

“After nourishment, shelter and companionship, stories are what we need most in the world.”  
*Phillip Pullman*

## TRAVELLING EXHIBITION FROM SYDNEY

### DENIS GOLDING POWER –The Future is Here

This Exhibition is the result of a collaboration between artist Dennis Golding and Aboriginal and Torres Strait Islander students from Alexandria Park Community School. The superhero capes were created during a workshop in 2020, led by Golding who was an artist in residence at the school through Solid Ground. Students from Kindergarten to Year 12 designed their capes with iconography informed by their lived experiences and cultural identity.



As superheroes, Golding and his young collaborators are empowered and reminded of the strength of their culture in forming their identity and connection to Country. Individually and together, the capes critique social, political and cultural representations of contemporary First Nations experience.

#### Capes and Video

### NOW SHOWING

**Tue/Wed/Thu  
10am-3pm**



Image:  
Zan Wimberley

A Solid Ground project with Dennis Golding and Alexandria Park Community School, curated by Kyra Kum-Sing, presented by Carriageworks and Blacktown Arts, and touring with Museums & Galleries of NSW. This project has been assisted by the Australian Government's Visions of Australia program.



**CARRIAGEWORKS**

**Blacktown Arts**



**Museums & Galleries of NSW**



Australian Government  
Visions of Australia

**NSW GOVERNMENT**



**Editor: Myf Thompson**

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### Walawaani

We acknowledge the Walbunja people of the Yuin nation, as the traditional custodians of the land and waters on which we live, and show our respect to Elders past and present.



Hello, Sailor!

**NEW PERMANENT EXHIBITION  
by mid October**



**DENIS GOLDING  
POWER – The Future is Here**

Attending the launch of this exhibition, Sept 28th, was special guest **Brett Adlington, CEO of Museums and Galleries NSW**. He addressed members and guests noting this exhibit reflects a change in policy meaning more opportunities will arise for regional and remote galleries and museums to benefit from touring exhibitions.

**In a fillip for us, this is the first time the exhibition has been made available outside Sydney.**

Among the guests welcomed by Ewan Morrison were *Eurobodalla Shire Mayor Matt Hatcher*, and *David Maclachlan, Bay Business and Tourism Chamber*.

Mystery! An antique silver ring found during conservation of the sea trunk.

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Museum visitors over the past month or so will have been wondering why one room is painted a gorgeous deep blue. This exhibit is the first expression of our pivot to maritime stories under the direction of Curator Emily Ryan— a 'deep sea' palette which contrasts effectively with white text and hand lettered walls.

The room will be permanently dedicated to **Lt (later Captain) Robert Johnston**, who named the Clyde River (Bhundoo) on his voyage of exploration in the cutter *Snapper* in 1822.

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**HERITAGE GOES HOME**

It was with great pleasure we were able to deliver the **Billhorn Telescope street organ** to its new (old) home the Salvation Army in Batemans Bay.

The organ was originally donated by former president Mrs Cynthia Ryan, whose ancestor, Henry Bannister, was a leading Salvationist in the district. The organ was played at gatherings in Milton, the Bay and Mogo, and dates from around 1920. The Army was thrilled to receive it, passing profuse thanks to Cynthia, the Museum and Allyn Cooke. An organ conservator, Allyn spent many hours refurbishing the instrument to playable condition, and demonstrated it to a delighted audience.



## PAPERING THE PARLOUR

Those of a certain generation may recall hearing this popular music hall song as late as 1950. *"When Father papered the parlour, you couldn't see pa for paste. Dabbing it here and dabbing it there, there was paste and paper everywhere. Mother was stuck to the ceiling and the kids were stuck to the floor. You never saw such a bloomin' family so stuck up before."* Circa 1911.

It alluded to the frustrating process of wielding sludgy, smelly paste with a huge brush while wrestling an unravelling roll of wallpaper hanging over the edge of the kitchen table. (Well, in our house it was).

At least we were spared poisoning, unlike victims of the Victorian era process of including arsenic in wallpaper manufacture. It was a period when an uncovered surface was considered ugly and a plain wall, unfinished. The root of the problem was the colour green. After a Swedish chemist named Carl Scheele used copper arsenite to create a virulent yellow/green, "Scheele's Green" became *the* in colour, particularly popular with artists and with home decorators catering to everyone from the emerging middle class upwards. Copper arsenite, of course, contains the element arsenic.

Before the craze for these colours had even reached Britain, the dangers associated with arsenical paints had been acknowledged in Europe, but these findings were largely ignored by British manufacturers. One prominent doctor named Thomas Orton nursed a family through a mysterious sickness that ultimately killed all four of their children. In desperation, one of the things he started to do was make notes about their home and its contents. He found nothing wrong with the water supply or the home's cleanliness.

The one thing he worried about: the Turners' bedroom had green wallpaper. For Orton, it brought to mind an unsettling theory that had been doing the rounds in certain medical circles for years: *that wallpaper could kill*. This theory held that, even though nobody was eating the paper (and thanks to the criminal classes people did know arsenic was deadly if eaten), it could cause people to get sick and die.

**William Morris**, among his many other passions, both professional and personal, was an artist and designer associated with both the Pre-Raphaelites and the Arts and Crafts interior design movement. He was the designer of the most famous wallpapers of the nineteenth century. *And* he was the son of the man whose company was the largest arsenic producer in the country. Morris didn't believe—or claimed not to believe—that arsenic was bad for you. Morris held that because he had arsenical wallpaper in his home and his friends weren't sick, it had to be something else. Wrong call, Will.

Amounts of arsenic that were deadly to children and the elderly were easily metabolized by healthy adults, which is one of the reasons it took many people so long to accept that arsenic wallpaper was bad news. But around 1880 Morris himself, like other wallpaper-makers, had stopped using arsenic as the result of public pressure.

If you grew up with flocked floral, it's with some relief we reached the 1950s when the 'Good Design' movement favoured the use of flat, linear patterns and abstract geometric motifs, only to see them replaced by an explosion of bright colour and hallucinogenic Op and Pop designs in the 1960s.

New products and new processes coincided with the growth of do-it-yourself (DIY), and in 1961 the first pre-trimmed and ready-pasted papers appeared, quickly followed by laminated papers, metallic finishes, and then tough, scrubbable vinyl wallpapers. At last!

A collector's recent donation of over 3000 wallpaper samples dating from the 1930s-1950s, makes MHNSW the largest Australian repository of historic wallpapers.



*A hand-blocked William Morris design.*

Source: Museums of History NSW

## OBITUARY REVELATIONS

In Victorian times the personal obituary frequently extended over many print columns, and not just for the 'celebrity' profile. Today, obituaries are often a few paras posted online, perhaps "loved" with heart emojis. So maybe it is only at a large family funeral that the identity of loss is discovered as friends contribute their memories. How much did we know beforehand? Or rather, how *little*.

Our Society president, Ewan Morrison, recently attended the funeral of his Auntie Lorna, the last of his mother's generation. Ewan has kindly shared her obituary [extract]; an 'everyday' life' strongly linked to the Trade Union movement.

### Lorna May Morrison, OAM

Lorna May McDonald was born at War Memorial Hospital Waverley, on 11 October, 1929 to Ernest and Myrtle McDonald. Weighing just 3lbs, for the first 6 months she slept in a hat box on a hot water bottle.

She had an older sister Elaine. Lorna said her childhood was wonderful and her parents were loving and caring. They didn't have much money but she was not aware of that until later.

Lorna attended Bondi Beach Public School and then Wellington Street Domestic Science High, and then transferred to a brand new school **Dover Heights Home Economics High School**. She hoped to become a Home Economics teacher, however she came home from school one day and told her father she hated school and wanted to leave. So the next day she was taken out of school (to her regret) and enrolled in business college. She then qualified as a Legal Secretary.

When her sister Elaine fell pregnant and had to leave her job at the **Trades Hall Association\***, Sydney, Lorna was asked to take that position as Secretary. She worked there until 1957 when son Craig was born.

Lorna and Bruce met at a Highland Society Dance. They married on 8<sup>th</sup> March 1952 at St Matthews Church, Bondi. They enjoyed a happy life together. As a newly married couple they first

Lorna was always involved in their children's childhood activities. She joined the Mothers Club when the children were at school and the P & C. She was involved with Cubs, Scouts, Brownies, and Girl Guides. She *always served on the committees* in some capacity.

When Bruce became unwell and was unable to work for a while, Lorna had to return to the workforce. She was asked to return to the Trades Hall as **Secretary to the Company Secretary**. She had a number of bosses as they kept dying or becoming too ill to remain at work.

In 1974 she applied and was accepted for the position of **Company Secretary of The Trades & Industrial Hall & Literary Institute Association of Sydney Limited**, otherwise known as The Trades Hall. **Lorna was the first woman to hold the position and one she held for the next 30 years.** She absolutely loved the building and people in it. Her beloved sister Elaine worked for her as her Secretary.

\*The Sydney Trades Hall building is a physical reminder of the history and tradition of the Trade Union movement in New South Wales. In the 21st century, it has again become the headquarters for Unions NSW (formerly the Trades and Labor Council of NSW), a hub for union meetings, functions, and training. Sydney Trades Hall has the major trade union banner collection in Australia, and one of the largest in the world.



The Trades Hall housed many Unions and as each Union moved out having bought their own buildings, they left behind their **Union banners** as they were too large and cumbersome to move and were unwanted. **The banners had been made by apprentices during the deep, worldwide depression of the 1890s. The Unions paid the apprentices' wages so that they could help to feed their families.**

**Lorna knew of the historical importance of these banners.** Lorna, Elaine and the cleaners moved them to the basement in the hopes that one day they would be restored, which did eventually happen, after a lot of lobbying. With the help of the Labor Council a grant was received to restore a couple of the banners and they were able to be displayed. Today, many more banners have been restored and they are now hanging in the **Lorna Morrison Exhibition Room** at the Trades Hall (known as Unions NSW since 1997).

**Lorna received her Order of Australia Medal for saving of the Union banners. She was so proud to receive this Award.**

**Lorna remained at the Trades Hall until her retirement in 2004 at the age of 74.**

Lorna and Elaine's history with the Trades Hall is displayed in the permanent Exhibition room.



19thC banners are well known for their artistry.

## NEW ACQUISITIONS

### **With our pivot to maritime under way, a windfall donation!**

A very large framed painting which incorporates the paddle steamer 'William IV'. This vessel has its own story, being **the first ocean-going paddle steamer to be constructed in the Colony**. WHY IS IT IMPORTANT TO US? Amongst several owners, the Illawarra Steam Navigation Co., key transport for the NSW south coast, having Agencies in Nelligen and Batemans Bay.

Our warmest thanks to donor **Mr Jim Metters** of Newington, and minor frame restoration donated by **Framing Pieces** of Batemans Bay.



**A letter of the day fulsomely expresses the Colony's pride at this shipbuilding achievement, and promotes the quiet river where she was constructed.**

*Sydney Gazette and New South Wales Advertiser* (NSW : 1803 - 1842), Sat 24 September 1831

#### THE COLONIAL-BUILT STEAMER.

To the Editor of the Sydney Gazette;

SIR,

I have remarked that you endeavour to give to the public every information you can possibly pick up that will in any way tend to the prosperity of this Colony, crying out with a loud voice, " Advance Australia," in which you, no doubt, are most cordially joined by every settler ; and therefore, with the same feelings that animate you, I with pleasure take up my pen, to describe the gratifying sight I have this day enjoyed.

Many of your readers, I am inclined to think, only know the William River as a part of the Hunter, while it is in fact a separate River, emptying itself, not into the Hunter, but into the Coal River ; and has from its mouth to Clarence Town (a distance of about 68 miles ), a depth of from four to five fathoms of water, without a single rock or bank to impede its navigation. On the right bank of this noble river, now well named after our most gracious Sovereign, and adjoining to Clarence Town, the township of the parish of Uffington, in the County of Durham, Messrs. Marshall and Lowe, shipwrights, have in their yard, on the stocks, a steam vessel nearly finished, to be called the William the Fourth.

From the information I had received of her, I was led to suppose that she would be just such another craft as the *Surprise*, and as such only fit to be employed as a tender to the *Sophia Jane*. I accordingly did not feel any particular anxiety about her entering upon the watery element. My business, however, leading me from Maitland to Port Stephens, curiosity

Cont'd

## WILLIAM IV CONT'D

conducted me to the spot where the William the Fourth is building, when, to my surprise, I saw, not a puny boat only fit for fresh water, but a noble vessel capable of stemming the roughest seas. On expressing my astonishment to the builders, Messrs. Marshal and Lowe, they very politely invited me on board, and proceeded to explain the whole of her dimensions to me, which I now give you as nearly as I can recollect.

Length of keel, 70 ft ; ditto from the taf farel to the stern, 80 ft. ; width of beam aft, 13 ft. ; ditto of ditto midships, 15 ft. ; ditto over the spancing, 20 feet ; height from the kelson to the flush deck, 7 ft. 6 in.; height of the after cabin, 6 ft. 6 in. ; length of the ladies' cabin, containing berths, 12 ft. ; ditto of the gentlemen's cabin, containing berths, 16 ft.; ditto of the fore cabin, containing berths, 15 ft.; ditto of the engine room for an engine of horse power,—; thickness of out-side plank, 1<sup>3</sup>/<sub>4</sub> in. ; ditto of ceiling, 1<sup>1</sup>/<sub>4</sub> in.; ditto of deck planks (native pine), 2 <sup>1</sup>/<sub>4</sub> in. ; tonnage, 100 tons; tonnage for goods, 25 tons ; draft of water, 5 ft. ; two masts, schooner-rig.—The whole (excepting the deck planks) including the treenails, of flooded gum.

Thus, Mr. Editor, you see that this colony can now boast of being able to build her own steamers, and these with her own indigenous timber, the flooded gum, which Messrs. Marshal and Lowe, declare is equal to any in the world for ship building, and particularly for treenails.

Whenever this beautiful vessel may be launched into her proper element, which it is calculated will be in about a month, it will be seen that vessels now of 600 tons can be built, or completely repaired in the William River, quicker and cheaper than can be done in Sydney Cove, a circumstance of the utmost importance to our whale fishery speculators, who, I have not the least doubt, will, when they see the masterly work of the William the Fourth, not fail to give ample employment to Messrs. Marshal and Lowe, at their ship building establishment in Clarence Town, and so follow the good example set them by Mr. Grose of Parramatta, the proprietor of the steamer.

I am Sir,

Your humble servant,

William River, Sept. 6, 1831.

TRAVELLER.

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## Bicentennial Recognition

Such was the importance of the William IV in our maritime history that Bicentennial funding delivered an **accurate operational replica in Newcastle. The ship sails tourists around the Newcastle harbour.** Built at Raymond Terrace, at a cost of \$1.5 million, she was launched on 26 September 1987 by Mrs Hazel Hawke.



During construction hundreds of people purchased engraved copper nails – still in the ship's hull, and since then thousands more have enjoyed the experience of the ship whilst learning of our maritime heritage.

Image: Re-launch 2017.

## Coastal Townships of New South Wales

*Australian Town and Country Journal*, 18 July 1885

About nine miles away from Moruya is the town of **Bateman's Bay**, consisting of two hotels, **Hespe's Union** and **Mrs. Bishop's**, a post and telegraph office, and several private residences, all situated facing the Clyde River, near its entrance to the Bay, which can be seen stretching away to the east. The two islands out to sea stand out prominently, rendering the bay an excellent harbor of refuge, by sheltering it from the southerly and westerly winds.

The township possesses three places of worship, the Anglican, Roman Catholic, and Presbyterian, also, a **public school**, which has an attendance of over 40 pupils.



**Oyster** dredging forms one of the leading industries, the bivalves being found in abundance on the shores of the bay.

Fishing is also extensively carried on, whilst **Mr. Francis Guy**, of Pymont, Sydney, has set up his head saw-mill here, having constructed a pier so that his vessels can come close up and take in their cargoes. The works are in charge of Mr. Stowe, manager, and **Mr. George Guy**, who also has a large store close to the mill.



The mill has been erected about eight years, and employs about 30 men. Three circular saw benches are driven by a 16-horse power engine, whilst a 12-horse power engine works a vertical frame, the whole turning 'out about 30,000ft per week. The establishment is replete with all necessary machinery, a lathe for metal turning, drilling machines, and blacksmith's and carpenter's shops. \*\*

About four vessels are kept running to and from Sydney, the proprietor owning also two mills on the opposite side of the bay, one situated at **Benandera**, under the management of a Mr. **Chandler**, where 30 men are employed, and one vertical and two circular saws are in use.

A tramway has been laid down to the wharf at **Cullendullah** [sic], from whence the timber is conveyed in punts to the opposite side of the bay. The other mill is at Cullendullah, and is under the charge of Mr. **Anderson**. Here a 14-horse power engine drives a vertical frame and circular saw, 10 men being employed. A tramway has been carried from the mill to the creek.

An immense tract of country, containing vast quantities of valuable timber, has been proclaimed a reserve.



Bateman's Bay forms a place of call for the **I.S.N. Company's steamers**, which come right up abreast of the town to a fine substantial wharf.

A little further up the river is the ferry, across which passengers are conveyed in a dinghy, a long scow propelled by sweeps, being used for taking stock as well as vehicles across. **In the case of a coach, two trips have to be made, one for the horses and the other for the vehicle, which causes considerable delay.**

\*\* *Guy sold his mill site to the Perry family*

## New Database - Food History: Printed Manuscript Recipe Books 1669-1990

*Eurobodalla Library members* are lucky to have access to an exciting new online archive database. Ursula from Narooma Library has won 12-months free access for Eurobodalla members to the **GALE Food History: Printed and Manuscript Recipe Books, 1669-1990 database**. This database contains records of historic ingredients, food preparation techniques, and published and unpublished recipes as well as medicinal remedies and household recipes.



## FROM THE VAULT



### **Blandford House Orient Street**

Operated circa 1910-1988. *Ada Ryan at L.* Blandford Guest House then 'Tudor extensions' Private Hotel. Demolished by Council Bicentennial year 1988. Name retained in a Retail Centre.



Rita **Backhouse** Celebrating her 90th birthday, with Edna **Veitch**, 2007.

## AND THE HERITAGE AWARD GOES TO ...



### **Stage Coaches and Royal Mail Southern Eastern NSW 1841-1913.**

**Kevin Setter** is the 2023 recipient of the Fergus Thomson OAM Heritage Award, accepting his prize from Yvonne Thomson at the Bas on Tuesday 5 September. The \$1500 award recognises Mr Setter's many months of original research – searching through microfilm and the online research tool Trove – and publication of a comprehensive history of stagecoach travel in south-east NSW.

Between 1841 and 1913 stagecoach was a popular and reliable way to travel. Mr Setter examines diverse aspects including early colonial coaches, accidents, mail contracts, and road building in the difficult coastal terrain. The book includes many exciting adventures and is also comprehensively indexed to assist readers in compiling their own family histories. The annual Fergus Thomson OAM Heritage Award honours the former Mayor who was committed to preserving Eurobodalla's cultural heritage.

Also at the ceremony, Bronwen Harvey was presented with the 2023 recognition award for her work as chair of Tilba's History and Culture Working Group.

## JUST FOR THE FUN OF IT

**Harald Bluetooth** (died c. 976) was a king of Denmark and Norway. **The Bluetooth wireless specification design** was named after the king in 1997, based on an analogy that the technology would unite devices the way Harald Bluetooth united the tribes of Denmark into a single kingdom. The Bluetooth logo consists of a Younger Futhark bind rune for his initials, H and B.



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### Horseshoes

Hammered over doorways for centuries they imitate the shape of a crescent moon—associated with fertility by Ancient Greeks. By the middle Ages the tradition had become linked to iron as well, a metal believed to have protective powers against evil. The horseshoe must be placed with the ends pointing upwards; placed in this position, it will trap any evil spirits that may be lurking nearby. Over time, people began associating horseshoes with general good luck and good fortune, hence the horseshoe in a bridal bouquet (fertility symbolism optional).

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### Jewellery Malfunction

Queen Victoria's coronation in 1838 suffered from lack of rehearsal. Over the five hour event only Victoria and the Sub-Dean of Westminster Cathedral understood what was to take place. One Bishop murmured it was over, when it wasn't and she stood only to sit down again. The Coronation Ring, mistakenly designed to fit her little finger, was physically forced onto her fourth finger by the Archbishop; her hand had later to be soaked in ice to remove it.

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### Rule Britannia

Britannia metal became widespread during the 19th century. An alloy of 93% tin, 5% antimony and 2% copper, it looks similar to pewter but is harder, stronger and easier to work than other alloys. Early attempts to use it with silver plate failed and were too expensive, but the Birmingham company Elkington & Co achieved success in 1846 with the use of *electro*-plating. Teapots, decorative drinking ware, trays, candlesticks, vases, etc. all were produced as silver plate on a Britannia base. Check the hallmark for E.P.N.S. (Electroplated Nickel **Silver**) and EPBM Electroplated **Britannia** Metal.



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### Belcher is not a rude word

The Belcher design is one of the most popular types of jewellery chain. Made from round, oval, or D shaped links of similar size, interlocked and soldered together it is very strong.

Jim Belcher was a celebrated English bare knuckle champion in the early 1800s. He wore a neck scarf secured by a ring, and the links in the chain resemble that ring, hence the name. **An early 'influencer'?**



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### Titanic Tales

The shipping disaster was on such a scale that by now we think we know everything. Research continues to reveal the misfortune, and human frailty, that led to her sinking and loss of life.

The 1912 Miner's Strike of 1912 meant she had just enough coal to make it to New York; leaving Belfast with a known fire burning in the 3 storey coal bunkers. Slowing down risked running out of fuel mid-Atlantic. Unthinkable embarrassment on her maiden voyage. Full steam ahead.

Wireless operator of the small cargo ship *ss Californian* earlier warned nearby vessels it had stopped sailing because of pack-ice. The *Titanic's* operator was flat out with a large backlog of messages after his brand new equipment had earlier failed. He responded he was too busy and no one cared what a cargo ship was doing, leave him alone. He did not advise the Bridge.

In those days ships spotted hazards with binoculars. The luxurious *Titanic* had just *one pair*. Kept by the second officer and locked safely in his cabin. He had disembarked in Southampton. The spare key was lost; no one liked to break down the door. Relying on their night vision on a moonless night, lookouts didn't see the iceberg until it was 450m dead ahead. Not only insufficient lifeboats, then. '*For the want of a nail the shoe was lost ...*' and a whole lot more.

## MOGO HISTORY GROUP

This enthusiastic group of researchers and recorders meet at the Museum on Tuesday mornings—otherwise they generally work from home or in the field.



Presented at the AGM, the Group's annual report revealed how it has grown from 4 people in 2019 updating the district cemeteries project, to 9 people, such that they have established the former meeting room as a research facility. This is available to members if they wish to come in any time the Museum is open.

The Mogo Project has engaged a wide range of skills, some known and some learnt, including transcribing 19thC writing, searching official records, data entry, oral histories, anecdotes, and, of course, research at all levels of resource from newspapers to correspondence, early photographs to land titles and maps.

### Over the next 12 months Mogo's history will be the focus under a series of themes:

\*Land ownership      \*Gold mining      \*Public buildings/services  
\*Commercial businesses      \*Education      \*Family histories

*Churches of Mogo*, the first of a planned series of booklets has recently been published. Available from Reception for \$10.00.

### Mogo Pioneer Register

The Group obtained a Grant from the Royal Australian History Society to complete a Mogo Pioneer Register. The Grant is mainly to purchase BDM Certificates. Basically confined to the Pre Federation period, *The Register will be made publicly available.*



### If Mogo doesn't 'move you'? But wait — there's more!

- 1. Cemeteries** Updating previously digitized records to make a searchable database. This will require liaison with Council and religious organisations.
- 2. Creative?** Photography, Sketching and/or GPS operation more your thing?
- 3. Grant funding**  
If you have a way with words and can creatively shape them to fit sometimes obscure grants, then your occasional help is very much needed. Keeping track of what can be applied for and then being 'shovel ready' with financials, quotes, etc, can be head scratching initially but Museum admin staff are there to guide. We need the \$\$\$\$\$.  
**4. Training—we can never have enough expertise to enhance volunteer skills**  
Across Photo enhancing software/ video recording, etc.? Can you train?
- 5. Value Add to our Research** Simple, straightforward copying with basic computer skills, **transcribing** old records, and **scanning** to digitise what we find. Free coffee!

**SHORT TIME PROJECT that meets your time frame**  
**LONGER PROJECTS commitment to an activity**

### PLEASE CONTACT:

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chrisbendle1@gmail.com



## STEAM = Science Technology Engineering Art Mathematics



**In 1907 Prudence Valentine Williams became one of 72 Australian women tasked with cataloguing all of the stars in roughly one fifth of the night sky.** Williams was just 15 years old when she was recruited to work at the Perth Observatory as a "star measurer" on an ambitious international project called the **Astrographic Catalogue**.

By the 1880s the potential of using photography to map the entire sky was being discussed, and in 1887 an international conference was held in Paris to establish procedures for a cooperative international project involving 18 observatories.

The plan was to make photographic charts of all stars down to the 14th magnitude (some 40 million stars) and catalogues of the positions of stars down to the 11th magnitude (some 2-3 million stars), based on accurate measurement of the photographs

With special government funds resources were pooled to set up a room at the Melbourne Observatory for the measuring of the Sydney and Melbourne plates, purchased and built special measuring machines which assisted with the task, and employment of young women to undertake the tedious work. In employing young women Government Astronomer Robert Ellery was following a new trend in European and American observatories, where, he noted, '*...it has been found that young women of ordinary intelligence can be quickly trained in the use of the micrometer, and do the measurements quickly and well.*'

By 1911, over 20 years after the start of the project, Ellery reported that most of the work had been done. The task was so huge, some of the contributing countries never finished, and many including Australia were delayed by war, economic considerations etc.

In the 1980s and 1990s the original data was made machine-readable. The resulting catalogue, AC 2000, is now widely used to compute stars' proper motions and to understand galactic structure and evolution. Women from about 20 bureaus around the world were employed to study these pictures and calculate exactly where each star sat in the celestial sphere.

The **women became known as "computers"**, because they were tasked with computing the details about each recorded star, said **Toner Stevenson**, whose PhD thesis focused on Prudence and the other women who worked on the Astrographic Catalogue in Australia.

*The 72 women who worked on the catalogue in Australia were also among the very first women in the country to work in computing. Their story was almost entirely omitted, and nearly forgotten.*

Work commenced in the 1890s continues to be relevant to modern astronomy. The catalogue has been used to help direct modern satellites such as the Kepler, Hipparcos and Gaia space-based telescopes to refine our understanding of where we sit in the universe.

Sources: Museums Victoria Collection; ABC Science Carl Smith for Science Friction, 2019; Wikipedia

**The 2023 AUSSIE BIRD COUNT**—October 16 to 22—download the free app to take part.

[Aussie Bird Count – Celebrate National Bird Week by taking part in the biggest citizen science project to hit Aussie shores.](#)

**SALARY** = SALARIUM = literally, Salt Money, was the money any Roman soldier was given so that he could provide himself with salt. In the third century when the term originated, and for many centuries afterwards, salt was a commodity far more costly than it is today; the English sense of the word—a fixed, regular payment made by an employer—emerged in early 19thC.

**FYI** The National Minimum Wage applies to employees not covered by an award or registered agreement. This is the minimum pay rate provided by the Fair Work Act 2009 and is reviewed each year. As of 1 July 2023 the National Minimum Wage is \$23.23 per hour or \$882.80 pw.

*Saxa Natural Sea Salt with Grinder 90g is available at Woolworths, currently priced \$4.50.*

## BEHIND THE SCENES

Let the sun shine in! Through the auspices of local organisation **Southcoast Health and Sustainability Alliance** (SHASA), we received funding for **replacement and new solar panels** from the Foundation for Rural and Regional Renewal.

In the presence of Fiona Phillips MP, Deputy Mayor Alison Worthington, Cllr Amber Schutz, representatives from SHASA, FRRR, and Society members, the new panels were officially 'launched' on a bright, sunny day.

Society President Ewan Morrison thanked SHASA in securing funding, in line with the our strategic plan to reduce its environmental footprint, and installer MESA. On a lighter note, Ewan mentioned we could now wash our hands without boiling a kettle to do so, and any accidental light left on should no longer risk bankrupting the Society!



Inspired community group attendees at the workshop 'Turning Windows into Doorways', making best use of social media, a workshop facilitated by **the Museum** courtesy of **FRRR** funding and training by Sydney-based consultants Creative Plus Business.

**The Society has facilitated several workshops for NFPs and a third one is in hand—literally "Hand in Hand", recruiting volunteers, held Oct 13, 9.30-4, FREE. Apply [Trybooking.com](http://Trybooking.com).**

## PROPOSED CHANGE OF HOURS—MEMBER FEEDBACK PLEASE



*It has long been the Society's hope to open the Museum other than mid week. Research has shown how valuable these extra hours can be in attracting visitors. You probably like to visit heritage places at week-ends yourselves, when travelling. It also gives access to locals who are working during the week..*

Volunteer numbers remain relatively static, as we lose one we gain one! But we have a member base of **nearly 60**, so, our new Committee is asking Members to consider actively supporting the initiative and signing up for a roster to open the Museum each **Saturday**.

We cannot ask more of those 15 or so VOLLIES who already work 2-3 full days a week, do BBQs and Outreach, to work 4 hours on Saturday, which is why we are tapping the shoulders of our *not* so active members to please step up and support this initiative.

**If they've come to the museum you can be assured they are really nice people. Shifts would be 2 x two hours with minimum 2 staff in attendance. Secure space, and training given. We hope to have a roster in place by December so we can take advantage of the peak Dec/Jan holiday period.**

**Our proposed hours are Wednesday, Thursday, Friday 10am-3pm and Saturday 10am-2pm.**

**Plus it takes roughly 20 minutes to open up and 15 minutes to close. Some simple money/card handling is required.**

### WILL YOU SHARE ROSTERED SATURDAY HOURS WITH OTHERS?

**Please contact Lesley at the Museum to help us gauge response.**

## Comings & Goings

We bid farewell to our friend Andy Pond, great contributor, who has moved to Sydney. Almost in the same breath welcome to new members **Gary Boucher** and **Patricia (Trish) Whitaker**. Trish turns out to be a second cousin to Fran Gray, our Treasurer, small world! Trust you both find value and new friends through your membership.

## MILITARY HISTORY

### Bill the Bastard, Light Horse Legend

**Bill was among 29,348 horses shipped from Australia to the Middle East in 1914 to fight in World War I.** Considered unrideable, notoriously cantankerous, the 17.1 hand, fiery, chestnut gelding was famous for his buck.

On the journey, he was cared for by **A B "Banjo" Paterson**. Paterson was also a war correspondent, an avid equestrian and later commanded the Australian Remount Squadron. But a line in Paterson's diary from the voyage summed up Bill's character perfectly: *'You can't lead Bill the Bastard to anything and you certainly can't make him drink'*.

Yet, Bill's size, power, intelligence and unmatched courage as a pack animal at Gallipoli and the desert campaigns of Egypt and Palestine, caught the attention of **Major General Michael Shanahan**, the only rider able to bond with Bill.

**While Bill was recovering from bullet wounds to the rump he won Bill over with kindness and licorice all sorts.** *"He helped the vet nurse him, he took him into the water at Gallipoli and when they all got back to Egypt he fought very hard to get Bill as a match,"* Grandson Mr Terry Shanahan said. Australian poet Banjo Paterson headed the Remount Service there and was reluctant to release Bill over to Major Shanahan. He had been making "a few pounds" betting how long soldiers could stay on bucking Bill. The Major proved that under him Bill was placid.

*It was in August 2016 that Bill was ridden into the pivotal Battle of Romani on the Sinai Peninsular. In the 50-degree heat of the desert and with the Turks and Australians just 35 metres apart, the battle was fierce with the right flank under assault. Amid the conflict, Major General Michael Shanahan astride Bill spotted four Tasmanian troopers surrounded by Turks, unable to escape after their horses had either fled or been shot. Bill stood his ground as the soldiers scrambled aboard—three men on his back and one balanced on each stirrup. He galloped through the soft sand and gunfire for more than a kilometre to bring them to safety at the Horse Depot, thus earning Shanahan the Distinguished Service Order.*

*Shanahan and Bill rode back into battle and fought for a further six hours until Shanahan passed out after he was shot in the leg. Bill carried him three kilometres back to the army base. Any other horse would most likely have collapsed hours earlier – one general went through 17 horses that same night.*

Shanahan had his leg amputated and was invalided to the UK. Bill's reward was retirement from life as a saddle horse, serving as an officer's packhorse for the remainder of the war and dying a peaceful death there. He was seen as a symbol of strength to the troops and carried machine guns in the famous Battle of Beersheba.



Bill is remembered in the twin towns of **Harden-Murrumburrah**, where his soldier-draped statue, has been sculpted in bronze by local Carl Valerius. *"Bill's reigns are held loose, because he just knew what he had to do".*

Bill keeps quiet company across the road from the life-sized statue of Major-General Kenneth Mackay created by Louis Laumen. It was Mackay's rallying efforts for the Boer War at Harden-Murrumburrah in August 1897, that led to the very first call-up muster and enrolments to the Volunteer Australian Light Horse (later to be known as the 7th Australian Light Horse).

Sources: AWM; About Regional, Edwina Mason 2021; ABC Landline Pip Courtney, 2021.

## Depression Years

Extract from the memories of **Joyce**<sup>1</sup> (Lassau) by Joy Hooton

Joyce remembers that however hard-worked or anxious her mother was, she never complained or even criticised others, but accepted her lot with quiet fatalism. Certainly by the time Joyce was an adolescent she knew that she never wanted a life like her mother's.

As a police sergeant Joyce's father was never out of work so that his family was saved from the worst of the Depression in the form of eviction and malnutrition, but in another sense he was closer to it than many others. Working frequently in Newtown he would have witnessed terrible scenes. Michael Cannon comments, "*It is estimated that the real proportion of unemployed Australians during the Depression was certainly more than 50 percent, making it one of the worst hit countries in the world*".<sup>2</sup>

In Sydney the worst affected areas were Redfern, Newtown and Bankstown. *Nearly every unemployed family in the Redfern area was evicted, some of them several times.*<sup>3</sup> Sometimes the owners were wealthy landlords, sometimes small investors who had little income apart from the rent. Whatever the case they may insist on non-payers being evicted, although agents frequently preferred to leave non-payers alone rather than risk vandalism or invasion by squatters.

Cannon again, 'Whatever the reason, the eviction battles of 1931 and 1942 caused some of the ugliest scenes ever witnessed in Australian Cities'. Cannon compares the slums to, '*many thousands of caves in a primitive landscape*'.

Sydney's first major riot occurred in Redfern in 1931 when a family was due to be evicted from the house they had rented for twelve years. Members of the Unemployed Workers Union padlocked the door and raised the red flag. Police forced their way through the barricades. A large hostile crowd were held at bay by the police brandishing revolvers until reinforcements arrived.

Joyce remembers the regular arrival of unemployed men at their front door selling shoe laces, safety pins or small cakes for a few pence. Her mother never failed to 'buy' a cake, putting it back on the tray for another purchaser. Although Joyce's childhood was as safe and normal as her parents could make them, her bedroom was within hearing of the living room when her father returned from Newtown, weary and shocked by what he had seen ... stories of suicides, evictions, the bodies of newborn babies thrust into garbage tins.

Even more distressing was the common knowledge that sometimes the most inflexible landlords were the churches.

### Children's Rhyme Sung to the tune of 'We're in the Army Now'

*We're on the susso now,  
We can't afford a cow,  
We live in a tent,  
We pay no rent,  
We're on the susso now.*



## A WORLD OF TRADE CATALOGUES

Published to illustrate the products for sale from a manufacturer, wholesaler or retailer, they reveal the surprising wealth of choice available to Australian consumers in the 19th century.

The range of goods offered is astonishing to the modern eye. Catalogues such as those held in the **Caroline Simpson Library & Research Collection (see page 17)** provided a means to illustrate, advertise and sell the products of a particular manufacturer or merchant. Industries that developed the capacity to mass-produce their goods, such as the metal trades, were the first to print catalogues, though by the end of the 19th century almost every conceivable item was being sold by catalogue.

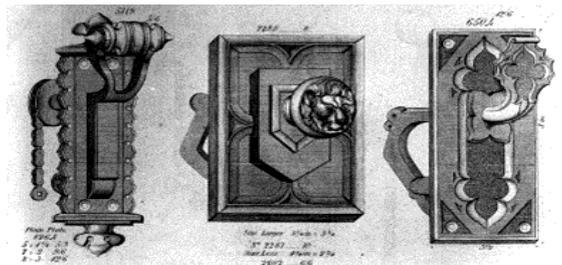
Popping in to **Annetts general store** in the Bay, you could browse a number of catalogues for delivery via the ISNC ships that made two calls a week. For instance, buyers could choose from 72 different cast-iron doorknocker designs from H Barns & Sons of Birmingham (1822), 53 fire-place grates and fittings from the London-based General Iron Foundry Company (1862), more than 90 stained, leaded and etched glass designs from Chance Bros (1867) and even 30 styles of timber doors from Sydney joinery company Goodlet & Smith (1890).

Catalogues demonstrate the availability of goods in any given period, though they were not the *only* way to shop. In the early years of the Australian colony, customers had the option of buying wares from hawkers, street markets, bartering with others or from local stores who would reproduce what they saw in overseas pattern books. However, wealthy colonists could always source goods directly from overseas and might be assisted by catalogues or samples.

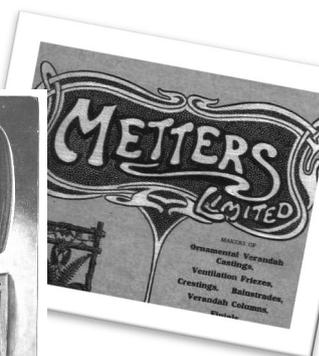
When travelling in England in 1856-57, Sydney businessman Thomas S Mort would have been able to leaf through a catalogue of London papier-mache manufacturer George Jackson & Sons when purchasing ceiling and cornice mouldings for his **Edmund Blacket** designed home 'Greenoakes' (now called Bishops court) at Darling Point.

To catch the attention of potential buyers, catalogues often featured attractive illustrations and were produced using costly printing technologies such as **chromolithography**. Today these publications provide historians with a visual dictionary of different styles and technical terms.

For example, James Cartland & Son's 1886 catalogue of cabinet brass, *a mammoth 682 pages in length*, illustrates numerous front doorbells that are divided into categories such as bellpulls (quadrant, pendant or sunken), bell slides and bell levers. Who knew.



**On the website, hundreds of searchable digitized Catalogues can be flipped through by decade, style, manufacturer, etc., a rich resource for historians, artists, students, designers and period home makers.**



## Round and About

**The Sydney Open. Sunday Nov. 5** An annual two day event presented by Museums of History NSW. It unlocks the doors of the city's most important and architecturally inspiring buildings and spaces, many of which are usually off limits to the public. There are approximately 28 buildings (sites) taking part in the Sydney Open City Pass program. [sydneyopen.com.au](http://sydneyopen.com.au)

Since 1997, *Sydney Open* has welcomed over 89,000 visitors, both locals and tourists, to explore more than 550 buildings, offering a chance to explore the city's most historic and significant buildings, religious structures and architectural monuments. Visit the event or HELP. Volunteers to help guide on the day—applications: [Volunteer at Sydney Open 2023 \(mhnsw.au\)](http://Volunteer at Sydney Open 2023 (mhnsw.au))

**Canberra Museum + Gallery** Cnr London Circuit and City Square, 10am-4pm.

*"White-out: upcycled sheets to shirts from CIT Fashion School"*

From textile waste to fashion. First year Students from the Fashion School at Canberra Institute of Technology showcase their range of innovative, non-gendered garments from discarded white sheets.

It is no secret that the fashion industry remains one of the most wasteful in the world, with over 90 million tonnes of textile waste produced annually. Every year, in Australia, 200,000 tonnes of clothing and textiles end up in landfill with Australians throwing away 6,000 kilos of fashion and textile waste every 10 minutes. On average, every Australian buys 56 items of clothing annually, most of which are made from non-sustainable, non-durable materials.

*'Buy less. Choose well. Make it last.'* the late Vivienne Westwood.

### Basil Sellers Exhibition Centre

**'Seawater and Soil' A Group exhibition 28 October—26 November.** Showcases the work of artists from the NSW south coast. A dynamic and diverse collection of works, the exhibition explores the deep connection between the artists and their coastal environment, with inspiration drawn from the ever-changing character of the sea and the rich soil of the region.

Adjoining Moruya Library, open daily 10am-4pm. Free.

**National Museum of Australia—Canberra FREE 25 September to 5 November,**

**"Voyage: Experience the William Farquhar Collection of Natural History Drawings of Southeast Asia"** is a digital installation bringing to life a stunning selection of botanical and zoological watercolours from the National Museum of Singapore.



### Colonial Plants Database

*11,000 listings of plants known to be available in the colony of NSW prior to the 1870s.*



### ONLINE –Museums of History NSW

**Caroline Simpson Collection** From lampshade designs to linoleum samples, seed catalogues to soap recipes, this is Australia's leading eclectic source of information and inspiration on the history of Australian homes, gardens and domestic life from the late 1700s to the present.

*Ever wondered how to make lye soap from wood ash, or what the most popular garden plants were in the 1840s?*

A key strength of the collection is its wide range of formats. These include architectural pattern books, trade and retail catalogues and sample books, wall and floor coverings, garden ornament, soft furnishings and trimmings, hardware, sheet music, photographs, books, periodicals, personal papers, business archives, manuscripts, oral histories and more.

In recent years a particular focus has been documenting modernist houses and interiors in Australia, and the contribution of migrant designers and craftspeople. Delve and enjoy.

**[Caroline Simpson Collection \(mhnsw.au\)](http://Caroline Simpson Collection (mhnsw.au))**

## The Cup That Cheers

Originating in Thomas Cowper's 1785 poem *The Task*, 'The cup that cheers [but not inebriates]', refers to the value of tea drinking. The phrase was a popular description of tea in the 19th and 20thC, and was linked to the early Temperance movement.

Tea arrived with the First Fleet and Australians evidently were the highest consumers of tea in the world by 1900. Drinking strong Indian black tea, made in a billy can over the camp fire, became a symbol of the bush and masculinity in rural Australia.

The first Australian tea company, Bushells was formed in Queensland in 1883, and Billy Tea Co. used a design of a swagman and a kangaroo enjoying billy tea. Visiting commentators noted how much tea was drunk in Australia, where it was universally popular and a social leveller.

**Marketing the Bush** In 1903 the founders of the Billy Tea had even modified the words of Australia's most iconic song to imprint their brand on Australia. The first verse and chorus of Banjo Paterson's *Waltzing Matilda* was originally: "And he sang as he looked at the old billy boiling", but in 1903 it was modified to: "And he sang as he watched and waited 'til his billy boiled...", to sound like it was Billy Tea being drunk.

The attention paid to the production of **tea cosies** reflects the importance of tea drinking in 19th and 20thC Australia. At a time when middle class women did not have outside employment and socialising was principally done in the home, the equipment and presentation of afternoon tea was a major social indicator.

Domestic guides such as *Mrs Beeton's Book of Household Management*, provide detailed instructions as to how the table should be set, what range of food should be presented, even the type of conversation to be addressed.

Although embroidered tea cosies had a long history, patterns for crocheted tea cosies did not appear until the early 1900s. Typically the tea cosy would match the crochet lace on the cloth.



Tea drinking is known to have been fashionable in China at least as early as the Tang Dynasty (618–906 AD), and by the ninth century the Japanese had taken up the habit and made it a ritual.

It was not until the early 17th century that tea reached Europe; merchant adventurers brought it to Holland around 1610 and by the 1650's it was being sold in England with a sales pitch largely based upon its medicinal qualities.

By 1685 tea was well established as a social drink in Britain. The word **Caddy** comes from the Malay word "Kati", denoting a measure of tea weighing about one pound.

Tea caddies not only reflect an important and fascinating social custom, but they demonstrate the best craftsmanship in practically every decorative material and technique of the age. It is probably this, together with their endless variety that makes them so attractive to collectors.



Sheraton Caddy  
brass bound walnut  
dome. 1880.  
US\$ 1,100.

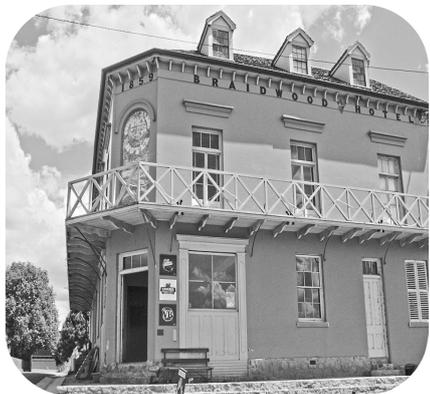
This frivolous vintage design **tea cosy pattern** with frills and a basket atop, was bought from EBay by Myf. Available to you for \$10.00. Crafty person?



## A Little Piece of Memory Writing — continued from our Winter edition

### The Road to the Coast, Part 2 [1974] by Nancy Parker

If the cafes were us kids' focal point in **Braidwood**, the junk shop further up the street was Mum's. Dad learned to give mum her head, if, through the dusty windows, he could see she was getting down on something good. Our place at the coast was largely equipped as a result of mum's hasty coups in Braidwood's junk shop, where for the price of an old drawer-full of nut-crackers, knife handles and serviette rings, and perhaps a metal toast-stand in the shape of a coiled snake, she'd get away with an old refrigerator or chest of drawers.



When, on the other hand, she appeared to be bargaining for yet another stoneware bottle with a broken lip, he'd barge in and suggest a beer at *his* focal point; the two-storied pub with a lacy balcony, set like a rickety birdcage on top of the hill in the main street in order to catch the traveller's eye.

We kids would follow gleefully and wait on a seat in a small concrete yard at the back of the pub, where wet sheets flapped in your face, and a cockatoo in a cage hanging from the clothesline screamed, "Get stuffed! Get stuffed!" when the noise from the bar rose to a certain pitch.

Under the humanising influence of Braidwood, we would all (even Dad) sing during the next few miles; and when we kids ran out of songs, Mum would contribute, after that beer, some unexpectedly audacious numbers reminiscent of wurlitzer days. Dad's old boy scout parodies, beginning harmlessly enough with, "*Every good ship has a main mast*", or "*It was the good ship Venus*", would be stifled by Mum before the words became downright lewd, on the pretext that it was time to watch for "the sign". Silently, the station wagon itself almost tiptoeing, we'd get nearer, and nearer, there it was — "Jesus is Lord" scrawled in red paint, high up on a gum tree.

After that, the road seemed to enter devil's territory. Sinister, black, twisted strips of inner tubing lay about, simulating goannas, snakes or worse. A heap of glum fur or some dishevelled feathers on the road spelled death. The descent of the Clyde mountain was like the descent into Hades. Out of the mist loomed great rocks on the cliff side, clawing to get through the wire mesh which seemed hardly strong enough to keep them bounding on to the road to "eat the cars", as my silly little sister used to say.



That hazard safely negotiated, us kids began to lay bets on the number of cars likely to be queueing up to cross the Clyde River by the old Nelligen punt. We prayed that the queue would be long enough for there to be time for a lemonade on the veranda of the pub. It took about 16 cars and less whining than might have been expected, since dad liked yarning over a beer with some of the Canberra neighbours he rarely met anywhere else.

A game of I Spy was brought to a glorious end by the cry of "Thallatta. Thalatta" (sea) from dad, to which we kids would ritually respond in unison, "Epi oinopa ponton". We knew it meant "Behold. The wine-dark sea". And there it was, at last, in front of us.



## WHO IS DOING THE WORK

### Office Bearers 2023-24

**President** : Ewan Morrison

**Vice-Pres** : vacant

**Treasurer** : Frances Gray

**Secretary** : Lesley Billings

**Curator** : Emily Ryan

**Archivist** : Chris Bendle

**Committee**: Joan Robinson, Nerida Castle

**Minutes Sec**: Trish Whittaker

### Sub-committees:

Ray Mooney : Team Leader Cemeteries  
and Mogo History Group

**BBQs**: Eddie J/Chris R

**Reception** : Michelle

**Housekeeping** : Gail

**Les Smith** : Team Leader Maintenance and  
Construction

**Garden Maintenance** : Lynda, Ken

And all the other VOLLIES who keep us on  
track, and in front of the pack.



### HAVE Smiles and Child Wrangling Skills?

It is an illuminating experience  
to listen, and share our stories,  
with children.

*"The best day of my life!"*, said one  
five year old.



My favourite question —when explaining how  
very long ago an item was used— *"Did you have  
fruit, then?"*

A couple of hours packed with their joyful energy  
and maybe only 5 times a year. Why not?  
When schools visit it draws on our busy  
admin team to host. If you can join our guide  
team it will always reward you.

**Contact Lesley for a run down.**



## LAPIDARY CLUB EXPANDING

Tuesday & Thursday workshops

General Meeting 28th October  
1pm-3pm at the Museum

**Vote "Yes" to helping/attending our  
REFERENDUM BBQ 14th October  
at the front of the Museum  
Contact [caruszala@bigpond.com](mailto:caruszala@bigpond.com)**

**GIFT IDEAS** We have a wide range of archival photographs and  
historical publications of Batemans Bay District.

**RESEARCH** Have a particular enquiry? Our **Family Historian** is  
available one day per week. Please contact us before visiting so that  
we can start research and so make the most of your visit.

**Acknowledging with thanks our occasional Agency and Community Partners**

