct, m-arts.com.au](https://www.m-arts.com.au)

FAVOURITE PLACE: *Fingal headland. Watching the waves crash into the rocks and watching them roll back out to meet the next one.*



MURWILLUMBAH

Tweed Regional Gallery & Margaret Olley Art Centre

Offering vibrant exhibition programs and events, this world-class gallery is a centre for inspiration and innovation.

Northern NSW is known for its beautiful collaborations – we would love to hear more about your recent union with the M-Arts Precinct?

We are thrilled to have launched the Gallery DownTown, housed within the creative hub of Murwillumbah's vibrant M-Arts Precinct. This annexe gallery aims to drive creative and economic development in the heart of Murwillumbah. Works from the Gallery's extensive collection are on display as well as artworks by regional artists.

Tweed Regional Gallery offers a variety of programs including public events, exhibition openings, artist talks, demonstrations and workshops that cater for all ages – tell us about your ongoing mission to facilitate arts in Northern NSW.

We love working with artists and sharing insights into the diversity of artistic practice. Through our commitment to public programming, we are able to engage regional and

national artists to facilitate enriching experiences that offer audiences a deeper engagement with our exhibitions and hopefully foster future relationships in our region.

The Margaret Olley Art Centre (MOAC) is an integral part of the Gallery – it celebrates the career, life and legacy of its namesake, Margaret Olley – Australia's most celebrated painter of still life and interiors. Tell us more about this ongoing display.

With the re-creation of Olley's famous home studio – principally the Hat Factory and Yellow Room – at its heart, MOAC is a dynamic space for changing exhibitions and interactives, an education workshop and the Nancy Fairfax Artist in Residence Studio. It remains an important legacy of an Australian icon.

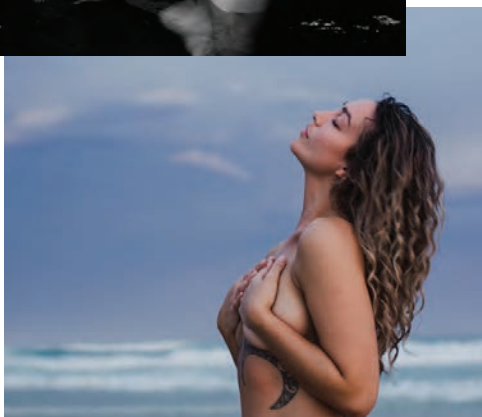
2 Mistral Road (Cnr Tweed Valley Way), Murwillumbah South NSW
[@tweedregionalgallery](https://www.tweedregionalgallery.org)
[artgallery.tweed.nsw.gov.au](https://www.artgallery.tweed.nsw.gov.au)



BYRON BAY

Jodi Plumbley, Bespoke Boudoir + Portrait Photographer

A celebration of feminine beauty and authenticity, captured in mindfully composed and empowering portraits.



What brought you to Northern NSW?

Definitely the vibe! We always gravitated to Byron Bay for holidays over the past 20 years and once I started doing shoots down here I fell in love even more. I love that we get to raise our daughter in such a creative environment.

Your images are beautifully sculptured – do you feel a responsibility to honour women in a certain way?

Thank you. I think it's important to capture a woman's authentic beauty. It's about helping women celebrate and embrace their own uniqueness. At the beginning of the shoot we set an intention and then we play and shoot to capture that. I love the magic that unfolds once the nerves fall away.

What do you love most about working with and empowering women in a creative industry?

I love the energy once we've finished the shoot and the flow on effect that has. I receive heartfelt messages from clients saying how amazing they feel about themselves and how much the photos mean to them. The images serve as a reminder of that feeling and I like to think of the power that can have on a person when the days aren't as bright and they need a little pick me up and a reminder to go easy on themselves.

My favourite quote is by Pema Chödrön, "Be kinder to yourself. And then let your kindness flood the world."

Byron Bay, NSW
@jodiplumbleyphotography
jodiplumbley.com



Northern Rivers Pottery Supplies

OWNERS – MADELEINE SMITH & OVE ALTMANN
NORTH LISMORE

What brought you to Northern NSW?

In the early 90s we were a young hippy couple and, of course, travelled up here in our panel van to further explore the area. We completely fell in love with the region. We then went back to Sydney to study but always held the Northern Rivers in our hearts. When our eldest son was born in 2003 we took the opportunity to buy our first home here. We've never regretted that decision and still believe this is the perfect place to grow as a family. Our kids now love being part of such a strong community.

What is your vision for Northern Rivers Pottery Supplies (NRPS)?

We've just completed our fifth year in business. Our dream for NRPS is to continue to build relationships within the local potting community, source new and unusual products and introduce some exciting workshops that we haven't offered before.

What do you love most about our region?

We love the diversity found in the landscape and culture of this region. We feel honoured to be a part of the expansive and thriving creative community that exists here.

54d Terania Street, North Lismore NSW
@nrpotterysupplies, nrpotterysupplies.com.au

LOCAL'S TIP: Wander around the streets of Lismore – you'll be pleasantly surprised by back alley graffiti art, great cafes and fab second hand finds.



Little Company

BEAUTY AND SKINCARE
BYRON BAY

Little Company is dedicated to Living Skin – can you describe this philosophy for us?

We use the term 'Living Skin' to emphasise the importance of treating the skin as a living organ. Not manufactured, it's cultivated. Just like a plant we need to keep alive.

You offer bespoke treatments at Little Company, tailored to each client's needs. What treatments can we find on your menu?

Our facials are categorised into three sections 'A whole lot of love' – deep and restorative, 'A problem solved' – targeted treatments to resolve specific skin issues and 'A little tailoring' – our most popular, it provides our therapist with complete creative control over what products and techniques we use to create a customised facial.

Your space is beautiful. Tell us more about the design of Little Company?

Little Company is all about immersive experiences so we tried to create a space that supports this. Tonal masonry and render was used to provide a fresh ethereal feeling. Keeping to a sustainable protocol, the tiles were hand made using left over pieces of Australian Limestone by Den Holm, and we utilised pieces from local creatives Worn Store and Pampa.

1/26 Brigantine St, Byron Bay, NSW
@_littlecompany, littlecompany.com.au

FAVOURITE PLACE: Minyon Falls, Nightcap National Park.

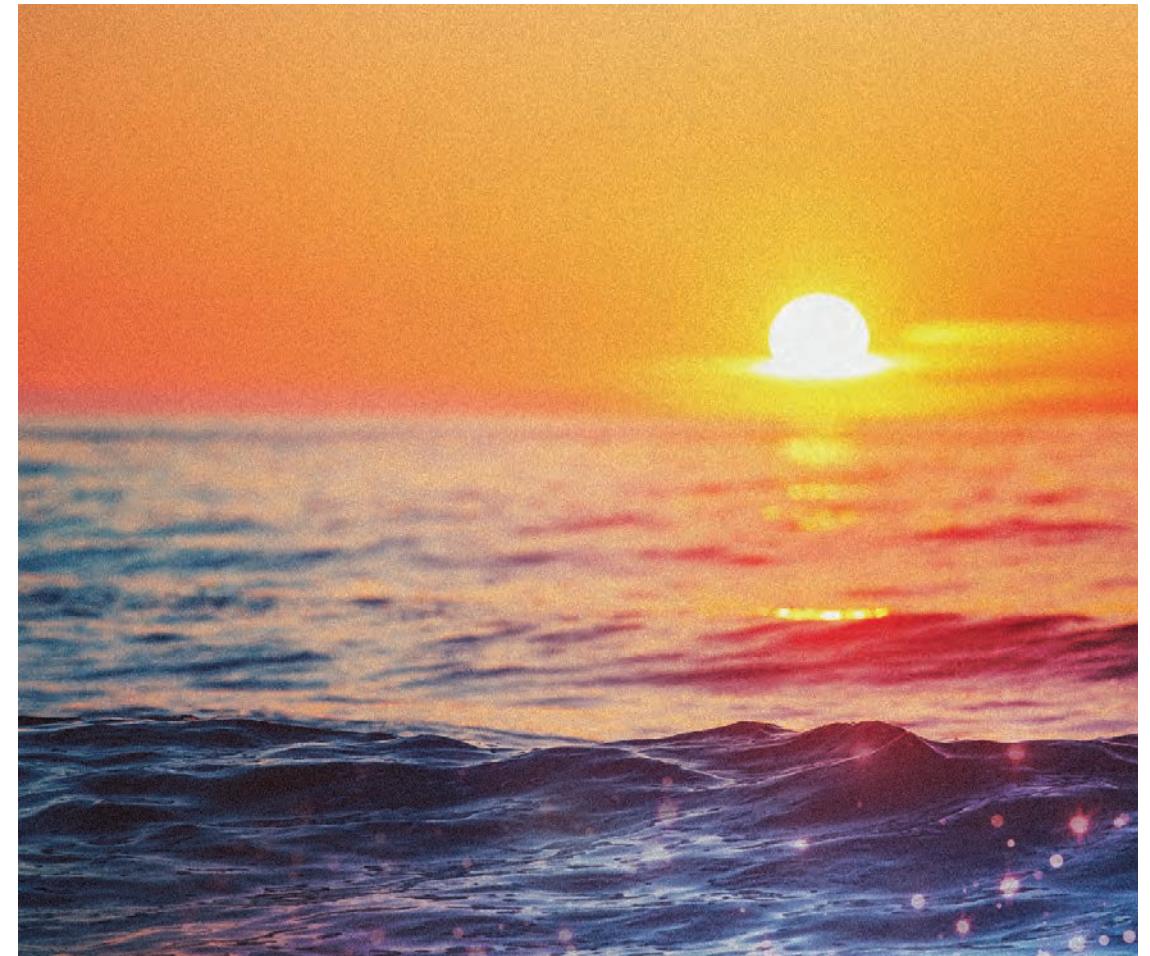
Additional Recommendations

Learn	Byron School of Clay, <i>Byron Arts and Industry Estate</i>
Draw	Drop in Life Drawing, <i>Byron Arts and Industry Estate</i>
Art shop	Yelow Brick Studios, <i>Murwillumbah</i>
Ayurveda	Mudita Institute, <i>Mullumbimby</i>
Festival	Byron Writers Festival, <i>Byron Bay</i>
Massage	Comma, <i>Byron Arts and Industry Estate</i>
Yoga	Creature Yoga, <i>Byron Arts and Industry Estate</i>
Photography	Studio Tropico, <i>Byron Arts and Industry Estate</i>
Gallery	Lone Goat Gallery, <i>Byron Bay</i>
Yoga	Seeker+Kind, <i>Mullumbimby</i>
Theatre	NORPA, <i>Lismore</i>
Festival	Mullum Music Festival, <i>Mullumbimby</i>
Festival	Splendour in the Grass, <i>North Byron Parklands</i>
Festival	Falls Festival, <i>North Byron Parklands</i>
Festival	Blues Festival, <i>Byron Bay</i>
Experience	Byron Bay Ballooning, <i>Byron Bay</i>
Experience	Skydive Byron Bay, <i>Tyagarah</i>
Theatre	Byron Theatre and Community Centre, <i>Byron Bay</i>

Experience, Northern NSW



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A cool place to be

Interview

Matt Griffiths – Seismic Activities

Byron Bay is an amazing place. Where else can you open a lifestyle store that offers a blend of street and surf culture and have it make perfect sense? Nowhere else according to Seismic Activities store owner Matt Griffiths. Matt's store is aiming to bring counter-culture back to the Bay. We chat fashion, confidence, and bringing back the cassette tape.



WORDS
Beck Marshall

Tell us about your background?

I grew up in Melbourne and, like most kids skating and surfing, I never really wanted to do much else. I travelled quite a bit in my early 20s, mostly bouncing around not achieving too much. I fell in love with “fashion” and the idea of clothing as a creative outlet when I was about 23/24 and when there were really interesting Australian designers starting out like Tsubi, Sass and Bide, and P.A.M, mainly through the FAT4 stores, and from there it grew. I studied product development at the Melbourne School of Fashion. It had a garment construction component, which I liked the most. I got what is most easily described as “the fear” and didn’t continue with what I had studied – looking back, it was the wrong thing to do. But I did get the opportunity to work for Burton Snowboards and become a qualified electrician, which taught me a lot and I made friends that have made this part of my life possible.

How long have you lived in Northern NSW and what brought you here?

Not long and I can’t remember the date, but 2018/2019 was my second Christmas and New Year’s here. The plan was never to stay – it just kind of happened as it does. I was driving around Australia and the east coast was the last leg. I was being a goose (making jokes) on Instagram and Andy Findlay, a friend I met working at Burton and part owner of Wildthings Gallery, told me to stop in on the way, so I stunk up his place for about 3-4 months. I also looked

after the cat which was pretty funny. And then finished the trip, returning to Melbourne. Andy called saying he needed a hand for Surf Fest and I ummm’ed and arr’ed a bit but here I am, years later.

I also have some dear friends I grew up with that live here, and have for some time, so it’s nice to be around them too. I miss Melbourne mostly on Fridays and Saturdays.

I’ll just say this ... the idea of being “a local” is a bit weird, and implies a sense of ownership, which is a terrible way of looking at something. I’ll never refer to myself as one, of anywhere.

You have recently opened the Seismic Activities store in Byron Bay. Why Byron?

Byron is a fucking cool place to be. But I saw a hole in the retail landscape, and the interesting thing I can do with Seismic Activities in Byron is truly blend “street” culture and “surf” culture. If you did that elsewhere it probably wouldn’t make sense.

What is your inspiration and the story behind Seismic Activities?

I guess the inspiration comes down to:

- a. being surrounded by the people and things I’ve always wanted to be.
- b. a chance to show people products that they haven’t seen before.
- c. a chance for the people who do know these labels to see it in the flesh.

I’ll use the “about” section from our website here because it sums it up pretty well (thanks Daini Stephenson,

you are my fav writer).

Seismic Activities is a lifestyle store in central Byron Bay, hosting unique and carefully curated brands both nationally and internationally recognised. The aim is to bring counter-culture back to the Bay, concentrating on brands that speak to a worldly audience who appreciate fabric, construction, design and graphics.

The space is designed to reflect contrasting materials, combining dark aesthetics with soft colours, challenging your eye to invite you into a confronting but welcoming environment.

Each label is assigned a clothes rack, where men's and women's items are merchandised together, allowing the whole story of the labels range to unravel while expelling the conventional idea

that men's and women's clothing should be separate.

Tell us what treasures and labels we will find in store?

There's a lot and it changes rapidly – it's best to come in and see.

Was starting your own label always on the agenda?

Yes and no. My favourite fabric is denim and currently I'm not overly impressed with the denim specific labels, so there is something about to happen soon. There are a few jeans in circulation but the interesting part will happen in early March.

What does style mean to you?

Confidence.

Style can come in the form of the most expensive item of clothing or the cheapest – the wearer makes it work.

You have a considered and

minimal style approach. What is your go-to uniform?

I still wear tight black jeans because I listen to the Ramones and think they are awesome.

What excites you about the future of Seismic Activities?

New labels and ranges, more in-store activations, there's a lot of fun to be had in the coming months.

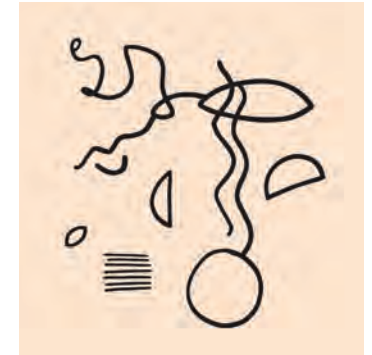
You are currently in Paris for fashion week – what are the top three items on your hit list for the season ahead?

Slick P.A.M bomber jackets; Aries Arise graphic tee's; cassette tapes – dust off the walkman.

5/109 Jonson St,
Byron Bay NSW

@seismic_activities_store

Oh Babushka



Style can come in the form of the most expensive item of clothing or the cheapest – the wearer makes it work.



Beautiful design with purpose

ohbabushka.com.au
@ohbabushka
A creative design studio, Byron Bay



**LULLABIES,
LOOK IN YOUR
EYES,
RUN AROUND
THE SAME OLD
TOWN**

PHOTOS
Ming Nomchong

MODEL
Montana Lower









SHOP



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SHOP LOCAL

Found, made, designed, shop, local.

As eclectic as the area itself, enjoy this curated selection of treasures, remember to shop local and bring a little Northern NSW home with you.



12



10



09



08



11



01



02



03



07



04



06



05

- 01 Retro Slides
Salt Water
saltwatersandals.com.au
- 02 Gold & Pink Pearl
'LongDrop' Earrings
Argenton Design
argentondesign.com
- 03 Facial Oil
Chrystalla & Clementine
@chrystallaandclementine
- 04 Sea Bones Surfsuit
Sea Bones
seabonesbyronbay.com
- 05 The Retro
Salt Water
saltwatersandals.com.au
- 06 Totes a Tote
Keith's Shop of Really,
Really, Really Good Things
@keithshopofgoodthings
- 07 Mt. Warning Wool Boho
Hat
Conner Hats
connerhats.com.au
- 08 Botanical Soap
Church Farm General
Store
churchfarmgeneralstore.com
- 09 Rose gold 'Regal Crown'
Ring
Argenton Design
argentondesign.com
- 10 Big Haus Drops
Each to Own
@eachtoown
- 11 Fleet Stool
Martin Johnston -
Designer - Maker
martinjohnston.com.au
- 12 Pink Soy
Nikkou Store
@nikkoustore

How we shop, drink, eat & relax

Small towns move at a different pace. There are, of course, things to do, but there seems to be more time to do it. Conversations between strangers happen easily – people have time for each other. Wandering through Mullumbimby, NSW, on one of the hottest days of the year, we met and listened to some really lovely people.

CONVERSATION
Martin Pain

PHOTOGRAPHY
Beck Marshall



Tahlor (23yrs)
BARISTA
Tugan QLD

What are you doing today?
Just in Mullumbimby shopping for a few gifts. I've been into Haven to pick up a few things and I'm about to head over to Santos for some groceries.
Do you enjoy shopping?
I avoid shopping centres. Coming to Mullumbimby is a relaxing experience with unique gifts. I love it.
Favourite place for coffee or chai?
Definitely Rock & Roll Coffee Company.



Bernie (62 yrs)
RETIRED
Mullumbimby NSW

What are you doing today?
Just cruising through town and doing some grocery shopping.
Do you enjoy grocery shopping?
Not really, but does anyone?
Favourite place coffee or chai?
The Other Joint – Eva is the best.
Favourite place to eat?
I love The Empire for their burgers!



Andrew (34yrs) and Rowena (34yrs)
SPECIAL NEEDS EDUCATORS
Newcastle NSW

What are you doing today?
Enjoying our morning, grocery shopping and wandering around town.
Do you enjoy shopping?
Yes, but that's not why we've come here. We wanted to chill out and soak up the ambience before we take our dogs to the beach.
Favourite cafe?
Santos.



Melissa (22yrs)
MODEL
Mullumbimby NSW

What are you doing today?
Rushing around. I'm just about to meet a friend for coffee.
Best place in Northern NSW?
For me, it's always the hills of Mullumbimby.
Where do you go to relax?
Any of my favourite waterfalls in the area.
Favourite swimming spot?
Christmas Beach.



Bree (16yrs) and Xanthee (15yrs)
STUDENTS
Mullumbimby NSW

What are you doing today?
Just relaxing and hanging out – it's the last day of school.
Favourite place for coffee or chai?
The Patch.
Favourite place to eat?
Magic Pot.
Favourite shop?
We love Shanti Town.



Tallulah (43yrs)
TEXTILES DESIGNER
Mullumbimby NSW

What are you doing today?
The car's getting a service so I'm in town waiting for it to be finished.
Best experience?
Kiva Spa. I go every fortnight!
Where do you go to relax?
Ha ha – Kiva Spa
Favourite swimming spot?
Broken Head. It's so beautiful.



SHOP

DISCOVER

North Beach, Byron Bay

Journey through the bustling Byron Arts and Industries Estate in Byron Bay and you will land in an oasis of innovative design, local boutiques, epicurean delights and world class luxury stays. Welcome to North Beach, Byron Bay.

Found on the north end of Belongil Beach, the North Beach precinct has emerged as a burgeoning home for creatives and the creatively inspired. Enjoy exploring Habitat, Barrio Eatery & Bar, Elements of Byron and the Byron Bay Train – the true highlights of the precinct.

Owning the concept of live, work and play, Habitat is a village like space that has attracted the best local designers, food and lifestyle experiences on offer. Championing the modern ideal of a sustainable work/life balance, Habitat offers a variety of options to reside within mixed use terraces and warehouses, while providing a considered selection of services, retailers and food experiences available on site to residents and visitors alike. Visit Habitat – or settle in to your new co-working space – and enjoy some of the areas best creative brands including The Beach People, Mr Simple, Tigmi Trading, Nice Martin and the Habitat Collective.

The foodie jewel in the Habitat crown would have to be the renowned Barrio Eatery & Bar – a relaxed all-day dining environment showcasing the food of renowned Argentinian-born chef Francisco Smoje. Barrio takes its influence from the wood-fired oven and

charcoal grill – a great culinary tradition that enhances flavour and respects the virtues of the product. Experimenting with bright colours and bold flavour, Francisco's cooking is authentic without clinging to convention. Dining at Barrio is like eating at home with your family and friends.

After falling in love with North Beach, choose to linger and stay at Elements of Byron – a luxury resort offering world-class facilities, nestled in a peaceful beachfront location. Stay in beautifully designed villas, relax beside the glistening pool, sip delightful cocktails and taste an incredible menu in the resort's restaurant. Whether you are a guest or not, choose to indulge at Osprey Spa – a tranquil, light-filled escape offering tailored spa experiences.

And now that you've settled in to your new North Beach life, you might just be ready to venture out into Byron Bay town. Here's a local's tip: don't drive and get caught in the stress of town traffic. You're North Beach Byron relaxed now – keep the tranquil vibes going and catch the world's first solar train into town. The Byron Bay Train is a fun and easy way to pop into town, and then back again to the amazing North Beach, Byron Bay.



Habitat
1 Porter Street, North Beach,
Byron Bay NSW
habitatbyronbay.com
[@habitat_byronbay](https://twitter.com/habitat_byronbay)

Barrio Eatery & Grill
Habitat, 1 Porter Street, North
Beach, Byron Bay NSW
barriobyronbay.com.au
[@barriobyronbay](https://twitter.com/barriobyronbay)

Elements of Byron
144 Bayshore Drive
Byron Bay NSW
elementsofbyron.com.au
[@elementsofbyron](https://twitter.com/elementsofbyron)

Byron Bay Train
byronbaytrain.com.au





WANDER

Newrybar Village

Situated in the hinterland of Byron Bay, the historic town of Newrybar is a bustling village that has become a must-visit destination for those seeking a unique retail and dining experience in one of the most beautiful parts of the world.



The village includes renowned Harvest Restaurant, Deli & Bakery, retail collective Newrybar Merchants, antique and furniture store Luther & Co, fashion retail curators Driftlab, as well as a General Store, bottleshop and service station. Newrybar has that laid-back village atmosphere combined with memorable, quality retail and dining experiences from passionate, creative and like-minded businesses.

Established in 2007, Harvest Restaurant transformed the food scene of Byron Bay with its innovative food concepts and community events. The Queenslander styled restaurant has grown over the years to include a bakery with 116-year-old wood-fired oven, and artisan delicatessen with adjacent edible garden. Showcasing the diversity of the wonderful local region Harvest Newrybar creates fabulous fresh food sourced from local artisan producers and the restaurants own gardens. Head Chef Alastair Waddell has teamed up with forager and wild food researcher, Peter Hardwick, to create a menu full of local curiosities. The dishes at Harvest are rare, wild and creative. Each new ingredient is a fresh challenge to their ingenuity, and the evening menu is imagined and reimagined weekly.

A stroll across the street and you will discover the charming 1850s homestead full of unique artisan wares at Newrybar Merchants.

A treasure trove of products from around the globe the collaborative started in 2015 with the idea to create a design led emporium of like-minded and creative retailers. Each merchant occupies their own specially curated section where you'll find beautiful everyday essentials from Imprint House by Natalie Walton, a curation of high-end artisan wares from LUNAR, sustainable homewares & interiors by Uscha, The Book Room boutique book store, Beautiflora floral design studio, eco friendly and quality made children's wares from The Toy Room, Heart & Home bedlinen and wellness products by Shannon Fricke, The Society Inc. hardware and haberdashery by Sibella Court, and Tigmi Trading's curated collection of rugs and unique décor.

Pop in next door to Luther & Co for a one of a kind

mix of antiques, collectables and locally made quality products, featuring bespoke furniture from Laneway Design.

Enjoy and experience driftlab offering a collection of considered brands from near and far, together they embody the environment and culture of Byron Bay. The team at driftlab endeavour to bring products that we can wear and use within our lifestyle everyday.

To finish your day, lunch or dinner at Harvest Restaurant on the cool verandah, nestled amongst community. It's a rare and wonderful feeling.

Harvest Newrybar
@harvestnewrybar
harvestnewrybar.com.au

Newrybar Merchants
newrybarmerchants.com
@newrybarmerchants

driftlab
driftlab.com.au
@driftlab

Luther & Co
@lutherandco_newrybar

Old Pacific Hwy, Newrybar
Village NSW





EXPLORE

The Commons, Casuarina

A precinct with a laid back community feel in the heart of Casuarina.

Just moments away from the brilliant Casuarina beachfront, this architecturally designed space is vibrant, contemporary and exciting.

The whole development centres around a beautiful courtyard space where people can meet, kids can play and a relaxed vibe allows people to stay a while.

Wander through The Commons to enjoy a range of modern restaurants, a boutique shopping outlet and a number of health facilities bringing together an engaging experience for any passers-by.

With the convenience of parking on both sides of the building. Making it easy for a quick pop into the shops, an early breakfast or late night drinks.

We suggest starting your day at The Commons in the highly energetic, F45 Gym with multiple classes running every day. Enjoy breakfast from locals favourite, Tucker. Sit on the grass in the courtyard and savour some nostalgic Australian food with a focus on local produce. We suggest the maple-glazed nut granola with charred pineapple, roasted coconut and vanilla-chia yoghurt topped with local honeycomb.

Lunch and dinner is available from a diverse choice of restaurants.

Vegan favourite, Familiar Takeaway, offering a great selection of plant-based alternatives.

For a more classic flavour try The Crafty Cow. Provider of good vibes, authentic smoked meats and craft beers. Famous for their carnivore platter where the meat is smoked on site for up to 12 hours.

The Nikkou Store, a boutique store for Mother, Child & Home. A divine homage to the feminine offering expertly curated pieces. The clothing reflects the coastal location where life is carefree and slow. With an abundance of services including a gym, childcare centre, hairdresser, chiropractor, dentist, finance broker and pilates studio (coming soon), The Commons offers the ultimate retail experience in coastal paradise.

480 Casuarina Way, Casuarina, NSW
thecommonscasuarina.com.au,
 @thecommonscasuarina



Additional Recommendations

- Fashion** Sea Bones, *Byron Bay*
- Shoes** St Agni, *Byron Arts and Industry Estate*
- Home** Pop and Scott, *Byron Arts and Industry Estate*
- Home** Worn Store, *Bangalow*
- Home** Pampa, *Byron Arts and Industry Estate*
- Fashion** Assembly Label, *Bangalow and Byron Bay*
- Home** Newrybar Merchants, *Newrybar*
- Fashion** Rowie, *Byron Bay and Banaglow*
- Home** Nikau, *Byron Bay*
- Home** Tigmi Trading, *Byron Arts and Industry Estate*
- Yoga** Divine Goddess, *Byron Bay*
- Books** The Book Room, *Byron Bay, Lennox Head and Newrybar*
- Flowers** Brær, *Bangalow*
- Fashion** Nikkou Store, *Casuarina*
- Fashion** Nami, *Byron Bay*
- Fashion** Charlotte's Parlour, *Bangalow*
- Surf** McTavish, *Byron Arts and Industry Estate*
- Fashion** Afends, *Byron Bay*
- Fashion** Service Denim, *Byron Bay*
- Fashion** RVCA, *Byron Bay*

Shop, Northern NSW



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WEARETRAM.COM



All the food

Interview

Sarah Swan – Food Authority

Sarah Swan and Jeremy Burn are food superstars. Between them they have given us 100 Mile Table, DUK, the Stone and Wood Eatery and now, because they must have so much time on their hands ... they are bringing us Bay Grocer – a convenient, not convenience, store. We talk to Sarah about the local food scene and the importance of community.



WORDS
Beck Marshall

Both you and your business partner Jeremy hail from impressive backgrounds in hospitality – we would love to know more about where and how it began?

My background is restaurants and cooking, Jeremy's is wine and cafe operations. We are a good mix of left and right brain, stubbornness and enthusiasm. Somehow it just works.

Jeremy and I met at Stonyridge Vineyard on Waiheke Island many, many years ago now. I was filming a cooking show with Neil Perry – Jeremy stepped in for the owner and did a piece to camera for Neil. It was random and hilarious – we became mates and stayed mates, chatting and writing emails for years and realising we had a similar outlook on life, food, fun, business. After 14 odd years with the Rockpool Group in Sydney, I moved to Byron and two years later persuaded Jeremy to depart his job with the Hipgroup and move his young family over from Auckland. We took the lease on an industrial space in Banksia Drive, Byron Bay, built the 100 Mile Table cafe and ramped up the catering business I'd been running from home. The rest is history – at least five years worth!

How long have you lived in Northern NSW and what brought you here?

Seven years now for me – five for Jeremy. My husband Dan and I had holidayed in the area for years and made some solid friends – on a few occasions looking after our friend's (The Cromwells) farm in Goonengerry over Christmas while they went away.

We hand-milked cows, fed the pigs and collected the chook eggs – the peace and quiet, the hinterland light, our dog running amok in the cow poo and swimming in the Wilsons River – total city slicker eye opening brilliance. It made us forge a plan. How to take your perfect getaway spot and make a life there.

You started in the Byron Bay Arts and Industry Estate with 100 Mile Table – can you tell us a little more about these beginnings and the ethos behind it?

Quite simply, showcasing what is local – within 100 miles is the philosophy. And that is more than food miles, it is the community around us, the nurturing of local businesses and them nurturing us back. We've made incredible friends through that cafe and it's wonderful to watch people thrive around us in the industrial estate and beyond. So much talent, so much creativity, so much courage and people jumping off waterfalls. Byron Bay and it's surrounds are a hot bed of talent in so many fields and we are proud to showcase it.

Together you have established DUK, a modern Chinese restaurant, collaborated with Stone and Wood on their eatery and now opened your newest venture, the Bay Grocer in Byron Bay. Incredible feat! We would love to hear more about your vision for these projects?

Well. Duk has just sold so we sat there last Saturday night (the last service) with our families together and ate duck and tofu and drank Brookies

gin – we celebrated the short but very sweet life of a restaurant we are immensely proud of. 100 Mile Table kicks along, it's our baby. Stone and Wood? Well, it's a pleasure to be in cahoots with a local company that leads the way in sustainability, service, product and just general coolness. We run the food operation at the new brewery which is all time good. It's beer food but with a difference – pretty low key and down to earth – just us, doing our thing, only beer style. I'm sure that makes sense. The Bay Grocer though – well that's brand spanking new and taking all our energy right now. As I sit writing this on Monday night January 21, the countdown is on. Three days till we open. We are hoping/planning to create the food store that Byron deserves. We've moved into the old Green Garage site at the roundabout right there opposite Spell. We've cleaned it up, thrown the white paint brush around – and we are starting to fill the shelves with both local and imported goodness. We will be convenient but not a convenience store. If you need to grab dinner, we have you covered. If you need a coffee and breakfast or lunch, we will have you covered there too. We will celebrate the greatest local brands from cheese and salumi to greens, Kombucha, tomatoes

and local meats. We want to create a space where people find joy in planning meals and shopping. We are quietly excited and a bit exhausted. Can't wait for opening day.

We would love to chat more about your thoughts on the changes in the food industry here in Northern NSW ...

There's been a great change in Byron in the last five years, and of course all the hinterland towns. Brunswick Heads has world standard restaurants, Bangalow serves the region's greatest fried chicken, and a degustation dinner at Town that rivals the city. With the arrival of Three Blue Ducks, Halcyon House, the Fleet crew and the new change of guard at Raes – as just a small sample – Byron has moved into the big league. It's greatest moments though are the small local gems and there are plenty. I think we should be proud of the food movement. From a catering perspective – from the minute I moved here I was supported by my peers and made to feel welcome, not a competitor. I think that is the point of difference in this town. To also be surrounded by some of the best produce available in the country and direct access to our growers is a dream come true. Working in the city,

this was never an option. This is a good place to get connected and in turn, provide our customers the same luxury.

What are your favourite local ingredients to work with?

Anything from Boon Luck Farm. Skirt steak from Hayters Hill (masquerading as 'casserole beef') at the Farmers' Markets. Brooklet Springs chickens (the best!). Brookies slow gin (chefs and restaurateurs need to wind down).

Tell us about one life-changing meal ...

Braised Beef Cheek at La Cuchara de San Telmo in San Sebastian, Spain – many years ago. Unforgettable.

What is currently inspiring you?

Anything that Rob from Nomadic Kitchen does at the Farmers' Markets. Real food, cooked simply, with grace.

When you're not busy working, what is your favourite way to relax in Northern NSW?

It's food and wine and having my husband and dogs around me. Sometimes we just sit in the open doorway of our house, watch the light change, feed the horses carrots and there is nowhere else I need be. Oh! I do like chucking balls for the dogs in the Brunswick River.

@baygrocer

From the minute I moved here I was supported by my peers and made to feel welcome, not a competitor. I think that is the point of difference in this town.



Found in all the best places and free:



LOCAL FLAVOURS

Made, grown, produced, eaten, local.

Northern NSW has an abundance of produce, flavours, and food and drink innovators. Feast your eyes on these delicious local treats.



01

02



03



04



09



10



08



07



05



06

- 01 Ink and Tonic
Husk Farm Distillery
huskdistillers.com
- 02 Ink Gin
Husk Farm Distillery
[@ink_gin](https://www.instagram.com/ink_gin)
- 03 Finger Lime
Mullumbimby Farmers' Markets
mullumfarmersmarket.org.au
- 04 Malt Pickled Onion
Keith's Shop of Really, Really, Really Good Things
[@keithshopofgoodthings](https://www.instagram.com/keithshopofgoodthings)
- 05 Smoked Hot Sauce
Church Farm General Store
churchfarmgeneralstore.com
- 06 Handmade cheese selection
Cheeses Loves You
[facebook.com/dairyandcheese/](https://www.facebook.com/dairyandcheese/)
- 07 Artisan bread
Baker and Daughters
[@bakeranddaughters](https://www.instagram.com/bakeranddaughters)
- 08 Seasonal Blend Espresso Beans
The Branches Coffee Roasters
[@thebranches_](https://www.instagram.com/thebranches_)
- 09 Wild Rose Ganache
Loco Love
locolove.com
- 10 Strawberry & Cream Ice Block
Flyin Fox
[@flyinfoxiceblox](https://www.instagram.com/flyinfoxiceblox)

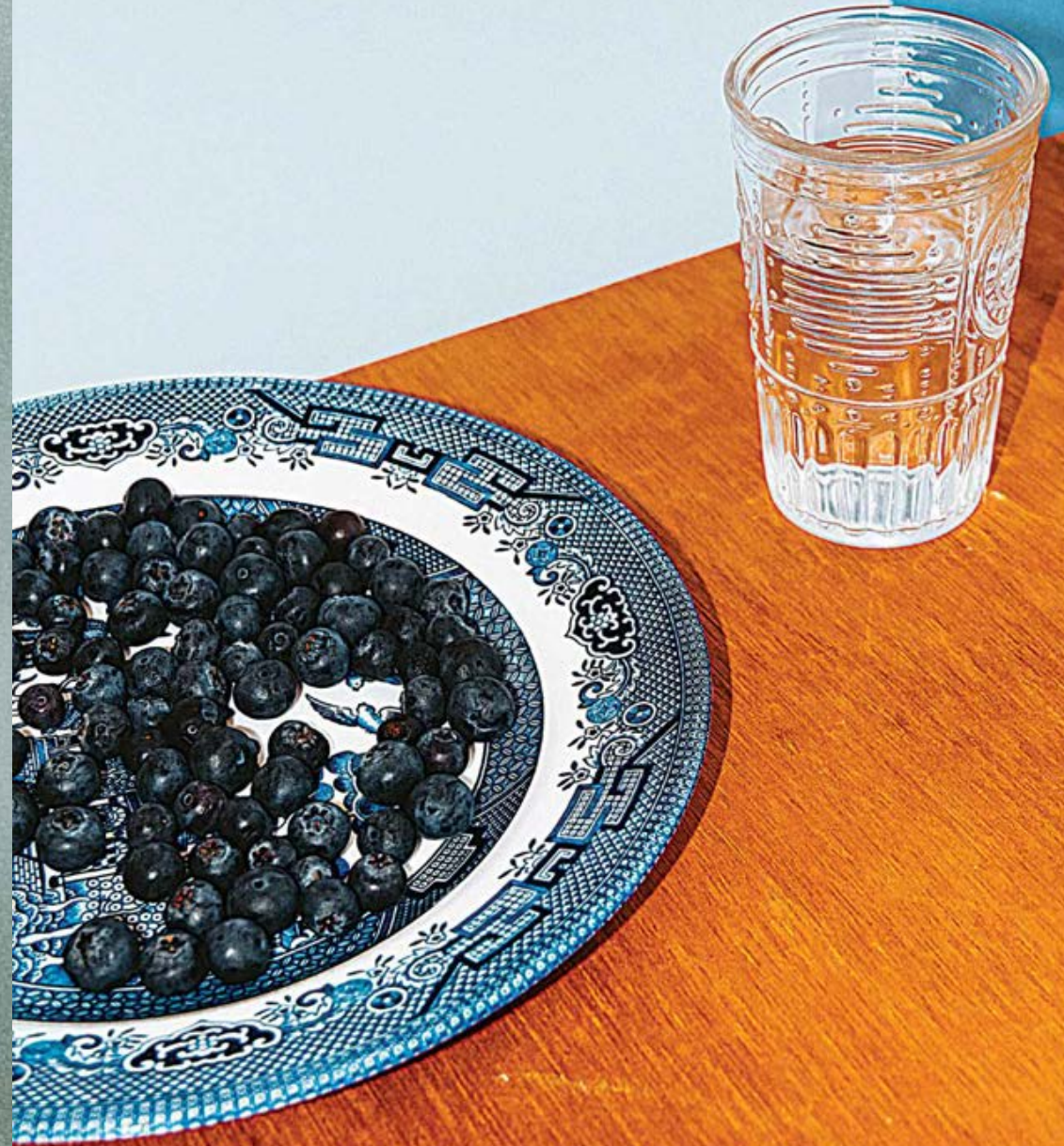
Each of the seven chakras are governed by spiritual laws, principles of consciousness that we can use to cultivate greater harmony, happiness, and wellbeing in our lives and in the world.

– Deepak Chopra

EAT ALL 7 CHAKRAS







84 Anahata - Heart Chakra

Colour: Green

85 Vishuddha - Throat Chakra

Colour: Blue



86 Ajna - Third Eye Chakra

Colour: Indigo



87 Sahasrara - Crown Chakra

Colour: White/Violet



Punch and Daisy

OWNERS - DANIA & GEORG
MULLUMBIMBY

Paradise found – what brought you to Northern NSW?

We packed our 1993 Subaru wagon with everything we owned and hit the highway heading north without any hesitation. It had been on the cards that we'd leave the big smoke and journey towards the simple life. As long as there'd be surf and good food around, that's where we were headed. This place has felt like home from the moment we arrived.

What is your food philosophy?

Making connections with the source. The farmer more than anyone is the one who determines the quality of the food.

What is your vision for Punch and Daisy and what can diners expect from their experience?

2019 is a year of introducing and unveiling our brewed projects to the community and beyond. We are opening the doors to our Creative Community space outback, and we will commence dinners at the beginning of the year.

105 Stuart St, Mullumbimby NSW
@punch_and_daisy
punchanddaisy.com

FAVOURITE PLACE: Brunswick Heads river at high tide.



Stone and Wood

LOCALLY CRAFTED BREWS
BYRON BAY

Why choose Byron Bay as your base?

We decided to set up a brewery in this part of the world because we love the conscious approach to life that people around these parts seek out and embrace. There's a strong sense of community and of doing things a little differently.

With overwhelming growth in the craft beer industry what sets Stone and Wood apart from its peers?

For us, it isn't about being the biggest or the best, it's about brewing good beer. Just as a good person is defined by the way they behave, we believe good businesses are defined by their actions and the way they go about achieving success. Good means more than just the quality or the taste of the beer, it's in how we as a business can fulfil our role as the regional brewer, pay it forward and contribute to making positive change.

Any new brews we will be lingering on in 2019?

We're excited to kick into 2019 because not only are we putting our beers into cans, but with the new brewery opening in Byron, we will be releasing Pilot Batches that will be continually changing and exclusive to the tasting room. In March we will also start releasing a range of limited release, experimental beers called Counter Culture – beers that go against the grain.

100 Centennial Circuit, Byron Bay NSW
@stoneandwood
stoneandwood.com.au

LOCAL'S TIP: After your brewery visit, explore the rest of Byron's Arts & Industry Estate for boutiques, galleries, surfboard shapers and delicious food.



Loco Love

FOUNDER - EMICA PENKLIS
BYRON BAY

Tell us a little about Loco Love. You call it chocolate with benefits – chocolate AND benefits – we definitely need to know more!

We handcraft our bars daily, producing conscious chocolate bars that taste delicious but that also benefit your well-being. Our bars are each handmade with love and care using the highest quality medicinal, soul-nourishing ingredients. All of our bars are refined sugar free, vegan, gluten free, soy free and include the addition of tonic herbs and healing spices.

Describe a typical day in the life of Loco Love ...

It always starts with a tea or cacao tonic. We are then at our pastel pink factory for too many hours, hand making each bar and sending out orders. The rest of the time is emails and alchemising new products. And one of our goals for 2019 is moving into compostable packaging. What do you think it is about Northern NSW that attracts and sustains creatives?

It would have to be the lifestyle. There is so much natural beauty, great nightlife, options for education, a large spiritual community, a community devoted to making the world a better place, a wide variety of some of Australia's best restaurants and local Farmers' Markets that are bursting with goodness. This list could go on.

locolove.com
@locolovechocolate

FAVOURITE PLACES: Doma, Milk and Honey, Mullum farmers market, Minyon Falls, Brunswick Heads and the Tea Tree lakes.



Husk Farm Distillery

RUM DISTILLERY AND HOME OF INK GIN
NORTH TUMBULGUM

What brought you to Northern NSW?

We came here for the sweet sugar cane, the epic surf and the beautiful valley. Where else can you work the land in the heart of an ancient extinct volcano, minutes from some of the best surf breaks in the world and 20 minutes from an international airport?

We love your mantra – Drink Less, Enjoy More – tell us more about your vision for Husk Distillery?

Husk Distillery started with a vision to create Australia's first Agricole rum – that is, rum made in the French style from freshly crushed sugar cane instead of molasses. Ink Gin came about because we are seasonal distillers, distilling our rum only during the sugar cane harvest season. For us it's all about creating quality spirits in a sustainable way, with local provenance. Because we have a paddock-to-bottle approach, the terroir of the Tweed is reflected in every bottle.

2018 saw you complete your new distillery. What lies ahead in 2019?

2019 will see us open up our cellar door and bar and welcoming the public onto our farm. We've also got a few new spirits in the works – stay tuned.

1152 Dulguigan Road, North Tumbulgum NSW
huskdistillers.com
@huskdistillers
@ink_gin

LOCAL'S TIP: Watching the sun set and eating fish and chips at the Fingal lighthouse.

Additional Recommendations

Coffee	Moonshine Coffee Roasters, <i>Federal</i>
Baked	Scratch Patisserie, <i>Mullumbimby</i>
Coffee	Jones and Co, <i>Brunswick Heads</i>
Japanese	Doma, <i>Federal</i>
Cafe	Woods, <i>Bangalow</i>
Coffee	The Branches, <i>Mullumbimby Industrial Estate</i>
Coffee	Bayleaf, <i>Byron Bay</i>
Superfood	Combi, <i>Byron Bay</i>
Coffee	Allpress, <i>Byron Arts and Industry Estate</i>
Asian Fusion	Bang Bang, <i>Byron Bay</i>
Date Night	The Roadhouse, <i>Byron Bay</i>
Cafe	Dirty Wilson, <i>Lismore</i>
Cafe	Flock, <i>Lismore</i>
Restaurant	Il Divino, <i>Byron Bay</i>
Cafe	Corner Kitchen, <i>Bangalow</i>
Coffee	Sparrow, <i>Byron Bay & Bangalow</i>
Cafe	Shelter, <i>Lennox Head</i>
Cafe	The Belle General, <i>Ballina</i>
Restaurant	St Elmo, <i>Byron Bay</i>
Pub	The Bangalow Hotel, <i>Bangalow</i>
Club	The Bowlo Bangalow, <i>Bangalow</i>

Eat & Drink, Northern NSW

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108 Dalley St Mullumbimby

[@seekerandkind](https://www.instagram.com/seekerandkind)

[seekerandkind.com](https://www.seekerandkind.com)

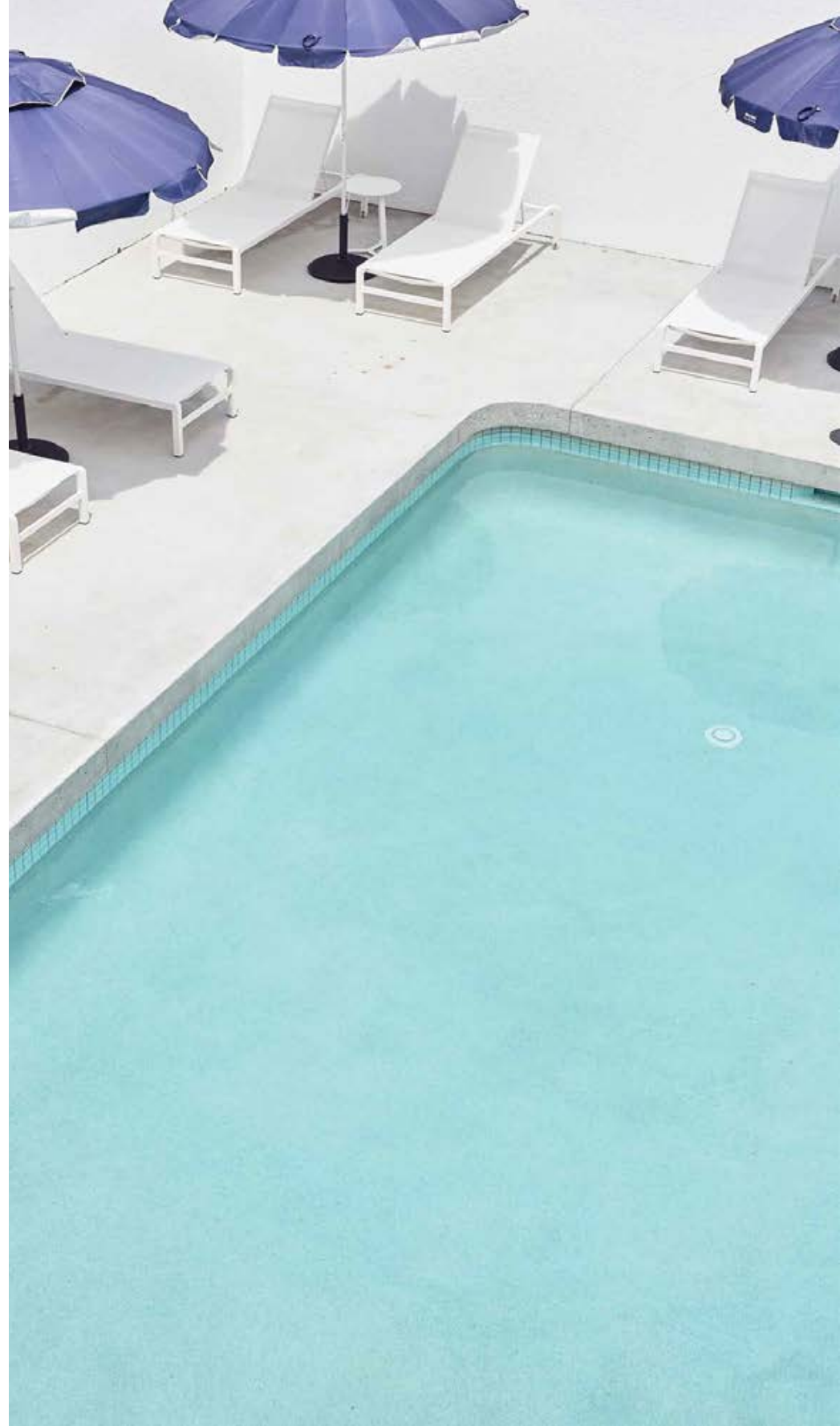
find your kind.

The rise & rise of the Motel

WORDS
Beck Marshall

PHOTOS
Wade Edwards

We all have a first memory. Mine was Surfers Paradise. It was a family holiday upgrade from the camp beds and sandy tent sites of the Bonny Hills Caravan Park. And it was a holiday dream come true.



1



This trip included a day out at Dreamworld and dinner at Sizzler, or some other buffet-style restaurant. My dad was made by the idea of parking his car directly in front of our room, and colour TV and breakfast delivered to your door. The Gold Coast was the cheap Greek holiday of our generation. Beach, pool (and not an above ground but a real in-ground pool with tables and chairs and drinks with straws) and other families to get to know. Each year we would return to the same place. As I grew older and the decades passed, the roadside motels slowly disappeared – along with their neon vacancy signs, retro interiors and architecture – and were replaced by uniform chain hotels, cheap overseas holidays and the rise of Airbnb. But fortunately, a new generation of moteliers are beginning to revive these golden beauties. A reminder of a life less complicated. The Sails Motel in Brunswick Heads is a classic roadside stay that has been lovingly restored by its owners. We chat to the team behind The Sails Motel about the recent face-lift, nostalgia and the remarkable comeback of the classic motel.

2



Details of place; time:

- 1 *Rise and shine – grab a takeaway coffee and enjoy the poolside lobby, 9:38am*
- 2 *Hidden spaces, 4:02pm*
- 3 *Afternoon reads completely at ease not thinking at all, 3:40pm*
- 4 *Bright white Cycladic dreams, 4:15pm*
- 5 *Nostalgia and modern typography, all day*



Why Brunswick Heads?

It was the actual property that led us to Brunswick Heads. We knew if we found the right business and the area felt right then it was going to be the right decision. After a few visits, we knew Brunswick Heads had so much to offer – it just keeps on getting better.

There is pleasure, and some degree of satisfaction, in the fantasy of staying in the motels of your childhood? How important is it for you to maintain this feeling for your guests?

It's has been a very conscious effort to keep some original aspects of this 1960's motel and seamlessly blend them with some modern updates made for the discerning traveller. The architecture and signage, along with the classic drive up to your door aspect, allows The Sails to really conjure up memories of a classic motel.

We want to merge the old school purpose of the motel – which was to rest, eat and sleep – with contemporary spaces like our new lobby, pool, and workshop area. These additions are really welcoming and reassure guests that they will have the best experience.

Gone are the days of bed-head radios and coin-operated massage beds - what is next for the roadside motel? And how do you achieve balance between nostalgia and 2019?

For us, I think a return to the simplicity of this style of family accommodation is key.

Our aim is to create spaces where guests can have

great experiences. Our roadside motel offers more than just a place to sleep, and we have always enhanced the property with that in mind. We want our visitors to check in and create memories that evoke motel nostalgia with a modern twist.

The new lobby, pool pavilion, kiosk and workshop spaces are at the heart of our business. These are areas where our guests can maximise their motel experience, whether on holidays, working or passing through.

We have a great mix of discerning travellers, families, professionals and couples wanting to experience the original seaside holiday. The Sails offers a balance of an idyllic motel stay with laid-back modern design. ***Let's talk creative signage - motels of their day were known for the excellent use of fonts, lettering and neon graphics.***

We have just redesigned our sign, keeping most of the original shape and light box design with modern typography.

26-28 Tweed Street,
Brunswick Heads NSW
thesailsmotel.com.au

@thesailsmotel



4



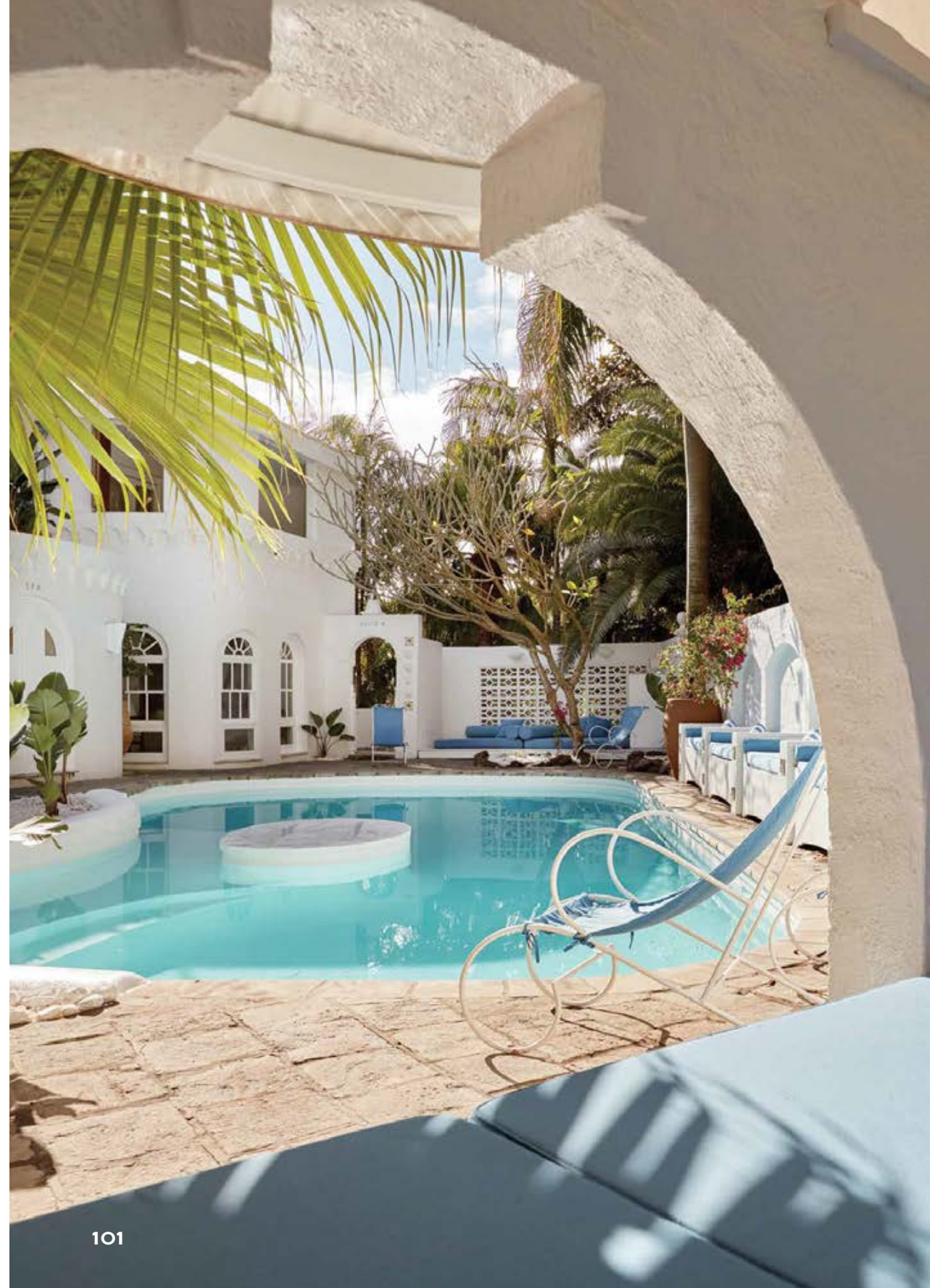
5

And all the world is in front of you

My first job was toasting jaffles at The Pass. In a small shed over the summer holidays, standing all day in the relentless heat. My dream job was at La Belle Epoque – I idolised owner Ruth Harris and her eccentric clothing, hats, cars and parties. She would drive through town in her convertible – royal-like. Her staff were as beautiful as she was. The Misfits. The Artists. I imagined myself working under her renaissance painted roof. There was always a town whisper of the weekend's events. It was a time of true Byron Bohemia – I wanted in. Sadly, I never did work for Ruth. My friends and I were once or twice accompanied by our parents to a night at La Belle Epoque - that was as close as I got to fulfilling my avant-garde teenage fantasies. The building, its genes and its heritage, have always intrigued me. Sitting there like a pearl. In paradise. Welcome to Raes on Wategos.

WORDS
Beck Marshall

PHOTOS
Sean Fennessy
& Madeline
Johnson (on p.106)





Raes on Wategos – this pearl – has gone through many changes. In this issue we chat with Francesca Webster, General Manager of Raes, about the recent refurbishments, sharing a glass of wine with Ruth, and the ethos behind their guest experience.

6–8 Marine Parade,
Byron Bay NSW
raes.com.au

@raesonwategos

Raes' heritage is decades old. Built in the 1960s and known then as the Argentine Ant Cantina, later becoming La Belle Epoque. It was the private home of Ruth Harris, one of Byron's most treasured eccentrics. Elements of the house design were said to be inspired by Salvador Dali and Liberace once played the piano there. We would love to know more ...

Whilst the Salvador Dali and Liberace notes are purely hearsay, all others are accurate. Ruth Harris is still a Byron Bay

local, living in Suffolk Park. Jordy Catalano (our Owner and Managing Director) and I would love to share a glass of wine with her, and eventually write a book on the history of this special property.

Let's chat more about the recent refurbishment by Sydney-based interior designer Tamsin Johnson – tell us about the vision behind this ...

Tamsin was given the very tricky task of changing such an iconic venue – and I think she mastered this project perfectly.







The vision was to make the property more relevant to its coastal location, swapping the heavy wood, leather, clutter, for an open, lighter and more user-friendly space that was a representation of a unique, beachside property. Probably the best description I have heard was from a guest who said it was 'as if they were staying in their incredibly stylish, interior designer best friend's beach house'. The rooms have a comfortable 'lived-in' feel, with luxurious and contemporary appointments that ensure it really is a luxury hotel too. **What changes have you seen at the hotel since the refurbishment?**

We have changed a myriad of things, from uniforms to serve ware,

adding our Cellar Bar, transforming the restaurant and kitchen, the perception of accessibility to all demographics and locals and most importantly shifting completely the guest experience and the ethos in which the service standards are based on. It is now founded on genuine, tailored and personalised service. This to me, has been the most significant change.

Aside from the restaurant, are the facilities (spa etc.) open and available to the public?

The Spa is indeed open to all. Our Cellar Bar is also our newest addition which doesn't require reservations (like Raes Dining Room does) and is available to all from 12pm – 8pm.

A day at Raes:

- | | |
|--|---|
| <p>6:00am Sunrise walk to the lighthouse to be one of the first people in Australia to see the light of the day.</p> <p>7.30am Yoga on our terrace.</p> <p>8:35am Swim.</p> <p>9:30am Breakfast within Raes Dining Room.</p> <p>11:00am Surf lesson at Wategos Beach.</p> <p>12:30pm Travel to Doma, Federal for lunch, stopping in at Killen Falls on the way back.</p> | <p>3:00pm Bangalow and Newrybar for shopping in the afternoon.</p> <p>6:00pm Sunset oysters and cocktail at Raes Cellar Bar.</p> <p>6:30pm Dip in the pool (another cocktail, because, why not?).</p> <p>7:00pm Read on your balcony.</p> <p>8:00pm Dinner within Raes Dining Room.</p> <p>10:30pm Bed.</p> |
|--|---|



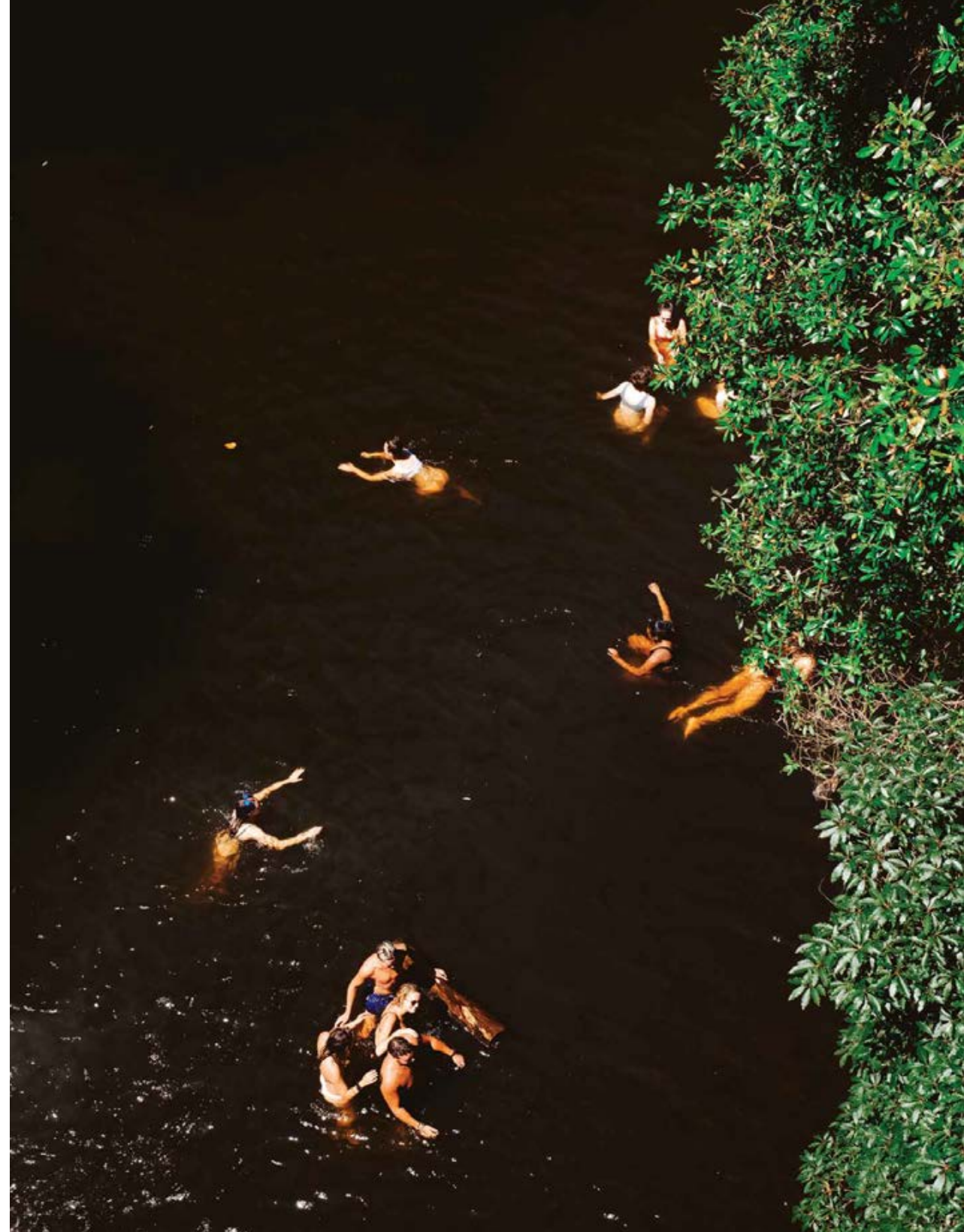
From every local beach, river inlet, mountainous driveway, and sandy laneway in Northern NSW, there is a purposeful decision to choose a speed suited for life. The way we deliberately live with nature is perfectly on show in this small pocket of Australia.

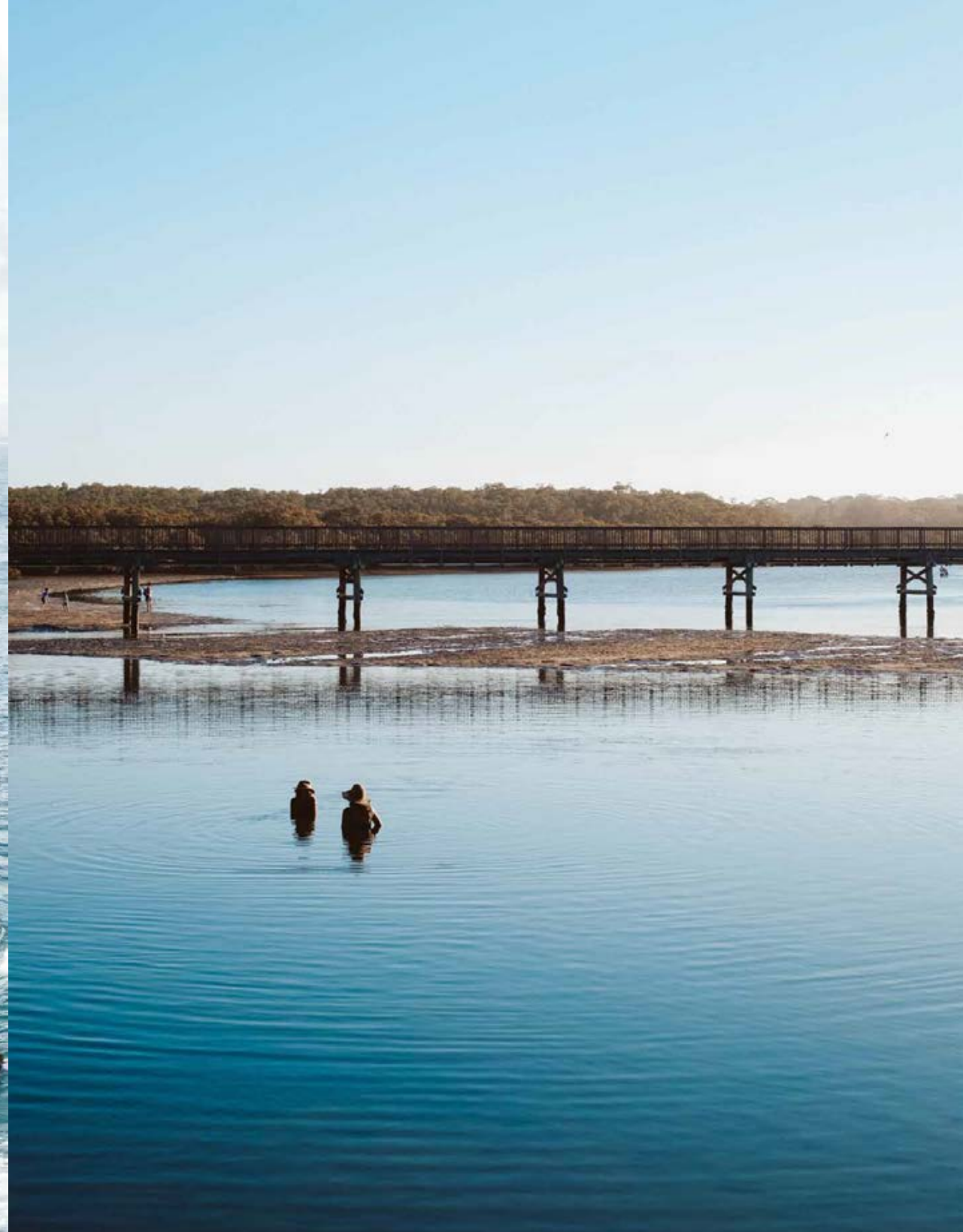
GO & SEE

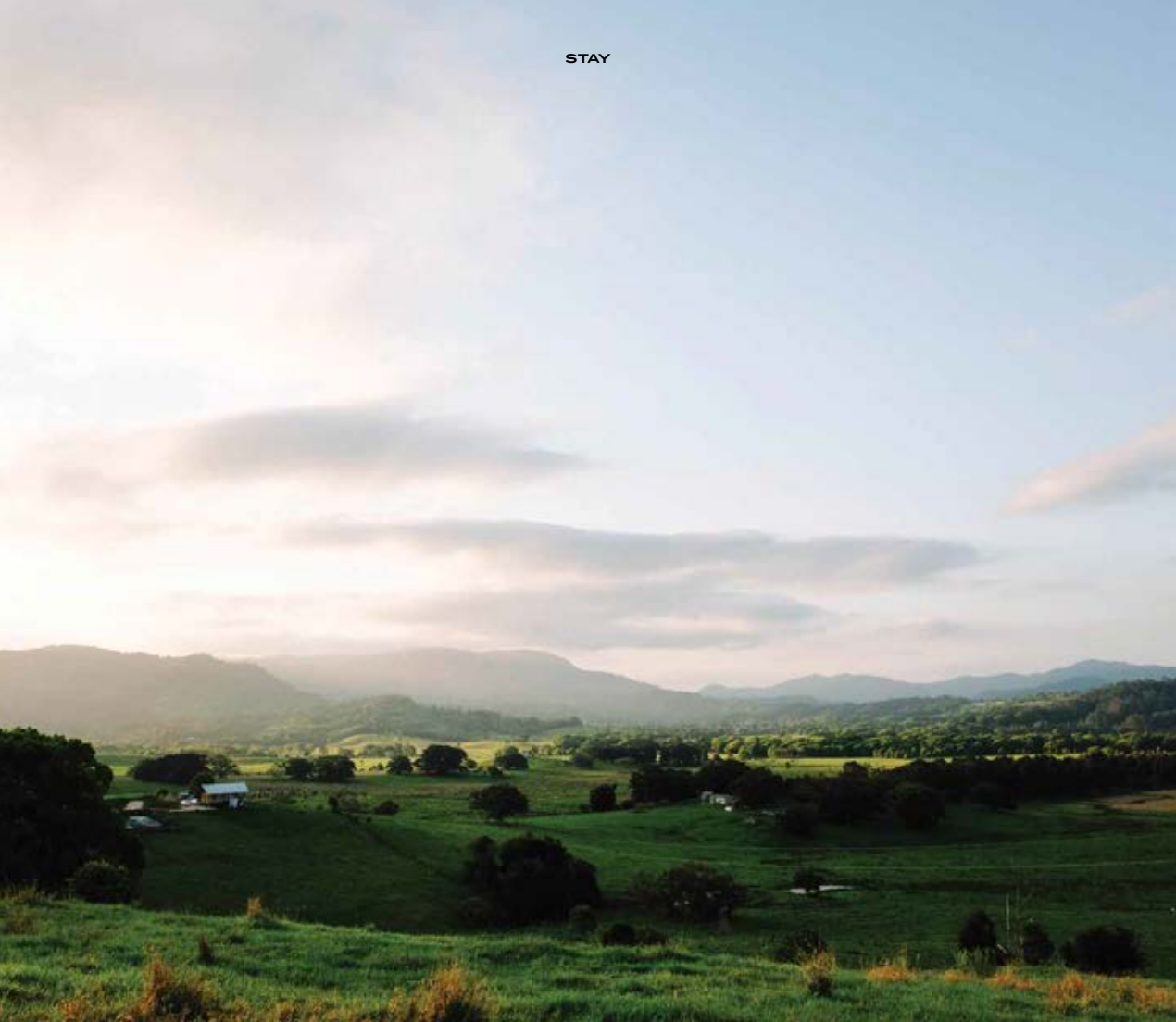


A place of windswept solitude. Wild and Free Tallow Beach.

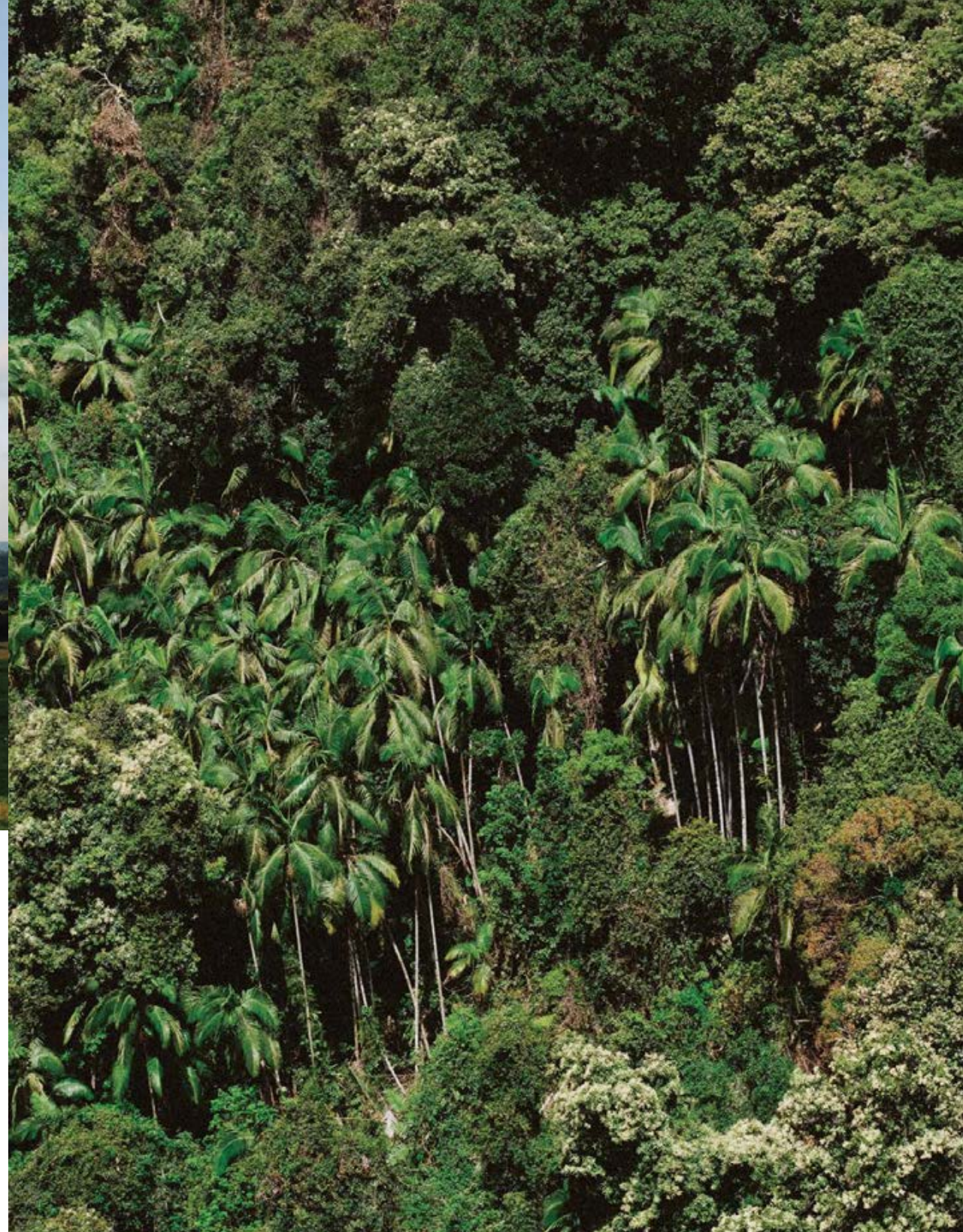
PHOTOS
Michael Eggleton







Winding through hinterland roads, Byron Shire.



These hills of ours, Byron Shire.

Additional Recommendations

Design	The Bower, <i>Byron Bay</i>
Luxury	Halcyon House, <i>Cabarita</i>
Luxury	Elements of Byron, <i>Byron Bay</i>
Boutique	The Atlantic Byron Bay, <i>Byron Bay</i>
Boutique	Bask and Stow, <i>Byron Bay</i>
Luxury	Byron at Byron, <i>Byron Bay</i>
Luxury	Beach Suites, <i>Byron Bay</i>
Eco	Krishna Village, <i>Eungella</i>
Eco	Crystal Creek Rainforest Retreat, <i>Crystal Creek</i>
Boutique	Bangalow Guesthouse, <i>Bangalow</i>
Eco	Gaia, <i>Brooklet</i>
Boutique	Victoria's, <i>Ewingsdale and Wategos, Byron Bay</i>
Boutique	Mavis's Kitchen & Cabins, <i>Uki</i>

Stay, Northern NSW

BASK & STOW

BYRON BAY

Tucked away in the heart of Byron Bay, a stone's throw to Wategos, Cape Byron, Arakwal National Park and Tallows beach, Bask & Stow has been created for the discerning traveler in mind. Architecturally stunning, the suites feature local designers for a stylish yet comfortable stay. Mid-century design meets relaxed coastal living.



baskandstow.com.au

ENJOY LOCAL

Sample the Kiosk

Here are the very best places to play, see, do, shop, eat, drink and experience.



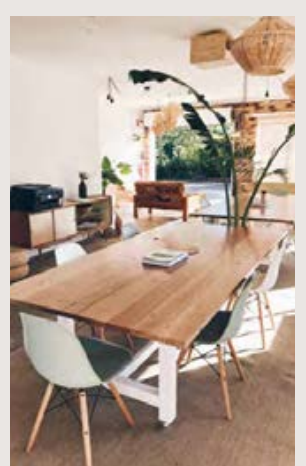
Punch and Daisy

Tucked away at the end of Stuart St, Mullumbimby, Punch and Daisy dishes up fresh, local and delicious food. Also on offer is perfectly brewed coffee using locally roasted organic beans from Moonshine Coffee roasters - guaranteed to lift your spirits any day of the week! As for the vibe and atmosphere, well you will just have to visit them to find out.

105 Stuart St,
Mullumbimby, NSW
punchanddaisy.com
@punch_and_daisy

Husk Farm Distillery & Ink Gin

Husk Farm Distillery is Australia's only agricole rum distillery and home of Ink Gin. Set on the family farm in North Tumbulgum, Husk Farm Distillery will be opening to the public for tours, tastings and cocktails in 2019. Visit the website for further information and to view opening hours.
1152 Dulguigan Road,
North Tumbulgum NSW
huskdistillers.com
@huskdistillers
@ink_gin



The Corner Palm

We are a sunny coworking studio in Byron Bay. We believe in a world where businesses collaborate to create a better world. No matter your passions or your day job, you're invited to join us for a day, a week, a month, or a year. Step inside your new office. We also offer our space for events - get creative and host your wonderful gathering at The Corner Palm.

1/16 Brigantine Street,
Byron Bay, NSW
thecornerpalm.com
@the_corner_palm



Jodi Plumbley - Bespoke Boudoir + Portrait Photographer

Boudoir photography celebrates the female form and encourages women to love their bodies. Capturing timeless, authentic images you will cherish forever is an empowering and liberating way to remind yourself how valuable and beautiful you really are. Chat with Jodi about how to best celebrate you with a bespoke boudoir or portrait shoot in the stunning surrounds of Byron Bay and beyond.

Byron Bay, NSW
jodiplumbley.com
@jodiplumbleyphotography

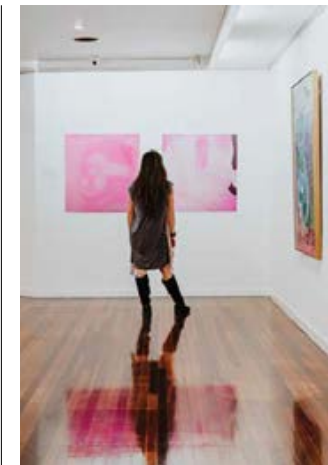


Little Vittles

Little Vittles caters to local and visitor events throughout the Byron Shire and beyond. Offering your choice of abundant grazing tables, Little Vittles tailors food spreads to the time of day, from fresh seasonal brunch to decadent evening dessert. Also enjoy barista-made coffee or a bar and drink service at your next event. The vintage designed Little Vittles caravan is brought to your special location and set up, ready to look after your guests - for the perfect party.
Byron Shire, NSW
littlevittles.com.au
@littlevittles

Argenton Design

Argenton Design offers bespoke affordable fine jewellery, featuring high-quality pieces to covet and hand-down. The Symbolism Collection is a favourite and offers simple designs including suns, moons and stars, to more intricate pieces like eagles, snakes and turtles. Designer Lisa Argenton also offers custom made conventional and unconventional wedding and engagement rings, resizes, repairs and restringing.
Unit 2 1A Banksia Drive,
A&I Estate, Byron Bay NSW
argentondesign.com
@ArgentonDesign



Byron Bay Milk Company

Byron Bay Milk Company makes plant based milk, specialising in Almond and Coconut Milk with flavoured milk on its way! Our milks are made from the finest quality spray free and organic ingredients available. Hand-crafted with integrity and care, we pasteurise our milks at low temperatures to give you shelf life and maximum nutritional value. Available at great cafes with retail coming soon.
@byronbaymilkcompany
byronbaymilkcompany.com.au

M-Arts Precinct

M-Arts Precinct in Murwillumbah is an artistic hub housing a permanent exhibition from the Tweed Regional Gallery, other exhibitions, artists' studios, an art supply store and Bacaro, a fabulous Italian cafe/restaurant. An award winning bar and a picture framer will open in 2019. See our website for opening hours and follow us on Instagram and Facebook.
Cnr Proudfoot Lane & Brisbane St, Murwillumbah NSW
@m_arts_precinct,
m-arts.com.au

Body, Mind and Soul Awakening

Natalie Wagner is a gifted Intuitive Therapist who shares her wisdom and guidance through her soulful intuitive readings, workshops and 1-on-1 healing sessions. She is a qualified Psychosomatic Therapist, bringing meaningful insight that reaches the heart and empowers you to live with greater passion and purpose. Natalie creates a space for you to come and tune in to all parts of yourself and discover what is required of you for your own personal evolution.
Byron Bay, NSW
@bodymindandsoulawakening
bodymindandsoulawakening.com

Foxy Luu's

Foxy Luu's has quickly become a hole-in-the-wall hot spot for locals looking for fresh and fast Asian street food with a grassroots Byron twist. The menu offers vegan and meat eating pleasures of softly steamed bao buns, hand-made dumplings and free-range bone broth. Grab a BYO bottle and settle into one of the cosy red light corners in this art haven by day and playful den by night.
Shop 4a North Byron Plaza,
90 Jonson Street
Byron Bay, NSW
facebook.com/FoxyLuus
@foxyluus





ESSAY:

Black snow falling gently

When I was young, I had a recurring dream.

WORDS &
PHOTO
Lila Theodoros

I'm in a house with floor-to-ceiling glass walls. It has high, cathedral ceilings and is open plan. I don't know how old I am. I feel older than I am when I'm having the dream. And it feels so real. I have been there before. I lived there. I am there.

The house sits on land surrounded by fields and fields and fields of sugar cane. It's night time. And the cane is burning. I'm in the house with others – I think they are my family. I'm not scared. I'm worried. The fire is getting closer. I wonder why on earth we live so near the cane fields. I worry that no one else seems concerned that the flames are dancing all around our home. I sit with this heavy worry, aching deep inside my stomach. Frustrated that I can't act. But, the fire never reaches the house. And I wake up.

I have this dream over and over again.

I am just a child, growing up in the Tweed Valley, living at home with my parents and sister. I go to a small primary school with 35 other kids. The cane fields are close. And it snows black ash. The bell rings for big lunch and we run outside, ignoring lunches our parents have painstakingly made. A kid spots the first fall and yells. "It's raining!" The ash floats gently down from the sky like black snowflakes. I have never seen snow, so I assume this is what it's like, except white. Long, black, delicate strands of black snowflakes. If you are careful enough, you can catch a really big one. It feels like treasure in your hand. Gently holding it still, careful not to crush and destroy it, you show off your prize to the other kids. "That one's a whopper!" The true value of this prize is casually telling a friend, "You have ash on your face!". "Oh no! Where?". With a practiced action, you gently wipe. "It's here". "What'd you do that for?!". Never ever gets old.

And I have that dream.

I'm in high school now and the cane fields are even closer. The ash still falls – but we are a little bit cooler now. We just watch it fall. Whatever. But inside, I still marvel at the beauty of the dancing, twirling, spinning, raining black cane. It feels like magic. There is no roar of a fire and the ash falls silently.

And I have that dream.

I've left home, moved to the big city, visit home less often. Time passes and life happens. I marry my high school sweetheart. We travel the world. We work hard. We get tired. We want to come home.

My son is born. We are determined. He will have the same perfect childhood we had. Moving home is our dream come true. We drive down the highway, hit the point where you know you're home. The cane fields start to stretch out as far as you can see. Mt Warning – Wollumbin – is catching clouds. The roads narrow and begin to wind. I haven't had that dream for years but I still remember every part of it. We drive on roads with rows of sugar cane growing on either side. And I notice a house I've never seen before. It's my house. The house in my dream. It's been built right in the middle of the cane fields. Why so close? It has floor to ceiling glass walls. And in the distance I can see the cane fires starting.

I have never seen snow, so I assume this is what it's like, except white. Long, black, delicate strands of black snowflakes. If you are careful enough, you can catch a really big one. It feels like treasure in your hand.



ESSAY:

Forest

Ellie Beck takes us through the gentle stillness of her Northern NSW, her home.

The feeling of the air is the first thing I notice. It's markedly cooler stepping into the forest, walking along the creek bank. The gentle freshness of the air soaks into me, each breath another chance to slow down, settle into the quietness that slips into us. Even the noise of the kids seems softer somehow, their calls and yells pulled into the depths of the trees.

Living surrounded by forest, with fresh crystal-clear creeks nearby, means that I'm always only a few moments from this experience. Looking out the kitchen or bedroom windows, sitting on our verandah, I hear the birds singing and calling, feel the soft cool breeze of the forest. Yet I don't take any of this for granted. It's a privilege to live here, one that I don't take lightly.

Walking up the creek, bare feet stepping over the rocks, into the cold water. I take a sip - this is the most delicious water I'm likely to ever sip in my whole life. Rich in minerals, clear and refreshing; most other water seems flat, and lifeless, but this water, our creek water, is vibrant, alive, nourishing.

I always hear the kingfisher call before I see it, a sweet sharp pip or shree, while it zips past us. A blink of colour, claiming the creek as it's own. Experience has taught me what the bird is, as it's gone in a flash that's too quick to identify. One flew into our kitchen last week, and I held it in my hands - the deep blue wings iridescent, with a long sharp beak - while I carried it outside to let it fly away.

Often, we don't see the birds while we're playing or swimming in the creek. They know how to hide well. But we can hear them, calling to each other, continuing on their lives when we move away. If we're quiet enough, and keep our eyes open, we spot nests high in trees and hidden wings flitting away.

The forests within this region ask us gently to slow down, to quieten ourselves. To explore the tree trunks, to feel the leaves, soft and furry, or rough, sharp. To look down, deeply, into the leaf litter and find treasures - the blue of the quandong seeds, the red of the leaves, the soft delicate mushrooms and fungi creeping up a fallen tree branch. I could collect a thousand different leaves every day, and no two would be alike. Like snowflakes, that never fall here, the leaves each an individual fingerprint of colour, shape, size.

Looking up I feel minute, insignificant within the scope of the forest. A speck, fleeting in my time here, compared to these tall and vast and magnificent beings. I think it's important, in our lives, to feel this way; that we aren't as important as our egos suggest. The forest, like the ocean, reminds me of that, though often in a quieter manner. It imbues me with the richness of life, the abundance of every living thing, but only if I listen, and feel, only if I'm open to experiencing it.

The natural wilderness around us offers up this sense of energy, this connection to past, present and future. The rocks and stones a reminder of the volcano land that we live on, the berries, seedlings and animal nests a hope for the future of this place. And me, simply a moment in time, sipping the water as it flows from the hills down through the forests and into the ocean.

Walking up the creek, bare feet stepping over the rocks, into the cold water. I take a sip - this is the most delicious water I'm likely to ever sip in my whole life.



Above and opposite page: *Possum Shoot Shed* by Dominic Finlay Jones. Photo courtesy Dominic Finlay Jones Architects.

ESSAY:

The way we live

Australia is a big place – our environments and surrounds are unique. Our home is where our heart is and to create a space that is sustainable and harmonious, we must draw inspiration and guidance from our natural and cultural surrounds. Jonas Nutter talks to three passionate locals about living in the Byron Shire and the challenges and solutions of creating the perfect space to live, sustainably and in harmony.

WORDS
Jonas Nutter





Australians have a deep love and connection to our unique landscape; salt bush valleys sway into rocky hills, banksia and wattle scents float in the air, subtropical rainforests flow into lush hinterland and onto golden beaches. The vast expanses and pockets of rare beauty form the incredible scale of Australia, defined by a rawness described in poetry of wonder and awe. This large island continent varies in all aspects of terrain, a characteristic that only heightens its mystery and attraction.

Home.

The way we live is inevitably guided by our natural environs. Adaptive and sustainable practices help us rejuvenate and preserve our surroundings. Indigenous Australians lived a life of simplicity and balance, existing as one with the landscape. So we take note. We adapt. We too can live in harmony with the earth.

Revered for its incredible natural beauty, it is no coincidence that the Byron Shire is home to a distinguished community of sustainability-focussed and environmentally-aware designers, architects and creatives. Whether it is considering how light and air enter a space, the way surrounding trees can shade a structure or how seasonal temperatures dictate living patterns and routine. They understand that every conscious decision we make when designing our living spaces is a step forward toward a more positive impact on the environment.

Although the spaces we inhabit on a daily basis aren't just limited to the walls of a structure. We famously love outdoor living, bringing the natural surrounds into focus when dreaming of and constructing our abodes. The love of making harmonious environments and determination for pursuing environmental sustainability inspires many of us in the Northern Rivers.

I spoke to local artist and creative Maggie about her upcycled hinterland sanctuary, love of making harmonious environments and determination to pursue environmental sustainability in her home. **Maggie, have you made conscious decisions about the way you've constructed your home in relation to the surrounding landscape and subtropical climate?**

M: Yes, very much so. First of all, I considered the orientation, facing north, picking up the natural light and warm breeze, to create a nice dry house with lots of sunshine to keep it healthy. The materials

were also really important. I tried to use secondhand, recycled and natural materials as much as possible, being mindful of waste. **Creating your home space on a small budget, were you forced to make decisions quickly? Or do you think it made you pay more attention to details and construction elements?**

M: It was such a hands on approach. I did as much of it as I could. I bought the wood with the old rusty nails in it because they were cheap and I had the time to pull them out and sand it all myself. I prepped what I could for my carpenter. I didn't have the luxury of having lots of money so I literally had to make do and mend. This also meant sacrificing a lot of things I wanted and compromising on things such as wooden floors. You have to compromise but that doesn't necessarily mean compromising aesthetics.

Do you think because the process was so hands on and personal that your connection and understanding of the space was enhanced?

M: Definitely, this is my passion. I love making beautiful peaceful spaces that really bring similar qualities out in people. The beauty of this house is how much inside is outside - nature is doing most of the work. There were no trees or birds or animals, but now with small changes, I'm noticing so many species coming slowly onto the block. **Do you think the general community notion of 'alternative living' with a greater compassion for the environment has made you reflect or**



Above and opposite page: *Maggie's Up Cycled Hinterland Sanctuary.* Photo courtesy Maggie Schreiber.



Gordy and Sharley's Modest Coastal Block. Photo courtesy Jonas Nutter.

We have an innate ability to absorb our surroundings in a multitude of ways, allowing our sensory experience to subliminally decide how a landscape or structure affects the way we feel.

their modest coastal block, creating a unique home space around an existing structure, allowing climatic and spatial responses to educate and guide new growth. **Constructing a central courtyard with subtropical planting, you've successfully created a unique micro-climate and sense of extended space and privacy – what spurred this climatic and spatial response?**

G&S: We were inspired by several factors. First, by the property itself – using what we had and utilising ugly and neglected areas. Secondly, recognising the urgent need to create privacy from neighbours and nearby roads. We were also loosely inspired by our travels and the traditional balinese family compound which we find so beautiful. **As seasons change and weather patterns shift, does the way in which you occupy spaces adjust and acclimatise to suit?**

G&S: Yes, but doors are always open, the outside comes in no matter what! **If you had purchased the block without the original structure, would the way in which you built have changed drastically?**

Yes, it would have been completely different – different materials, more decking, higher elevation, modular structures. But it probably never would have 'felt' as special as this tiny home does. Somehow the original owner got it so right with the little attic bedroom, vaulted ceilings, reclaimed wood throughout and recycled sash windows – everything is mix and match and very sweet. It feels warm and healthy.

The creative mecca of the Byron Shire boasts artisans and innovators embracing a conscious lifestyle and business ethos. Local sustainability-focussed businesses are becoming industry leaders and working towards bringing awareness to achievable work practices. I spoke to local architect and designer Dominic Finlay Jones on his

make conscious decisions about the way you live as an individual?

M: Absolutely. Recognising the warmth and beauty in these old higgledy piggledy houses and shacks, it was like hugging a tree. Visiting houses made with mud brick or from secondhand materials, I could really feel the effect the space had – that inspired me.

Have you recognised any seasonal changes in your home? And how does your day to day life reflect and respond to fluctuating weather?

M: You defiantly live and learn. I've realised that I need wider roof overhangs so I can have more of an outdoor room during summer. By keeping all my doors open I can keep it much cooler. We put a fireplace into the main room that warms the entire house really quickly in winter, even though we are in the subtropics we do need heating!

The option to build from scratch isn't a decision we are often faced with, more commonly we are forced to do the best with what is available. As humans we have an innate ability to absorb our surroundings in a multitude of ways, allowing our sensory experience to subliminally decide how a landscape or structure affects the way we feel. I spoke to Gordy and Sharley who have recognised the challenges and advantages of

celebration of iconic Australian design and his mindful approach to local sustainable architecture.

When do you think you first became aware of the symbiotic nature of Australian living?

D: The house I grew up in, like so many in my hometown of Fremantle, was built by Italian migrants, who had established a very impressive productive garden. While I might have thought the benefit of all this was just the delicious fruit we got to gorge on, I now realise I absorbed a lot of fundamental information in all the time I spent in those fruit trees, and gained a real appreciation of WA's distinct seasons. This stood me in good stead as a young architecture student when I was lucky enough to start working for the legendary Bruce Rickard, who from the 1950s had been pioneering then-revolutionary concepts of indoor/outdoor living. **Your Possum Shoot Shed project, which covers just 120 square meters, is based around a brief of 'elegant camping', how did you achieve this notion while responding to the site's surroundings?**

D: The shed includes everything you need to get by, in a small footprint. These days, with the cost of building as it is, space is a luxury. Instead of large indoor spaces, we decided to expand visually into the landscape as much as possible, which is an opportunity that only a site with good outlook and orientation affords. The large windows on the south give a feeling of expansiveness to what is otherwise a small room. There is only one bathroom, shared by the family and the kitchen is tiny. The island bench is made from the floorboards of the shed we removed, and the new building is clad from old tin that was on site.

Throughout your projects in the shire and beyond, have you been able to collaborate with local manufactures and design with eco products and materials in mind?

D: Good architecture is not a solo pursuit, and working in a regional area affords a real closeness with manufacturers, suppliers and craftspeople. It's one of my favourite things about working in the Byron Shire. Listening to these manufacturers, suppliers and craftspeople is a great way to understand the possibilities for each project, and invariably leads to a better result.

In regards to eco materials, we always start every project by asking ourselves how we can do more with less, and implement passive environmental systems through good subtropical design. Our priority is to use the most sustainable materials

available, however this is always dependent upon the client's willingness and budget. **In 2012, the Dominic Finlay Jones Architects team were given the task of designing 'The Farm' in Byron Bay. The project celebrates classic Australian architecture with thoughtful notions of 'contemporary shed like structures'. Talk us through some of the design process and how you injected such an iconic Australian form with relevant modernity?**

D: The Farm was a whirlwind of a project, conceived, designed, documented and delivered in 12 months, gathering in scope along the way. In order to work within this timeframe and the adaptive re-use model, we had to practice a different type of architecture than usual, one that was less reliant on detailed documentation and more collaboratively driven. Many decisions were made on-site with the clients, builder and contractors as the project evolved, having to continually take into account the state of the buildings and the quantity of materials able to be salvaged from the property.

When we consciously make the decision to move away from the pattern or rut of mundane social practice and take steps, no matter how small, to pursue a more profound belief system and lifestyle, we intentionally make a change. However, when a group of such people congregate and make similar likeminded decisions they are not only making a greater difference, but are inspiring and motivating others to join and contribute to such a cause.

This kind of social change distinguishes the Byron Shire as a forward thinking, mindful community, using creativity and alternative practices to pursue sustainability on many levels. Every conscious decision, every intentional habit associated with the way we exist heightens the preservation and nourishment of our surroundings and the greater environment. So pat yourself on the back, water your garden, love thy neighbour, keep bringing your own cup, bag or box because this is the change that really matters.

Accidental beauty



Beauty can be found anywhere. Small towns are especially full of hidden and unexpected visual treasures. Stumble into the pink wonderland of an Ex-Services Club bathroom and let's enjoy some beauty together.

EXPLORER
Beck Marshall

PHOTOS
Lila Theodoros

LOCATION
Mullumbimby Ex-Services Club,
Women's Bathroom,
Mullumbimby, NSW





TAKE AWAY

No.01

Byron Bay,
Brunswick Heads,
Bangalow, Lismore,
Lennox, Newrybar,
Murwillumbah,
Mullumbimby,
Casuarina, Ballina
& everywhere in-
between

Northern NSW, Australia, 2019

Travel & Experience Annual