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P. O. Box 85,
Hunters Hill, 2110

Renovate or detonate?

By Tony Coote

An AV Jennings advertisement from the Sydney Morning Herald's special feature on the MBA's "Excellence in Housing Awards" shows two photos of houses. The house on the left is a beautiful weatherboard cottage dating from the 1890s, with all the original features, decorated barges, chimney, French doors and verandah still completely intact. All it needs a scrape and a paint to bring it up to perfect condition. The house on the right is a brand spanking new neo-modernist two storey McMansion. The caption under the photos asks, "Why Move? Demolish and rebuild with the experts. Isn't it time you moved up to AV Jennings?"

Type "Renovate or Detonate" into Google and the first place you arrive at is the Stegbar building products website. This has a list of all the things that Stegbar provided for the brand new house that was built on the ruins of the old house detonated on Channel 9's Renovation Rescue. Further Google searches take you to the Backyard Blitz website and examples of suburban backyards be-

ing bulldozed for pools, fountains and decks together with a list of building and garden products and their suppliers.

George, Johnny and the suicide bombers would no doubt feel relaxed and comfortable with the use of the words *Detonate* and *Blitz* and *Demolish*. They seem quite appropriate for this bellicose time. They are also appropriate to the environmental destruction that is wrought when you demolish a cottage or do-over a backyard. Whether the demolition of a house is caused by a guided missile, a bomb wrapped round a suicide's waste or by Warwick the Wrecker; the result is the same – a total waste of precious resources. Not just the materials themselves but also the *embodied energy* contained within each piece of wood, pane of glass, roof tile and brick. This *embodied energy* is the energy already expended in the manufacture, transport, storage etc of some thing. In a house this would include, for example,

- the mining of metals, sand, lime, stone and clay for bricks, concrete, aluminium and

steel

- the cutting down of trees for the timber
- the processing of the raw materials into the various building products
- the transport of those products to and from all the different locations
- the construction energy used in putting everything together
- the energy expended in the transport and storage of the left over waste material

When a house is demolished the block on which it stood is returned to *ground zero* and all the energy expended to make its components has to start again. As well, there are all the additional environmental costs associated with the demolition itself and the transport and storage of the demolished materials.

When we detonate and rebuild inevitably the community loses out. Instead of a small cottage, with a leafy front garden, a Frangipani beside the front steps and a twin-strip concrete driveway down the

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...the only real winners are the builders and

(Continued from page 1)

side to the garage in the back, we get a McMansion. The new 2-storey McMansion has 5 bedrooms, 6 bathrooms, a home entertainment room, a 3 car garage, cement rendered brick veneer walls, a black concrete tile roof and no eaves.

It takes up almost the whole block. The old front garden is no longer visible behind the new high brick fence as is the glimpse of greenery you used to get down the side passage. The new house casts shadows over its neighbours and locks itself off from the street with its privacy wall and locked metal gates. A security camera monitors the entrance and the movement-activated spotlights come on as you walk past at night. Pity the poor boy, who tries to retrieve his football from over the fence.

Even the owners of the new McMansion lose out. Imagine having 6 bathrooms to keep clean and stocked with loo paper, soap and hand towels. Imagine the cost of running the air conditioning to overcome the heat build-up caused by lack of eaves and cross ventilation. There is also the on-going problem of what to do with all that space, when there are only two of you living there.

Then there is the less tangible loss of the old house as a memory bank. The old

house told a story about the people who lived in it, about how it was built and who built it, and it tells a story about the suburb and how it developed. These connections back into the past are essential for maintaining our sense of place and community.

Last Christmas a complete stranger dropped in unannounced at our family's beach house on the Central Coast. He was a man in his 60s, who introduced himself as Colin. His grandfather, it turned out, had bought the house in the 1940s and had lived there for 20 odd years. Colin walked up the old concrete path and immediately recognised it as the same path his grandfather had mixed and laid over a couple of days when he was holidaying there as a boy. We hadn't pulled up the old concrete and replaced it with nice new brick pavers, we'd just patched it, so the path was still able to tell the story of a few hot summer days from 50 years ago.

Our planet cannot support our continuing wanton destruction of resources and habitats and the disastrous impact of the green house gasses we generate in the process. It is clear that we have already passed the point of sustaining our consumption of these finite resources.

In the Knock-down-rebuild stakes the only real

winners are the builders and the manufacturers and suppliers of building materials and equipment. It's far easier to make a profit on a new house on a green-field site, so you can see why they sponsor and advertise their products on the TV lifestyle shows.

We desperately need a different way of looking at things so we can start to turn the great ship MV Greedy Consumption around before it runs aground on the Eco-Disaster rocks. We need to find a way to cut across our obsession with the new and the bright and shiny and a way to cherish what we already have and to treat that with care and respect.

We could borrow from the Japanese concept of *wabi sabi*. *Sabi* is described as patina, elegance induced by time alone. An English translation of *Wabi* is difficult, "rustic simplicity", "naturalness tinged with restraint" "quiet solitude" or "simple quietude" do not quite meet the mark. *Wabi* is the rejection of everything pretentious and gaudy, it consists in seeking the simplest expressions, those that are closest to nature. The idea of understatement is implicit in *wabi*. Historically in Japan *wabi* was a reaction against the dazzling Chinese aesthetic, which was very elaborate and painted.

In a recent article Elizabeth



suppliers of building materials and equipment

Farrelly described *wabi-sabi* as "a concept from 16th century Japanese aesthetics, peripherally associated with Zen Buddhism, that celebrates the humble, the worn, the ambiguous, the shadowy and the derelict." She went on to say, "It's the next big thing in appropriation after feng shui." Let's hope so!

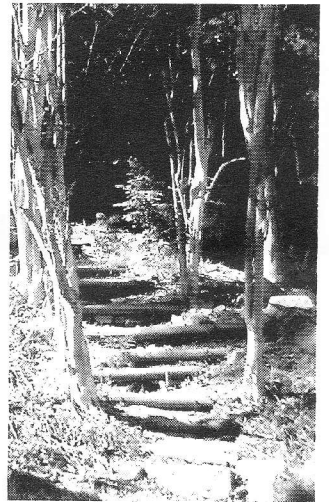
While we are about appropriating things eastern, we might also do well to consider the Buddhist idea of interconnectedness. If we make time to remember the infinite connections between every little thing,

we might begin to have a better understanding of the consequences of our actions. We might stop for a moment before we pull down something old and battered or throw out some still-useful thing. We might give the old kitchen cupboards a lick of paint and make them do for another day or two instead of mining the earth for a new granite bench top.

The Vietnamese Zen Teacher, Thich Nhat Hanh, explains this by holding up a piece of paper and asking the question, "can you see a cloud in this piece of paper?"

He asks us to consider all the things that came together to make the paper and all the things required to bring it to this place. Think of the cloud that brought the rain, that watered the earth, that grew the tree and fed the woodsman who cut the tree, that gave the wood, that fed the mill, that made the mulch – the full list is endless.

If eastern philosophy isn't your bag then maybe you could take the same lesson of *wabi-sabi* from the message on the old Kiwi boot polish tin – "well worn, but worn well". Or you could learn about interconnectedness from the old nursery rhyme,



When the tramline nearly came to Woolwich



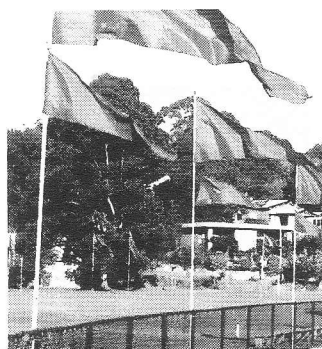
Once the tram crossed the river it was on its way

**The National Trust
Heritage Week display
at the Hunters Hill Museum,
Alexandra Street,
tells the story of
Road Transport in Hunters Hill
The Museum will be
open every day from
Saturday April 9 to Sunday April 17
11 a.m. to 4 p.m.**

*This is the farmer sowing the
corn,
That kept the cock that crowed
in the morn,
That waked the priest all
shaven and shorn,
That married the man all tat-
tered and torn,
That kissed the maiden all
forlorn,
That milked the cow with the
crumpled horn,
That tossed the dog,
That worried the cat,
That killed the rat,
That ate the malt
That lay in the house that
Jack built.*

Tony Coote

From the president



Welcome to the first (belated) edition of the Trust Journal for 2005. We've tried to make up for its lateness by offering a "bumper" issue with excellent articles by two people who have made outstanding contributions to the Trust and the broader community, Beverley Sherry and Tony Coote. Bev has kindly allowed us to reprint her terrific address to the Trust Christmas party. For those of you unable to be there, please enjoy (and apologies to Bev for some lines of Milton we were forced to leave out... I'm sure Bev would happily provide the full text to anyone who would like it).

Tony's article is based on a provocative and entertaining interview he gave on ABC Radio National in February. Very different subjects as you'll see, but thematically joined by a commitment to principles of acknowledging and upholding "interconnectedness"

(Tony's word) in a way that's absolutely relevant for us.

You will also see on page nine a copy of a letter sent to the Mayor, Sue Hoopman, in December, in which I outlined the serious misgivings the Trust had with the process and decision made for Hunters Hill Hotel Development Application last September. We thought it worth including for two reasons. In the first place, many members expressed dismay at the decision, and your committee worked hard to communicate, quite precisely, the reasons for our dismay, to Council. In the second place, we felt that the response, which came after three months, failed to properly address those concerns. So, with important decisions pending on future planning for Gladesville Reserve and the Henley Bowling Club, and ongoing domestic development issues, it seemed important to remind members to be vigilant on be-

half of their community's interests.

To this end, can I draw your attention to the form provided for members to update our records to include email address where possible. It would be great to have an up-to-date database of member email addresses, where applicable, for obvious reasons of fast and efficient communication. In the future it would also provide an option for the journal and other bulletins to be electronically delivered. Also please note the invitation to the AGM.

Finally (and again belatedly) an apology to Margaret Christie, for our unintentional gutting of her splendid article on Boronia Park and the Field of Mars in the last issue. Margaret is happy to forward a copy of the full text to anybody who would like one, or you can read it online on the Trust webpage.

David Gaunt

**We would like to keep in touch with members
by making use of the internet**

Please send your email address to

sallygaunt@bigpond.com

or mail to Sally Gaunt, 15 Mars St Gladesville, 2111

or fax attn:Sally to 9660 3597)

Name

Address

Email address

Words of Burning Gold

Why the Spoken and Written Word Matters

[Address to Hunters Hill Trust 1st December 2004]

Why the spoken and written word matters is because of its enormous potential for both good and evil (and everything in between)—in personal relationships, within families, in individual communities, in society at large and the world.

That's a huge topic. I'm limiting myself here to a few observations, mainly literary, but also concerning the Hunters Hill Trust.

I should begin with the Trust.

I think many of you would know why the spoken and written word matters to the Trust. You only have to think back on how it was established in 1968 and the people who led that movement. First they were thinkers, next they were articulate, then they persuaded. And they did this through word-of-mouth, public debate, public addresses, radio interviews, and written publications. Of course, importantly, they did more than just think and talk—they acted, and persuaded others to act. But before the action came the thinking, the speaking, the writing.

So in effect the Trust was born in the spoken and written word. And its life over the past 36 years has been sustained by that same power. The *Journal* has been a crucial instrument in educating, informing, and reforming. In addition, the Trust has regularly commissioned professional heritage reports, submitted evidence in court, invited architects and planners to speak, published a history of the Trust, revised and republished its register of heritage items, *The Heritage of Hunter's Hill* (the "green book").

But it's never been all straight going. There have been victories, but some of the Trust's best words, long laboured over, have been blown in the wind. I'll give you a short personal case history of how the *written* word operates in the cause of Hunters Hill.

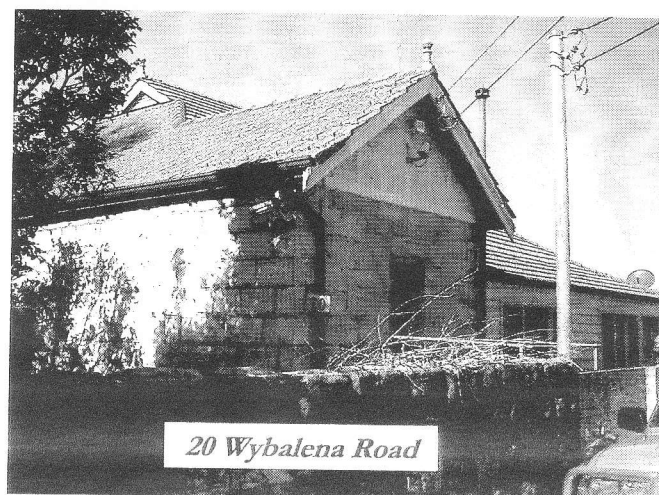
There was a proposal this year to demolish a stone house, 20 Wybalena Road. I wrote a letter objecting, in the best fighting words I could muster, and they actually did some good. When the case went to court, the Commissioner of the Land & Environment Court quoted from my letter in support of his judgment to reject demolition. That was a win. But a letter I wrote to the Council in 2002 objecting to the cutting down of probably the largest and oldest Photinia tree in Hunters Hill did absolutely no good—the tree

was cut down to make way for a garage and gigantic carport. One tree sacrificed for four cars. (On the other hand, the extension to the house itself, built by Edwin Jeanneret in the 1920s, was well done, designed by an architect and overseen by Council.) This year, together with many others, I wrote a letter objecting to over development on the Hunters Hill Hotel site.

Our words were blown in the wind! Furthermore, as Phil Jenkyn observed, we had "a tame press" in *The Weekly Times*, which saw fit not to report the community's anger. The press holds enormous power because of its control of the written word. But that terrier Phil Jenkyn doesn't let go, so he had the idea to put out a document signed by "50 concerned residents," a document long laboured over (there were five drafts). And this time *The Weekly Times* did report it.

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By Beverley Sherry



20 Wybalena Road

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It may be that the time is coming for the Trust not only to speak and write but to do what it did in 1968. It put up nine candidates for the Council election—the first time a civic trust had done that in Australia—and all of them got in. But for that action Hunters Hill would not survive today as Australia's oldest garden suburb, but would be dotted with high-rise buildings. I know this because, when I researched the history of Hunters Hill, I saw what the political climate was like in councils in the early 1960s, especially after strata title was introduced in 1961. And, ploughing through archives, I came across A.V. Jennings' plans for high-rise at Kelly's Bush and Clarke's Point; and there was more to come, preceded by the destruction of historic buildings. The action of the Trust in taking control of the Council turned that tide.

Looking back on the history I documented from 1788-1988, what stands out as exceptional is: first and foremost, the creation of the suburb by the early pioneers in the nineteenth century, but a definite second is the saving of it by the Hunters Hill Trust in the twentieth century.

Well, maybe 1968 and direct political action need to come again. I have a friend who is the full-time Heri-

tage Adviser to Marrickville Council and she says she is virtually powerless to prevent the demolition of historic buildings there—she reckons “the days of the barbarians are upon us!” The Australian ugliness is certainly still with us. If you look around Sydney, including Hunters Hill, you'll see plenty of examples of what Robin Boyd condemned as “featurism” in his book, *The Australian Ugliness*—that book is a classic, as relevant today as when it was first published and should be required reading for all in local government.

Since the next council election is not for four years, the Trust can only continue to wield the spoken and written word as powerfully as it can, as an instrument of communication and persuasion to the wider community of Hunters Hill.

But leaving the Trust now, I want to explore further the spoken and written word as an *instrument of society* by turning to literature.

The period I know best is the Renaissance, and an idea then emphasized was that speech and the ability to reason distinguish us from animals. The playwright and poet Ben Jonson said: “Speech is the only benefit man hath to express his excellency of mind above other creatures.” He considered speech “the instrument of

society,” a civilizing influence which draws people together like a golden chain of concord. At the same time, he and his contemporaries had no illusions about the human condition. They regarded the tongue as both “the best and the worst instrument we have.” They knew that speech, like every other human faculty, can be abused, and that, as for speech distinguishing us from animals, the abuse of speech—blatantly through lies—is practised by some human beings who are far worse than marauding animals. This is delineated best by Jonson's contemporary, the poet Edmund Spenser. The decay of public language recently lamented by Don Watson in his book, *Death Sentence* and the various deceptions practised on us by politicians (Don Watson says John Howard's language is “platitudinous, unctuous and deceitful”)—all this is tame compared with what Spenser shows, the tearing asunder of society by the Blatant Beast, his arch-image for the destructive power of the spoken word. Reading Spenser, teaching him, made me understand the enormous potential of the spoken word for both good and evil. It made me realise too, closer to our own time, the power of Abraham Lincoln and Martin Luther King, but also of Stalin and Hitler.

The fact is, words can be

weapons for good or evil.

Which brings me to the main title of this talk, "words of burning gold." I was thinking of the lines from William Blake's poem "Jerusalem":

*Bring me my Bow of burning gold:
Bring me my Arrows of desire:
Bring me my Spear: O clouds unfold!
Bring me my Chariot of fire!*

For Blake, words wielded power—like an arrow, a spear, a sword ("Nor shall my Sword sleep in my hand, / Till we have built Jerusalem / In England's green & pleasant Land."). This is a fighting poem. Blake placed it in the preface to his long poem *Milton* (about the poet Milton), and wrote it in 1804. England was in a mess, London was in a mess. Two years earlier, Wordsworth had also written a protest poem entitled "London 1802," which opens:

*Milton! Thou should be living at this hour!
England hath need of thee: she is a fen
Of stagnant waters; . . .*

Milton mattered to Blake all his life, as to Wordsworth, and specifically in London 1802.

And—believe it or not—Milton mattered in 2002 in New York, in the aftermath of September 11, 2001. Co-

incidentally when I was preparing this talk, a colleague in New York sent me a chapter of a book he has just completed called *Why Milton Matters*. He brings in the bombing of the twin towers and the numerous comments it provoked, especially in the *New York Times*, about Milton's tragedy, *Samson Agonistes*. The blind Samson is summoned by the Philistines to perform feats of strength for them. He is led to the "two main pillars" of the temple/theatre and, believing that God is guiding him, pulls the pillars and the entire building down, killing himself together with thousands of his enemies. This provoked the question: "was Samson—one of the chosen people—a suicide bomber?" "Was he a hero or a terrorist?" And this is what Milton's poem asks. Who is on God's side? Where is God's side? Is there a God's side?

So Milton's *Samson Agonistes* struck a chord in New Yorkers. It is a dramatic poem, never intended for the stage and rarely performed, but it was performed seven times in New York from 2002-2004.

Like Blake, Milton used words as weapons, to jolt people's consciousness, and I'll devote the last part of my talk to this.

First, you need to understand that Milton was a great radical—he believed conservatism was just a form of sloth. He spent more than twenty years active in public life, putting a bomb under the establishment. For this he wrote not in poetry but in prose, which he referred to as the work of his "left hand." He wrote in defence of liberty in every sphere: in religion; in civil life; in education (he thought there was no hope for the universities); in domestic life (his divorce pamphlets were three hundred years ahead of their time, arguing for divorce on the grounds of incompatibility); and especially he wrote in defence of liberty in the political sphere. He was vehemently against monarchy, understandable given the tyrannical king, Charles I.

His writings were instrumental in forging the new Commonwealth under Oliver Cromwell, and as Cromwell's Secretary his skills as a writer were of national importance. He was called on to write a defence of the English people for the execution of Charles I in 1649 (there was an outcry in Europe over this). But then, Cromwell died in 1658 and the Commonwealth crumbled for lack of leadership. On the very eve of the Restoration of the monarchy in 1660, Milton published *A Ready and Easy Way to Es-*

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John Milton

SAMSON AGONISTES. A DRAMATIC POEM.

The Author
JOHN MILTON.

*Aristot. Poet. Cap. 6.
Tragedia plerumque opus est exornata, &c.
Tragedia est imitatio actionis serie, &c. Per sollicitudinem &
metum perficitur talium officium ingratissimum.*

LONDON,

Printed by J. M. for John Starkey at the
Mitre in Fleetstreet, near Temple-Bar.
MDCLXXI.



(Continued from page 7)

tablish a Free Commonwealth, a last desperate plea to the English people not to put their heads under the yoke of monarchy again. It had absolutely no effect. England welcomed back a king with open arms, and a pamphlet entitled *No Blind Guides* was repeatedly published against Milton (he was totally blind from the age of 43). In his own words, he had "fallen on evil days . . . and evil tongues; / In darkness, and with dangers compassed round." He was lucky to escape being hung, drawn and quartered. He was imprisoned briefly, but the Royalists evidently decided that God had punished him sufficiently by inflicting blindness upon him.

Of all his political writings, only his address to Parliament in defence of freedom of speech and of the press, *Areopagitica*, had lasting relevance. Don Chipp used it in the 1970s to support his argument against censorship. Milton says: you don't kill books, because "[a] good book is the precious life-blood of a master spirit embalmed and treasured up on purpose to a life beyond life." Moreover, you should read everything, talk, debate, get out and see everything ("I cannot praise a fugitive and cloistered virtue . . . that never sallies out and seeks her adversary . . .").

In general, though, his political writings had relevance, and some of them direct effect, only in their context, during that revolutionary century.

But then in 1667 came something that lasted, *Paradise Lost*, the story of Adam and Eve, in a poem in twelve books of 10,000-odd lines which Milton, being blind, had to dictate entirely. It didn't achieve instant popularity, because Milton was not that well known as a poet, but mainly notorious for his views on divorce and as a king-killer. It took about twenty years for *Paradise Lost* to become widely acknowledged but since then it has scarcely looked back. It has had ups and downs, but I might mention that it was particularly alive and well a month ago in New Zealand. I was invited down to Dunedin to judge an annual Milton marathon, an all-day public reading of *Paradise Lost* (9.30 am–10.30 pm). From its date of publication, 1667 London, to 2004 Dunedin—I'd say that was "a life beyond life."

Thank you for listening. And, for a final word, I want to return to the Trust. All the Trust's skill and labour and eloquence with the spoken and written word would be ineffectual and come to nothing without this organization itself, without each and every one of us here, people like

Kate and Len who offered their house tonight, the dedicated committee on which so much falls, and the general membership. The *Journal*, for example, would not be delivered but for the foot soldiers, the people who personally put it in letterboxes.

Dr Beverley Sherry is author of *Hunters Hill: Australia's Oldest Garden Suburb* and *Australia's Historic Stained Glass*. Her main field is English literature, which she considers an invaluable part of our cultural heritage. She has taught for many years at the University of Queensland and the University of Sydney, and is an internationally recognized Milton scholar.

A matter of concern

Preserving Australia's Oldest Garden Suburb

A letter to the
Mayor of Hunters Hill,
Councillor Sue Hoopman

11 December 2004

Dear Sue,

Development Applications - Hunters Hill Hotel

As you are no doubt aware, there remains considerable disquiet and concern in our community about Council's decision to approve the amended Development Application for the Hunters Hill Hotel. The concern is not just about why Council has approved this particular development but also about how Council came to its decision.

To help us understand what has happened and to allow us to properly respond to our members I have drawn up a list of questions that I believe encapsulates those concerns.

I have grouped the questions into four main categories as set out below.

1. Hunters Hill Hotel Development Application

Before the last Council elections all the Councillors, except one, signed off on the Trust's Charter of principles, which included a commitment to supporting the existing planning controls that apply to the hotel site.

* Why did Council not

insist that any proposal should respect the planning controls contained in the LEP and DCP 21?

* Why did all Councillors ignore their pre-election commitment to support the enforcement of those controls?

* Why was consideration of the Village Master Plan postponed while this DA was being considered?

It seems that the community has not been fully informed about the decision-making process and discussions took place and decisions were made behind closed doors.

* Did Councillors attend closed meetings prior to the public meetings regarding the DA?

* If closed meetings did occur are the minutes of these now available for public scrutiny?

* Did Councillors have any private meetings with the Developer and, if so, are the minutes of these available for public scrutiny?

* Are the minutes of meetings between Council Officers, Council's Consultant and the Developer available for public scrutiny?

2. Role of the Conservation Advisory Panel (CAP)

The role of CAP is written into the LEP as an advisory panel and it has a long history of advising Council on conservation

and heritage issues within the Municipality. It is an integral part of the planning process in Hunters Hill.

* Why was the developer not encouraged to consult with CAP at the preliminary design stage of the proposal?

* Why was CAP not consulted at every point in the process?

* What is Council's plan for the ongoing role of CAP in relation to future development in Hunters Hill?

3. Use of electronic models in Development Applications

In our submissions and at the public meetings, the Trust raised a number of concerns about the documentation and presentation of the hotel DA. We referred to mistakes in the documents and a lack of detail regarding the relationship of the proposal to its surroundings. We also were concerned about the use of the electronic modelling, which was used to illustrate the proposal at a number of meetings.

* Why was there no physical model of the final scheme?

* What was Council's involvement in the preparation of the electronic model?

* If Council was involved, how much in equipment and licensing fees



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The Hunters Hill Trust Inc.

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Hunters Hill, 2110

See us on the web -
www.huntershilltrust.org.au

Officers for 2004-2005

President – David Gaunt
Vice-president—Tony Coote.
Secretary – Len Condon,
9816 2796.
Treasurer – Nicola Jackman
9817 5644.
Committee – Robyn Christie, Sally Gaunt,
Chris Hartley,
Louise Hunter, Wendy Dennis

The Annual General Meeting

of the Hunters Hill Trust Inc
will be held in the **RSL Hall**,
Alexandra Street, Hunters Hill,
On **TUESDAY** (not Thursday)
10 May 2005 at 7 pm
The guest speaker will be
Stephen Martin,
curator of the Antarctic collection
at the NSW Library.

Agenda

President's Report
Treasurer's Report
Election of officers

Len Condon, Hon Secretary

A matter of concern

(Continued from page 9)

did it cost?

* It doesn't appear that any other DA has used such a model - why the special treatment for this DA?

4. Guidelines for Council meetings in Council Chambers

As you are no doubt aware, there has been considerable criticism of the conduct of the Council meetings relating to the hotel DA. We are concerned about Council's apparent disregard for the safety and comfort of the many people who attended those meetings when they were forced to crowd into the Council Chambers while the Town Hall remained empty and available next door.

* Why was the Hunters Hill Hotel DA meeting not held in the Town Hall?

* What is the licensed maximum number of people

permitted in the Council Chambers under the relevant regulations relating to health and safety in public halls and places of public assembly?

The Hunters Hill Trust has a proud reputation for supporting conservation and appropriate development in the Municipality. The Trust also played a pivotal role in working with Council in the successful fight to save the Municipality from amalgamation and the Trust continues to be represented by volunteers on a number of Council committees. We value our ability to work cooperatively with Council and Councillors.

However, in working with Council, we are obliged to maintain the principles of our charter, which include the commitments "to maintain the unique and historical character of

Hunter's Hill" and "to limit the spread of home units, high density, industrial and commercial development within the Municipality".

When Council unanimously approves a development that clearly is in breach of those principles, we owe it to our members and the Hunters Hill community to attempt to get to the bottom of how this has happened. We may then be able to develop strategies (hopefully in cooperation with Council) to prevent it happening again in the future.

Thank you for your anticipated assistance in this matter. We look forward to hearing from you at your earliest convenience.

Yours sincerely,

David Gaunt
President
Hunters Hill Trust