Whole Collection:
Significance assessment & statement.

For Clyde River and Batemans Bay Historical Society Inc.

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1.0: Introduction:

This Significance Assessment report has been prepared by Angela George for the Clyde River and Batemans Bay Historical Society Inc. It was carried out in accordance with the National Library's guiding document Significance 2.0.

2.0: Statement of purpose:

The purpose of the project was to undertake a significance assessment of the Clyde River and Batemans Bay Historical Society's collection in order to raise awareness of the cultural and historical value of the collection as a whole as well as individual aspects of it. This will enable the Society to better preserve, research and enhance the collection for the benefit of current and future generations.

3.0: Methodology and description of process:

3.1: Significance assessment:

Australia's moveable cultural heritage is held in trust by large and small museums for the benefit of current and future generations. These objects and collections tell the story of our history: the people, places and events that have contributed to our cultural identity and national sense of being.

Significance assessment defines the intrinsic meaning and values that those objects and collections of objects have for past, present and future generations; it investigates the context of that importance in relation to other items and places; it adds depth of meaning; and it assists in ensuring that our moveable cultural heritage is well documented, interpreted, accessible and comprehensible into the future.

It also enables these values and meanings to be articulated, providing a clear, sound basis upon which to make decisions about managing, conserving, preserving and interpreting collections, allowing public access, and even what, or indeed whether, to collect something - it demonstrates why something is important enough to warrant the time, space and /or cost of including it in a museum collection.

3.2: Benefits of Significance Assessment:

Undertaking a whole collection significance assessment is important for the contribution it makes to our understanding and appreciation of our tangible and intangible heritage. It provides the opportunity, through research and analysis, to define the intrinsic meaning, context and value of a collection and enables deeper connections to be fleshed out.

As an important collection management tool, it has much to contribute towards meeting the challenges of time, space, people power and funding facing museums, assisting with decision-making and project prioritisation including:

- o Guiding strategic planning for collection management;
- o Revising collections policies;
- o Managing items and collections of items in ways that preserve their meanings and values;
- o Highlighting the need for additional policies and procedures;
- o Guiding deaccessioning decisions;
- o Gaining a better understanding of collection patterns; strengths and weaknesses; scope and omissions;
- o Documenting the history of items in a collection more comprehensively;

- o Maintaining appropriate records to ensure object and collection significance is understood;
- o Recognising and accepting that there may be different points of view about what makes an object or collection significant;
- o Focussing resources on those collection elements identified as important;
- o Prioritising conservation, preservation and storage needs;
- o Identifying items for digitisation or replication to support both preservation and broader public access needs;
- o Identifying significant objects and themes for future exhibition development and enhancement;
- o Enabling the strategic use of significant aspects of collections to improve community engagement;
- o Supporting and strengthening grant applications, funding submissions and donation requests;
- o Assisting with disaster planning by identifying, for example, risks, display and storage locations, emergency retrieval and security issues.

Figure 1: Old Court House Museum at Batemans Bay.

3.3: Project outline:
This whole collection significance assessment project was funded through a Museums and Galleries NSW Project Development Grant. It has included the following steps:
- Advice from the consultant to the Clyde River and Batemans Bay Historical Society on the process of undertaking a thematic survey of their collection, researching the museum building and the social significance of the collection;
- The consultant undertaking a detailed thematic survey of the collection;
- Consultant developing object files for key objects and collections of objects;
- Volunteer research of the history of the Clyde River and Batemans Bay Historical Society;
- Consultant and volunteer research of the history of the Clyde River and Batemans Bay Historical Society's collection;
- Consultant and volunteer research of the history of the museum complex;
- Consultant and volunteer exploration of the social value of the collection;
- Consultant review of previous conservation and collection records and reports.

The consultant spent eight days working at the museum both with museum volunteers and independently, reviewing the collection and collection records, and discussing aspects of the collection with volunteers. The report was compiled over a five month period from June to

November 2018. A number of Clyde River and Batemans Bay Historical Society committee members and volunteers made valuable contributions to the project including Myf Thomson.

3.4: Significance assessment process:
This collection assessment was made against the standard set of criteria established by the Heritage Collections Council, as detailed in Australia's national standard guidelines and methodology, *Significance 2.0: a guide to assessing the significance of collections*[1].

There are four primary criteria:
- Historic;
- Aesthetic;
- Scientific, research or technical;
- Social or spiritual.

And five comparative criteria:
- Provenance;
- Representativeness;
- Rarity;
- Condition, completeness and integrity;
- Interpretative potential.

Not all criteria needs to apply to an object for it to be considered important; and significance is not fixed – it may ebb and flow as values change and evolve over time.

It is also important to recognise that every collection and assessment project presents its own particular and individual challenges, including the types and range of materials represented, size, the amount of research required, the state of available information about the collection and accessibility.

The standard key steps in the assessment process include:
- Collating collection records;
- Researching the history of the museum and its collections;
- Summarising the collection and its themes;
- Consulting knowledgeable people;
- Understanding the context of the collection;
- Describing the condition of the collection;
- Comparison with similar collections;
- Identifying related places and collections;
- Assessment against the significance criteria;
- A statement of significance;
- Recommendations arising from the assessment;

A collection summary was compiled using the Society's digital and hard copy collection records as well as other relevant material assembled by the volunteers. During the site visits, the consultant made notes and took photographs of many of the museum objects, providing a useful reference for further research.

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[1] *Significance 2.0: a guide to assessing the significance of collections,* Roslyn Russell and Kylie Winkworth, second edition, Collections Council of Australia Ltd, 2009

The project also involved collating information and research on the history of the Society, its collection and the museum, and gaining knowledge of the history of the local area in order to better understand and analyse the collection's context and relevance to the community.

A list of selected items that are considered to be of special interest and importance was also compiled for further research and investigation (see Appendices).

Figure 2: Looking down the museum's main hallway.

3.5: Consultation with owners:
Over the course of her visits, the consultant held informal discussions with individual committee members and other volunteers, inspected collection records and databases and became familiar with the museum's major themes and the objects that have been used to interpret them.

This report was compiled with the assistance of Myf Thomson, the Clyde River and Batemans Bay Historical Society's curator and designated liaison person, as well as other committee members and volunteers.

3.6: Consultant visits:
The consultant visited the Batemans Bay Old Courthouse Museum, home of the Clyde River and Batemans Historical Society's collections, a total of eight days over a period of three months.

3.7: Object files:

The Society currently has a limited number of object files on individual museum objects or sub-collections. Thus in order to properly assess significance, the consultant found it necessary to devote time to compiling the relevant documentation and files for artefacts considered to be of particular importance (see Appendices).

3.8: Outcomes:

Outcomes from this project include:

- A history of the museum;
- A history of the collection;
- A history of the museum complex, which can also be used to inform any future Conservation Management Plans;
- A detailed thematic survey of the collection, which provides a framework for future significance work; and can inform future collecting and deaccessioning activities, by identification of items of low significance; and themes that are over- or under-represented;
- Ensuring that object files for the most significant items have been either commenced or the need highlighted;
- A set of recommendations which can be incorporated into the museum's strategic planning, and which may be used to support future grant applications;
- A statement of significance which can be edited for inclusion on the museum's website to promote awareness of the collection and its contents;
- Research into a number of sub-collections which can form the basis for future grant applications for storage, digitisation, indexing and conservation projects.

4.0: Background:
4.1: Clyde River and Batemans Bay Historical Society Inc. history and organisational overview:

The Clyde River and Batemans Bay Historical Society had its genesis in the mid-1970s when a group of Batemans Bay residents with strong local links became increasing concerned that population growth and development was irrevocably altering the town's character. After deciding that a body dedicated to the collection and preservation of local history and heritage was needed, informal discussions and meetings were held over a two year period to explore the proposal.

Following on from the 1970 bicentenary of Captain Cook's exploration of the continent's east coast, this was a period when interest in white Anglo-Australian history grew rapidly, the result being that many local history museums were founded. Into this climate, the Clyde River and Batemans Bay Historical Society was officially established on 25 July 1977. Space was rented in the former Perry's Sawmill in Beach Road to house and display the growing collection of objects.

Several moves followed until 1985 when the former Batemans Bay Court House and Police Station became available. At around the same time, the former one-room Nelligen School house also became available so both buildings were relocated to the current site to form the museum complex.

From those humble beginnings, the society now has an active management committee and a membership 51. Fifteen of those are involved on a weekly basis undertaking the various roles and responsibilities encompassed in managing and operating the museum. Member meetings

are held at the museum every second month while the Executive Committee meets monthly. Support is also sought from larger collecting institutions and through grants and placements to enhance volunteer training opportunities and skills.

The Clyde River and Batemans Bay Historical Society is an incorporated organisation responsible for the management of the Batemans Bay Old Courthouse Museum which is located at 3 Museum Place, Batemans Bay. It is open on Tuesday, Wednesday and Thursday between 10 am and 3 pm, and the second Sunday of the month between 10 am and 1 pm. Other times can be arranged by appointment.

The organisation's Mission Statement says: "Batemans Bay Museum connects people with the lived experience of Batemans Bay and environs. We are recognised as a key community cultural resource and visitor attraction through development, maintenance and promotion of our Museum and Collections, and our role in local heritage protection."

The Clyde River and Batemans Bay Historical Society's Constitution, which was adopted in November 1999 and amended in August 2011, is available for download from the Society's website at https://www.oldcourthousemuseum.com/membership.

An extensive Policies and Procedures Manual is maintained for member access, covering a range of areas including donations and accessioning, collection management, collection storage and handling, preventive conservation, exhibitions and interpretation, disaster management, volunteers and volunteering, Occupational Health and Safety, strategic planning, accessibility, marketing and public programs.

The Society offers a range of outreach programs in support of the NSW Department of Education's primary school curriculum both for museum visits as well as in-class and out-of-school activities; and also for Aged Care and Day Care facilities. Group bookings are available with tours led by museum volunteers; members deliver "On Board" guided town tours; and a Guest Speaker program is offered for organised groups and events, presenting on a range of subjects illustrated by artefacts from the collection. The Society also participates in many local and regional events, provides support for community affairs with displays of historic material and offers a research service for family history and commercial enquiries.

Their website (http://www.oldcourthousemuseum.com/) is updated regularly, announcing coming events and documenting past occasions; and a Facebook page (https://www.facebook.com/Whereyourstorieslive/) is also maintained.

Through their development, maintenance and promotion of the museum and its collections, the Society, as the storehouse of the community's history, is a well-regarded local organisation and is recognised as a key community cultural resource and visitor attraction.

4.2: History of the museum buildings:
Shortly after their establishment, the Clyde River and Batemans Bay Historical Society negotiated a lease with Alfred Perry, owner of Perry's Mill, to occupy part of his timber manufactory in Beach Road. After the Perry business was sold in the early 1980s, the Society was forced to seek new premises.

Around the same time, a new, larger courthouse and police station for Batemans Bay was being mooted, with removal of the existing bungalow-style building necessary to enable

redevelopment of the site. The structure was offered to Society and after investigating three council-owned allotments, the preferred option next to the town water gardens was selected.

The weatherboard building had been erected in 1905 to replace the previous 1885-built structure that had been destroyed by fire in 1903. Government architect W. L. Vernon designed the new courthouse and police station as a prominent feature in the Batemans Bay townscape and a key element of the civic centre. It consisted of a court room and adjoining Clerk of Petty Sessions office along with an attached three bedroom police residence. The complex remained in use for its original purpose until 1986.

Figure 3: The former Batemans Bay Court House and Police Station was relocated to the current water gardens site to become the Clyde River and Batemans Bay Historical Society's museum.

After the necessary bushland near the water gardens had been cleared, the courthouse and residence was trucked to its present site in 1994, although "unportable" aspects such as the brick chimneys were demolished. The building was deposited on small brick pillars and metal poles, but for reasons unknown today, was sited sideways, rather than the Courthouse itself fronting the street as per its original arrangement.

At the time of the courthouse's relocation, the timber-built former Nelligen schoolroom was also offered to the Society by the Department of Education so it too was added to the museum complex. To create a more cohesive space, members constructed a short passageway between the two buildings, and re-roofed them as one.

Although the process of relocation and modification may have had some impact on the heritage significance of the original buildings and links with their original context, the importance of the old courthouse and police station in nonetheless recognised by its inclusion on Schedule 5 of the Eurobodalla Shire Council's Local Environment Plan. The Statement of Significance says "Although moved from its prominent location in the civic centre, the former Court House and Police Station retains its high-level local historic significance for its role in establishing police operations and the administration of justice in Batemans Bay. It is also of significance for the continuity of a single process for just over 100 years. The building has local aesthetic significance for having been designed by eminent Government Architect W L Vernon and for its characteristic domestic style, unusual for a building of its type and function in the local Batemans Bay area. Some of the aesthetic significance of the building

has been reduced with the loss of its tall chimneys, a characteristic of the Queen Anne style. It is of local social significance for its local area identification with the provision of law and order in Batemans Bay from the late 19th century. Scientifically, it has local significance for its potential to contribute to an understanding of the changes in the administration of law and order and of the lifestyle of police officers from the late 19th to late 20th centuries."[2]

Figure 4: Sections of the Old Court House Museum.

Further, since relocation of the buildings and their subsequent repurposing, the complex as a whole has acquired new historical and social meanings and values through its association with the collection, preservation and interpretation of local history and heritage.

Much of the internal layout of the courthouse, police station and residence has been preserved, and has a recognisably domestic exterior. It also retains some key original courtroom furnishings and fixtures including the Magistrate's bench and witness box. These are tangible and evocative links that add an important context to the law and order theme of the museum collection and provide a direct link to the original function of the building.

The residence section of the complex houses, in part, exhibitions based on domestic themes. The original timber police cell also remains in situ and was used for some time as a collection storage area but now features a display on the themes of local law and order, particularly bushranging and gold mining. The former schoolhouse is roofed over as part of the Courthouse precinct and interprets domestic themes including displays of period costumes, furniture and furnishings and forms of entertainment. The outbuildings comprise display, storage and working spaces, with the mix of structures colour-coordinated in an effort to provide a degree of visual harmony and continuity.

From a condition point of view, the courthouse museum building requires repairs to the timber as well as replacement of electrical wiring. The Society plans to continue to seek grant funding to conserve the structure on its present site, whilst actively looking to move to a new site to enable expansion.

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[2] https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=1550002

Figure 5: The Old Court House Museum's Book Emporium, housed in this demountable, is an important fund raising initiative.

The Society's existing strategic plan includes relocation to a larger unleased site but is presently in abeyance. Options currently under consideration include transforming into a regional museum; or moving to another site but retaining the facility's current local character. However, due to a lease held by the Roads and Maritime Services for the duration of construction of the new Batemans Bay Bridge, the preferred site will remain inaccessible for a period of five years from February 2018 until around 2023.

Figure 6: An open air display area.

5.0: The Clyde River and Batemans Bay Historical Society's collections:
5.1: History and description of the Society's collections:
The Clyde River and Batemans Bay Historical Society are custodians of a diverse collection of objects, images, documents and archives representative of and contributing towards the documentation, interpretation and understanding of the history and heritage of the Batemans Bay district and broader Eurobodalla area.

After its formal establishment in 1977, the Society began its accumulation of material relating to the story of the region. Like so many local museums and collecting bodies at that time, no

local history themes existed, the collecting process had no focus and it was pursued in an ad hoc and eclectic manner.

At that time, it consisted of largely un-themed items donated by Society members, with few records maintained as to the provenance or context of the artefacts. Included among these early acquisitions were examples of rural farming equipment, objects which required a large display area. This need was answered by the space leased in the former Perry's Mill manufactory in Beach Road.

After that venue was sold in the early 1980s, the Society sought new premises and was offered the former Batemans Bay Courthouse and Police Station building for relocation. While awaiting the removal, rooms were hired to store the Society's collection, but space restrictions saw many of the larger items, including examples of rural technology, deaccessioned. No records were kept as to the final destination of these objects - whether they were returned to their original donors, donated to other collecting groups, sold or otherwise disposed of.

Figure 7: Some of the collection items on display.

In common with most local history museums founded during that era, there were no policies, procedures or strategies about what to include in the collection – almost anything and everything was accepted. And, like most museums from that period, there was also no formal catalogue. As a result, provenance remains a major concern, and there are many items without a recorded history. This has made it difficult to determine the story and context of various objects, their story telling and exhibition potential and thus how relevant they are to the collection and the community. However, while their value might currently be questionable, a focussed identification project may go some way towards rectifying this situation.

As with many other contemporary local history museums, this early pattern of collecting has built a social and period history grouping that is general rather than specifically local in nature. The layout of the museum premises also came to define collecting activities, with some rooms fitted out according to their original use and a growing emphasis on domestic

items also developed. It is now largely comprised of an assortment 19th and 20th century domestic relics, militaria, rural and industrial technology, maritime and transport heritage. To this can be added an important archival collection of photographs and documentation specific Batemans Bay and the surrounding district. An outstanding local geological collection has also recently been added. Some items are highly significant, others much less so.

Figure 8: The kitchen display in the Batemans Bay Old Court House Museum's domestic history exhibition.

In line with growing visitation from outside the district, exhibition programs shifted away from a purely local focus towards more generalised social and period history. This has, in some respects, created greater potential for a confused approach to collecting and interpreting, placing extra pressure on the Society's already overstretched spatial, human and financial resources.

The other issue this collecting method created was a situation where there was not, and perhaps to some degree still is not, a clearly defined idea of what the museum was/is about. Like so many of our older local history collecting organisations, this has led at times to the Society becoming a repository for anything old that people no longer wanted. It is a tradition that can be difficult to break, but continues to add increasing pressure on scarce resources.

Although numerous attempts have been made over the years to record the collection, as with most collections of its age and type, there has been a history of haphazard cataloguing and record keeping, often dependent upon the whim or ability of members at the time. Computer database entries have seen unique numbers assigned to artefacts without reference to filed hard copy material and for some items, while the information may be available, three

different record systems have to be consulted to locate it. Where acquisitions were recorded, this took the form of a casual, paper based approach until the purchase of the MOSAiC Collection Management System in 2012. The cataloguing backlog was approached one room at a time. A Collections Development Policy was adopted in 2013 and is reviewed regularly as part of the Society's Strategic Plan. Then, early 2016 saw the development of a purpose built Collection Management System MICE, which was adopted in 2017.

The Society has now commenced a more concerted, sustained and co-ordinated effort towards its collection record keeping, under the direction of a former Senior Librarian in collaboration with a former Information Technology professional. Records are being gradually transferred onto the MICE database with approximately 2,600 already added. A register is also maintained which provides a Unique ID for every catalogue entry. Although this will undoubtedly be a lengthy process, it will nonetheless result in a more standardised and user friendly outcome.

The Society completed the Museums and Galleries NSW Standards Programme in 2011. In addition, the current museum curator has twice been a Standards Reviewer (2015 and 2018). The programme was of considerable value in establishing a benchmark against which to measure old practice against best practice in a volunteer sector.

The group is actively collecting garments to add to their costume collection. Among the most recent additions have been a pair of board shorts from the iconic surf brand "Mambo" (representative of local beach culture); a circa 1970 toddler's four-piece outfit comprised of a shirt, shorts with braces, cap and bow tie (possibly for a wedding or christening event); a formal pin stripe, three-piece business suit; an original 1970s era "disco" polyester body shirt; and a pair of red sequinned sling back shoes, circa 2000.

Because it is enforced by accession policies and storage requirements, de-accessioning, when it is undertaken, is a comparatively straightforward process. The Museum has no off-site storage so there is a limit imposed on duplicated artefacts. This has caused occasional discord with some members who naturally feel a sense of personal and well as organisational ownership. This is particularly the case where funds have been expended on, for example, the purchase of an object which is later highlighted for deaccessioning because it no longer fits with the Museum's Collections Policy. There also appears to be scope for the development of procedures to identify whether an object should be recorded as part of the main museum collection of important artefacts or placed in secondary collections of education, exhibition and interpretive "props".

While offering some value in terms of interpretation, the practice of member restoration of collection items should also be reconsidered. In particular, significance assessment should play a greater role in the decision making process to ensure that crucial remnant evidence relating to the contextual history and life story of items is retained and protected. The simplest vestiges can hold highly important value which may be lost without thorough exploration and assessment. As an example, a recent visual inspection of a 19th century timber "German" wagon revealed traces of remnant blue and red paint. However, it was only through the significance assessment process that it was discovered that these were typical colours used on traditional German wagons, a custom that evolved from the combination first used in early Lutheran Churches and which, over the years, transferred to these vehicles. Thus the paintwork of this particular item not only formed as important part of its history but added much to its context and significance. Clear policies and procedures regarding

restoration projects should therefore be developed, highlighting the importance of significance assessment in decision making and project planning.

Figure 9: Displays and activities targeted at young visitors.

Because a variety of terms and descriptions have been used over time to identify items, information retrieval is sometimes confused and confusing. This has also meant that the consultant's task of mapping the collection has been a challenging and time consuming one that in all likelihood is probably not as comprehensive as it could be. The adoption of the standardised nomenclature in an authority list or object thesaurus classification system for use across all aspects of the collection and by all volunteers will assist in creating consistency in terminology and spelling. It will also enable development of more comprehensive mapping to better assess the scope and completeness of the collection and identify strengths and weakness. Many Collection Management Systems have authority list and thesauri add-ons. Alternatively examples can also be found on line, for example the Museum of Applied Arts and Sciences' *Object Name Thesaurus* https://maas.museum/research/object-name-thesaurus/

The Society's collection has been estimated at around 4,100 objects and collections of objects. Archival and photographic collections have also been developed and comprise of about 2,000 images, as well as documents and documentation specific to the local district. These include some rare and important registers and documents relating to local history themes such as maritime, travel, business and commerce, and industry. These collection figures are based on paper records and the digital database, neither of which is complete, and the approximation appears to be a quite conservative. Cataloguing and collection record keeping is an ongoing project, with around half computerised. Digitisation of the photographic collection has also commenced.

The collection survey undertaken as part of this Significance Assessment has indicated fourteen major themes along with a number of sub-themes that are either represented in the

collection or that, based on important local history themes, it is believed should be. These are outlined and summarised in 5.7.

Some quite incongruous objects and collections of objects have also been acquired since the museum was established and while some of these may have some interpretive potential, they appear to have little relevance to the collection or the museum's purpose. Counted among these items are a visitor's book and menus from the Crookhaven Hotel (1213), a grouping with undeniable importance but more valuable in a moveable cultural heritage collection closer to the source (for example the Jervis Bay Maritime Museum). Perhaps the most outstanding example however, is the extensive model collection. Numbering in the hundreds, it appears to have little relevance in the context of Batemans Bay other than possibly the owner's connection to the district. This grouping occupies valuable space and resources while contributing little to the museum's activities or purpose.

Figure 10: Part of the model collection on display in the Batemans Bay Old Court House Museum.

In addition to permanent displays such as those on Indigenous heritage, war and defence, education, medical and health, transport, gold mining and other industries including dairying, the Society has an active in-house and travelling exhibitions program. Among the more recent examples is an excellent and informative local geology presentation, curated in partnership with the Australian Society of Geologists. Travelling exhibitions and displays linked with events such as Science Week also provide opportunities for contemporary displays and development of a broader audience base.

The Society continues to collect through donations, bequests, purchases and / or transfers. According to their Collection Development Policy, appropriate documentation is required at the time of acceptance, including legal transfer of ownership and only items that answer the identified collection needs of the day and that meet storage, documentation and management guidelines are acquired. There has been a renewed emphasis in restoring artefacts to working

order in an effort to enhance the visitor experience. As highlighted above however, care needs to be taken that physical evidence of an object's history and context is not lost in the process. The Society also continues to actively pursue funding to enable conservation treatment of and improved accessibility to items, including their highly important documentary collections.

At present, quite a large proportion of the museum's collection appears to be on public exhibition. This situation is placing some items, particularly those comprised of organic materials (for example books, ledgers, paper-based, textiles and leather) at risk of irreversible damage due to prolonged exposure to light and dust. Many items are also displayed in an open and insecure manner, making them vulnerable to handling and / or theft by the visiting public.

Like so many similar organisations of its age, the history of the collection has shaped the challenges currently facing the Society. This includes insufficient and inadequate storage space, overcrowded exhibition rooms, workspace and sheds, a backlog of collection items to be researched, assessed and / or catalogued and a time consuming deaccessioning process that is only made more difficult due to incomplete catalogue records and object files. This significance assessment will contribute much to meeting these challenges: helping to prioritise collection work and resources; guiding decisions about deaccessioning and new acquisitions; generating new projects; using significant aspects of the collection for community engagement / reengagement; and the strategic focus of valuable resources (including finances, space and people).

5.2: Scope of the collection:

The Clyde River and Batemans Bay Historical Society's collection is a mixed material grouping of built and movable cultural heritage items. It includes three-dimensional artefacts, natural history and archaeological specimens, photographs (including digital photographs), transparency slides, original and reproduction artworks, archival material such as original and reproduction documents, records, maps and plans, newspapers, magazines, posters and prints, post cards and ephemera, oral histories and audio and video records as well as a reference and research library of published and unpublished material. The museum building, comprised of the former Batemans Courthouse and Police Station and the former Nelligen School, also forms part of the collection. This material has been amassed since the Society's establishment in 1977.

Combined, it provides a rich and detailed record of the people, places, industries, businesses, organisations and events of the district.

5.2.1: Artefact Collection:

The artefact collection consists of around 4,100 objects and collections of objects, around 2,600 of which have been entered into the MICE collection management system. Sixty-seven of these items have been flagged by the Society as being of particular significance, and have been identified as such by the prefix "S" to their respective accession numbers. As few of these have been the subject of significance assessments, consideration should be given to pursuing this into the future in order to confirm their importance. Those considered by the consultant to be of particular value have been assessed as part of this project.

The remaining approximately 1,500 artefacts awaiting addition to MICE are considered by the Society to be of either minor interest or duplicates. This raises the question of whether

they are worthy of inclusion in the collection and the commitment of the spatial, financial and people resources they ultimately require.

5.2.2: Photographic Collection:
The Society's photographic collection illustrates many changes and developments across the region and is a significant part of the overall collection.

It includes some 2,000 small format images. Of these, it is estimated that around ninety percent are originals and the remainder reproductions. These are being systematically sorted and moved across to archival quality sleeves, binder albums and slip covers. Overcrowding is an issue to be aware of. They are currently stored on open shelving in the administration area of the museum against an outside wall. This storage location may cause preventive conservation issues. From the original photographic collection, 1,716 have been scanned and digitally categorised according to themes to assist with collection management, retrieval and preservation. Part of this number has also been entered into the MICE system.

In addition, there are around 85 large format images, all original, mainly depicting people as well as a small number of aerial landscapes.

A grouping of 18 photographic portraits (21) taken in 1964 of every Nelligen resident then aged 70 or older is a particularly important aspect of this collection. It is recommended that an object file be compiled and a significance statement developed for this assemblage.

Digital images are stored on the computer hard drive, which is updated weekly both on site and in copy format held off-site. Original framed large format images are either on display, or are wrapped and / or boxed for storage in the compactus.

A range of themes and subjects are represented, including people, places, events, industries, schools, maritime, transport, organisations and businesses and commercial activities.

5.2.3: Archives:
The museum also has an important archival collection consisting of newspapers and newspaper clippings, maps, plans, government records, ledgers, letters, business records and personal papers dating from 1870 through to the present. Since 1990 Births, Deaths and Marriage and articles of interest relating to the development of the town are clipped from local media publications, indexed and stored in year boxes in the museum's administration area.

The archival records cover a range of important local themes and subjects, including shipping and transport, maritime heritage, industries such as timber and sawmilling, and local businesses. They are stored in a number of locations throughout the museum including map cabinets and boxes in the compactus. Material of significance and documents too large for standard sized filing cabinets are also stored in the compactus.

In instances where they form part of displays, some archival material is on open shelving in exhibition spaces. This includes the highly significant Annetts Store volumes which are on exhibition in the Annetts Room. Due to uncontrolled exposure to light and dust, this would be causing cumulative and irreversible damage.

Figure 11: The significant collection of documentary records relating to Annetts Store.

5.2.4: Research resources:
In addition to the objects, images and archives, the museum also has a range of publications, unpublished history and heritage resources in their collection. These relate to Australia, New South Wales and the Batemans Bay district, family histories, serial publications and books supporting aspects of the collection, including, for example, identification of pottery and porcelain makers' marks, antique dolls and craft manuals. These resources are all catalogued and available in the Museum's Reference Library which is housed in the Volunteers' Work Area.

5.3: Use of collection:
The Clyde River and Batemans Bay Historical Society use their collection for the purposes of exhibition, interpretation, education and research.

In-house exhibitions currently explore the themes of First Nations heritage; geology and natural history; European exploration; farming and agriculture; timber; gold mining; land and maritime transport; education; war and defence; law and order; medical and health; lodges and friendly societies; commercial; communication; rural technology; and the Batemans Bay Fire Brigade.

The Society has also recently initiated a programme of small display exchanges between museums located within the South Coast region, including the Eurobodalla and Bega Valley Shire Council Local Government Areas. Based on an eight-week turn-around, this initiative will enable museums in the region to offer their visitors fresh presentations while also value adding to the initial exhibition work, rather than it being simply dismantled and stored.

5.4: Methods of acquisition:
The Society collects material through donation, bequest, purchase or transfer. Except in the instance of short term arrangements for specific temporary exhibition projects, loans are not accepted. A collection of relics from the wreck of the *SS John Penn* (2016) that was previously on long term loan from the Australian Maritime Safety Authority has recently been accepted into the museum's collection as a donation. The only remaining artefacts

classified as "permanent" loans are a collection of tractor models from the Moruya Antique Tractor and Machinery Society. The donation of these has been promised.

5.5: Historic period represented:
The Society's collection represents a time period extending from ancient natural pre-history through to the First Nations occupation during pre-colonial era settlement and on to the present day.

5.6: Geographic area represented:
The Society collects material that assists in the documentation, preservation and interpretation of the history and heritage of an area encompassing the Eurobodalla Shire generally, but more specifically Batemans Bay and its environs. Other, more generalised, non-specific and geographically unassociated material is also represented.

5.7: Thematic summary of collection:
Because of their general familiarity with the subject collections, thematic summaries are usually prepared by members from the organisation responsible for their management and care. However, because of other volunteer commitments, the consultant undertook in this instance to develop the summaries with some input from Clyde River and Batemans Bay Historical Society members. For that reason, the work done on the following outlines should be seen as a starting point for more detailed thematic research and analysis. Those results can then provide a framework for future collection development and possibly also some deaccessioning. Collection issues confronted in the preparation of the summaries are addressed in the recommendations.

5.7.1: Geology and natural history:
The Clyde River and Batemans Bay Historical Society's natural history collection links with the ancient geological development of the local region. It includes a selection of specimens collected from the local district and representing 450 million years of the Earth's history. They tell stories of plate tectonic collision, mountain building, magma intrusion and metamorphism, volcanic activity and weathering. The fossil record is generally sparse in the Batemans Bay district, although they are present on sedimentary rocks of the Sydney Basin, exposed north of Durras.[3]

Although many local historical societies and museums have natural history and geological specimens in their collections, most were assembled in an ad hoc and amateur fashion. Many remain unidentified with their origins unrecorded. In contrast, the collection at the Clyde River and Batemans Bay Historical Society was locally sourced, identified and donated by Eurobodalla-based geologist Stewart Needham. It is thus extremely well provenanced and documented, and provides an excellent record of the ancient history and development of Batemans Bay and district. Important interpretive opportunities have also been taken advantage of to link this ancient history to topics such as local Aboriginal stone quarries and tool production, and the development of European industries such as mining and extraction.

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[3] Information taken from interpretive material in the Batemans Bay Old School Museum's geology exhibition, written by Stewart Needham, February 2017.

Figure 12: (Above and below) Aspects of the outstanding local geological collection on display.

The specimens are currently displayed in chronological order. Douglas Finlayson and fellow members of the Geological Society of Australia were responsible for writing the technical content of the exhibition, which was designed to provide a locally relevant educational resource for secondary and tertiary students.

The samples represented in the natural history aspect of the Society's collection are supported by an extensive range of posters, books and other publications and resources.

5.7.2: Indigenous history and culture:
The area around Batemans Bay and west to the top of the Great Dividing Range is the traditional country of the Walbanja of the Dhurga language group. They are part of the broader Yuin people whose land stretches from south of the Twofold Bay region to Port Jackson and inland to the Great Dividing Range and possibly even beyond. Central to their culture since the Dreaming has been their relationship with the land and particular cultural, religious and ceremonial sites such as Gulaga, Najanuga and Barunguba.

For thousands of years, indigenous people knew the Batemans Bay area was abundant in natural resources such as stone, fresh water, fish, shell fish and other foods; and sites remain

throughout the district evidencing their presence. Even before European settlers arrived in the district however, the local Aboriginal people had been extensively impacted by introduced diseases such as small pox.

The Clyde River and Batemans Bay Historical Society's indigenous-related collection is very limited and includes a small group of representative wooden artefacts such as a boomerang, club and carved bowl as well as stone tools and photographs. There is also a souvenir –style didgeridoo mounted on the wall in the First Nations exhibition space, but it is unlikely that it has any local cultural significance. It is unclear what importance the collection of stones under the audio visual component of the display have.

The most impressive of the Society's indigenous objects is a replica traditional tied bark canoe or "Gadigal Nawi" (94) (see Appendix 1). Made by Sydney school teacher James Dodd from white stringy bark harvested on Batemans Bay Land Council property, it featured in the *Mari Nawi: Aboriginal Odysseys* exhibition at the State Library of NSW in 2010. It was returned to Batemans Bay in 2012 to form the basis of an indigenous Keeping Place. It is now the centrepiece of the museum's exhibition space dedicated to local indigenous themes including pre-and post-contact history, customs, traditional foods, tools and sites.

An important and interesting example of contemporary indigenous culture is the wall mural (117) by Batemans Bay artist Val Saunders. This painting tells the story of how all things are interconnected and interdependent - the spirit world at the top, the physical world through the animals, the different terrains of the land, a waterhole, bush tucker plants and the sun – depicting how all existence is interrelated and inter-reliant. The work formerly hung in a café in Batemans Bay before it was donated to the Clyde River and Batemans Bay Historical Society by the artist's family. This item is worthy for further research, documentation and assessment.

Figure 13: Wall mural by local indigenous artist Val Saunders.

While representation of First Nations culture, heritage and society (both past and present) is included in the broader story of the Batemans Bay district, consideration must always be given to the cultural, ethical and legal issues surrounding indigenous objects and their traditional owners. The Society already has existing networks with local Aboriginal groups

and individuals and endeavours to maintain a co-operative and consultative working relationship. Every effort should be made to continue this.

5.7.3: European exploration:

The first recorded sighting of the Eurobodalla region by a European explorer was Lieutenant James Cook. During his 1770 voyage up the east coast of Australia on board the HMB *Endeavour* he noted some of the topographical features as well as giving European names to places such as Pigeon House Mountain (Didthul) and Mount Dromedary (Gulaga). He also named Batemans Bay after Nathanial Bateman, his superior officer when he had served on the *Northumberland*.

Like many Australian museums, particularly those on the coast, the Clyde River and Batemans Bay Historical Society's collection includes a scale model of Cook's barque *Endeavour* (2292). The fact that this was built by Batehaven resident John Fowler strengthens its importance to the collection, an association that is supported and communicated by a newspaper article displayed alongside the model.

Figure 14: Scale model of Captain Cook's *Endeavour* made by Batehaven resident John Fowler.

The first recorded Europeans to set foot in the area were a party of sailors from the shipwrecked *Sydney Cove* making their way overland from Gippsland to Sydney in 1797. Later the same year, surgeon explorer George Bass travelled down the coast to investigate reports by the *Sydney Cove* survivors, exploring, among others areas, Tuross Lake.

Next came Lieutenant Robert Johnston RN who, on the orders of Governor Macquarie, examined the Batemans Bay district, "discovering" and naming the Clyde River as well as

Snapper Island, so called after the Government cutter of the same name in which he was travelling. He returned the following year accompanied by surveyor / explorer Alexander Berry and explorer Hamilton Hume to navigate the Clyde to its source and was, with a group of others, reputedly the first Europeans to climb Pigeon House Mountain. As well as playing an integral role in the European exploration of the Batemans Bay region, Robert was also the second son of Lieutenant George Johnston of the NSW Corps, a central player in the Rum Rebellion and the deposition of Governor Bligh in 1808.

The canvas covered maritime trunk (1) that reputedly belonged to Robert Johnston is a highly important part of the Society's collection and potentially also to the state of NSW more broadly (See Appendix 2). Dated to C. 1820, it was donated to the Society by a Mrs. Campbell, a descendent of Robert Johnston. In 2009, an Australian National Maritime Museum grant was secured to enable conservation work to be undertaken on the trunk.

Aside from a small number of images and documents, the Society's collection has few other items representing the theme of European exploration.

5.7.4: Settling, developing and building the region:

For thousands of years, the First Nations people divided their traditional territories according to resources, allocating certain sections to particular clans but retaining for the whole group sites with special social or spiritual significance. This pattern of occupation continued until white settlers started moving into the district and taking up large areas of land in the late 1820s.

After surveys by Hoddle and Florance, further land seekers arrived in search of grazing areas and although isolated from central markets and confronted with serious transport obstacles, they nonetheless began to eke out a living from the land as well as the native timber supplies.

The official village at Batemans Bay was laid out in 1828 but although no immediate move was made to develop the area, an attempt to establish a private town in 1848 failed. Although the Moruya River defined the southern boundary for the "Limits of Location" by 1829, it did little to prevent people moving into the district and beyond. By 1830, the major landholders included William Morris at Murramarang and Thompson at Batemans Bay. European settlement steadily grew in the years following as more land was opened up and people with their stock moved down from the tablelands or arrived on steamers via coastal shipping routes.

Because the Clyde River was navigable, Nelligen was surveyed in 1858 and by the end of that year was described as a stirring little township consisting of bark huts, shipping stores, a retail business, hotel, and wharf facilities.

With such an abundant supply of timber, the built environment was dominated first by slab and then sawn structures. When finances and technology permitted, local stone was also utilised. Bricks, on the other hand, appear to have been less common.

Like many other local history collections, settling, developing and building the region is best captured by the land maps, plans, documents and images in the archival collections. The theme is represented in the Society's historic image collection of early European settlers and their properties, as well as many subsequent developments. There is also an assortment of representative woodworking, carpentry and building tools that are of historic and in some

cases aesthetic importance. Examples include timber and rebate planes, draw knives, mortice gauges, saws, routers, lead dressers, bits and braces, hammers, solder moulds and sticks, books and manuals.

Figure 15: (Above and below) some of the building and construction tools on display in the Batemans Bay Old Court House Museum.

Closely linked to the theme of settling, developing and building the district is a Carpenter and Tildesley-made door lock from Runnyford House, the important 1838 convict-built residence belonging to the Burswell family.

Figure 16: Door lock from Runnyford House.

Although significant to the story of the region, the theme of settling, developing and building the district appears to be underrepresented in the artefact collection and should be considered for future targeted enhancement.

5.7.5: Transport and communication:

In a land as vast as Australia, transport and communication have always been vital and often inextricably linked themes.

Over thousands of years, the First Nation's people developed an intricate pattern of overland pathways connecting the coast to the tablelands and beyond. They also spent many generations perfecting the techniques necessary to build the sturdy bark and timber canoes used to travel up and down the coastline and across the many rivers and streams. An important part of local indigenous material culture, this ancient transport heritage is best captured in the Society's Gadigal Nawi (see Appendix 1).

For the European settlers who began moving into the region from the 1820s, transport and communication were crucial. Surrounded as it was by mountain ranges and broad rivers, passage into and around the district relied heavily on ships and boats. Coastal routes were the first "highways" in and out of the region, and for more than seventy years, the sea remained a critical link with the outside world. Imports, exports, people and goods came and went by ship and the surrounding coastline was dotted with wharves and jetties, be they public or private.

Not surprisingly then, the main settlements developed where access to the sea was good. Nelligen was opened as a port in the 1850s and an 1859 map of Batemans Bay shows a "proposed wharf" which appears to be the beginnings of maritime infrastructure along that

waterfront. From 1858 the Illawarra Steam Navigation Company became the main commercial shipper servicing the area and continued to carry cargo from south coast ports until 1953.

Thus maritime transport is an integral part of the history, development and prosperity of the region. The Clyde River and Batemans Bay Historical Society's collection features many representative items associated with this heritage including pulleys and ropes, ships rigging and dead eyes, lamps and lanterns, rowlocks, an attractive timber ship's chair and a ship's trunk (S1) (see Appendix 4). Maritime transportation is also richly illustrated in the photographic collection which includes a range of punt, ferry, ship, wharf and dredge images.

Figure 17: Scale model of the SS Wallamba.

The coastal shipping trade is depicted by objects such as a scale model of the *SS Wallamba*, a steamer constructed in 1917 to serve north and south coast ports. The Society's example was built by Batemans Bay resident Ken Clarke, a connection that adds to its importance.

The value of the Illawarra Steam Navigation Company (later the Illawarra and South Coast Steam Navigation Company) to the history and heritage of the region is represented by two highly significant ledgers (669 and 2182) that document the company's local activities between 1869 and 1875; and 1877 to 1880 (see Appendix 5). Recognising the importance of these volumes, the Society has successfully applied for and acquitted a number of grants to enable a significance assessment and conservation treatment to be undertaken. Digitisation is the next proposed step in ensuring their preservation and accessibility.

Objects such as the collection of artefacts from the *SS John Penn*, wrecked off Broulee in 1879 (2016) and a copper glue pot recovered from the *SS Northern Firth* (2365) (see Appendix 4), which sank of Brush Island in 1932 serve as important reminders of the hazards of coastal shipping throughout the 19th and 20th centuries.

Figure 18: One of the artefacts retrieved from the
wreck of the *SS John Penn*.

The district's first land transport was provided by packhorses and bullocks struggling over rugged trails between the coast and Braidwood to deliver supplies. In 1856, the steep and tortuous Clyde Mountain Road opened, providing a link for goods, mail and passengers from the wharfage on the Clyde River. The importance of horses and bullocks to the region's transport history is indicated by the array of items in the Society's collection including harness equipment, saddlery-related objects such as a pack saddle, mail bag, saddle bags and a lady's side saddle, riding boots, bridles and bits, sulky lamps, horse gear, bullock yokes, wagon wheel hubs, a padded draft horse collar, farrier's files and horse shoes. Although not provenanced to the local area, a horse-drawn sulky and a long shaft spring cart (129) are indicative of the types of vehicles that would have been used in the district.

Figure 19: Bullock yoke.

Figure 20: An assortment of saddlery-related items.

Figure 21: Long shaft spring cart

A particularly interesting item in the Society's collection relating to land transport is a milestone distance marker (100) about which further research and documentation is warranted.

Figure 22: Horse drawn sulky.

Punts and rowboats soon appeared to carry people and goods across the many waterways. A private ferry operating at Batemans Bay from 1871 was the first provision to cross the Clyde River. It was followed by another at Nelligen in 1876, considerably shortening the travelling distance between Batemans Bay and Braidwood. Items such as winches, the ferry rope guide (2349) used by the Clyde River punts from around 1900 until construction of the Batemans Bay Bridge, and a white souvenir ware vase featuring the punt crossing at Batemans Bay (119) recognise the importance of these services.

As the 20th century dawned, motorised transport continued to develop and, in answer, an ever improving network of roads resulted. The Princes Highway vastly enhanced north-south access to the region while bridges across waterways such as the Wagonga and Clyde Rivers and later at Batemans Bay were major advancements in local land transport. This is illustrated by an assortment of general representative objects including roadwork safety kerosene lanterns, fuel "jerry" cans and mechanics tools and materials.

The photographic collection also provides an important visual documentation related to the theme of transport including punts and ferries, ship and boat building, coastal shipping, the Illawarra and South Coast Steam Navigation Company, wharves, jetties, bridges, horse and bullock teams and motor vehicles.

One of the most unusual and interesting of the land-based transport items in the Society's collection is a three-wheeled bike used by the local Annetts general store (see Appendix 10) to make deliveries around Batemans Bay.

In line with improved transportation came enhanced communication facilities. The district's first post office opened at Broulee in 1840, followed by Nelligen in 1858 and Batemans Bay in 1859. However, relying as mail deliveries did on the vagaries of ocean transport, the establishment of a telegraphic link with Moruya via Araluan in 1868 was a major step forward in reliable contact with the outside world. The telephone was yet another development in connecting the region with other areas.

Like many local history museums, the Clyde River and Batemans Bay Historical Society's collection includes a range of representative communication items including Morse code keys, telegraph line insulators, a Magneto type telephone (42) and a Sylvester type switchboard with headphones (32) used at Batemans Bay Cottage Hospital until 1990.

Figure 23: Part of the Society's extensive telephonic collection.

Radio has long been an important method of communication in rural communities and the Batemans Bay region is no different. In 1935 the Post Master General's Department granted a transmission license for 2BE in Bega and when it started broadcasting two years later, its audience included the Eurobodalla region. The Society's collection includes an extensive representative range of domestic radios from various eras.

Also featured are a range of general communication-related objects typical of many local history collections such as typewriters, ink bottles and nib pens, postcards, newspapers and magazines. A number of unusual dictating machines including an Emidicta, reportedly used for recording in Australian courts, and two Dictaphones, previously used by the Wingacarribee Shire Council form part of the Society's collection. Although not locally provenanced, this trio warrants further research and investigation to properly ascertain their history, context and importance.
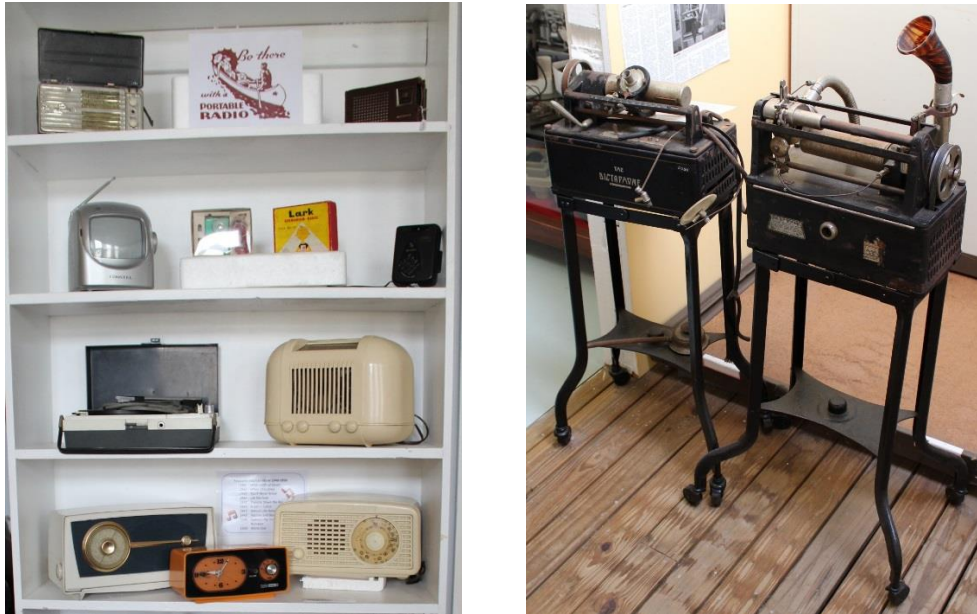
Figure 24: Some of the Society's collection of radios (left) and two Dictaphones (right).

5.7.6: Rural and local industries:

The First Nations inhabitants of the region utilised plentiful supplies of fish and shellfish, animals and birds, plants, berries and nuts, and rocks, minerals and ochre not only for their own use but also to trade as part of an extensive economic network that criss-crossed the continent. With the arrival of European settlers, new rural industries were developed, also based on the district's natural resources but often in competition with Aboriginal practices.

5.7.6.1: Agricultural and pastoral:

Agricultural and pastoral industries were among the first pursued by the European settlers. Squatters travelling overland from Braidwood bought sheep and cattle in the 1820s; followed by farmers taking up small holdings. Isolated as it was from the major population centres, meat was salted down and shipped along with animal hides, horns and hooves to markets in Sydney and beyond. Although wool was a marketable commodity, sheep proved somewhat less suitable for the coastal climate and largely gave way to dairying, with early settlers turning out salt butter and cheese to send on coastal steamships to city markets.

Figure 25: Dairy measures, used
when delivering milk to customers.

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Agriculture and pastoralism are among the most important sub-themes in the Clyde River and Batemans Bay Historical Society's collection and comprise an extensive representative assortment of mainly pre-industrial objects. These include tools for land clearing such as axes and saws; pest control implements including rabbit and dingo traps; dairying equipment such as buckets, milk bottles, milk / cream measures, separators, cream cans, butter pats and churns.

Figure 26: Table model cream separator manufactured by R. A. Lister and Co. Ltd in Dursley, England, purchased from Sydney agent Dangar Gedye and Co. Ltd. This separator used centrifugal force to separate the heavier fat globules from the milk to form cream, with the remnant skim milk pouring out the lower spout. This skim milk was often fed pigs and calves.

Figure 27: An assortment of rakes, forks and hooks used by those on the land.

The large and impressive early 20th century manual concussion-type churn formerly used at Maloney's Dairy at Maloney's Beach (now demolished) is one of a number of important dairying-related items. The photographic collection also includes a range of images of people and properties associated with the agricultural and pastoral industry.

Figure 28: Hand operated concussion-type butter churn, dating from about the late 1920s, which was used at Maloney's Dairy, Maloney's Beach.

One noteworthy farming property remaining in the area is Runnyford. Originally established as Runnymede in the 1830s, it was well known for its cheese which was first made there in 1847. Around 1909, the property name was changed to Runnyford. The Society's collection includes a number of items originating from this property including a double screw cheese press, a door lock and a tin stencil that would have been used to mark bags and boxes of produce from the property. Probably of great importance, this sub collection warrants further research and compilation of an object file to enable assessment of significance.

Figure 29: Stencil from the important local "Runnymede" property.

Figure 30: (Left) Double screw cheese press used to make harder type cheeses such as Gouda and cheddar on the local Runnyford property; and (right) Wool press from the Thomson property, Bergalia.

Although dairying remained the predominant agricultural pursuit for more than a century, local farmers also grew a variety of crops and bred other livestock including poultry and sheep as well as the pigs that were raised on skim milk and butter milk by-products for bacon or salt pork. This is reflected in the range of representative items in the Society's collection including sickles, scythes, reaping hooks and cleavers, pitchforks, rakes and hoes, bag hooks, yokes and collars, saddles and saddlery-related items, branding irons, farming tools and a corn shucker. Local sheep raising activities are indicated by equipment such as bale hooks, sheep crooks and hand shears as well as an impressive and important wool press originating from the Thompson property at Bergalia. Likely of some importance, further research and documentation about this item is merited.

An interesting and unusual item that also deserves further investigation is the galvanised two-frame Pender Brothers honey extractor (2282) which, according to Society records, is about eighty years old. The name Pender goes back to 1892 when the brothers commenced business in Maitland NSW with a small timber yard and mill, providing, among other things, beekeeping supplies to local apiarists. They later expanded nationwide.

Figure 31: Pender Brother's honey extractor.

5.7.6.2: Timber:

Timber was another of the industries upon which European settlement in the Batemans Bay region was founded. Because land clearing was necessary for agricultural and pastoral purposes, timber getting often developed in tandem.

By the 1840s, timber had become an industry in its own right, and during the 1850s, portable steam powered sawmills began springing up around the district. By the 1880s, the region was at the centre of a thriving industry with saw mills dotting the coastline from Batemans Bay to Wagonga Inlet. By the 1883 there were at least 13 operating on the Clyde River alone. Batemans Bay's last sawmill in closed in 2012.

Figure 32: Part of the timber industry exhibition.

Pioneer sawmiller Francis Guy commenced his Batemans Bay timber operations in 1863 and also became involved in shipbuilding locally. In 1901 he sold out to John and Albert Perry who continued to produce a diverse range of products until the 1970s. The Society has an extensive and important collection of items associated with and reliably provenanced to Perry's Mill (see Appendix 5).

When the railways expanded both within Australia and overseas, hardwood sleepers cut from durable species such as ironbark became an important local industry, with sleepers and bridge girders being turned out in significant quantities until the 1950s.

Figure 33: An impressive selection of sawmilling equipment.

The Society's collection includes a broad and representative collection of tools and equipment used in the timber industry, including cross cut, hand and other saws, cant hooks, chopping and broad axes, a collection of large scale saw milling equipment, a sharpening stone and a blank invoice book from local general carrier and timber contractor A. Veitch. The photographic collection also includes a large assortment of images relating to various aspects of the timber industry.

Industry governance is depicted by timber license registers (1446) and letter books associated with the district forester (1448 and 1449). The three volumes provide an important document of timber getting activities along the whole of the far south coast, including the counties of St. Vincent, Dampier, Auckland, Camden, Cumberland and Wellesley. As this grouping is likely to be of outstanding importance locally and beyond, these volumes should be a priority for further research, investigation and documentation through the development of an object file; an assessment of significance; conservation treatment; and indexing.

This sub theme forms a particularly important grouping in the Society's broader collection, with outstanding interpretive capacity to communicate the hard, remote and dangerous working and living conditions of the timber getters and often their families as well.

Figure 34: The timber license registers and letter books (pictured above and below) associated with the district forester are a highly important part of the Society's collection.
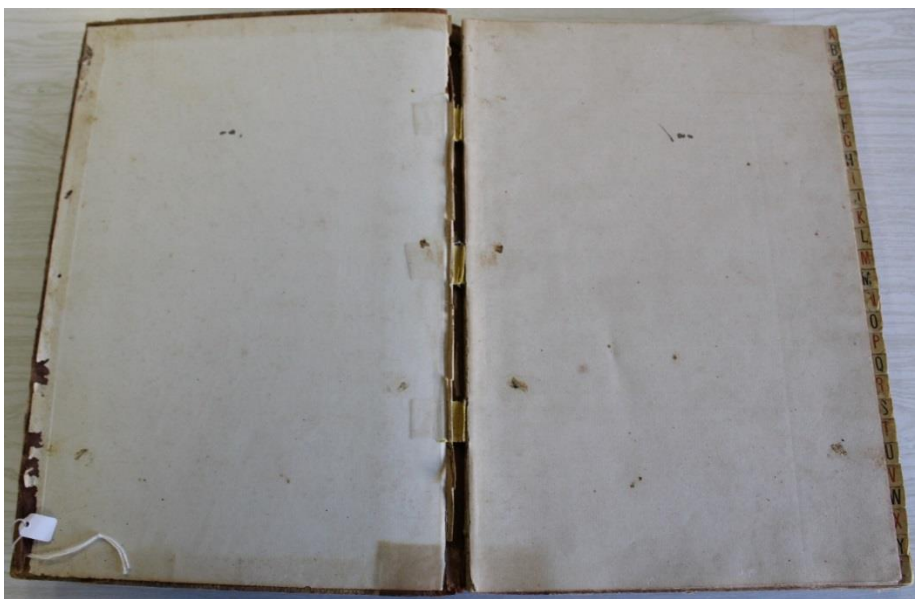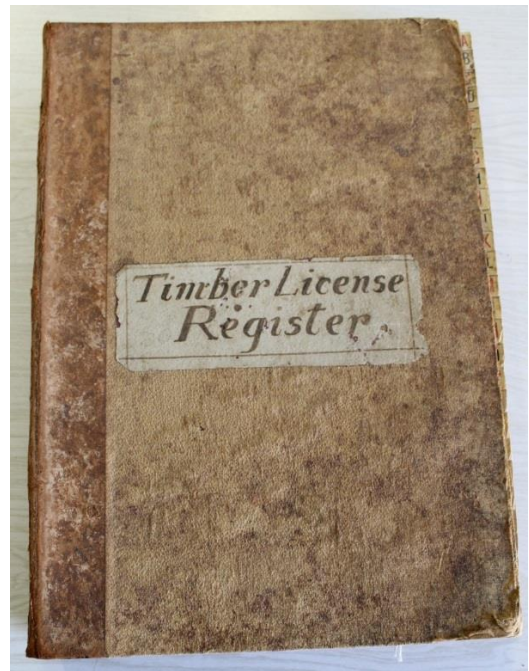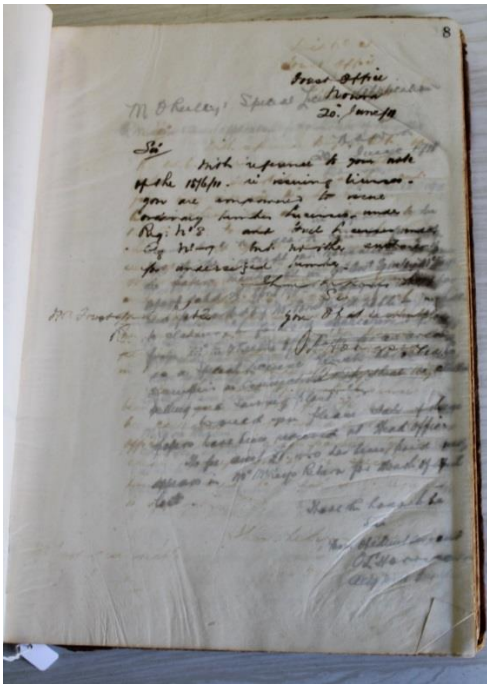
5.7.6.3: Gold mining:

Gold was found in the Araluen Valley in 1851, just months after the first Australian discoveries, inciting a rush to the district in search of the precious metal. Before long mining was one of the region's most economically important industries. Further discoveries saw production move to Gulph Creek and Nerrigundah, and then other areas. By the end of the 1890s, with output dwindling, thousands of miners, including some 6,000 Chinese, dispersed to other places or settled down to become farmers and small businessmen in the area.

Figure 35: Part of the mining display in the lock up.

This sub theme is represented by only a small number of indicative items such as gold pans and scales. The most important associated item is a gold lease maker (30) which deserves further research and documentation to better understand its history and context.

Figure 36: Timber gold lease marker shown to the right.

Given its importance to the history and heritage of the region, consideration should be given to exploring ways to expand the representation of this theme within the Society's broader collections. Among the items that could be targeted are dolly pots, crucibles, picks and napping hammers.

Figure 37: (above and below) Gold mining pans, crucibles and picks - the types of items that could be targeted by the Society to add to their collection.

5.7.6.4: Burrawang Starch Factory:
One of the most unusual and rare industries to have operated in the local region was the Austral Starch Company. This factory was established on Currowan Creek in 1920 to produce starch from the native Burrawang plants. It is represented in the Society's collection by two calibrated glass tubes (10) (see Appendix 6).

5.7.6.5: Commercial fishing and oystering:
The pristine waters of the south coast have long been a source of fresh fish and shell fish, a fact that the First Nations people were well aware of. They made good use of the resource for generations.

These supplies also proved attractive to early European settlers who targeted fish and native Australian oyster species first for their own consumption and then as part of a growing industry. Although fishing proved less profitable until the development of refrigeration, oystering began in the Clyde River by 1842 and Batemans Bay by 1850. A flourishing enterprise soon developed, with the output being shipped to Sydney. It remains an important local industry today with the Clyde River one of the largest producers of the Sydney Rock Oyster on the east coast.

The Society's collection includes a small grouping of net mending needles, lines and outboard motors, an oyster farmer's outfit (688) and an oyster shucking knife (2190) as well as an assortment of photographs. Of particularly importance is a wooden oyster punt (see Appendix 7) which is directly associated with the local industry. It is currently displayed in the open with no protection from the elements and as a result its condition is declining

rapidly. As a direct link with such an important and lengthy part of the district's commercial and economic history and heritage, it is strongly recommended that consideration be given developing a display area for the punt that is more conducive to its long term survival.

Figure 38: Timber oyster punt on the Society's collection.

In view of the lengthy and ongoing importance of oyster farming to the region's economic and social story, attention should be paid to improving its depiction in the Society's broader collections. Among the objects that could be sought are oyster picks, hessian oyster bags, bag and lease stencils and oyster buckets (often made from kerosene tins).
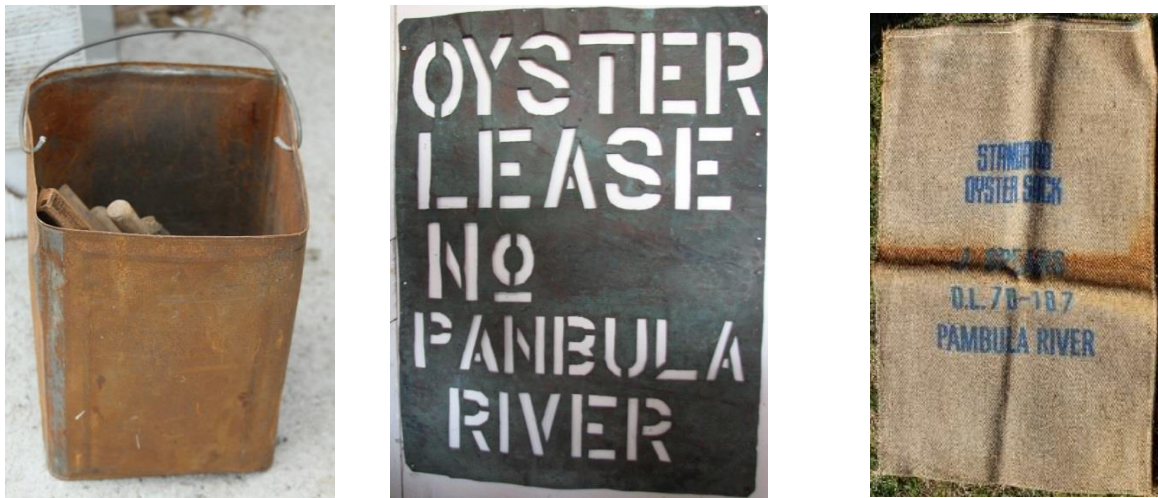

Figure 39: (Above and below) the types of items that could be targeted for the oyster farming collection.

5.7.6.6: Tourism:

As with many local history groupings, tourism as an important local industry is particularly underrepresented in the Society's collection. Its beginnings date back to the 1890s with the Illawarra Steam Navigation Company offering excursions from Sydney to the south coast and calling regularly at Nelligen and Batemans Bay. The increasing availability of motor vehicles and improvement to roads spurred it on and guest houses began opening to accommodate growing visitor numbers. Local beaches, waterways, recreational fishing and the natural heritage of the surrounding coast and forests have continued to attract growing tourist activity. Motels and holiday apartments have replaced the guest houses.

The Society's collection features a small but important assemblage of items related to the theme of tourism including recreational fishing equipment such as reels, lines, baskets, books and magazines; and an interesting folding beach hat with a matching bag that illustrates the development of beach culture as a local tourist attraction. The most important representation of this sub-theme is a grouping of China and a visitors' book associated with the Blandford Guest House (see Appendix 8).

Figure 40: (Above and below) some of the recreational fishing items in the Society's collection.

As with many local history collections, tourism as an industry is one that is often overlooked when gathering material culture. However, its continuing growth and expansion provides plenty of opportunities for future focused collecting activities including current items as well as older links such as the transferred souvenir ceramics and glassware that were popular during the 1920s and '30s.

Figure 41: (Above and below) examples of souvenir ware popular during the 1920s and '30s.
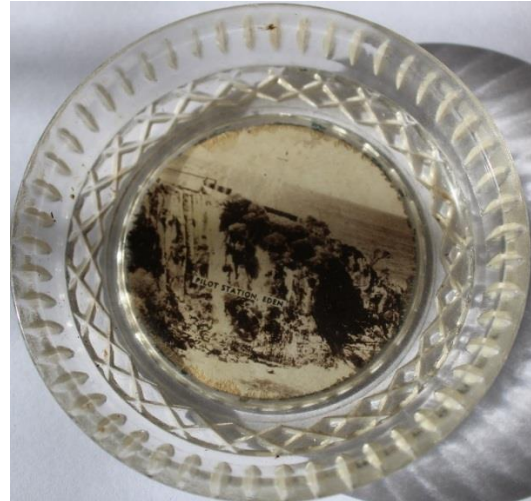
5.7.7: Law and order:

Interpreting as it does aspects central to the museum building's original use and history, law and order is one of the Society's most significant themes.

The First Nations peoples lived under their own complex organisation of rules for many thousands of years but as European settlers moved into the district, they brought with them their own legal system. This ultimately influenced not only their own lives but those of the indigenous residents as well.

The district's first police station was established at Broulee in 1839, followed by a court house in 1840. In 1841, Broulee was made the centre of a Police District stretching from Jervis Bay to Eden and a map displayed in the police cell illustrates the extensive area of colonial police districts. In 1860 a watch house was built at Nelligen and the first court sitting was held there in 1861.

The Batemans Bay police station was built in 1876, followed by a court house and residence in 1885. After the complex burnt down in 1903, a new facility was constructed on the same site in 1905. It remained in use there until being relocated to the Watergarden site in 1994 to

become the Old Courthouse Museum. The Society has a range of original and reproduction images, plans and documents relating to the building and its relocation.

Figure 42: Map of the Police Districts of Broulee and Bega.

The former Court House and Police Station is important for its role in police operations and the administration of justice in the Batemans Bay area. It also has aesthetic importance for having been designed by eminent Government Architect W. L. Vernon and for its characteristic domestic style, unusual in the local area for a building of its type and function. Some of its aesthetic appeal has been diminished by the loss of its tall chimneys, so characteristic of the Queen Anne style. It is of social significance for its identification with the provision of law and order in local area from the late 19th century[4].

The police lock-up retains its heavy cast iron door, while the handsome magistrate's bench and witness dock (16), in situ in the court house, have considerable historic importance, particularly in the context of the original building.

The Society's collection also includes a range of representative but largely unprovenanced items typical of the theme of law and order. These include hand cuffs and manacles, a white pith NSW Police Force helmet dating from C. 1900s, a framed photograph of an unidentified police officer, various police related badges and medals, a Melbourne Police uniform hat and an unusual judge's wig case. A collection of C. 1970s NSW police force items include uniform shirts, a jacket, police notebook with breath test instructions, three silver uniform badges, buttons, and a Passing Out Parade brochure, all formerly belonging to Richard

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[4] Courthouse, Police Station and Police Residence (Former), Items listed by Local Government and State Agencies, https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=1550002

Strong. A Remington Noiseless typewriter was used at and is thus directly associated with the Batemans Bay Court House, while a stenographer's recording machine and an Emidicta dictating machine are representative of equipment previously used in Australian courthouses. There is also a selection of legal books and publications.

Figure 43: The lock up with its heavy cast iron door.

One of the most fascinating and important items associated with the theme of local law and order is a carved wooden bowl (31) made from the so-called "Outlaw Tree" to which the bushranging Clarke brothers were reportedly chained while awaiting transportation to Sydney and the hangman's noose at Darlinghurst Gaol (see Appendix 9).

The law and order theme is particularly important to the overall museum collection and it would benefit from a more targeted approach to expand local content.

5.7.8: Migration:
After thousands of years of unchallenged existence, the First Nations people were confronted by the arrival of European settlers in the Batemans Bay area during the 1820s. Like most other areas in Australia until the 1850s, these immigrants were of mainly Anglo descent. Following the end of transportation and assigned labour, the development of the dairying, agricultural and timber industries in the district depended on a migrant workforce, most of whom continued to originate from the British Isles.

The gold rush era saw the arrival of yet more immigrants, some hailing from the United Kingdom as well other European countries and the Americas as well as an influx of Chinese who, after the mining industry petered out, moved into storekeeping, market gardening, fishing and timber clearing. At Nerrigundah, they built a joss house and maintained separate cemeteries.

Despite this, the "Britishness" of migrant intakes in the second half of the 19th century confirmed the pattern set during the pre-gold rush period and there was no dramatic change to this make up locally until after WWII.

Of the few items in the Society's collection that can be directly tied to the immigration experience, most reflect Anglo heritage and culture. One important exception is a scale model of the British passenger liner *RMS Titanic* (670). This was made and gifted by members of the local Vietnamese community to Eurobodalla Shire Councillor and solicitor Jo Smith for legal assistance he provided during their resettlement during the 1970s. He later donated it to the Clyde River and Batemans Bay Historical Society.

Figure 44: Model of the Titanic, gifted by members of the local Vietnamese community to former Eurobodalla Shire Councillor Jo Smith.

5.7.9: Business and commercial development:

As European settlement grew, businesses were established to provide for their needs and wants. These included general stores, hotels, banks, blacksmiths, saddlers, tailors, seamstresses, shoe makers, butchers and bakers, undertakers and monumental masons, accommodation providers and even an ice works. The Society's collection includes a range of objects, photographs, documents and ephemera representative of the types of businesses that have been active in the district over the years, including cast iron shoe making moulds, tools, advertising signage, receipt and account books and assorted stock.

Retailing is well represented in the Society's collection, in particular the extensive and important group of material associated with Annett's general store (see Appendix 12). This includes a wide assortment of merchandise, tools and equipment, images, ledgers, account and receipt books and other documents, family-related items such as bibles, and an interesting three-wheeled bike formerly used by the business to make deliveries around the Batemans Bay township.

Other material supporting this sub-theme include items relating to Blandford House (1140; 1186; 2100) (see Appendix 8); material associated with Annetts Picture Theatre; an interesting and important original caricature of the publican of Nelligen's Steampacket Hotel by renowned Australian cartoonist Cecil L. Hartt (643) (see Appendix 11); and a glass Sapphire Coast Cordials soda syphon. Some aspects of this sub-theme could be highlighted for future development.

Figure 45: Three wheeled bike, used to make deliveries by the staff of Annetts Store.

The Society's collection includes a number of important original business ledgers and records. These are a highly significant part of the overall collection for their representation and documentation of local work and business activities and add an important dimension to the ability to research, document, understand and interpret the history and development of the district. These should be the focus of future significance assessment and, where necessary, conservation, as well as indexing.

5.7.10: Community organisations, entertainment, sports and recreation:
The Batemans Bay district's cultural and social life was largely based on the institutions and organisations that were common to many rural Australian towns and the Society's collections represent some of this.

Among the most important of these rural and regional institutions were the churches, establishment of which was often considered a marker of progress and pride. As in most newly settled communities, religious beliefs bound families and migrants and helped maintain culture. In the 19th to mid-20th century, religion played a key role in the local community, and the church calendar and its associated social activities were a significant part of the lives and lifestyles of residents. The Society's collection illustrates this through the inclusion of a range of typical religious-related items, including a framed "Remembrance of first Holy Communion" document (1971) and a 1983 watercolour painting of the Batemans Bay Anglican Church of the Ascension by Joan W. Bromby (1941). Bibles include a volume inscribed "Miss Alice Wood / June 3, 1883" (8.2); an Annett's family bible (13); Jean Selby's holy bible (1705); a bible belonging to Ken Annetts (1708) and another that he gave his wife as a wedding gift (1707). There are also a number of prayer and hymn books and religion is well represented in the photographic collection.

Of particular interest are three organs in the Society's collection that are provenanced to local churches of different religious denominations. These include a Hamilton reed organ (852.1), dated to around 1895 and believed to have been used at the Batemans Bay Catholic Church; and another associated with the local Methodist Church (8.1). Finally there is a particularly important Bilhorn portable Telescope organ dating from about 1901 and associated with local Salvation Army worship (see Appendix 12).
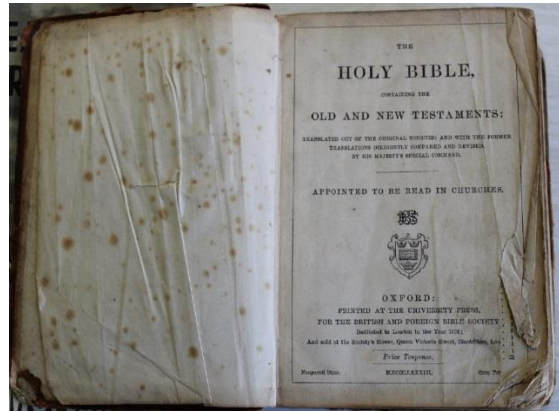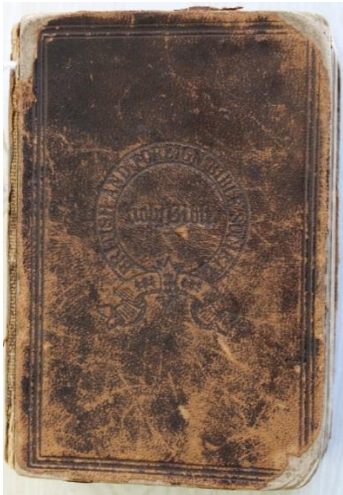
Figure 46: (Above and below) 8.2 – Holy bible – Miss Alice Wood, June 3, 1883. Spine split and damaged, leather cover worn with losses, leather cover damaged at back cover, hand written in ink on inside front page "Miss Alice Wood / June 3rd 1883"; hand written in lead pencil in reverse of front cover "Miss Alice Wood"; stamped in purple ink "Clyde River and Batemans Bay / Historical Society"; foxing throughout, dog earing throughout, some tearing and loss to various pages, some yellowing and discolouration, particularly to page edges, some creasing to some pages, some pages loose
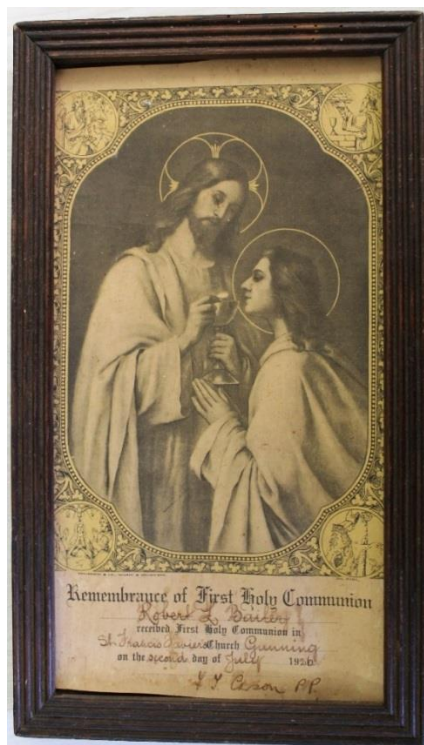
Figure 47: 1971 – Framed document "Remembrance of first Holy Communion", Robert L. Bailey, St. Francis Xavier's Church, Gunning, second day of July 1926. F. T. Carson, P. P. – fading, yellowing, discolouration, hand written inscription ink smudging / running, water damage? evident on backing card and slightly on front; wood worm / borer damage to frame (inactive?), paper buckling; non-conservation safe framing.

Lodges and friendly societies played a notable part in community life across Australia and the local region was no different. The Society holds an important collection of records, memorabilia and regalia associated with the Batemans Bay Chapter of the Royal Antediluvian Order of Buffaloes (including 1296 and 1601) which warrants the development of an object file to thoroughly research and document the assemblage. An interesting group of Masonic Lodge memorabilia is also currently on display, and although it has no local provenance, it provides insight into the rituals and traditions of the organisation.

Figure 48: (Above and below) items associated with the Batemans Bay Chapter of the Royal Antediluvian Order of Buffaloes.

A small selection of material, mainly documentary, represents the local sub-branch of Returned Services League while important local organisations such as the Country Women's Association are mainly illustrated through photographic material. Playing such a significant role in rural and regional social and community life, this is a sub-theme that could benefit from a more targeted approach to collecting.

Of particular importance to social and entertainment activities in the 20th century was the coming of motion pictures. In many towns, the movies were a popular form of entertainment and the Society's collection includes as small selection of material associated with Annetts Picture Theatre.

Like most Australian communities, sports were popular in the Batemans Bay region, and among the items in collection there is an unusual Qualcast bowling green lawn mower which may be worthy of further research and interpretation. The photographic collection also features images relating to local sporting events such as tennis, football and cricket. There is also a substantial collection of items associated with the two Australian hosted Olympic Games, Melbourne in 1956 and Sydney in 2000. This includes clothing, documents, souvenirs and other artefacts related to the events and also encompasses material relating to the Sydney Paralympics.

The growth in local recreational activities often focused on the beaches and coastal waterways and this is illustrated through objects such as recreational fishing rods, reels and spools, wooden hand reels, cane fishing baskets, a fish smoker, a fold out timber and canvas beach chair, boogey board and a folding beach hat and carry bag.

Figure 49: The small display highlighting local tourism.

Children's toys and pastimes are also represented through items such as dolls of various and ages and styles along with a doll cot, pram and clothes, miniature / doll's house furniture, teddy bears and other stuffed toys, tea sets, Disney related items, books, board games and a dominoes set, a rocking horse and a tricycle. A number of interesting hand / homemade toys include a billy cart, quoits set, wooden army tank and canon.

Sewing, embroidery, knitting and crochet were considered fitting recreational pastimes for women and girls during the 19th and into the 20th century and this is evidenced in the Society's collection through an assortment of embroidered doilies, table cloths, supper cloths, milk jug covers, tea pot cosies, knitting and sewing patterns and books and sewing machines. There are a number of framed samplers by Lettice Hughes dated October 1877 (120), Mary Ann Morris aged 5 (674) and Eliza Maria Algar (674) which, given their potential significance, warrant further research and investigation.

Figure 50: (Above and below) a billy cart, quoits and hand-made wooden toys form part of the children's history collection.

An important example of the continuing value of sewing as a hobby is the magnificent embroidered quilt made by local members of the Patchwork and Quilting Guild to commemorate the 1988 bicentenary of the arrival of the First Fleet in Australia. It features depictions of local landmarks and places of interest such as Tolgate Island, the Batemans Bay Bridge, bullock teams, fishing, beach and surfing activities and animals and is accompanied by its original template (76).

Figure 51: The magnificent bicentennial quilt.

Like other rural and regional areas across Australia, forms of home entertainment including music were also popular, and this is represented in the collection by musical instruments such as organs and sheet music, various gramophones, phonographs, and cylinder records to play on them, radiograms and radios from various eras, assorted record players as well as vinyl records to play on them, and an unusual 1950s television (800) that may warrant further investigation.

Figure 52: Some of the Society's gramophone records on display.

Figure 53: Record player and a selection of vinyl records. Visitors are encouraged to interact with this grouping of items.

5.7.11: Education:

Like law and order, education is an important collection theme that makes a valuable contribution to the interpretation and understanding of aspects of the museum building's history and heritage.

Similar to many rural and regional areas in Australia, the Batemans Bay district was served by numerous schools, many founded on the one teacher principle and some remaining so until their eventual closure as transport improved. The first institutions were run by church organisations until, in 1863, the first public facility was opened at Nerrigundah. It was quickly followed by those at Eurobodalla, Nelligen, Kiora and Newstead. Batemans Bay's school commenced in a slab and bark building in 1869 with the teacher employed by local patrons.

The Society's collection includes a large representative group of mostly unprovenanced items relating to 19th and 20th century schools and schooling. These include typical school desks of various types and ages, slates, pens, nibs and ink wells, an assortment of exercise books, text books and reference books such as a large leather bound hard cover Webster's International Dictionary; and geography, science and mathematical equipment. There is also an extensive and significant photographic collection in which most local schools are represented.

A small and important collection of objects provenanced to Batemans Bay Public School includes an enamel badge, C. 1970s; and a gym slip, blazer and tunic, all dating from the 1960s / 70s; school play costumes; a copy of the CWA Bicentennial Back to School history of the institution; an intermediate certificate awarded to Laurie Lucy Bingham; and an Observation Book dating from the 1950s and 1960s. The tunic, gym slip and blazer are all currently on open display in the school room exhibition where they are subject to irreversible light damage, fading and dust / dirt, as well as handling by the visiting public. The

commercial torso and mannequin forms on which they are displayed also provide insufficient support.

Figure 54: Some of the Society's education-related collection on display.

Figure 55: Gym slip and blazer (left) and tunic (right) from the Batemans Bay Public School Collection.

The Woodbridge Shield, for which local one-teacher primary schools competed at annual carnivals of the Eurobodalla Branch of the Public Schools Athletics Association of Australia's features the names and dates of winning schools, many of which have since closed down. It is important for its social value and research potential as well as its aesthetic appeal.

Figure 56: The Woodbridge Shield.

Another item of note is a NSW Band of Hope Public Schools Health and Temperance Examination First Class Certificate awarded to Laurie Bingham of Batemans Bay Public School in 1933. Centred on the impact of alcohol on family and society, the Band of Hope originated in the UK before spreading to Australia in the mid-1830s. Children were educated about healthy activities and encouraged to join the Temperance Movement. While not achieving the absolute prohibition of the USA, the organisation nonetheless managed to lobby successfully to restrict alcohol sales after 6 pm (the so-called "6 o'clock swill"). This document is indicative of local moral and religious attitudes at the time and thus has important social and historical value. Although not closely inspected, the certificate shows signs of irreversible light damage, fading, discolouration, yellowing and dust / dirt.

Figure 57: NSW Band of Hope Certificate.

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In more recent years, secondary and tertiary educational facilities have been established in the local region. These are largely unrepresented in the Society's collection, so consideration should be given to building up a presence through targeted collecting.

5.7.12: Health and medical services:

During the early years of European settlement locally, medical attention was for the most part difficult to obtain. For much of the 19th and into early 20th centuries, it fell to various local women to care for the sick and act as midwives to expectant mothers. Moruya Cottage Hospital opened in 1891 and after community consultation, a Bush Nurse Centre was established in Batemans Bay in 1929.

Numbering in the hundreds, health and medical services is probably one of the most extensive thematic collections held by the Clyde River and Batemans Bay Historical Society. Although not entirely associated with the local region, it is nonetheless representative of the type of equipment that would have been used in the area. Included are a large assortment of general hospital, surgical, dental and optometry equipment such as trolleys, kidney dishes, dressing and sterilising trays, bed pans and urinals, splints, crutches, walking sticks and prosthetics, thermometers, syringes and needles, stethoscope, wheelchairs, and even a snake bite kit. Among the more unusual items are a sphygmomanometer (used to measure blood pressure), a cardiac monitor and an electrocardiograph, urinometer (used to test urine), blood glucose testing equipment, a surgeons operating light and an array of surgical instruments.

There is an interesting if sometimes gruesome collection of gynaecological, obstetric, maternal and baby health items ranging from the more routine objects such as baby weighing scales, a cot, a breast relieving pump, infant feeding bottles, teething and nappy rash treatments and books, right through to obstetric ether equipment, speculums and a number of different types of the very confronting cranioclast tools, used to crush a foetal skull to facilitate delivery during obstructed births, particularly when the mother's life was at risk.

Figure 58: Two different types of baby scales.

Also included are a range of over the counter and prescription medicine and medications, first aid and domestic medical equipment and an assortment of home health care publications.

Figure 59: Some of the surgical equipment collection.

Figure 60: Part of the general medical collection on display.

The extensive optometry equipment collections includes eye charts, an optician's chair, a case of glass lenses, an optician's stand and lamp, optical testing instruments and a range of other associated implements. Although unknown whether this is directly associated with the local district, it is nonetheless indicative of the type of equipment used by optometrists operating in the area.

Figure 61: Items in the optometry collection.

The dental collection includes denture moulds, a dental polishing grinder and various other tools, including a foot treadle dentist's drill. Although not a rare piece, it represents a mile stone in dental history and is an impressive and evocative piece that incites an audience response. A handmade denture mould (7) is an interesting piece that may warrant research and documentation.

The medical, optometry and dental equipment collections are all worthy of further investigation and assessment in their own right, preferably by an expert in the medical heritage field, to ascertain their level of significance.

There are also three collections nurses' uniform items of different eras, including that of Sister Mildred Gaden who served during WWI and WWII (see Appendix 13), as well as a selection of medical text books.

Important locally provenanced items include the hospital switchboard and accompanying headphones (32/639), originally used at the Batemans Bay Hospital; and a fundraising certificate recording the efforts of the Batemans Bay Branch of the Australian Red Cross Society. This latter item is showing evidence of light damage and foxing and is not framed to museum standards. There is also a good selection of photographs and documents to support the theme of health and medical services.

Figure 62: Dental drill (left) and switchboard from the Batemans Bay Hospital (right).

5.7.13: War and defence:

Like most areas across Australia, war and armed conflict has a lengthy history in the Batemans Bay district dating from the Frontiers Wars of the Colonial era right through to much more recent years. In the era prior to the World Wars, support for citizen defence forces continued to rise and light horse units were active in a number of local areas. When the Boer War broke out in 1899, volunteers from the area enlisted to serve in South Africa, with many following suit during WWI and WWII, as well as subsequent conflicts including Malaya, Korea and Vietnam.

The only conflict that appears unrepresented in the Society's collection, and indeed is rarely documented in local history collections, is the Frontiers Wars between First Nations people and European settlers. The local area was the scene of a number of such confrontations and related casualties, for example at Murramarang, so the issue of how this can be included in the overall story of war and conflict represented in the Society's collection should be explored.

The Society's collection features an extensive and diverse array of material relating to the theme of war and defence, with almost all conflicts in which Australia and Australians took part being represented. Although an extensive proportion is unprovenanced, it is nonetheless representative and provides excellent interpretive support.

Included are a broad range of the items typically found in local history collections such as uniform items, hats and helmets, medals, armed forces badges, gas masks, communication

equipment including Morse keys and field telephones, attractive embroidered souvenir postcards, first aid and medical equipment, fuel cans, ammunition boxes, trenching tools, water bottles and combat kits, weapons such as swords and bayonets, navigation equipment, cameras, a pair of flying goggles and a pilot's helmet, model planes and ships, souvenirs, magazines and newspapers, books and manuals, photographs and documents, all of which combine to communicate the experience of war across various conflicts both abroad and at home.

Figure 63: Some of the Society's defence-related items on display.

Items representing conflict during the late 19th and early 20th century period include a pair of khaki Boer War era uniform trousers made by Richard Stanway and Co of South Australia; an engraved officer's sword dating from 1897; and a 1910 Cadet Martini .303 Training Rifle.

An important, well provenanced and evocative WWI grouping relates to the Backhouse family. Consisting of two large format framed photographic portraits of the Backhouse brothers, Victor John and Leslie James as well as a WWI Memorial Plaque (10) presented to Maud and John Backhouse, the parents of Victor John (see Appendix 14), it has particular historical and social significance and is indicative of the impact the war had on families right across and beyond the district.

A gift tin from the Caribbean colonies provides an interesting illustration of the often overlooked support given to the British war effort from its widespread Empire and although not necessarily rare, these examples aren't as well represented in public or private collections as other types such as Princess Mary Tins. A wooden gas rattle used in the trenches during WWI to warn of an impending gas attack is a reminder of the introduction of modern chemical warfare in 1915.

Figure 64: A pair of Boer War era army trousers.

Because of attacks on the mainland, WWII impacted on the lives of Australians much more deeply than previous conflicts. Various government controls were introduced including manpower regulations; under the National Security Act personal identity cards were issued; lighting blackout and brownout regulations became part of life in coastal areas; and rationing was brought in to control the consumption of commodities such as petrol, tea, butter, sugar, meat and clothing. The impact of these regulations on the home front is indicated by objects such as car headlight blackout covers (1273). Although not unusual in local history collections, they are nonetheless an important illustration of the restrictions put on civilian Australia during WWII.

Figure 65: Blackout headlight covers.

During both WWI and WWII, many local women contributed to the war effort by fundraising, knitting socks and making other garments to send to those serving overseas. The Willow brand cake tin in the collection is an evocative reminder of the efforts women went to

during WWII, baking fruit cakes in these tins before sealing them and sending them to family, friends or sweethearts on active service either in Australia or overseas.

The local district was much altered by WWII. Coastal defences were organised, shipping off the coast was attacked by Japanese submarines and an air force base was established at Moruya in 1942. The most significant local development during the war, it became No. 11 Operational Base from which Anson, Hudson and Mitchell bombers flew on anti-submarine and air-sea rescue missions. The war also created a temporary boom in small ship construction at Batemans Bay as well as Moruya and the Royal Australian Navy operated a defence facility on Montague Island. Observation posts established at Mossy Point, Moruya Heads, Narooma and other vantage points were manned by Volunteer Air Observers Corp personnel and No. 17 Radar Station was established at Burrewarra Point 25 km south of Batemans Bay. Formed in April 1943, it was used by the RAAF as a vital link in wartime seaward operations. Among the tangible connections with this period, the Society's collection includes an interesting model of the Burrewarra Point station that justifies research and documentation to ensure that it fully recorded.

Figure 66: Model of the Burrewarra Point Radar Station.

A particularly interesting war-time related object is a WWII bracelet from Borneo (2017) (see Appendix 15). Probably made of stainless steel with mother-of-pearl inlay, it is inscribed on the reverse "Greetings, 1945, Borneo, Labuan Is." Although the history of this particular item is unknown, it is an interesting example of trench art "sweetheart" jewellery of the period and was probably produced for purchase by servicemen. It is a piece that warrants further research and documentation.

During the early history of war and conflict, one of the most significant roles played by women was in a medical capacity. This is demonstrated by the grouping of objects associated with nursing sister Mildred Gaden / Crookes (see Appendix 13) who served during both WWI and WWII. Consisting of an army pay book, medals and associated certificate, photograph, nurse's veil and cape and Statement of Service, the collection is an important illustration of the valuable contribution of Australian nurses across a number of conflicts despite not having a local provenance.

Also associated with service across multiple conflicts as well as in peace time is the winter dress uniform of Major General Alan Stretton AO, OBE (27) (see Appendix 16). A member

of the Australian Army for 35 years, he enlisted as a Private in 1940 and saw active service during WWII, Korea, Malaya and Vietnam, rising to the rank of Major General and taking control of the recovery process in Darwin after Cyclone Tracy.

Items associated with returned services organisations such as tickets to various functions and events and a painted Naval Association of Australia Eurobodalla Branch sign illustrate the support networks available to local ex-service people.

Figure 67: Naval Association of Australia Eurobodalla Branch sign .

While the items that form the war and defence themed collection undoubtedly make a valuable contribution to communicating the experiences of war and peace in and beyond the local district, the significance and potential contribution of many would be enhanced by ensuring that they were properly identified, researched, catalogued and linked with specific individuals and / or events and / or places.

Figure 68: Framed posters highlighting Australia's Record during the Great War.

5.7.14: Domestic life:

Like most local history collections, domestic life is a particularly rich and extensive theme in the Society's holdings. Typical of its era, it covers many styles and periods with varying levels of provenance, local or otherwise.

Included is a general representative assortment of kitchen and dining room related items such pots, pans and kettles, cutlery, crockery, meat mincers, bottles, jars and jugs, canisters, biscuit tins, early electrical appliances and a silver / silver plate tea service, no doubt for special occasions. Domestic and cookery books provide an important link with the growing focus on meal preparation from about the mid-19th century. The Society's collection includes a 1915 edition of the classic *Mrs. Beeton's Book of Household Management* (1085) and a 1956 copy of *The Commonsense Cookery Book*. A number of aprons in the collection compliment this assemblage.
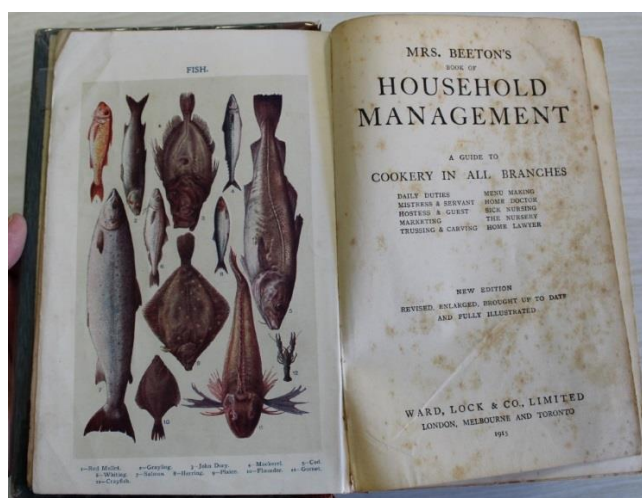
Figure 69: Mrs. Beeton's Book of Household Management, first published in 1861, was an extensive and popular guide to running a household in Victorian Britain & did much to organise the information needed by the housewife. On the arrangement & economy of the kitchen, she gave lists of utensils for five households of differing sizes while later editions also included uniquely Australian dishes such as parrot pie. The Society's volume is in fair condition only with a split spine, some dog earing, lose pages throughout, light damage, fading and discolouration and foxing. It is also covered in plastic, probably non-conservation safe.
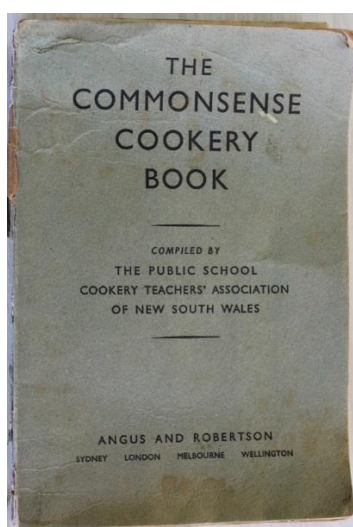
Figure 70: The first edition of the still popular Commonsense Cookery Book was produced in 1914 & has been through many editions since, constantly being revised to reflect changing Australian tastes & traditions. For many, its appeal lay in its simple instructions. The Society's copy is in fair condition only, with a split spine and losses, dog earing and small tears to pages throughout, light damage, fading, discolouration and staining to the cover, foxing throughout, and historical, non-professional repairs with pressure sensitive adhesive tape.

Domestic dairy related items include a wooden table model butter churn, a glass butter churn, cream separator and wooden butter pats while items such as a Coolgardie safe, an interesting KFB brand ice box dating from between C. 1935 – 1950 and a kerosene refrigerator all combine to show the development of food preserving and cooling before the introduction of electricity.

Figure 71: Domestic wooden butter churn.

The laundry collection illustrates typical early washing technology including washboards, mangles and wringers, dollies, tin wash tubs and basins, early washing machines, clothes horses and laundry starch as well as a representative range of laundry irons and an assortment of hand-made wooden clothes pegs. An interesting and important inclusion to this part of the collection is a fabric peg apron, something that was once a standard inclusion for most housewives but which are now rarely seen.

There is also a collection of typical domestic kerosene and oil lamps and lanterns and household furniture and furnishings include representative pieces such as a sideboard, dining suite, desks, dressing tables and mirrors, shaving cabinet, cast iron cot and bed, and wash stands. Of particular interest is an unusual, crudely made wooden high chair (928) that may deserve further research and investigation.

Hand sewn and embroidered domestic textiles were once a highly regarded symbol of a family's wealth and status, indicating both the skill and leisure time available to the lady of the house. In Colonial Australia, sewing and needlework epitomised the very essence of femininity and examples could be found in most homes. This is an area that is well represented in the society's domestic history collection and includes an assortment of hand made and fancy worked table cloths, supper cloths, doilies, teapot cosies and milk jug covers as well as knitting, crochet and sewing patterns, assorted cottons and threads, a darning

mushroom, haberdashery, tape measures and a dress form as well as a sewing machine (1783) manufactured by The New Home Sewing Company (USA) for Johnson and Co of Melbourne and Sydney, 1905, complete with its original manual.

Figure 72: An unusual high chair.

Figure 73: Collection of handmade domestic textiles.

Figure 74: Dress form, sewing patterns and treadle sewing machine.

The handmade bicentennial quilt (76.1) is a particularly important illustration of this theme. The magnificent piece consists of a central rectangle depicting locally significant scenes including a bullock team, Tollgate Islands, fishing, the Batemans Bay Bridge, surfing and beach activities. It is surrounded by smaller squares showing animals, activities and items of local interest. It was made by members of the Batemans Bay Patchwork and Quilting Guild in 1988 to mark the bicentenary of European settlement at Sydney Cove. It is accompanied by the cardboard template (76.2) of the layout used during its production. The piece is currently on exhibition in a specially designed and made timber and glass display case in the front corridor of the museum building. Although the case gives some protection from dust and other air borne pollutants, the light levels that it is subjected to would be considerably higher than the 50 lux generally accepted as the maximum recommended level for sensitive items. All forms of light are damaging to textiles and the impact on the quilt would undoubtedly include fading, discolouration and weakening of fibres due to the prolonged exposure to high UV radiation and light levels.

Three framed needlework samplers made by Lettice Hughes in 1877 (120), Mary Ann Morris when she was just five years of age (674) and Eliza Maria Algar (874) are also of note. Coming from the Latin "exemplum", an example to be followed, the sampler was, quite literally, a reference for stitches and patterns, with designs passed on from generation to generation and country to country. Before the availability of pattern books, samplers served as a portable compendium of embroidery techniques and stitches. In recent years, they have become important inclusions in museum collections as representations of early female education and domestic skills. Many are signed, and some are inscribed with locations and the names of teachers and schools. The examples in the Society's collection are important indicative illustrations of the types of samplers produced during the 19th and into the early 20th century.

Two of the samplers were inspected as part of the assessment process and were found to be in fair condition only. The example made by Lettice Hughes (120) shows clear evidence of deterioration including light damage, fading, yellowing and discolouration; possible water damage / staining; and dirt / dust to the fabric surface. The sampler appears loose and buckling; and is not framed to conservation standards. It has no mount and the fabric is resting directly against the glass with no space for air circulation. The backing material is unknown but is unlikely to be conservation safe and probably acidic. The back is sealed with what appears to be a type of pressure sensitive construction industry tape and staples. The frame also shows crocodiling and chipping to the painted surface. The stability or otherwise of the sampler is unknown.

Figure 75: (Above and below) the Letttice Hughes sampler.

The sampler made by Mary Ann Morris (674) likewise shows clear evidence of deterioration including light damage, fading, yellowing and discolouration; staining to the top left hand corner, (probably water damage); dirt / dust to fabric surface. It is also not framed to conservation safe standards, with no mount and the sampler fabric resting directly against the glass with no air space. The backing paper is unknown but is likely to be non-conservation

safe and probably acidic; metal tacks are rusting and oxidised; and "circa 1840" is inscribed in blue biro ink on back. The stability or otherwise is also unknown.

Figure 76: Sampler made by Mary Ann Morris

First aid and home medical treatment was often the concern of the women of the family, and the Society's collection includes a selection of objects depicting this including books such as "The Manual of Home Nursing" and "First Aid to the Injured". Cleaning appliances include an interesting linoleum floor polisher and a C. 1950s Hoover vacuum cleaner (166) while toiletries and personal items comprise many of those items typically represented in local history collections such as perfume and cologne bottles, talcum powder tins, hair brush sets and a wash basin and jug set.

A noteworthy addition to the domestic history theme is a collection of lawn mowers including an early push mower, iconic Australian Victa models, a C. 1954 Villager, Qualcast, Atlas Chain Company (now known as ATCO) and a Clyde de Luxe. This collection has the potential to illustrate the evolution in both domestic yard maintenance equipment and the downsizing from larger rural blocks to the smaller town blocks that are now common. Further research and documentation should be undertaken to enable this.

Figure 77: The display of lawn mowers.

Also encompassed by the domestic theme is an extensive costume collection consisting of several hundred pieces. Costume collections can reveal a great deal about an individual or community's wealth, status and class, their religious and political beliefs and the ways in which they worked and played at particular times in history.

Female clothing is extensively represented on the Society's collection and includes a number of wedding gowns from various eras as well as items and outfits ranging from the more commonly collected special occasion outfits through to examples of every day wear which are less frequently featured in local history collections. Garments include dresses, skirts, blouses, coats and jackets, fur and faux fur jackets, stoles and wraps, boots and shoes including a pair of women's leather riding boots, and accessories such as hats, hand bags and gloves as well as undergarments such as corsets, stockings, petticoats, knickers and brassieres. Iconic designers, fashion labels and brand names such as Legroux Soeurs, Luton, Lael Roecliffe and Chapman, Mary Quant, Jeanne de Campo, Glo Mesh, Berlei, David Jones and Peter's Folly (the forerunner of Australian swimwear label Sea Folly) are also represented. The pieces currently span the period from the 1860s through to the 2000s, with those from approximately the early 20th century onwards particularly well represented. Although largely unprovenanced, the grouping provides an insight into changing fashions and styles throughout that period.

Included among the wedding dresses is a particularly interesting and well provenanced 1920s ensemble complete with accessories that was worn by Mrs. Raine. It consists of a very fine cream cotton dress with lace detailing and pearl buttons, a waist sash, cream crochet handbag, gloves and hat with wide brim and pink slip (2331). Another notable outfit is a 1960s short sleeve jacket and raw silk dress ensemble (840) by Gwen Johnson of St. James Boulevard, Sydney that echoes the iconic style made popular by women such as Jackie Kennedy.

Figure 78: A fabulous 1960s ensemble.

The costume collection also includes a range of baby's and children's clothing such as hand-made christening robes, hand knitted and crocheted baby clothing, dresses, hats and shoes. Of note is a Christening gown handmade by "Grandma Winsey" and worn by Elizabeth, Moira, William, Frederick and Irene Fitzgerald (582). A particularly outstanding piece is a hand crochet dress (22) made in 1930 for Batemans Bay resident Edna Veitch by Ethel Brown (see Appendix 19). Ethel was the former wife of outlaw Jimmy Governor about whom Australian author Thomas Keneally based his 1972 novel *The Chant of Jimmy Blacksmith*. The Society also has a photograph in their collection of Edna wearing the dress.

Figure 79: Some of the children's clothing collection.

A small selection of children's toys, dolls, bears and games from various eras, including some hand-made wooden examples, compliment the baby and children's costume pieces.

The male costume collection is extremely limited and focuses mainly on military garments including a pair of Boer War era uniform trousers, Major General Alan Stretton's winter dress uniform (see Appendix 17), hats and helmets.

Figure 80: Corby trouser press.

Other costume-related items include a glove stretcher, shoe lasts, a C. 1930s tie press, clothes brush and an interesting Corby trouser press, an electrical appliance commonly used in hotel rooms although also available for the home to smooth wrinkles from trousers.

The Society's costume collection is largely unprovenanced but with further research and identification work, it has the potential to be developed into a significant sub-collection.

Although the condition of the items encompassing the domestic life theme is variable, they nonetheless have some historic and social importance, and are representative of the types of objects used locally as well as their development over time. Collectively, they have strong interpretive potential, particularly to illustrate the changing nature of domestic duties and roles over time.

5.8: Comparative collections:
Collections similar in size and scope to those held by the Clyde River and Batemans Bay Historical Society can be found in museums and historical societies in local and regional areas throughout NSW, and indeed Australia. Although they usually focus on their particular area, they by and large have similar themes and subjects. They generally evolved from a shared desire to preserve information as well as movable and built cultural heritage relating to the history and development of their respective districts and the people who played an important part in that story.

It is interesting to note that although the general history and experiences of many of these areas are quite similar, the cultural heritage collections have developed and evolved in different ways, each with their own unique offerings.

It is important to appreciate that historical societies and local history museums are managed and operated in many different ways. Some function under the banner of local government authorities, with professional paid staff employed to manage the collection and produce special temporary exhibitions; others are run by volunteer community groups such as historical societies, sometimes out of council owned buildings and sometimes out of buildings the groups themselves own or rent. These operations, management, staffing and funding differences all have an impact on collection management, preservation, access and presentation.

Several towns nearby have collections and themes comparable to the Clyde River and Batemans Bay Historical Society. These include
- Moruya and District Historical Society Museum (https://www.mdhs.org.au/)
- Bega Pioneers Museum (http://begavalleyhistoricalsociety.com.au/)
- Merimbula Old School Museum (https://merimbulahistoricalsociety.webhive.com.au/old-school-museum/)
- Braidwood Museum (http://www.braidwoodmuseum.org.au/)
- Kiama Pilot's Cottage Museum (http://www.kiamamuseum.com/)
- Deniliquin Museum (https://www.visitdeni.com.au/history-heritage/historical-society)
- Great Lakes Museum (http://www.greatlakesmuseum.com.au/)

6.0: Statement of significance for whole collection:
The Clyde River and Batemans Bay Historical Society has been the repository for moveable cultural heritage within the local district at least since its official establishment in 1977. The diverse collection of objects, images, documents, publications and archives is estimated to

number some 6,000 items and collections of items representative of and contributing to the understanding of the history and heritage of the Batemans Bay district and broader Eurobodalla area.

The Clyde River and Batemans Bay Historical Society's collection is the largest and most important public object grouping in the region relating to and documenting the heritage of the Batemans Bay area. As a whole it is important for its local associations and the detail it conveys about the history of the region. It is valuable for its documentation of important local themes and storylines and its ability to demonstrate the patterns of life and activities in the region over an extensive period of time. It reflects the people, places, events, industries, activities, businesses and organisations that have influenced the history and culture of the region and makes links with important national and state themes and events.

The social worth of the museum and its collection is evidenced by community comments recorded in the visitor's books, on the Society's website and on their social media page; and in the meaning it gives to the lives of local residents and visitors. It contributes positively to the community's identity and sense of place.

While there are few items in the Society's collection with aesthetic significance, stand out exceptions include textiles such as embroidery, samplers and fancy work; the bicentennial quilt; and a sketch by renowned Australian caricaturist Cecil L. Hartt; and the wall mural by local indigenous artist Val Saunders. Aspects of the extensive costume collection also have appeal in the fabrics used, designs and decorative features.

Parts of the collection have strong research value and form an important source of information about local and district history and heritage across a number of subjects and thematic areas. The geological specimens collected from the local area have outstanding scientific and research value, particularly in light of their excellent provenance and contextual information.

As unique, unpublished records, the original documentary collection of ledgers, registers, log books, records and correspondence relating to local businesses and industries are particularly significant. They have the potential to contribute valuable details about the life and lifestyles of the people who lived in the area, work practices, employment patterns and conditions, transport and supply, local industry and business, and manufacturing and production trends over a lengthy period of time. To their number can be added the photographic collection, investigation of which can reveal valuable details to add to and support the documentary aspect.

The Society's collection is a good representative example of a local history collection of its kind and era, and includes the breadth of material types and themes found in similar groupings. It illustrates the unique history of a rural town on the Far South Coast of NSW and is one of many similar collections established in rural and regional Australia in the wake of the Captain Cook bicentenary. It is comparable with a number of other collections including the Moruya and District Historical Society Museum, Bega Pioneers Museum, Merimbula Old School Museum, Braidwood Museum, Kiama Pilot's Cottage Museum, Deniliquin Museum and the Great Lakes Museum.

In addition to the unique and highly important documentary collection, a number of other rare and / or significant items and collections of items have been highlighted including the

indigenous Gadigal Nawi bark canoe, Lieutenant Robert Johnston's shipping trunk, the Illawarra Steam Navigation Company ledgers, *SS Northern Firth* copper glue pot, Perry's Sawmill Collection, Austral Starch Company calibration tubes, Oyster punt, Blandford Guest House Collection, the wooden bowl made from the "Outlaw Tree", Annetts General Store Collection, framed drawing by Cecil L. Hartt, the Bilhorn Telescope organ, Gaden / Crookes Collection, Backhouse Collection, WWII sweetheart trench art bracelet, Major General Stretton's uniform and Edna Veitch's dress. These have been further outlined in the appendices of this report.

The Clyde River and Batemans Bay Historical Society's collection is in a similar position to many others of its age and type in that information is either very basic or non-existent. Many items are unprovenanced and few are documented in any depth. Focused research and investigation is required in an effort to rectify this. Some aspects of the collection illustrate strong links with local families, identities, civic development, commerce and industry.

Condition is also variable and comparable to other local history museums. Some items are in very good condition, whereas others require urgent professional conservation intervention.

The Society's collection provides an important resource for the local community and visitors to develop a deeper understanding and appreciation of the unique history of the Batemans Bay region. Overall, it has strong interpretive and "story telling" value across a range of locally important themes and storylines including geology and natural history; Indigenous history and culture; European exploration; settling, developing and building the region; transport and communications; rural and local industries; law and order; migration; business and commercial development; community organisations, entertainment, sports and recreation; education; health and medical services; war and defence; and domestic life.

7.0: Recommendations:
- Conservation and preservation:
    1. Seek National Library of Australia or other funding to engage a conservator to undertake a Preservation Needs Assessment of the museum and collection. While some generic advice is provided in this report, a formal survey will identify and highlight the specific requirements of the Clyde River and Batemans Bay Historical Society's museum building and collection. Funding can then be sought to implement the survey's recommendations.
    2. Commission a Conservation Management Plan for the museum building.
    3. Ensure protection from the ingress of insect pests and vermin.
    4. Set aside an area isolated from storage and exhibition areas to enable new acquisitions to be quarantined and thoroughly inspected for pest activity before being moved into the main museum space.
    5. Ensure the strict use of archival quality storage materials for all collection items.
    6. Explore opportunities for reducing collection exposure to natural light. This could include curtaining of windows and covering displays during periods when the museum is closed.
    7. Remove original documents and photographs from exhibition and replace with reproductions.
    8. Endeavour to regularly rotate and rest objects on exhibition, especially those comprised of organic materials such as textiles, paper and leather.

9. To protect from light, dust, inappropriate handling and other potential damage, consideration should be given to removing the various books currently on open display in various exhibition spaces and resting them for an extended period of time. The large format volume currently displayed open in the education-themes exhibition is particularly at risk through insufficient support as well as light, dust and handling issues. It should be removed and stored to rest.
10. Where items or parts of items are suspended, cover wires and ropes with inert plastic tubing to prevent abrasive damage.

- Oyster punt – implement priority recommendations in David Payne's report including
    1. Clean hull interior by removing dirt and other foreign material;
    2. Construct a new cradle support structure;
    3. Provide undercover storage / exhibition display area to protect it from fresh water and direct sunlight.
    4. Utilise any undercover storage area to develop interpretive display material about the lengthy and highly important local commercial oyster farming industry.

- Annetts Collection:
    1. Remove documentary volumes from public display, assess condition, clean, undertake remedial / preventive conservation measures where appropriate, box and place in storage.
    2. Seek funding as a matter of urgency to engage an appropriately qualified conservator to undertake a complete condition inspection on the documentary volumes; recommend conservation intervention; and advise on storage requirements. As part of this, secure the funding necessary to undertake the recommended conservation treatment / stabilisation.
    3. Initiate a digitisation project for the documentary volumes, including securing funding to engage a suitably qualified professional to photograph this aspect of the collection.
    4. In order to improve research value, secure funding to engage an appropriately qualified person to undertake the comprehensive indexing of the documentary volumes.
    5. Using outcomes from (1) and (2), to expand accessibility seek funding to enable the development of a digital publication project making the documentary volumes available online.
    6. Undertake an assessment of the contents of the Annetts Collection to identify strengths, weaknesses, gaps ad future collection target priorities. Follow this up with a proactive collecting effort, targeting the identified areas. Publicity opportunities emerging from other projects relating to the Annetts Collection can be used as a catalyst to support and promote these collecting efforts.

- Edna Veitch's dress:
    1. Ensure any exhibition periods are limited in extent.
    2. Seek advice regarding inclusion on the Australian Dress Register (http://www.australiandressregister.org/)

- Mine Host cartoon:
  1. Seek funding to engage a conservator to deframe the work, remove it from its backing and mount and clean before reframing to conservation safe standards preferably using UV absorbing glazing.
  2. Ensure the duration of exhibition periods are limited in extent with light levels kept as low as is appropriate.

- Bicentennial quilt:
  1. Consideration should be given to removing the bicentennial quilt from display and resting it. Alternatively, a cover for the case could be devised to provide some level of protection against light damage, particularly when the museum is closed.
  2. Explore the potential to add the bicentennial quilt to the National Quilt Register (https://www.nationalquiltregister.org.au/)

- Samplers:
  1. Seek funding to engage a conservator to deframe the works, remove them from their backing and mount and clean before reframing to conservation safe standards preferably using UV absorbing glazing.
  2. Ensure the duration of exhibition periods are limited in extent with light levels kept as low as is appropriate.

- Costumes:
  1. Where possible, these should be displayed on calico covered body forms rather than commercial-style clothing mannequins. If these commercial forms must be used, ensure a cotton or calico covering is placed between the mannequin and the costumes. Padding with Dacron will also provide extra support.
  2. Consideration should be given to removing the Batemans Bay Public School tunic, gym slip and blazer from display to rest them for an extended period.
  3. Explore opportunities to add some specific items from the costume collection to the Australian Dress Register (http://www.australiandressregister.org/)
  4. Undertake further research and identification work on the Society's costume collection, identifying duplication, gaps and opportunities for development.

- War and defence:
  1. Although not individually inspected, an array of material on display in the war and defence themed exhibition, including paper-based, textile, leather and possibly rubber components show indications of condition issues including light and dust / dust damage, foxing and embrittlement. In particular, both the Gaden / Crookes and Stretton groupings have been of exhibition for a lengthy period and are likely to demonstrating conservation issues. In addition, the commercial mannequins used provide insufficient support. A condition inspection and report should be undertaken and those affected items stored and rested.

- Health and medical:
  1. Highlight the dental, surgical and optometry collections as a priority for future research, investigation, identification and significance assessment by medical collections specialist

- Collection research:
    1. Ongoing research of the collection is a priority. Establish object files as a priority for the following collection items:
    2. The timber license registers and district foresters' letter books. These should be a priority for research, investigation, documentation and significance assessment; followed by conservation treatment; digitisation; and indexing.
    3. The eighteen photographic portraits taken of Nelligen residents in 1964.
    4. The Runnyford / Runnymede related items.
    5. The lawn mower collection.
    6. The Batemans Bay Chapter of the Royal Antediluvian Order of Buffaloes.
    7. The Burrewarra Point Radar Station model also warrants further research.

- Collection management, development and rationalisation:
    1. Develop an annual collection priority list for targeted collecting to concentrate efforts on addressing gaps in the collection, strengthening specific themes, or to meet exhibition and interpretation needs. This will add depth to the interpretation of themes and storylines identified as significant.
    2. Consider building up collection representations of local secondary and tertiary education through targeted collecting.
    3. Undertake identification of significant migrant groups that have settled in the district; and, using that information, work to strengthen their representation in the Society's collections through targeted acquisitions.
    4. Work to expand representation of the local oystering industry in the Society's collection through targeted acquisitions.
    5. Undertake a collection assessment of the local gold mining related items to identify objects to include in targeted acquisition.
    6. Pay attention to expanding the local content of the law and order theme.
    7. Include targeted acquisitions up in the Society's Strategic Plan.
    8. Adopt a standard nomenclature to use for accessioning, cataloguing and documenting collection items to ensure naming, language and descriptions are uniform.
    9. Some items have been identified as being unsuitable for retention by the Society either because they are not relevant to the collection, are intrusive in nature, are impractical to store and / or display, or demand an inordinate resource commitment that could be better committed devoted elsewhere. Examples include the Crookhaven Hotel collection and the model collection.
    10. Where appropriate, assess the potential for moving some items out of the artefact collection and into "props" or "education" collections.

- Security:
    1. A large number of collection items including potentially valuable, significant and / or easily damaged objects are displayed in an insecure and open manner, making them vulnerable to handling and / or theft. Alternatives should be explored including the opportunity for enclosed glass cases.

- Volunteer skills and training:
    1. Continue to organise training programs for museum volunteers to ensure the ongoing best practice capacity.

- Exhibition and interpretation:
    1. Secure funding to engage am appropriately qualified professional to work with the committee and Society members to development an Interpretive Plan for the museum.
    2. As a unique and unusual collection item, undertake to develop a more detailed interpretation specific to the turned wooden bowl made from the "outlaw tree".

- Publicity and promotion:
    1. Explore the opportunities for mutual cross-promotional activity with other history and heritage organisations in the Eurobodalla region through joint marketing and story-telling.

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Appendix 1: Gadigal Nawi indigenous bark canoe:
1.1: Object title:
Gadigal Nawi canoe

Acquisition information:
1.2: Catalogue number:
S94

1.3: Image/s:

Figure 81: (Above and below) the Gadigal Nawi in display in the Batemans Bay Old Court House Museum.

1.4.1: History and provenance:

The Gadigal Nawi in the Clyde River and Batemans Bay Historical Society collection is a tied bark canoe made by Sydney high school teacher-turned-canoe-maker James Dodd to feature in the 2010 State Library of New South Wales exhibition *Mari Nawi: Aboriginal Odysseys*.

Made from stringy bark sourced with the assistance of the indigenous Land Council from the Batemans Bay area, Dodd consulted a range of anthropological, historical and pictorial sources dating from the time of the First Fleet to ensure authenticity and accuracy in construction of this high-quality replica Gadigal Nawi (indigenous canoe).

Construction of the four-metre long craft took three years to complete and included input from and involvement of local indigenous peoples from the Batemans Bay area.

As the stringy bark had been cut locally, the Gadigal Nawi was donated to the Batemans Bay Aboriginal Land Council in 2012 after completion of its State Library exhibition period. Due to space constraints, the Land Council then requested that the Clyde River and Batemans Bay Historical Society act as a Keeping Place. The bark canoe has since formed the basis of an indigenous heritage display area, drawing on contemporary, family history and cultural materials.

1.4.2: Exhibition history:

September 2010 – December 2010 - *Mari Nawi: Aboriginal Odysseys*, State Library of New South Wales.

2012 - present - Indigenous "keeping place" exhibition, Batemans Bay Old Court House Museum.

1.4.3: Context of use:

Made using information drawn from a range of sources and from traditional materials and techniques to feature in the 2010 State Library of New South Wales exhibition *Mari Nawi: Aboriginal Odysseys*, this tied bark canoe illustrates the integral role water craft played in indigenous Australian culture and livelihood. Nawi is an Aboriginal word recorded by early European settlers around Sydney to describe the indigenous bark canoes plying the harbour.

For several thousand years, the sea level rose until stablising about 5,000 years ago. During this period, the marine environment became more important to Aboriginal society.

Australian's indigenous population spent thousands of years perfecting canoe making techniques, using them as a mode of transport, for fishing, setting nets and gathering food. From the bound bark canoes of Tasmania to the sewn watercraft in the north and the double outriggers of the Torres Strait, there is a rich and varied indigenous maritime history across the Australian continent spanning thousands of years.

Indigenous bark canoes were recorded by early European settlers paddling across the waters of Sydney Harbour and in 1788 Governor Phillip commented that it was the season in which Aboriginal people made their canoes, suggesting that bark for the vessels was typically cut during the winter.

However, despite a handful of First Fleet depictions showing only Aboriginal men aboard the canoes, fishing was divided along gender lines with the men using their long four-pronged spears and rocks while women paddled further from shore to fish using lines, lures and small curved shells as hooks.

Within the Eurobodalla region, it is estimated that from at least 20,000 years ago, indigenous people survived by hunting, gathering and fishing, sustainably managing the environment with fire while exploiting natural resources according to customs and traditions passed down orally through the generations. Conservation of the natural environment was practiced and refined alongside day to day utilisation of available resources. The art of canoe construction, like other customs, followed this ethos. The precision and economy of cut used to remove the large section of bark required for vessels allowed the tree to recover and continue to grow.

The indigenous population of Batemans Bay forms part of the Yuin nation, whose land stretches from south of Twofold Bay to Port Jackson and inland to the Great Dividing Range and possibly even beyond. Thus references made by young artist Oswald Brierly to the bark canoes of Twofold Bay on the NSW far south coast provide a good indication of the watercraft that would have been used by the Aboriginal population around the Batemans Bay area.

During the 1840s, Brierly managed Benjamin Boyd's whaling operations at Twofold Bay. During that time, he kept extensive journals, including sketches (now in the State Library of New South Wales collection) recording a range of details about indigenous culture and practices in the region. In these, he identified the importance of canoe culture to the local Aboriginal people at Turembulerrer (southern Twofold Bay), noting the following:
"The coast tribes still wandered along its shores, in their opossum skin cloaks and subsisted principally on hunting the kangaroos and emu, or fishing in their small bark canoes, upon the Lagoon in its neighbourhood, and as part of Australia long unvisited and undescribed by travelers, it had almost the interest of a new country.

Some natives arrived in canoes bringing us a supply of fish for which we gave them flour and meat in exchange. When they landed they lifted their canoes, which were made of bark, out of the water with great care and carried them upon their heads to a shaded place near the beach, covering them over with green branches to prevent them drying up or cracking from exposure to the sun."

Brierly came to understand the importance of trade and reciprocity in Aboriginal culture. Fish were a staple of the diet. He also came to know the difficulties for "whitefellas" trying to use

their bark canoes. Because the vessels usually had only a few centimetres of freeboard, there was an art to their use and the coastal people were very skilled canoeists. When he tried using one sitting on his bottom, he very soon tumbled into the water. And it didn't happen just once. In one of his sketches, he shows the correct position, emphasising in a note: "*Mode of sitting - kneeling and sitting on heels...* The detail also shows the forms of spears used for fishing and the ingenious adaptation to allow a stable place for those spears. His sketch was later used as the basis for his watercolour painting of the same scene.

George Augustus Robinson, Chief Protector of Aborigines in the Port Phillip District (1839 to 1849) also recorded the use of canoes by the local Twofold Bay Aborigines during his 1844 journey through south-eastern Australia, writing:
"The Twofold Bay or Nulliker Blacks are an industrious and intelligent race but diminutive compared with the Aborigines of the Interior. Their huts like those of other Natives of the Coast are simple and rude being a mere sheet of Bark in a trigonal shape with barely sufficient room to sit under. Their Canoes like the Gipps Land Natives are folded at the Ends and though buoyant are very frail. The Natives occupy a kneeling position in their Mudjerre or Canoes and may be seen like floating Specks off the Coast spearing Salmon; they are expert Fishers..."

1.5: Description:
1.5.1: Brief description of the object:
Tied bark canoe.

1.5.2: Fabric, design, manufacture and condition:
A 4.4 metre Nawi tied bark canoe typical of those used by the Gadigal people of southern Sydney (where Newtown and Redfern are located today). Similar watercraft were used along the south east coast of New South Wales and Victoria.

The Gadigal Nawi in the Clyde River and Batemans Bay Historical Society collection is made from a single sheet of bark cut from a white stringy bark tree, the species most frequently used locally for indigenous bark canoe construction. A common eucalypt across the region, it was a preferred species because its tall, relatively straight trunk allowed the bark to be removed in one cylindrical piece.

After carefully removing the bark from a tree selected so there were no branches or other flaws in the sheet, it was thinned slightly at the ends and then shaped over a bed of hot coals to soften it, allowing shaping of the hull and also assisting with hardening and seasoning of the bark.

After soaking the ends in water and heating them over a fire until pliable, they were gathered fan-like and then pegged with a short branch and bound with lashings, also made from stringy bark. This folding, fanning and lashing process pulled the bottom of the canoe upwards, creating an overhang at the bow and stern, allowing the vessel to operate in waves or protected waters.

Cracks, holes and inside seams were caulked with beeswax and resin from the Xanthorrhoea or grass tree.

Along the top edge on either side of the main body of the canoe, the shape is supported and strengthened by a gunwale framework of branches or saplings virtually the full length of the

craft, sewn at intervals to the bark panel to provide strength and maintain the hull shape. Gunwale reinforcement using branches or saplings in indigenous tied bark canoe construction was recorded in contemporary reports.

Short lengths of branch beams and fibre ties with bark lashings placed athwartships across the vessel hold the sides in place. The fibre ties could also be tightened or loosened as required to further maintain hull shape.

This combination of bark panel and branch supports form quite a rigid structure.

The final step involved in construction of this particular Nawi was oxygen starvation treatment in Sydney. Although not part of the traditional indigenous canoe construction process, this was necessary to destroy any pests and prepare the craft for exhibition in a museum environment.

1.5.3: Maker:
James Dodd

1.5.4: Used by:
State Library of New South Wales; Batemans Bay Old Courthouse Museum.

1.5.5: Marks:
Nil

1.5.6: Production date:
C. 2007 – C. 2010.

1.5.7: Dimensions:
4400 (L) X 700 x 230 mm

1.6: Related places and items:
Batemans Bay
Sydney

1.7: Comparative examples:
Although there are no known comparable examples of indigenous canoes in the Eurobodalla Local Government Area, recent investigations have revealed the existence of a tied bark canoe reportedly made by Far South Coast Aboriginal elder and activist Percy Mumbler. Dating from the 1950s, it is in private ownership.

A small number of similarly constructed tied bark canoes are also held in the following public collections:

Collection:	**Description:**	**Information source:**
Museum of Victoria	Gippsland indigenous tied bark stringy bark canoe, C. 1900?	Australian Register of Historic Vessels, No. HV000525, retrieved November 2, 2013

Australian Museum	Northern NSW indigenous tied bark canoe, probably stringy bark, C. 1938.	Australian Register of Historic Vessels, No. HV000037, retrieved November 2, 2013
Australian Museum	NSW Coast indigenous tied bark canoe, Alexander Morrison Collection, probably stringy bark, C. late 19th / early 20th century	Australian Register of Historic Vessels, No. HV000499, retrieved November 2, 2013
Tasmanian Museum and Art Gallery	Tied-bark indigenous canoe, probably from the Gippsland region, possibly stringy bark.	Australian Register of Historic Vessels, No. HV000532, retrieved November 2, 2013
Museum of Victoria	Yarra River indigenous tied bark canoe, mountain ash bark, prior to 1941	Australian Register of Historic Vessels, No. HV000527, retrieved November 2, 2013

1.8: Statement of Significance:

The Gadigal Nawi in the Clyde River and Batemans Bay Historical Society collection is significant as a well provenanced, rare and intact example of a typical tied bark Aboriginal canoe once common in the Sydney and south east coast regions of Australia. It is a fine, complete example of its type and the fact that it retains all of its structural elements provides significant research and interpretation potential. It offers outstanding opportunities to compare and contrast indigenous watercraft from distinct geographic regions across Australia including the rolled bark type of Tasmania, sheet bark yuki style of the Murrumbidgee area and the tied bark Booruns of Gippsland.

Closely associated with canoe builder and Sydney school teacher James Dodd, it was constructed using traditional techniques and materials from bark sourced in the Batemans Bay area. The authenticity of the canoe's construction can be traced back historically through paintings, drawings, written records and early photographs in the Mitchell Library of the State Library of NSW and other cultural institutions.

As a result of the construction process of this specific example and the associated outreach efforts, it has a high level of social importance to the local indigenous population and offers important future opportunities for cultural renewal and skill sharing.

It is a prime example of the watercraft used by Aboriginal people throughout south-eastern Australia. Both as a means of transport and for fishing and hunting expeditions. It formed such a large part of their daily life that it has become iconic in the origin story of Aboriginal peoples throughout the region.

It is indicative of the local indigenous peoples' relationship with, and understanding of their natural environment and its responsible utilisation to meet their needs. It provides important links with Aboriginal culture and heritage including lifestyle, diet, food collection and hunting techniques, transport methods, and technology and design, all of which further enhance its interpretation potential.

Although not an historic example, the Gadigal Nawi's ownership, place of origin and construction process is well documented, with an extensive range of supporting evidence, making it one of the most completely provenance extant examples of a tied bark canoe known to exist.

Appendix 2: Lieutenant Robert Johnston's shipping trunk:
2.1.0: Object title
Maritime trunk

2.2.0: Acquisition information
2.2.1: Name of donor
Mrs. Campbell

2.2.2: Donor's contact details

2.2.3: Date acquired
C. 1990s.

2.2.4: Object number
1

2.2.5: Location
Community Display area

2.3.0: Image/s

Figure 82: (Above and below) Lieutenant Johnston's trunk in the Batemans Bay Old Court House Museum.

2.4.0: History and provenance
2.4.1: Background history and provenance
Ship's trunk, believed to have belonged to early colonial Lieutenant Robert Johnston RN.

In 1821, following the disappearance of several European men, Johnston was asked to investigate the Batemans Bay district. Commanding the government schooner *Snapper*, he "discovered" and named the Clyde River, as well as Snapper Island, called after his vessel.

The following year, Johnston returned, again on the *Snapper*, to navigate the Clyde to its source. Also on board were surveyor / explorer Alexander Berry and explorer Hamilton Hume who, after following the Clyde to its upper reaches, continued inland almost to the site of Braidwood.

Born in Sydney in 1790, Johnston's early days were spent in colonial NSW. He was the second son of Lieutenant Colonel George Johnston of the 102nd Regiment (the New South Wales Corps) who was a chief participant in the deposition of Colonial Governor William Bligh during the so-called Rum Rebellion.

At just seven years of age, Robert was taken to England by his father to attended school at Newington Butts, Surrey, until he was 13. He then entered the British navy as a volunteer of the first-class, the first Australian-born to join the service. During his time in the navy, he was involved in some of the most conspicuous events of the early part of the 19th century. This included the Fourth Anglo-Dutch War and the blockade of the Dutch and French fleets at Texel; the battle of Corunna during the Napoleonic Wars; the Siege of Cadiz during the Peninsula War (in which he narrowly escaped death); and the War of 1812 against the United States. During that time he was promoted first to the rank of Lieutenant and after returning to England, decided to visit his family in Sydney.

Taking a leave of absence, he sailed for NSW on board the *Mariner*, landing in October 1816. It was during this visit that Governor Macquarie secured his services for the voyage in the *Snapper* when he named the Clyde River and Snapper Island. After returning to Sydney, he accompanied the Governor on a visit of inspection to Newcastle and Port Macquarie and traced the source of the Warragamba River.

Just as he was preparing to wind up his visit to the Colony and return to his naval duties in England, his brother George was killed after a fall from a horse and shortly afterwards, his father also passed away. Abandoning his plans, he instead decided to remain in NSW, taking up land to pursue pastoral and agricultural activities in conjunction with another brother, David. Members of the family developed Annandale Farm which later became the Sydney suburb of Annandale.

In 1831, Robert married the eldest daughter of Mr. Joseph Weller and had a family of seven sons and two daughters. He was promoted to the rank of Commander in the Royal Navy in 1865 and maintained good health until his death in 1882.

Although no documentary evidence remains to confirm the ownership of the trunk, a former curator of the Old Courthouse Museum advised that the donor had provided anecdotal information that it had been passed down through her family from her ancestor Robert Johnston.

In 2009 the Australian National Maritime Museum awarded the Clyde River and Batemans Bay Historical Society a grant to assist with conservation of the trunk. Bega-based conservator Megan Jordan-Jones handled the conservation work.

2.4.2: Donor's, owner's and community recollections
Donor provided anecdotal information that it had been passed down through her family from her ancestor Lieutenant Robert Johnston.

2.4.3: Exhibition history
On display, Court Room; and Community Display space, <2013 – present.

2.4.4: Context of use
Although trunks of a sort have been around for thousands of years, the most common styles seen and referred to today date from the late 18th century. Shipping trunks, also known as cabin trunks, steamer trunks and travelling trunks, developed as luggage for extended trips by ship or stagecoach, and then later train. They were made in a variety of shapes and sizes and from many different materials. Many were quite elaborate inside and out.

They were generally constructed with a base "box" made out of timber which was then covered with protective and decorative materials. Some early examples were covered with studded hide or leather and often looked much like furniture of the same period. Later coverings included paper, canvas, plain or embossed tin and an extensive array of hardware and hardwood slats to hold it in place. The tops of trunks were initially dome-shaped, reportedly to allow water to run off when exposed during transportation.

2.4.5: Associated reports
Megan Jordan-Jones, Report of trunk conservation project (in museum files).

2.5.0: Description
2.5.1: Brief description of the object
Sea trunk.

2.5.2: Fabric, design, manufacture and condition
Dome topped shipping trunk covered in canvas with faux timber painted finish. Ferrous bands, handles and hinges. Paper lined, with tray.

Condition not inspected, but conserved C. 2010.

2.5.3: Maker
Unknown, possibly French.

2.5.4: Used by
Reportedly Lieutenant Robert Johnston.

2.5.5: Marks
Label on lid inside is in French.

2.5.6: Production date
Unknown but said to be C. 1820?

2.5.7: Dimensions
1000 (L) x 600 (W) x 680 (H) mm

2.6.0: Related places and items
2.6.1: Related places
Batemans Bay
Clyde River
Snapper Island

Annandale (Sydney)

2.6.2: Related items

Collection	Description	Information source
State Library of NSW	ML 462 *Commander Robert Johnston, R. N.*, oil painting by Richard Noble, 1856	http://archival.sl.nsw.gov.au/Details/archive/110338747?_ga=2.172487011.1976884303.1533867813-443273726.1463803967
State Library of NSW	ML 511, Lieutenant Colonel George Johnston, watercolour painting by Robert Dighton, 1810	http://archival.sl.nsw.gov.au/Details/archive/110333712?_ga=2.165076479.1976884303.1533867813-443273726.1463803967
State Library of NSW	DG V1A/9, Annandale House in Sydney, built by Esther Abrahams and George Johnston, watercolour painting by J. C. Hoyte	http://archival.sl.nsw.gov.au/Details/archive/110336655?_ga=2.143979893.1976884303.1533867813-443273726.1463803967
State Library of NSW	SAFE/C 474, George Johnston, Letterbook, 1811 - 1812	http://archival.sl.nsw.gov.au/Details/archive/110320807?_ga=2.72733011.1976884303.1533867813-443273726.1463803967
State Library of NSW	DLMSQ 22, George Johnston family papers, 6 March 1776 – 8 July 1861	http://archival.sl.nsw.gov.au/Details/archive/110363917?_ga=2.130856527.1976884303.1533867813-443273726.1463803967
State Library of NSW	SAFE/MLMSS 7199, George Johnston, Letterbook, 1803 - 1807	http://archival.sl.nsw.gov.au/Details/archive/110320770?_ga=2.165074559.1976884303.1533867813-443273726.1463803967
State Library of NSW	MLMSS 3108/Boxes 1, 4 , MLMSS 3108/vol. 2X , MLMSS 3108/Folder 3X, Johnston Family Papers, 1792 – C. 1947	http://archival.sl.nsw.gov.au/Details/archive/110319778?_ga=2.107330242.1976884303.1533867813-443273726.1463803967
State Library of NSW	MLMSS 6213, Johnston Family papers and books, 1820 - 1897	http://archival.sl.nsw.gov.au/Details/archive/110086307?_ga=2.169663073.1976884303.1533867813-443273726.1463803967
State Library of NSW	PX*D 41, View of George's River near Liverpool New South Wales / the property of G. Johnston Esquire. / J.L: pixt. 1819, in Collection of views predominantly of Sydney, Liverpool, and the Sunda Straits, and portraits, ca 1807, 1829-	http://digital.sl.nsw.gov.au/delivery/DeliveryManagerServlet?dps_pid=FL3323021&embedded=true&toolbar=false

	1847, 1887, owned by A.W.F. Fuller	
State Library of NSW	Government Printing Office 1 – 10345, Captain Robert Johnston in uniform, photograph of painting	http://archival.sl.nsw.gov.au/Details/archive/110105376
State Library of NSW	PXB 312, The Johnston family descendants of Colonel Johnston of Annandale, C. 1850 – 1890, photo albums	http://archival.sl.nsw.gov.au/Details/archive/110043994
State Library of NSW	Government Printing Office 1 – 14070, Captain Robert Johnston at age 16, photograph of painting	http://archival.sl.nsw.gov.au/Details/archive/110109103
State Library of NSW	Government Printing Office 1 – 14071, Lieutenant Colonel Johnston's discharge from the Army	http://archival.sl.nsw.gov.au/Details/archive/110109104
State Library of NSW	Government Printing Office 1 – 16927, Captain Robert Johnston, R. N.	http://archival.sl.nsw.gov.au/Details/archive/110111968
State Library of NSW	Government Printing Office 1 – 16928, The entrance, Annandale House (Captain Johnston's)	http://archival.sl.nsw.gov.au/Details/archive/110111969
State Library of NSW	MLMSS 3810, Johnston family bible, with genealogical annotations, 1767 - 1878	http://archival.sl.nsw.gov.au/Details/archive/110345678?_ga=2.64936431.1976884303.1533867813-443273726.1463803967
State Library of NSW	DG XV*/Sp Coll/Elyard/21, Johnston's Estate, Annandale, 1877, 3 watercolour paintings, by Samuel Elyard	http://archival.sl.nsw.gov.au/Details/archive/110334708?_ga=2.105749187.1976884303.1533867813-443273726.1463803967
State Library of NSW	MLMSS 4842, Warrant for the Court Martial of mutineer Lieutenant G. Johnston who illegally detained Captain Blight in 1808, textual records	http://archival.sl.nsw.gov.au/Details/archive/110345667?_ga=2.140415603.1976884303.1533867813-443273726.1463803967
State Library of NSW	MLDOC 2611 , "Life of Commander Robert Johnston, Royal Navy of	http://archival.sl.nsw.gov.au/Details/archive/110362563?_ga=2.140489459.1976884303.1533867813-443273726.1463803967

	Annandale, Sydney, NSW, 1792 – 1882", textual records	
State Library of NSW	344/8, Proceedings of a general court-martial held at Chelsea hospital : which commenced on Tuesday May 7, 1811 and continued by adjournment to Wednesday 5th of June following for the trial of Lieut.-Col. Geo. Johnston, Major of the 102d Regiment, late the New South Wales Corps, on a charge of mutiny ... for deposing, on the 26th of January, 1808, William Bligh ... / taken in short hand by Mr. Bartrum.	https://search.sl.nsw.gov.au/primo-explore/fulldisplay?docid=SLNSW_ALMA2113492784000 2626&context=L&vid=SLNSW&lang=en_US&search_scope=EEA&adaptor=Local%20Search%20Engine&tab=default_tab&query=any,contains,344%2F8&offset=0

2.7.0: Comparative examples

Collection:	Description:	Information source:

2.8.0: Statement of Significance

The dome-topped trunk in the Clyde River and Batemans Bay Historical Society's collection is a highly important and evocative piece with outstanding links to local and state history.

Believed to have belonged to notable early colonial public figure Lieutenant Robert Johnston RN, the trunk is indicative of his presence and contribution to local and NSW history.

Born in Sydney in 1790, Johnston was the second son of Lieutenant Colonel George Johnston, a central figure in deposition of Colonial Governor William Bligh during the so-called Rum Rebellion. Educated in England, Robert then joined the British navy, the first Australian-born to do so. After playing a role in some of the most conspicuous naval events of the early part of the 19th century, he returned to England and, after taking a leave of absence, travelled to NSW to visit his family.

In 1821, he sailed to and investigated the Batemans Bay district, "discovering" and naming the Clyde River and Snapper Island and returned the following year to navigate the Clyde to its source. Before Lieutenant Johnston could return to England however, both his older brother and father died, so he remained in NSW and pursued pastoral and agricultural activities. Johnston and his wider family were responsible for developing Annandale Farm, part of which later became the Sydney suburb of Annandale. The chest therefore has strong

and important links with some pivotal events in state, local and exploration history during the NSW colonial era.

Shipping trunks, also known as cabin trunks, steamer trunks and travelling trunks, developed as luggage to hold and transport personal possessions during long voyages. The tops were initially dome-shaped, reportedly to allow water to run off when exposed to the weather. Robustly constructed with traditional European design elements, the trunk is probably associated with Johnston's journey from England to Australia. It is likely to have survived many other long sea voyages, particularly in light of his career in the British navy and his coastal voyages of exploration.

Associated with early European Australian journeys, it illustrates the important role maritime travel played in colonial history, both as a mode of transport and as part of the exploration of the new and unfamiliar land.

The trunk is in very good condition, having undergone conservation treatment courtesy of an Australian National Maritime Museum grant in 2009.

No documentary evidence remains to confirm the trunk's provenance but it was donated to the Society by a descendant of Robert Johnston's who advised that it had been passed down through her family from the Lieutenant. Although there are numerous images and art works relating to members of the Johnston family in public Australian collections, this trunk appears to be a rare example of an object directly associated with Robert Johnston.

Representative of trunks of the era, it is an evocative symbol of the long sea voyages undertaken by those travelling to and around Australia during the colonial era. It thus has excellent interpretive potential to communicate the story of travel and journeys during the 19th century, the lengthy and perilous sea voyages undertaken at that time, and the maritime and transport technology of the era.

Appendix 3 – Illawarra Steam Navigation Company ledgers:
3.1.0 Object title:
2 X Illawarra Steam Navigation Company ledgers.

3.2.0: Acquisition information:
3.2.2: Catalogue numbers:
S669 (Volume 1)
S2182 (Volume 2)

3.3.0: Images:

3.4.0: History and provenance
3.4.1: Background history, provenance and context:
The isolation of New South Wales from the mother country made it immediately evident that maritime transport would be the key to ensuring European survival in the new colony.

Shipbuilding commenced in 1789 and in 1801 private enterprise entered the industry. The bloody sealing and whaling trade formed the basis for early colonial shipbuilding and maritime pursuits, but as settlement expanded, so too did the need for shipping services.

By the 1830s land based pastoral and mining industries dominated the Australian economy and both required transportation, usually by sea, to send their products to market. As demand for other commodities such as cedar, timber and coal also grew, shipping and the associated ports became an integral part of Australia's economic and social story. Particularly before the development of the railways, ships were the main mode of transport along the rivers and coastline, as well as linking the colonies. A rich tradition of coastal navigation developed as a result.

Australia's first steamship, the *Sophia Jane* arrived in Sydney in 1831, the same year that the *William the Fourth* was constructed near Newcastle on the Hunter River. Steam powered vessels were particularly well suited to the coastal trade, their engines giving them the necessary maneuverability to cross the notoriously hazardous sandbars at the mouth of many of the eastern seaboard rivers.

Steamship companies were soon established, transporting people and goods around the expansive coastline. The first enduring steamship line, the Hunter River Steam Navigation Company, was founded in 1839; and in 1842 Benjamin Boyd brought three steamers out from England to establish his own shipping line at Twofold Bay. By the early 1850s, two companies were operating in Tasmania, although Sydney remained at the centre of the industry. In 1854, the Kiama Steam Navigation Company was established, followed in 1857 by the Grafton Steam Navigation Company.

Access to Far South Coast settlements was almost entirely reliant on this coastal shipping trade, and given its rich supply of natural resources and produce, it is unsurprising that steam navigation began focusing on the area. By the early 1830s the *Sophia Jane* was providing a link with Wollongong; and in 1839 the Illawarra Steam Packet Company was established to offer a more regular service. Just three months later, it merged with the Brisbane Water Steam Passenger Company to form the General Steam Navigation Company. While this enterprise continued to expand, competition emerged as a result of inadequate services to ports further south of Wollongong. Kiama and Shoalhaven residents established two new

companies in 1854 – the Kiama Steam Navigation Company and the Shoalhaven Steam Navigation Company. It soon became apparent, however, that there was insufficient business to support all three competing lines.

After an initial agreement was reached in 1855, an 1858 Act of Parliament saw the three entities amalgamate to create the Illawarra Steam Navigation Company. The existing fleet that included the *Illawarra, Kiama* and *Nora Creina*, was soon joined by the *Nowra* and then the *Mimosa*. It eventually grew to include more than twenty different vessels over the years, many purpose built for the company's needs both in Australian and overseas shipyards.

After the merger, regular services ran from Sydney until eventually the company's vessels called at every significant port to the Victorian border. These included, at various times, Wollongong, Kiama, the Shoalhaven River, Gerringong, Batemans Bay, Nelligen, Narooma, Bermagui, Tathra, Merimbula and Twofold Bay. Moruya and Wagonga were added when minor gold rushes in their respective areas created demand. Through their practice of either negotiating with or taking over potential competitors, the company was able to retain a near monopoly over the south coast waters for almost a century.

This reliably scheduled cargo and passenger service had a positive impact on the local farming and business communities and by 1860 Nelligen had four public houses, two stores, two blacksmiths and a baker, all doing a successful trade. Two policemen oversaw a watch house, and a court house, school, churches and a post office had also been established. Upwards of five hundred horses and nearly as many bullock teams were constantly traversing the road between Nelligen, Braidwood and the neighbouring goldfields.

The Illawarra Steam Navigation Company established a wharf and terminal building at Nelligen which became the depot for supplies brought coastwise from Sydney and up the Clyde. With no bridge across the river, produce and minerals from southern NSW were delivered to the port and loaded on the steamer for transport to Sydney, providing an essential link with the metropolitan markets. By 1870, company vessels were making the journey to and from the busy seaport town about every three days. However, in 1889, an extension to the railway line from Goulburn to Cooma opened, bringing rail into direct competition with the steamship link. As mining began to peter out, gold fever diminished and by the turn of the century, activity at Nelligen had slowed considerably.

As well as offering passenger services, the Illawarra Company transported an array of cargo to and from the various coastal ports. This included wool and hides; coal; cedar, wattle bark, sleepers and other timber products; agricultural, pastoral and dairying produce such as wheat, maize, potatoes, oats, barley, fruit, eggs, butter, and cheese; fish and oysters; and livestock including as cattle, horses, poultry and pigs. It was the importance placed on livestock that earned the company its nickname of the "Pig and Whistle Line", due to its main cargo and the "whistle" that was sounded by the ships prior to their departure from port. It was even said that the ships would wait an hour for a pig but not a minute for a passenger.

In 1904 the company was incorporated to become the Illawarra and South Coast Steam Navigation Company (I & SCSN Co) although little else changed and by 1905, the line was providing the link that connected the various south coast ports with Sydney, and from there, Launceston and Hobart in Tasmania and New Zealand.

In the company's early days, passengers and livestock intermingled as close travelling companions and with cabins non-existent, "sleeping berths" were little more than privacy curtains in the saloons. However, after the commissioning of the *SS Merimbula*, the profile of company's passenger services was raised significantly. Catering for 96 first class and ten second class passengers, the vessel was renowned for her fine accommodation, all enjoying greatly improved comfort. Not surprisingly she remained popular from the time she entered the company's service in 1909 until she ran aground on Beecroft Peninsula near Jervis Bay in 1928. Although the *SS Eden* was pressed back into service afterwards, this incident largely spelled the end of passenger steamer services on the NSW south coast.

Although the I&SCSN Co continued to operate successfully until after WWII, like other south coast towns, changes and developments in transportation technology continued to impact on the company's local activities. Increased road and rail competition, the cost of replacing ships, waterfront disputes and rising costs all combined to bring about its demise and in 1948, for the first time in its history, no dividend was paid to investors. Two years later, after almost a century in operation, the company was placed into voluntary receivership. In 1952, the last steamer called at the port of Nelligen – 99 years after the service had commenced – and in 1955 the company was delisted from the Australian Stock Exchange, ending a fine tradition of service that had survived two world wars, economic depressions, storms and shipwrecks.

The two ledgers were donated to the Clyde River and Batemans Bay Historical Society by the Dayball family, two generations of whom were the Nelligen-based agents for the Illawarra and South Coast Steam Navigation Company.

3.4.2: Exhibition history:
N/A.

3.5.0: Object details:
3.5.1: Brief description of the object:
Two bound volumes of shipping records.

3.5.2: Description:
Two bound volumes of shipping records, including register of wharf dues, receiving and outstanding, for shipments between Nelligen (the Clyde River) and Sydney for the Nelligen port of the Illawarra Steam Navigation Company. Volume 1 is dated from 21 September 1869 to 6 November 1875; and volume 2 is dated from December 1877 to March 1888.

Volume 1: Card and leather bound ledger, handwritten pages, documenting cargo shipments from the Nelligen / Clyde River port of the Illawarra Steam Navigation Company between 21 September 1869 and 6 November 1875. Inscribed by hand in ink on front cover board "Shellharbour". Marbled inside front and end pages. Pages divided into columns "SHIPPER"; "CONSIGNEE"; "DESCRIPTION OF GOODS"; "UNPAID"; "PAID". Columns inscribed by hand in ink.

Volume 2: Cloth, card and leather bound ledger, handwritten pages documenting cargo shipments from the Nelligen / Clyde River port of the Illawarra Steam Navigation Company between December 1877 and March 1888. Marbled inside front and end pages. Printed label on inside front book cover board "DENNIS & SMITH / ACCOUNT BOOK MAKERS, / Stationers & Printers / 30, BRIDGE STREET, SYDNEY / In repeating the Order for this

Book, it will only be necessary / to give the number as under / No. 13186." Stamped, purple ink in oval "P. J. CLINTON, / I. S. N. Cos, AGENT, CLYDE RIVER". Inscribed by hand, Nelligen / Clyde River / Decbr 1877". Contents pages divided into columns "MARKS"; "SHIPPER" "CONSIGNEE"; DESCRIPTION OF GOODS"; 'UNPAID"; and "PAID". Columns inscribed by hand in ink.

3.5.3: Condition:
Not inspected, but conservation work was undertaken on both volumes during 2018.

3.5.4: Maker:
Volume 1: Unknown.
Volume 2: Dennis and Smith, account book makers, Sydney.

3.5.5: Used by:
Both volumes used by the Nelligen agents of the Illawarra Steam Navigation Company.

3.5.6: Marks:

3.5.7: Production dates:
Volume 1: 21 September 1869 to 6 November 1875.
Volume 2: December 1877 to March 1888.

3.5.8: Dimensions (height / width / depth):
Volume 1: 400 mm x 270 mm x 120 mm.
Volume 2: 290 mm x 270 mm x 50 mm.

3.6.0: Associations:
3.6.1: Comparative examples:

Collection:	Description:	Information source:
State Library of NSW	MLMSS 103 – Textual records, Illawarra and South Coast Steam Navigation Company general business papers, 1863 – 1941; and insurance claims in connection with collisions, 1907 - 1918	**www.sl.nsw.gov.au,** retrieved 20 July, 2015
State Library of NSW	MLMSS 102 - Textual records, Illawarra and South Coast Steam Navigation Company papers, 1885 - 1952	**www.sl.nsw.gov.au,** retrieved 20 July, 2015
State Library of NSW	Series 01: Port Jackson and Manly Steamship Company Limited records, 1876-1977, together with records of Carey, Gilles and Company, 1873-1877,	Per Bronwyn Leslie, Librarian, Information and Access, State Library of NSW, 28 September 2015

	and unidentified ledger, 1868-1874	
State Library of NSW	Interstate Steamships records, ca. 1902-1972. MLMSS 2418/Box Y4777 [1] Miscellaneous records – Ledgers [2] Miscellaneous records - Private Ledger [3] Miscellaneous records - Cash book	Per Bronwyn Leslie, Librarian, Information and Access, State Library of NSW, 28 September 2015
Bega Valley Historical Society	1999.056 – Ledger, Illawarra Steam Navigation Company cargo acceptance book, 24 July 1941 – 18 November 1941	Per Graham Farram, Bega Valley Historical Society, 3 August, 2015

3.6.2: Related places:

Name:	Address / location:	Other information:
Coal bunker wharf	Clyde Street and adjacent to Clyde River, Batemans Bay	
Boat shed and jetty	Clyde Street and adjacent to Clyde River, Batemans Bay	
Wreck of the SS Monaro	End of Bingie Road, Eurobodalla National Park, Bingie, via Moruya	
TSS John Penn shipwreck	Broulee Bay, Broulee.	
Illawarra Steam Navigation Company wharf remnants	Preddys Wharf Road, Moruya Heads.	
Pilots wharf and boat shed remains	Bluewater Drive, Narooma.	
Ferry master's residence	Thule Street, Nelligen.	
Wharf pylon	Bluewater Drive, Narooma.	

3.6.3: Related items:

Given its importance to the NSW south east coast region, it is not surprising that a considerable number of related items exist in public cultural collecting organisations. These include communication equipment, crockery, paintings and other art work, official company seals, original documents and records, photographs and postcards, oral history recordings, ships' models, publications and promotional material, fittings, fixtures and furnishings, and wreckage and relics. The institutions holding this material included Eden Killer Whale Museum, Merimbula Imlay Historical Society, Tathra Pig and Whistle Line Museum, Bega Historical Society, Bermagui Historical Society, State Library of NSW, Museum of Applied Arts and Science, and the Australian National Maritime Museum.

3.7.0: Statement of Significance:

The two Illawarra Steam Navigation Company (ISN Co.) ledgers in the Clyde River and Batemans Bay Historical Society collection are significant as rare, well provenanced documentary evidence of the company's presence and contribution to Nelligen and the wider region during the second half of the 19th century.

The oldest of the steam ship lines to have operated in NSW, the ISN Co. was a prominent and successful presence on the south coast for almost a century. The most important of those servicing the area, it was integral to the history and development of the wider coastal and tablelands regions, its vessels providing the primary link between local and metropolitan areas, enabling local industries, businesses and producers to flourish.

A valuable tangible link to the company's activities in the district with considerable potential to contribute to the story of the 19th century eastern seaboard coastal trade, the ledgers are a rare surviving documentary legacy of the firm's presence and working operations at Nelligen. They are a valuable extant record of the use of the Clyde River during the period, indicative of the important role the port played in the development of the surrounding district and illustrating its importance as a transport hub for the wider region.

An integral part of the social and economic story of Nelligen, the Far South Coast and the wider southern tablelands region, the ledgers are closely associated with the development of early regional maritime links, illustrating 19th century rural Australian supply patterns. Representing an essential part of the south coast experience, they have valuable potential to contribute to the understanding of the district's settlement history and local and regional patterns of commuting.

They provide an important window into 19th century trade routes, offering opportunities to expand knowledge and understanding of the connections between coastal and inland areas and the interdependence on coastal shipping for economic survival.

Typical of 19th century bound ledgers and indicative of the types of records maintained by shipping firms of the era, the volumes document two decades of activity at Nelligen. A major primary resource with outstanding research potential, they provide extraordinary insight into the maritime, economic, commercial, industrial, agricultural, social and familial history of the coastal and inland regions during the period.

Closely associated with, highly complementary to and forming an integral part of the museum's local and maritime history collections, the ledgers provide an exceptional contextual framework for other images, artefacts and archival records not only in the Clyde River and Batemans Bay Historical Society's collection but also in other local, regional and state institutions.

A reliably provenanced document of the company's presence and activities over a two-decade period and an important primary research resource, the ledgers have outstanding potential to contribute to the understanding, interpretation and communication of a broad range of local and regional themes and subjects. Lending themselves seamlessly to digitisation and online publication, they provide excellent opportunities for local and regional collaboration, networking and information exchange, encouraging the development of broader regional as well as local narratives.

Appendix 4: *SS Northern Firth* copper glue pot:
4.1.0: Object title
Glue pot.

4.2.0: Acquisition information
4.2.1: Name of donor

4.2.2: Donor's contact details

4.2.3: Date acquired

4.2.4: Copy of receipt

4.2.5: Object number
2365

4.3.0: Image/s

4.4.0: History and provenance
4.4.1: Background history and provenance:
A carpenter's glue pot, recovered from the wreck of the *SS Northern Firth* which sank off
Brush Island in 1932.

Originally named *SS Willowpark*, the steel screw steamship of 1954 tons was built by
Grangemouth Dockyard in Grangemouth, Scotland, in 1922 for the Denholm Shipping
Company of Glasgow.

After being purchased by the Northern British Shipping Company of Glasgow in 1930, she
was renamed *SS Northern Firth* and the same year was chartered by James Patrick and
Company for the Melbourne to Brisbane coastal run, which included the Sydney and
Newcastle ports.

On either the 19 or 20 February 1932, she departed Melbourne en route for Sydney carrying
1,800 tons of general cargo and under the command of Captain James MacDonald (or
McDonald). At noon on Sunday 21 February, William Charles Golding, Second Mate, took
over the watch and between 2 and 3 pm, while he was still in charge of the vessel, she struck
rocks just off Brush Island, 15 nautical miles south of Ulladulla.

A hole was torn in her side and the engine room quickly filled with water, putting the engines
out of commission. Strong north-easterly winds soon drove her aground on the north-eastern
corner of the island where she eventually sunk in ten metres of water. At around 4 pm the *SS
Yarra* arrived in the scene, standing by for around two hours until, when it was apparent that
the crew was safe and ship beyond salvage she continued for Sydney.

After the Captain gave orders to abandon ship, all crew members reached the shore safely,
erecting tents on the island and having water delivered from the mainland by two Aboriginal
men.

A report the day after the incident noted that the cargo, worth £90,000, was a total loss and
the ship was in such a position that she was unlikely to be able to withstand heavy seas.

Nonetheless, local residents were quickly on the scene, pillaging some of the cargo, including shoes, clothing and liquor, before officials arrived to place guard over the wreck. The *SS Jap* left Sydney on the evening of 25 February, 1932, with a salvage team and gear and seven days later had succeeded in retrieving a portion of the cargo including drums of glycerine and white spirit, barrels of confectionary syrup, beer, and cases of spirituous liquor.

By 9 March, 1932, the situation was considered hopeless and all those workmen still on the island were ordered back to the mainland and the next day, with the vessel rapidly breaking up, the salvage efforts were completely abandoned.

A Court of Marine Inquiry, held in Sydney the following month before John William Malcolm Laidlaw, Chief Stipendiary Magistrate of NSW, assisted by Captains M. M. Osborne and C. B. Mercer found that a charge against the Second Mate of failure of duty was not sustained, ship having hit a submerged object not recorded on the Admiralty Chart.

4.4.2: Exhibition history
Currently in storage pending development of a permanent maritime exhibition.

4.4.3: Context of use
Double boiler glue pots such as this one were used by carpenters, joiners and other trades people to melt animal-based glues and keep them warm and liquid while being used.

Ready-to-use glues, epoxies and cements typically used today only came into common use in the post-WWII period, around the 1950s. Prior to that, glue made from animal products, including hides, hooves and bone was the product of choice. Although animal glues had existed from ancient times, after the decline of the Western Roman Empire, its use largely vanished in Europe until the 16th to 18th centuries when timber furniture grew as a major craft. The first commercial glue factory opened in Holland around 1700, manufacturing from animal hides.

Animal glue was (and still is) sold in strips and pellets that need to be melted into a liquid form by heating, typically to around 145 degrees. Once removed from the heat source, however, cooling begins and the glue starts to gel and set very quickly, usually within about a minute.

Double boiler glue pots answered this problem. As the name suggests, they consisted of two separate pots of different sizes. The larger of the two, the outer container, was designed to be partially filled with water. The glue strips or pellets were placed in the smaller pot, which sat, surrounded by the water, in the larger one. The whole was then placed on a heat source and as the temperature of the water rose, the glue would melt. Not only did the double boiler arrangement prevent the glue from overheating and scorching as it would if placed directly over a heat source, because the inner pot remained surrounded by hot water, it kept the glue warm, preventing it from setting. The whole could also be carried to wherever it was needed rather than having to have a mobile heat source.

Copper was an entirely suitable material for this kind of purpose as it conducts heat very efficiently as well as inhibiting glue spoilage and mold; and while rust from similar iron pots could stain the glue, this was not an issue with copper alternatives.

Hide glue is still used today for a small number of purposes, including bookbinding, piano work, repair of old furniture and to size artist canvases.

4.4.4: Associated reports

<u>4.5.0: Description</u>
4.5.1: Brief description of the object
Copper carpenter's glue pot from the SS Northern Forth.

4.5.2: Fabric, design, manufacture and condition
Heavy round copper pot with brass plates on either side to hold steal handle. Inside is another smaller copper pot with the same brass and steel handle.

Condition not inspected.

4.5.3: Maker

4.5.4: Used by
Used on the *SS Northern Firth*.

4.5.5: Marks

4.5.6: Production date
Probably 19th century.

4.5.7: Dimensions
175 mm (L) x 175 mm (W) x 160 mm (H)

<u>4.6.0: Associations:</u>
4.6.1: Related places
Scotland
Melbourne
Sydney
Newcastle
Brisbane
Brush Island

4.6.2: Related items
Salvaging cargo from the Northern Firth after it struck rocks off the shore of Brush Island, NSW, 4 March 1932, glass negative, Fairfax Archive, National Library of Australia (6219990)

<u>4.7.0: Comparative examples</u>
Many similar examples of glue pots exist in public collections both within Australia and overseas.

<u>4.8.0: Statement of Significance</u>
The carpenter's glue pot from the *SS Northern Firth* is a valuable part of the Clyde River and Batemans Bay Historical Society's maritime heritage collections.

Reportedly the largest vessel wrecked in the area, the *SS Northern Firth* struck an unchartered reef off Brush Island south of Ulladulla in 1932. En route from Melbourne to Brisbane under charter to James Patrick and Co., there was no loss of life and some of the 1,800 tons of general merchandise cargo was salvaged, but the ship itself was a total loss. Due to financial pressures during the Great Depression, there was also more interest than usual in scavenging and goods including spirits were pillaged before guards could be placed on the wreck.

A rare extant surviving link with the vessel and its loss, the glue pot is important for its associations with the development of domestic maritime transport routes along the Australian coastline. It is indicative of the vital role the coastal shipping industry played prior to the opening up of practical land-based routes.

Reliably provenanced to the *SS Northern Firth*, it is an important remnant of the maritime transport industry, and provides links with the dangers associated with ocean travel into the first half of the 20th century.

It also provides a valuable insight into the past, particularly historic trades and practices in the building, construction and maritime industries.

Supporting local and regional themes, it contributes to the understanding of a range of historic storylines including transportation; the maritime industry and coastal maritime shipping trade; the development of domestic trade routes; the dangers associated with maritime travel; and early skills, trades and practices. It also provides important interpretive links to other maritime-related artefacts, images and archival records not only in the Clyde River and Batemans Bay Historical Society's collection but potentially also other local and state maritime collections.

Appendix 5: Perry's Sawmill collection:
5.1.0: Object title
Perry's Mill Collection

5.2.0: Acquisition information
5.2.1: Name of donor/s
74 – Geoff Perry.
75 –
153 – Heidi Weber
160 – Perry Family
511 -
1210 -
1450 – Geoff Perry
2127 – Colin Yeo
2175 – G. and D. Perry
2398 -
6017 –
6092 -

5.2.2: Donor's contact details

5.2.3: Date acquired

5.2.4: Copy of receipt

5.2.5: Object number/s
74; 75; 153; 160; 511; 1210; 1450; 2127; 2175; 2398; 6017; 6092.

5.3.0: Image/s

Figure 83: 74 – Perry's Mill 1950 display board.

Figure 84: 75 - Bundy clock and time cards.

Figure 85: 160 – Wooden spindles and insulators; meat skewers; and branded cardboard boxes.
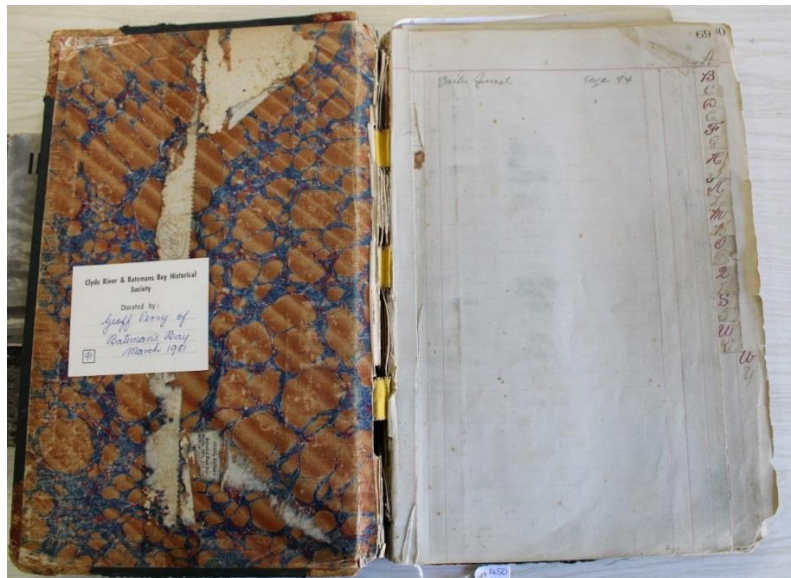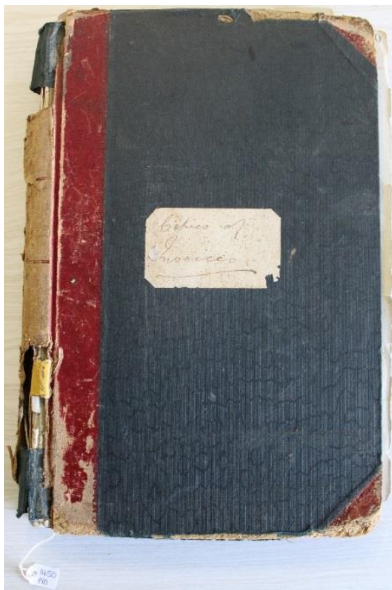
Figure 86: (Above and below) (1450) Perry's Mill invoice book
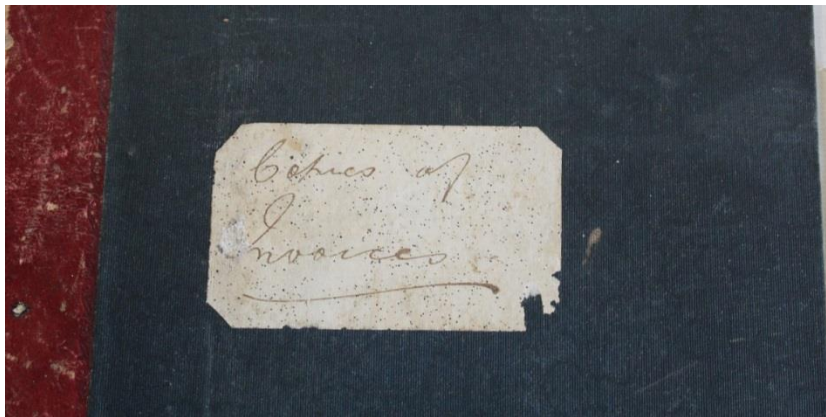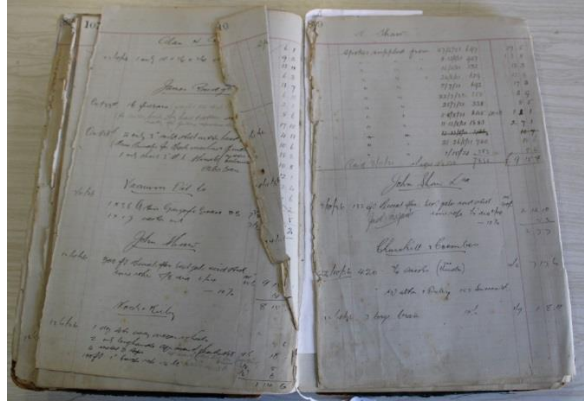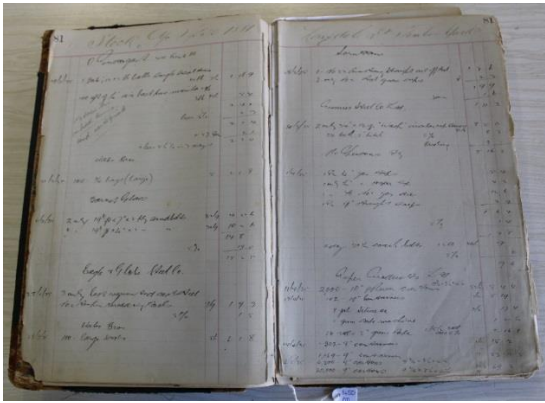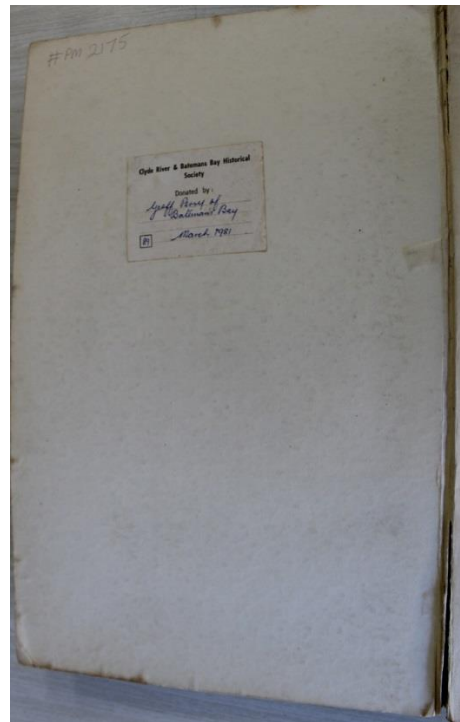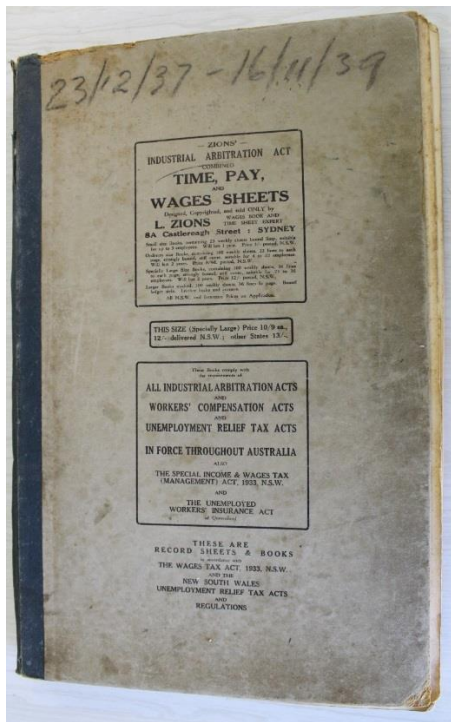
Figure 87: 2398 – Wooden hand cart.

Figure 88: (Above and below) 2175 – Perry's Mill wages record book 1937 – 1939

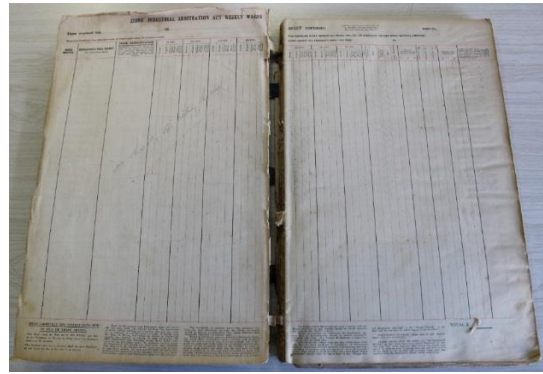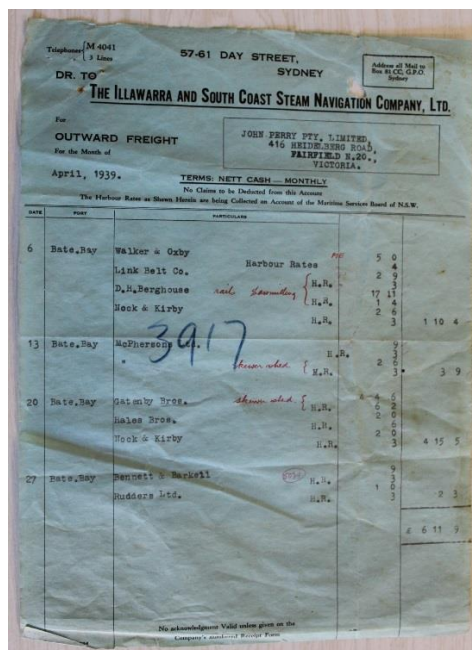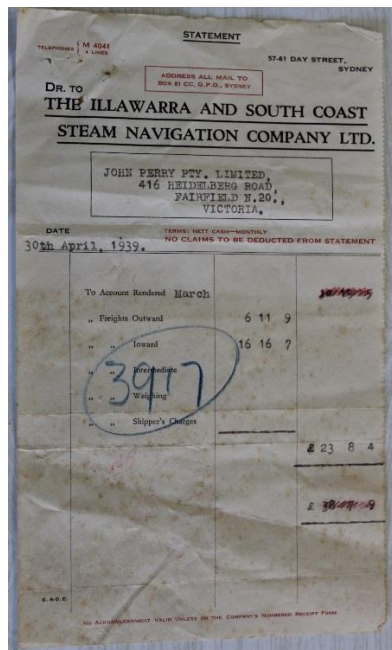Figure 89: (Above and below) 2175 – Perry's Mill wages record book 1939 – 1941

Figure 90: (Above and below) 2175 – Loose documents inside Perry's Mill wages record book.

5.4.0: History and provenance
5.4.1: Background history and provenance:
Mixed material collection relating to Perry's Batemans Bay spoke factory.

Messrs. John Perry and Co. took over the business established by pioneer local saw miller Francis Guy in 1901. Hailing from Pyrmont in Sydney, Guy had started in the Batemans Bay timber trade in 1863, erecting steam and water powered mills in various locations including

the southern bank of the Clyde River on the mouth of Batemans Bay; Pebbly Beach; Cullendulla; and Benandarah.

John Perry and Co. were a Melbourne - based company established by the 1860s. In 1902 they were described as one of the oldest established "…coach timber furnishers…" in Victoria, by which time their enterprise was the largest of its kind in the Southern Hemisphere. The business had been purchasing vast quantities of spokes from the Clyde River area for their Russell Street factory for many years until finally the excellence and availability of the timber prompted them to purchase Guy's mill and establish a Batemans Bay branch.

Manager Mr. C. Crook came from Melbourne to take charge and the building and plant were upgraded the enable conversion from a simple sawmill to a spoke and handle factory. This included a spoke lathe capable of turning 5,000 a week. The official opening of the John Perry Turnery and Spoke Factory took place in July 1902 and by November, the firm was turning out 700 spokes a day

The business quickly became a local institution and by 1906 was considered the industrial and employment mainstay of the Batemans Bay community. In 1908 it was reported that the factory was to be "…greatly enlarged…" and new turning and finishing plants were installed.

Working with such flammable material, it is unsurprising that fire would prove problematic for the business. In 1905 alone, two fires broke out in the factory, fortunately causing only minor damage. A 1910 blaze proved to be much more devastating though, completely destroying the factory along with machinery worth £3,000, a large quantity of dressed spokes and naves and a stack of seasoned timber. In order to avoid the workforce of sixty being thrown out of employment, Mr. Perry gave instructions that they be kept working cutting timber for a new mill.

It is believed that John Perry's young son Albert came from Melbourne in the wake of this disaster to help with the rebuilding. Some time later, he decided to return to the area and settle permanently, taking up the manager's position by the early 1920s and becoming known for his ability to design machinery for a wide variety of commercial customers.

Company growth and development continued and in 1920 it was reported that the factory had been working at "…top pressure…" for a number of months. Unfortunately though, disaster struck with the factory once again burning to the ground. More than forty hands were thrown out of work and the cause of the fire remained a mystery. However, with the building insured for £3,200 and the cast iron machinery largely undamaged, moves were quickly made to erect a new, more up-to-date mill.

It was the tall straight grained spotted gums growing so prolifically on the south coast that the firm used for almost all its output. Always keen to diversify, over its lifetime Perry's product line embraced spokes, naves and felloes, telephone spindles, skewers, ladder rungs and approximately eighty different types of handles, including broom, axe and hammer, many of which required different timbers and processes techniques. The factory supplied wheel-spokes to the iconic Australian company Cobb and Co as well as parts for the gun carriages used by the Australian Field Artillery during WWI.

Hardwood meat skewers were a staple product with around a million a week produced. Because they had to be very smooth, quality control was strict and those that didn't make the grade were sold locally for kindling. Around a million wooden spindles a year were also turned for the Postmaster General's Department. While individual mills made some similar products, Perry's was the only manufactory to produce them all under one roof.

Several generations and branches of the Perry family spent their lives in service of the firm. It also provided employment for generations of Batemans Bay locals, many of whom relied on it for their livelihood, particularly during the difficult Depression years. The workforce was a male dominated one, with men working not only in the factory but also in bush crews and as carters. However, up to eight or nine women at any time were also engaged in sorting, quality control and office work.

Over the years the inevitable changes came – earthen floors gave way to concrete, and in the early 1950s, steam driven machinery was replaced by electricity. Then, as shipping gave way to road transport, a factory situated on the waterfront was no longer necessary.

Eventually, however, reduced access to timber, rising land values and escalating labour costs rendered the factory economically unviable and in 1972 the family sold out to sawmill owners A. H. Jones and Sons of Albion Park. They in turn sold to Allen Taylor and Co, with Boral finally taking over before ceasing operations in 1982. The Perry's Mill premises was demolished in 1986 / 87.

Part of what is now known as the Perry's Mill Collection was donated by Geoff Perry upon the closure of the Mill.

5.4.2: Donor's, owner's and community recollections

5.4.3: Exhibition history
74 – On display, Tool Shed Display (14A)
75 – On display, Tool Shed Display (14A)
153 – On display, Tool Shed Display (14A)
511 – On display – Tool Shed Display (14A)
160 – On display – Tool Shed Display (14A)
1210 - Stored, Compactus (19A)
1450 – Stored, Compactus (19A – Box 41)
2127 - Stored, Compactus (19A)
2398 - On display – Tool Shed Display (14A)
6017 - Stored, Compactus (19A)
6092 - Stored, Compactus (19A)

5.4.4: Context of use
In order to make way for pastoral and agricultural activities, land was cleared of the seemingly endless stands of trees growing across the region. And not surprisingly, by the 1840s industries based on timber getting were being developed along the south coast.

By the 1850s steam sawmills were set up at places including Batemans Bay, Nelligen, Buckenboura and Benandarah utilising the extensive tracts of spotted gum, stringy bark and iron bark to satisfy the growing Australian demand for timber.

By the 1880s, the region had become the centre of a thriving industry, with mills dotting the coastline and by the turn of the 20th century, Nelligen and Batemans Bay were important timber centres. As the industry grew, local Aboriginal people also found employment along the coast both in sawmills and as sleeper cutters. They either camped in the bush or lived in houses made and furnished with mill off-cuts.

For a great many years axes and cross-cut saws were used to fell the trees while logs were towed to the sawmill on timber jinkers drawn by bullock teams and hauled along purpose - built tramways by teams of horses. The development of mechanised equipment such as tractors, bulldozers and motorised timber jinkers revolutionised timber transportation, enabling expansion and growth in the trade.

The industry continued to grow into the 1950s with large volumes of sawn timber, sleepers and bridge girders shipped to Sydney and beyond. Like so many other areas, however, changes in native timber management practices reduced access to timber supplies, and as a result the industry began to decline locally. The last sawmill in Batemans Bay closed in 2012.

5.4.5: Associated reports

5.5.0: Description
5.5.1: Brief description of the collection
The Perry's Mill Collection is a mixed material collection of moveable cultural heritage items associated with the Perry's sawmill business in Batemans Bay. It includes objects, documents and archival material, and photographic items.

5.5.2: Fabric, design, manufacture and condition
The Perry's Mill Collection consists of an array of materials including factory stock, original documents and bound volumes of records, factory equipment, and images. It is a mixed media grouping made up of an assortment of materials including metal, timber, glass, ceramics, plastic, paper and cardboard.

Items range in condition from very good to poor and in need of conservation intervention. A large proportion of the collection is on permanent exhibition, much of it not protected by display cases and as such is subject to the irreversible deterioration caused by extended exposure to light and dust. Various items show evidence of fading, light damage and possible corrosion.

Condition issues noted include:
- Perry's mill whistle (511) – some rust and oxidization.
- *The Defiance Machine Works, Inventors and Builders of Patent Wood Working Machinery* buyers guide (1210) – Foxing on inside of pages and corners of book
- Perry's Mill account book (1450) – Incomplete with some pages purposely removed from front of volume; front and back cover worn with losses; some wear and fabric loss to outside corners of all pages; page edges brittle and flaking; discolouration, fading and yellowing; foxing throughout; some staining, dirt and dust to pages throughout; page stitching loose and / or separating from binding; binding damaged and loose; spine broken and separating from binding with extensive losses; binding hinges semi-detached and loose from contents; some pages loose throughout; creasing on pages throughout with resultant fibre breakage; donor details stuck to inside front cover;

- Perry's Mill wages books (2175):
  - Volume 23/12/37 – 16/11/39 - fading and discolouration to cover; cover corners worn; spine worn and starting to split and separate; page edges discoloured throughout; foxing throughout; some light marks to pages throughout; inside back cover marked with blue carbon stains; donor details stuck to inside front cover;
  - Volume 23/11/39 – 23/10/41 – Spine worn and split; spine separation from binding; page stitching loose and separating from binding; spine repaired with what appears to be a type of pressure sensitive construction industry tape; card back cover missing; discolouration, dirt and dust to cover; pages edges worn and discoloured; pages edges worn, dry and brittle; pages pose throughout; pages fading, discoloured and yellowing throughout; foxing throughout; some dog earing throughout; inside back page marked with blue carbon stains;
- Loose documents inside Perry's Mill wages book (2175) –
  - I&SCSN Co office receipt, 30.4.29, foxing, discolouration and fading;
  - I&SCSN Co statement – 30th April, 1939 – foxing, discolouration and fading, damage to top l.h. cnr (probably from staple?);
  - I&SCSN Co inward freight statement (pink), April 1939 – discolouration, creasing, fading, staple mark to top l.h. cnr, pest damage to top r.h. cnr and near bott. r.h. cnr.;
  - I&SCSN Co outward freight statement (blue) April 1939 – discolouration, fading, staple mark to top l.h. cnr, pest damage near top r.h. cnr, small tear near bott. l.h. cnr.

5.5.3: Maker/s
74 – Perry's Mill and Spoke Factory
75 – Simplex
153 – Heidi Webber
160 - Perry's Mill and Spoke Factory
1450 - Perry's Mill and Spoke Factory
2175 - Perry's Mill and Spoke Factory
2398 - Perry's Mill and Spoke Factory

5.5.4: Used by
Various owners and employees of Perry's Mill and Spoke Factory.

5.5.5: Marks

5.5.6: Production date
74 – 1950;
153 – 1989;
1450 – 1881 – 1943
2175 – 1937 – 1939; and 1939 - 1941

5.5.7: Dimensions
74 – 1840 (L) x 1200 (W) x 100 (H) mm
75 – 350 (L) x 310 (W) x 300 (H) mm
153 – 840 (L) x 20 (W) x 580 (H) mm
511 – 550 (H) mm
1210 – 190 (L) x 40 (W) x 280 (H) mm

1450 – 210 (L) x 30 (W) x 330 (H) mm
2175 – 275 (L) x 30 (W) x 410 (H) mm

5.6.0: Associations:
5.6.1: Related places
Batemans Bay
Melbourne

5.6.2: Related items

5.7.0: Comparative examples

Collection:	Description:	Information source:

5.8.0: Statement of Significance
The extensive mixed material Perry's Mill Collection forms an important part of the overall Clyde River and Batemans Bay Historical Society's local history collection and is important for its direct connection to an important local industry and business.

Victorian-based company John Perry and Co purchased Francis Guy's longstanding local timber mill in 1901 and established a Batemans Bay branch of their Melbourne factory, thus illustrating important trade links between the states.

The business became an industrial and employment mainstay, using locally sourced timber to turn out a range of products including wooden wheel spokes, naves and felloes, tool handles, telephone spindles, skewers and ladder rungs. Despite the factory burning down on two separate occasions, it was rebuilt each time and production continued until 1982. Perry's Mill is therefore historically significant for its direct tangible link with the local timber and milling industries, once such a major industry in the region and an important key element in the social and economic story of the Batemans Bay area.

Because of its breadth and scope, the collection is an excellent representative example of forestry and timber related materials spanning a lengthy time frame. Reflecting the technical development in the industry, the collection provides an important insight into the changes and advancements in the tools and equipment used and the manufacturing process, as well as the impact this had on the local timber industry in general and Perry's Mill in particular.

Featuring a range of tools and factory equipment, documents, images, and merchandise, the collection combines to provide insight into the day to day operations of Perry's and other similar mills operated.

The collection reflects the long history of the timber industry in general and sawmilling in the Batemans Bay area in particular and makes a valuable contribution to the understanding of the social, economic, technical and ecological history of the region.

Perry's Mill collection is of technical value for its ability to illustrate the operations, skills and equipment necessary in the sawmilling industry and the methods, techniques and technologies used. Aspects of the collection, particularly the documentary collection including wage books, account books and ledgers have high research potential, are a unique record of local employment, and can contribute to the understanding of particular aspects

including factory income and running costs, worker wages, transport methods and raw material supply.

Although collections exist in other museums referencing the sawmilling industry, this collection is rare as the most comprehensive local example relating to a single mill from the district. It is an excellent complement to the Society's other timber-related items and has the potential to demonstrate a way of life that has disappeared.

The collection has outstanding interpretive potential and can contribute to the understanding of an extensive range of themes and subjects in addition to the timber and sawmilling industry including European settlement; industry, trade, commerce and economy; agriculture; employment and labour; social and family histories; technology; and shipping and transport. It can support storylines such as raw material supply; timber licensing and resource allocation; and related local industries such as mining. There are also opportunities to link with modern environmental issues.

Appendix 6: Austral Starch Company factory calibration tubes:
6.1.0: Object title:
Calibration tubes from the Austral Starch Company Ltd.

6. 2.0: Acquisition information
6.2.1: Name of donor
Unknown

6.2.2: Donor's contact details

6.2.3: Date acquired

6.2.4: Copy of receipt

6.2.5: Object number:
19

6.3.0: Image/s:

6.4.0: History and provenance:
6.4.1: Background history and provenance:
Although a short lived undertaking, the Burrawang starch factory at Currowan was an important local development.

Established in 1920, the *Braidwood Dispatch and Mining Journal* of June 4 reported that "Matters in connections with the Burrawang industry have reached a definite stage. A company with plenty of money behind it, to be known as the Austral Starch Company, has secured a site at the mouth of the Currowan Creek, above Nelligen, for building a factory. An engineer and several workmen are now located at the site, and work is to proceed forthwith. The main products are to be starch and paper, but other by-products will probably be dealt with also."

Although highly toxic if not treated properly, the Burrawang had been used as food source in Australia since well before European settlement. A staple part of the diet for some Aboriginal groups, they reportedly detoxified it by soaking the crushed seeds or washing cut slices in water for several days. Members of Captain Cook's party told of how indigenous Australians collected seeds of the Cycas media, pounding it up and drying it, then soaking it in a stream for four or five days before making it into a paste to bake into bread. In 1788, Governor Phillips reported that a similar process was used to render the seed of the Burrawang harmless. The NSW Medical Gazette of 1871 recorded that the Aborigines' chief food was this nut pounded up and then placed on a sheet of bark under a gentle fall of water for two days to remove the "pernicious" oil.

Later, European settlers near Braidwood utilised the Burrawang as a food source, while those around the Clyde River district were also obtaining starch and "Burrawang Wool" from the plant. According to a 1920 report, inhabitants of that district "proudly proclaimed" that they had been making their own starch from the plant for many years and that a family of fifteen children had been brought up by their German parents on arrowroot made from the heart of the Burrawang.

In 1861, Henry Moss of Nowra sent several Colonial exhibits to the London Exhibition, including arrowroot extracted from the Burrawang, for which he was awarded a silver medal. Moss followed this with a bronze medal and certificate from the 1867 Paris Exhibition for starch from the Burrawang nut; and a bronze medal and certificate from the 1879 Sydney International Exhibition for arrowroot from the plant. A *Town and Country Journal* correspondent wrote in March 1879 that the Burrawang made good quality, edible starch in profitable quantities. It was also reported from the 1917 National Economy Exhibition at Sydney Town Hall that the research of a Mr. George Adams had proven that the Burrawang was capable of producing a range of products, including starch, glucose, arrowroot, gum, varnish, polish, alcohol and chicken food.

With shortages during World War I, the Burrawang's potential as an automobile fuel source was investigated, with alcohol motor spirit made from the plant being hailed as a solution to the petrol problem. A 1917 issue of the *Sydney Morning Herald* reported that Johnson, the consulting chemist for Tooth's Brewery, responding to a request from the Commonwealth Council of Advice on Science and Technology to investigate the potential of the Burrawang for this purpose, found that extraction costs were about half that of similar processes. By 1918 "industrial alcohol" made from the Burrawang was being acclaimed as a "promising new industry", but little action in the way of its utilisation appears to have been taken at the time. During the fuel shortages of World War II the opportunities of "Burrawang benzine" was again considered, but in 1941, the *Braidwood Dispatch and Mining Journal* noted the Mr. W. Thomas was receiving little encouragement for the undertaking.

In 1913 the New South Wales Starch Company Ltd was established in Nowra, with a factory near the Shoalhaven River, to manufacture starch from the Burrawang. However, by 1919 it had gone in to liquidation and tenders were invited for purchase of patent number 6930/12 for "Improvements in the Manufacture of Starch" which covered the process used for extraction of starch from Zamia plant (the Burrawang) as well as other substances.

In November 1919, the Forestry Commission of New South Wales put up a tender for a ten-year lease over 31,000 acres in State Forest 147 at Currowan and the License to "…exploit the Burrawang industry in the Nelligen district…" from an area about eight miles above Nelligen and fronting the Clyde River and Currowan Creek was secured by Sydney syndicate The Austral Starch Company Ltd. The Perth *Sunday Times* reported on the "well-founded rumour" that an area of 30,000 acres at Currawan Creek and Batemans Bay had been secured "as a field for initial operations" for starch production from the Burrawang.

Although the intent was to ultimately produce starch, arrowroot and power alcohol, initial efforts concentrated on starch production. With the area boasting extensive tracts of the plant, conditions of the License stated that not less than fifty tons (50.750 kg) of starch was to be produced every half year with royalties paid on each ton manufactured. The resident manager and chemist, Mr. T. E. Robinson also experimented in distilling whiskey from the burrawang, although according to a local school teacher, "Scotland's main export was not under threat.

With "…substantial financial backing…" the company secured Lot 1 Portion 14 at Currowan, appointing Scotsman Neil Shaw to erect a factory on the by-road between Brooman and Nelligen on Currowan Creek, in 1920. By January 1921, it was turning out starch and by May that year, had about a dozen employees. This grew to number more than 25 men, producing about two tons (2,030 kg) of first grade starch weekly. Described as "a commercial success", it was said that the factory was to be "immediately enlarged". In August 1921, the *Braidwood*

Dispatch and Mining Journal commented that the "Starch factory on the Clyde River is now in operation", noting that the Burrawang, used in the manufacturing process, was "abundant in the locality", while it said that the manufacturing chemist was also considering the future treatment of the fibrous matter for paper pulp and other by-products for glue.

According to another 1921 report, the industry was centred mainly on Currowan Creek on account of the good quality water, which was regarded as "absolutely essential in the manufacture of the starch." This is borne out by sources that note that all parts of the cycad plant are toxic until soaked in water for several days, a process that slowly breaks down and dissolves the poison. Nowra's Henry Moss reported on the treatment process he used in 1871, which involved pounding the nut in tubs of water, roughly straining to remove the debris and then restraining through a fine cheese cloth, before allowing it to stand for 48 hours in a long cask with spiked holes within a few inches of the bottom, allowing the water to be drawn off without disturbing the sediment, with plenty of fresh water being added in the interval. After draining and adding pure water several times, the poisonous oil disappeared, the arrowroot forming a cake at the bottom. It was then allowed to dry in the sun before being reduced to a fine powder by rolling.

The issue of toxicity in the Burrawang plant had long been an issue. In 1893, the *Australian Town and Country Journal* reported on its connection with rickets in cattle, and wrote similarly in 1899 about its relation to the disease known as "rickets" or "wobbles" in cattle. The same year a writer to the *Sydney Morning Herald* commented on a "mysterious cattle disease". In the late 1890s, cattle on the south coast developed "the wobbles", a paralysis of the back legs, reportedly from eating the Burrawang, sheep also dying from the same cause. As late as 1990 it was still being discussed, an article by Bob Hillman in the *Canberra Times* considering its possible link with amyotrophic lateral sclerosis (ALS), with particular reference to the Batemans Bay area.

Despite the confidence expressed in the Currowan Creek undertaking, the *Braidwood Dispatch and Mining Journal* wrote in April 1923 that the Austral Starch Company had gone into liquidation, reportedly as a result of the cost of treating the plants, although it also noted that "...there were other contributing causes, not the least of which was the selection of a wrong site for the mill, which necessitated unusually heavy costs in procuring and handling the Burrawangs." There was also an issue of plant availability, the burrawang population being slow to regenerate. Tenders were called for the purchase and removal of property, including freehold land, the manager's house, factory, machinery, lighting and pumping plant, dehydrator and tanks, tools and a motor launch, *Lane Cove*. The liquidator wound the business up on 26 November, 1923.

6.4.2: Exhibition history:

6.4.3: Context of use:
These calibration tubes were used at the Austral Starch Company Ltd factory which operated at a site on the Clyde River between about 1920 and 1923.

6.5.0: Description:
6.5.1: Brief description of the object:
2 glass tubes.

6.5.2: Fabric, design, manufacture and condition:

Two calibrated glass tubes used during the early 1920s at the Austral Starch Company's Burrawang factory at Currowan Creek.

The glass tubes have a blue line down their length, the bottom pointed with a tap-like fitting, also made of glass tubing. They were used to regulate the ingredients used in the manufacture of starch from the native Burrawang plant at the Austral Starch Company Ltd factory on Currowan Creek near Nelligen.

Condition – calibration marks are worn.

6.5.3: Maker:

6.5.4: Used by:
The Austral Starch Company Ltd, at their Currowan Creek factory.

6.5.5: Marks:

6.5.6: Production date:
Before 1923.

6.5.7: Dimensions:
87 cm x 0.6 cm

6.6.0: Associations:
6.6.1: Related places and items:
Currowan Creek.
Nelligen River.

6.7.0: Comparative examples:

Collection:	Description:	Information source:

6.8.0: Statement of Significance:
The two glass calibration tubes in the Clyde River and Batemans Bay Historical Society's collection are significant for their association with the important but short-lived Austral Starch Company Ltd. factory. Established in 1920 at the junction of Currowan Creek and the Clyde River for the manufacture of starch from the locally prolific native Burrawang palm (Macrosamia communis), the factory provided direct employment for about 12 people, in addition to many others in associated activities.

Although plentiful along the south coast and in other areas of Australia, the Austral Starch Company appears to have been a unique undertaking, one of only two known attempts to utilise the Burrawang plant for commercial purposes within NSW and possibly even Australia. In good condition with just some wear to the calibration marks, the tubes are reliably provenanced to the Austral Starch Company factory, providing a rare tangible link to the enterprise and its activities. In the wake of the company's collapse in 1923, much of the factory infrastructure was sold and removed or demolished, only the former factory manager's residence remaining. The tubes also provide a rare link to efforts to utilise native Australian plant species for commercial consumption and the impact it had on the prevalence of the slow growing species locally.

Although toxic in its untreated state, the Burrawang was safely and successfully utilised on a small scale first by generations of Aboriginal peoples, and then later by European settlers for the plants' starch content. Given its poisonous nature, this also suggests likely information and skill sharing between indigenous and European residents.

The calibration tubes have important potential for the interpretation of a range of themes and storylines including local businesses and industries; the utilisation of unfamiliar natural resources by and for the European population; potential knowledge sharing between indigenous and European peoples; environmental issues such as the impact of commercial utilisation on Australian native flora and fauna; and comparisons between Indigenous and European utilisation and exploitation of the natural environment.

Appendix 7 – Oyster punt:
7.1.0: Object title
Oyster punt

7.2.0: Acquisition information
7.2.1: Name of donor
Ewan McCash

7.2.2: Donor's contact details

7.2.3: Date acquired
2010

7.2.4: Copy of receipt

7.2.5: Object number
2290

7.3.0: Image/s

Figure 91: (Above and below) Oyster punt at the Batemans Bay Old Court House Museum.

7.4.0: History and provenance
7.4.1: Background history and provenance:
This oyster punt was built in 1970 at Shell Point on the Georges River, NSW, by Ken and Reg Humbley of Humbley's Oysters. It was used by them and other unknown owners until it being brought to Batemans Bay in the 1990s for use on Clyde River oyster farms. The last owner was Ewen McCash from Batemans Bay who donated it to the Clyde River and Batemans Bay Historical Society in 2010.

The punt has always been used for oyster farming. It does not appear to have been modified, but towards the end of its working life, it had a simple crane or derrick mounted on the stern, with a block and tackle and hook. It also had a pile diver to push the oyster posts into position.

The punt is the only known intact wooden example remaining in the region. It is planned to display it at the Old Court House Museum along with associated equipment such as the block and tackle, hook, and aluminium sled used on the mud flats.

7.4.2: Donor's, owner's and community recollections

7.4.3: Exhibition history
On exhibition, outdoor display area, Batemans Bay Old Court House Museum, C. 2010 – present. Displayed with a number of related objects including an aluminum slide.

7.4.4: Context of use
Oysters and oystering have been an important commercial activity in Batemans Bay since the 1860s. Reportedly preceding timber and fishing, it was one of the first industry in the region and remains the strongest today. Oyster leases on the river upstream of the bridge are largely family owned and many have been a source of income for multiple generations.

The significance of the industry can be gauged from early media reports. In 1858 the *Empire* newspaper noted that the steamer *Mimosa* had carried 40 bags of oysters from the Clyde

River; in 1868 the *Queenslander* had an extensive summary of the east coast industry; and the *Clarence and Richmond Examiner* in 1900 carried a number of reports of the cultivation of oysters throughout NSW. In 1943, a heat wave was reported in the *Army News*, highlighting the destruction of many oysters on the Clyde River, noting that "Half of Australia's oyster supplies come from the Clyde River farms".

7.4.5: Associated reports
See listing, Australian Register of Historic Vessels, vessel number HV000558, by David Payne, http://arhv.anmm.gov.au/objects/185526

7.5.0: Description
7.5.1: Brief description of the object
Timber planked flat bottomed oyster punt.

7.5.2: Fabric, design, manufacture and condition
Not closely inspected but shows evidence of deterioration.

7.5.3: Maker
Ken and Reg Humbley

7.5.4: Used by
Humbley's Oysters; other unidentified oyster farmers on the Georges River; unidentified oyster farmers on the Clyde River; Ewan McCash.

7.5.5: Marks

7.5.6: Production date
1970

7.5.7: Vessel Dimensions
LOA: 7.62 m (25 ft)
LWL: 6.71 m (22 ft)
Breadth overall: 2.44 m (8 ft)
Draft of Hull: 0.3 m (1 ft)

7.6.0: Associations
7.6.1: Related places
Shell Point on the Georges River NSW.
Batemans Bay.
Clyde River.

7.6.2: Related items
668 – Oyster farmer's outfit – stored – bookshop.
2190 – Oyster shucking knife – wooden handle, steel blade.
Block and tackle, hook, and aluminium sled displayed with vessel.

7.7.0: Comparative examples

Collection:	Description:	Information source:
Merimbula Imlay	Gus Cole's punt, C. 1918	Merimbula Imlay Historical Society collection records; Australian Register of Historic Vessels,

Historical Society Old School Museum		http://arhv.anmm.gov.au/en/objects/details/196174/gus-coles-oyster-punt?ctx=6b4f4e91-0415-4a2a-b111-4636ecbebe0f&idx=1, retrieved 03/08/2018
Private, but in process of donation to Merimbula Imlay Historical Society	Brown's wooden scow shaped oyster punt, C. 1960s / 70s.	Australian Register of Historic Vessels, http://arhv.anmm.gov.au/en/objects/details/196178/oyster-punt?ctx=6b4f4e91-0415-4a2a-b111-4636ecbebe0f&idx=2, retrieved 03/08/2018

7.8.0: Statement of Significance

The oyster punt is a significant and potentially impressive part of the Clyde River and Batemans Bay Historical Society's local history collection.

As one of the oldest continuous industries in the district, oyster farming was and is a valuable social, historic and economic story for the Batemans Bay area and the oyster punt provides an important tangible link with this heritage. It is a noteworthy and rare extant reminder of the past farming and collection practices associated with this crucial local industry. A well provenanced example of its type, since its original construction in 1970 it has always been used as an oyster punt and has a strong and lengthy association with the industry both locally and beyond.

Depicting the typical shape and construction methods as evidenced by photographic, written and oral sources, the vessel type remained largely unaltered for many decades until being superseded by aluminum counterparts in the late 20th century. It is thus an aesthetically valuable illustration of the traditional watercraft used in the oystering industry on the far south coast. An excellent representative example of the type once commonly used in oyster farming and harvesting on local waterways, it is now the only known extant example of a wooden punt in the Batemans Bay area.

Although in need of conservation intervention, the vessel has a high level of integrity, retains all of its original features and has undergone little alteration since first constructed.

The oyster punt has an important and central role to play in the interpretation of the themes and storylines of local industry in general and oyster farming in particular. It has the potential to communicate the tradition equipment used and work practices of a vital and ongoing local industry. The oyster punt also has a crucial role to play in acting as a catalyst to stimulate future targeted expansion and strengthening of the Society's aquaculture and oystering industry collections.

Appendix 8: Blandford Guest House collection:
8.1.0: Object title
Blandford Guest House Collection.

8.2.0: Acquisition information
8.2.1: Name of donor
Unknown

8.2.2: Donor's contact details

8.2.3: Date acquired

8.2.4: Copy of receipt

8.2.5: Object numbers
1186
1181
1440
2100
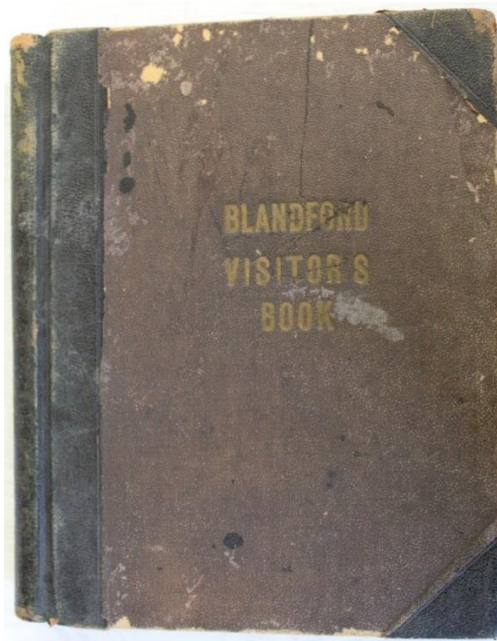
8.3.0: Image/s:

Figure 92: 1186.

Figure 93: 1188.

Figure 94: 1440

Figure 95: 2100

8.4.0: History and provenance:
8.4.1: Background history and provenance:
This collection consists of a grouping of under glazed tableware, a visitor's book and keys, all associated with the former Blandford Guest House, which stood in Orient Street, Batemans Bay. The visitor's book details names and home addresses of visitors to Batemans Bay during the period 1929 to 1936 and has reference to "Mrs. Ryan".

Blandford House was erected to provide guest accommodation in 1906. It was originally run by Mrs. Ada Ryan for many years, after which her niece Mrs. Dorothy Knight (nee Austin) took it over. "Dolly" as she was fondly known, spent her whole life in the service of others,

her heart and her door always open to the needy and devoting her life to the betterment of Batemans Bay.

The earthenware china pieces were all manufactured by the well-known British Grindley Hotel Ware Company of Stoke-on-Trent, Staffordshire. By 1730, Staffordshire had become the centre for pottery manufacture in England and a century later it was established as an international centre, exporting its products around the world.

All items in this collection were used at Blandford House.

The Blandford House building was demolished by the Eurobodalla Shire Council in April 1988 to make way for a shopping mall.

8.4.2: Donor's, owners and community recollections:

8.4.3: Exhibition history

8.4.4: Context of use
W. H. Grindley and Co was founded by William Harry Grindley in 1880. That was followed by Grindley Hotel Ware Company Ltd in 1908, manufacturing earthenware and ironstone china, particularly for export for the Australian, New Zealand, Canadian, American and South American markets. The business was sold in 1920 to H. T. Robinson's Cauldron Potteries Ltd but continued manufacturing under the Grindley Hotel Ware name. Following liquidation of the umbrella company in 1932, the Grindley Hotel Ware Co was voluntarily wound up in January 1933 before being reformed the same month. It was around the early 1930s that the term "Duraline" was adopted.

Gibson and Paterson Pty Ltd were the agents for Grindley Hotel Ware in Australia and New Zealand. That company had been formed in Wanganui, New Zealand, in 1909, building up a thriving wholesale and retail business before moving to Wellington in 1921. A Sydney branch was opened in the early 1920s.

8.4.5: Associated reports

8.5.0: Description
8.5.1: Brief description of the object
Blandford Guest House Collection, consisting of a visitors' book, assorted chinaware and a metal jug.

8.5.2: Fabric, design, manufacture and condition
1181 – EPNS hot water or hot milk jug with metal handle and metal lid with knob from Blandford House. The initials "DK" on the lid refer to the proprietor Dolly Knight. Not personally inspected during assessment.
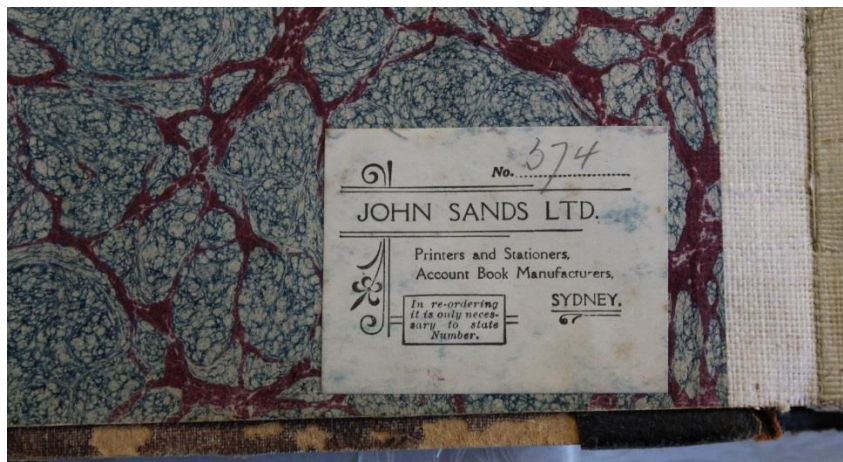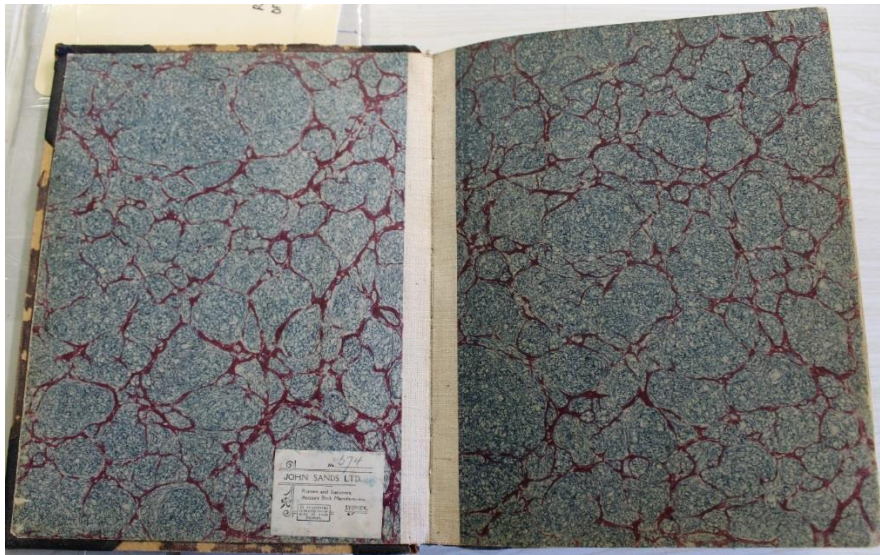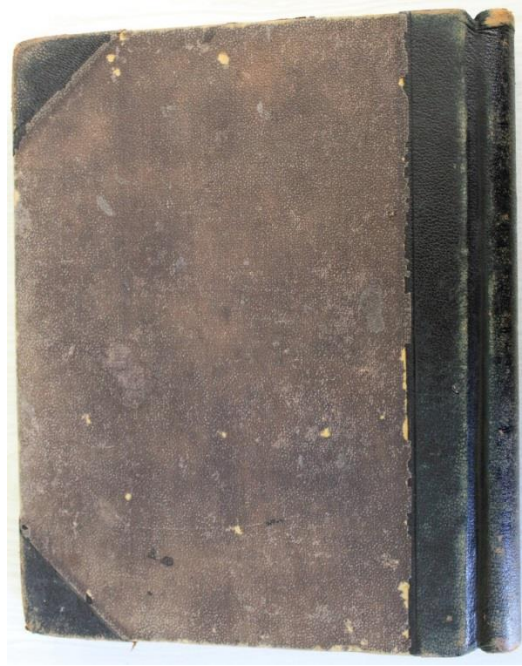
1186 – Collection of imported Chinaware including one jug (one pint), 2 butter plates, one side plate, one cereal / sweet bowl. White with black underglaze transfer reading "Blandford Guest House, Batemans Bay" and "chain" pattern. Made by Duraline Super Vitrified Grindley Hotelware Co. England and imported by Gibsons and Paterson Pty Ltd Sydney. Not personally inspected during assessment.
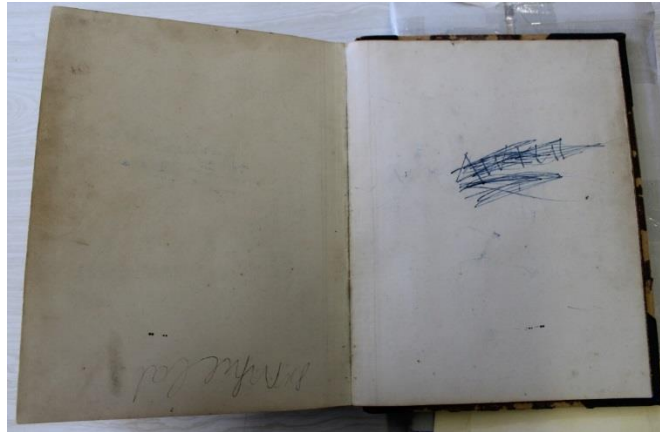
1440 –Blandford House visitors' book, made from leather, paper and cardboard, dating from 1939 - 1936. Large brown and black leather bound volume with "Blandford House" embossed in gold on front cover. Shows wear to spine and cover edges; fading, discolouration and staining to front and back cover; surface damage to front and back cover; some splitting and separation to some pages; fading, light damage and discolouration to pages throughout; foxing to pages throughout; light staining (probably mould) to some pages throughout; page edges worn throughout; ink scribble on a number of pages. A set of keys are also stored with the book.

Figure 96: (Above and below) Blandford Guest House guest book.

No. 374

JOHN SANDS LTD.

Printers and Stationers,
Account Book Manufacturers,

In re-ordering
it is only neces-
sary to state
Number.

SYDNEY.

2100 – Collection of ten pieces of imported Chinaware including six dinner plates, two bread and butter plates, 1 butter plate / dish and one jug. White with black underglaze transfer reading "Blandford Guest House, Batemans Bay" and a "chain" pattern. Made by "Duraline" super vitrified Grindley Hotelware Co., England and imported by Gibsons and Paterson Ltd Sydney. Some chipping around edges with hairline cracking and ingrained dirt (probably glaze crazing?). Condition assessment taken from existing collection records, but not personally inspected during assessment.
Jug missing as at October 2014.

8.5.3: Maker
1186 - Duraline Super Vitrified Grindley Hotelware Co. England.
1440 - Visitors book – John Sands Ltd, printers, stationers and account book manufacturers, Sydney.
2100 - Duraline super vitrified Grindley Hotelware Co., England.

8.5.4: Used by
Staff and visitors to Blandford Guest House.

8.5.5: Marks

8.5.6: Production date
C. 1930s.

8.5.7: Dimensions (height / width / depth)
1867 - Dish 14 cm diameter; plates 2 x 18 cm diameter, 1 X 15.5 cm
1181 - 90 cm diameter x 15 cm
1440 - 23 cm x 29 cm x 3 cm

8.6.0: Associations
8.6.1: Related places
Batemans Bay

8.6.2: Related items

8.7.0: Comparative examples

Collection:	Description:	Information source:

Many similar collections relating to other guest houses and accommodation centres exist in museums and cultural heritage collections. However, this is the only known example representing the Blandford House facility.

8.8.0: Statement of Significance
The Blandford Guest House Collection is a valuable part of the Clyde River and Batemans Bay Historical Society's broader collection as a rare and important representation of an early local tourism-based business.

The collection consists of tableware including pieces produced by hotel ware manufacturer Grindley and Co., a visitors' book and set of keys, all used by and at Blandford House. A guest house erected in Orient Street, Batemans Bay, in 1906, it was originally operated by Ada Ryan before being taken over by her niece Dorothy Knight.

It is indicative of the early phase of Batemans Bay's tourism industry and the vision of people such as Ada Ryan. Ada identified the need to provide facilities to cater for the bourgeoning tourism industry from the turn of the 19th century and responded by developing her Blandford Guest House. It remained a popular venue at least into the 1950s. These tangible links with the guest house are important for the customers who stayed or attended functions at the facility, the staff who worked there and the local residents who remember the building and the business itself.

The tableware is a reminder of a time when there were few restaurants and no fast food outlets in the township and meals and the dining experience was part of a complete accommodation package provided to travelling business people and tourists alike.

Important for its historical associations with the development tourism locally from pre-WWI through to the post-WWII era, the collection is linked with the growth of the industry into the large scale and economically vital undertaking that it is today.

The collection of china branded with the Blandford House name is representative of the products manufactured by the well-known Grindley Hotel Ware Company and used in hotels, guest houses and other venues across Australia and elsewhere. As the Blandford House building was demolished in 1988 to make way for a shopping mall, this collection is also a rare extant reminder of the presence of the local business and its activities.

Spanning the period from 1929 to 1936, the guest book in particular has important research value as a source of information about visitors to the region and their origins.

As a collection, the grouping has valuable interpretive potential, particularly in light of the ever changing and fast growing nature of the local tourist industry.

Appendix 9 – Wooden bowl made from the "Outlaw Tree", Nelligen:
9.1.0: Object title
Carved wooden twin bowl

9.2.0: Acquisition information
9.2.1: Name of donor
Perc Matthews

9.2.2: Donor's contact details

9.2.3: Date acquired
April 1988

9.2.4: Copy of receipt

9.2.5: Object number
31

9.3.0: Image/s
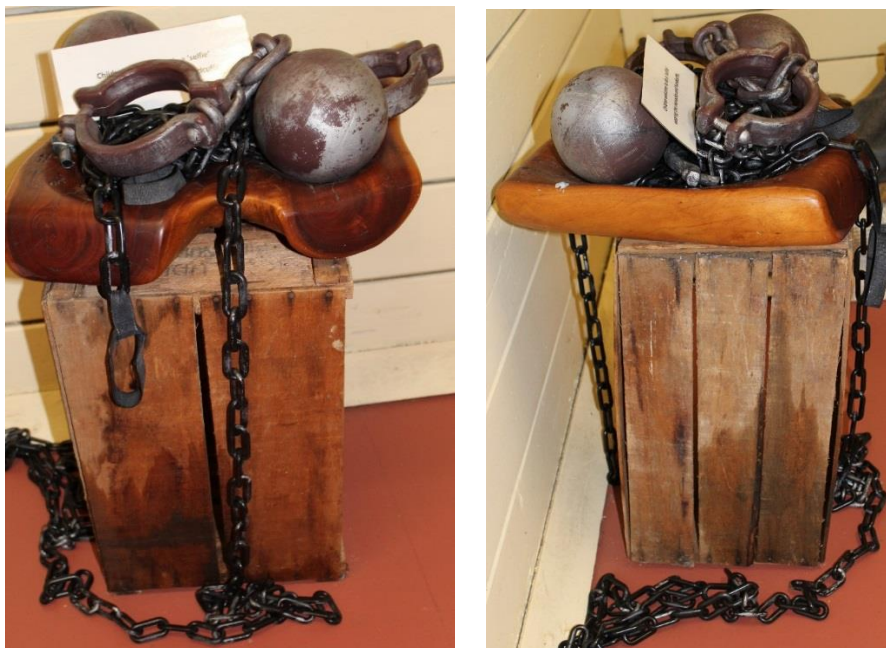
Figure 97: Wooden bowl turned from timber from the "Outlaw tree".

9.4.0: History and provenance
9.4.1: Background history, provenance and context
A carved wooden twin bowl, made from a piece of timber lopped from the tree known variously as the "Bushrangers Tree" and the "Outlaw Tree".

The tree in question is believed to have been used by police escorts to chain up criminals awaiting transport on steamers from the local area to Sydney for trial and / or imprisonment. The most infamous of these were the bushranger Clarke brothers who were reputedly shackled to the tree for three days and nights after their capture in 1867.

Especially in the wake of gold discoveries across the colonies, the incidence of highway robbery and bushranging grew. Among those who targeted the district surrounding the Batemans Bay area were the Clarke brothers.

The sons of an ex-convict who reportedly survived by cattle duffing and petty theft, his sons followed in his criminal footsteps, heading up the Clarke Gang. Led by Thomas and John Clarke, the group varied in size but were considered amongst the most violent and notorious of the bushrangers who operated across Australia.

Also known as the Jingera Mob, the posse held the Nerrigundah and Braidwood areas hostage to their lawlessness for a number of years. By 1865 they were stealing gold, murdering and generally spreading fear in their wake. In 1866, they raided Deep Creek where they targeted the hotel and store and held up the mail boy. They also targeted Moruya storekeeper John Emmott, who they beat and shot in the leg before making off the nearly a kilogram of gold. Next they headed to Nerrigundah where they robbed Wallis's Hotel as well as passers-by before striking Pollock's Store. During this particular robbery, Police Constable O'Grady and a gang member by the name of Fletcher were both shot and killed. A sandstone monument was later erected to the memory of O'Grady near the spot where he fell.

In June 1866, Thomas Clarke was declared an outlaw and a bounty was offered for the capture of he and his gang. Colonial Secretary Henry Parkes organised a special police force to deal with the band, but on the evening of 8/9 January 1867, the four man patrol posing as surveyors were ambushed by Clarke and his men. All were found dead by shooting. These four deaths are today still considered the highest number of police killed in a single incident of its type in Australia.

In April 1867, after being informed upon by a relative, police raided the hut where the group were hiding out, trapping the men inside. Finally surrendering, they were taken into custody and transferred to Braidwood. There, in May 1867, they were tried before Chief Justice Alfred Stephens. They were subsequently taken to Nelligen to await the arrival of the steamer to take them to Sydney. Pending their transfer, they were reputedly chained to an old Eucalypt tree that was subsequently referred to variously as the "Bushranger Tree" or the "Outlaw Tree".

The two Clarke brothers were finally hanging for their crimes at Darlinghurst Gaol in June 1867.

By 1986 the tree had died and was lopped for public safety reasons. Sculptor Perc Matthews secured some of the timber removed from the tree and carved this bowl to preserve these links with local history and folklore. He presented the item to the Clyde River and Batemans Bay Historical Society in April 1988.

9.4.3: Donor's, owner's and community recollections

9.4.4: Exhibition history
Currently on display, Police Cell (12). Duration on exhibition unknown.

9.4.5: Associated reports

9.5.0: Description
9.5.1: Brief description of the object
Carved wooden bowl.

9.5.2: Fabric, design, manufacture and condition
Eucalypt timber. Condition not closely inspected but appears sound.

9.5.3: Maker
Perc Matthews.

9.5.4: Used by
Clyde River and Batemans Bay Historical Society.

9.5.5: Marks

9.5.6: Production date
Between 1986 and 1988

9.5.7: Dimensions
420 x 405 x 70 mm

9.6.0: Associations
9.6.1: Related places
Clyde River
Nelligen
Braidwood
Nerrigundah
Darlinghurst Gaol

9.6.2: Related items

9.7.0: Comparative examples

Collection:	Description:	Information source:

9.8.0: Statement of Significance
The carved wooden bowl in the Clyde River and Batemans Bay Historical Society collection made from a piece of the so-called bushranger tree provides an interesting and unusual link with the history of local law and order.

Believed to have been used by police escorts to chain captured criminals up to while awaiting transportation on the steamer to Sydney, the tree is indicative of the early facilities available at Nelligen for the confinement of prisoners. The most infamous of those shackled to the tree were the bushranging Clarke brothers, the pair reputedly spending three days and nights so restrained after their capture in 1867.

The sons of an ex-convict who reportedly survived by cattle duffing and petty theft, Thomas and John Clarke followed in his criminal footsteps, leading a gang that varied in size but considered amongst the violent and notorious of Australia's bushrangers. Also known as the Jingera Mob, the posse held the Nerrigundah and Braidwood areas hostage to their lawlessness for a number of years, committing robbery and murder and generally spreading

fear. In 1866 they killed police constable O'Grady and after being declared outlaws, a four-member special police force was sent to capture them. All were murdered by the gang. This is reportedly still the highest number of police killed in a single incident of its type in Australia. Finally captured in 1867, the brothers were tried at Braidwood before being transferred to Nelligen for a steamer to transfer them to Sydney for execution. While awaiting the ship, the brothers were apparently chained to the old Eucalypt tree known variously as the "Bushranger Tree" or the "Outlaw Tree".

A well provenance item in good condition, the bowl has close associations with local law and order and the sometimes lawless ways of colonial Australia.

It is also a unique link with "bushranger tree". By 1986 it had died and was lopped for public safety reasons. However, in order to preserve the associations with local history and folklore, sculptor Perc Matthews secured some of the timber and carved this bowl. He presented it to the Society in April 1988.

The fact that a portion of the tree was retained and turned into an identifiable item is indicative of the importance the local community placed on it and its associated stories. This value is symbolic of the role the bushranger myth plays in Australian folklore and the cultural perception of these men (and only occasionally women) as a heroic and rebellious legends.

Appendix 10 – Annetts General Store Collection:
10.1.0: Object / collection title
Annett's General Store Collection

10.2.0: Acquisition information
10.2.1: Name of donor

10.2.2: Donor's contact details

10.2.3: Date acquired

10.2.4: Copy of receipt

10.2.5: Object number/s

10.3.0: Image/s

Figure 98:

Figure 99:

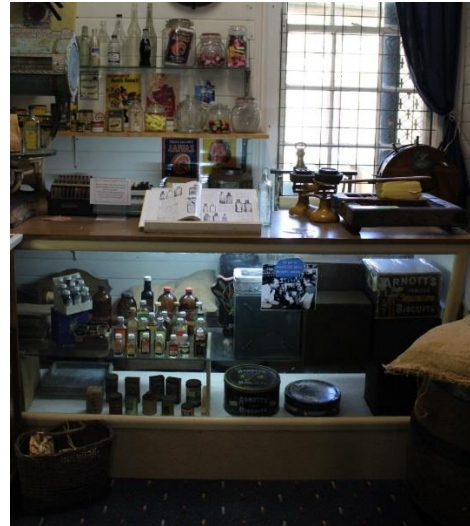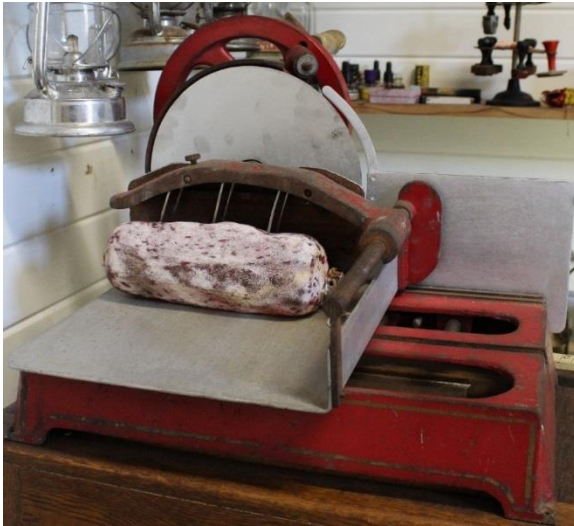Figure 100:

Figure 101:

Figure 102:

Figure 103:

Figure 104:

147

Figure 105:

Figure 106:

Figure 107:

148

Figure 108:

Figure 109:

Figure 110:

Figure 111:

Figure 112:

Figure 113:
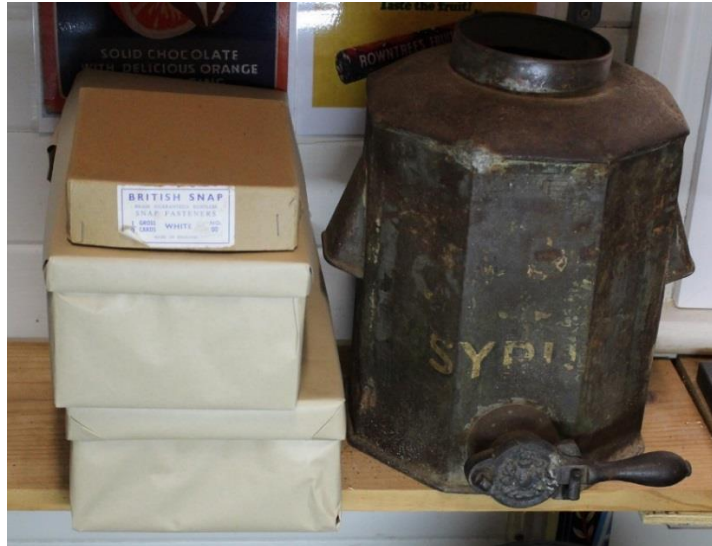
Figure 114:

Figure 115:

Figure 116:

Figure 117:

Figure 118:

10.4.0: History and provenance
10.4.1: Background history and provenance
An extensive collection of artefacts, documents and images associated with the former Annetts' general store in Batemans Bay.

Born in 1836 in Collingbourne Kingston, Wiltshire, England, Richard Annetts had arrived in the Eurobodalla district by the 1850s, probably due to the local gold discoveries. As well as pursuing mining activities in the Mogo area, he had also opened a store in that settlement by 1871. In 1858 he married Naomi Ison at Gundary, Moruya, and the couple went on to have twelve children. Richard passed away at Mogo in 1910,

By 1900, their son Arthur had apparently taken over the Mogo business and around 1905, Richard bought land in Orient Street, Batemans Bay, erecting a general store and residence. In 1906, Alfred, another of Richard and Naomi's sons took over the running of that business with his wife Ethel. Alfred has been born at Mullenderree (via Moruya) in August 1870 and in 1902 married Ethel Hammond at Waverly. The couple had three children, two daughters and a son, Kenneth (or Ken as he was popularly known) who was born in Batemans Bay in 1905. He was to become the third generation of the family to follow the local general store keeping trade.

By 1932, the business was being referred to as "Mr. K. Annetts" and in 1933 he married Helen Flynne in Marrickville. With WWII raging across the globe, Kenneth enlisted in the 2nd AIF in December 1942, and the following year, his wife died at Batemans Bay. The same year he married again, to Jean Selby in Wollongong. Private Annetts served with the 801st Anti-Aircraft and Coast Artillery Battery in Port Morseby, Papua New Guinea and was discharged in 1947.

Whereas city and large country department stores were utilizing increasingly sophisticated display techniques, Annetts continued to rely on sets of functional shelving with most items being stored in boxes or cupboards to be brought out for customers upon request.

Goods for the store initially arrived via the steamships the plied the coastal route, which was the main "highway" in and out of the district in the early years. Later, as roads improved and bridges spanned the waterways, land transport began to take over and by the 1950s all store stock was arriving overland.

Alfred and Ethel lived in the residence alongside the general store until they passed in 1953 and 1958 respectively. Ken passed away in Batemans Bay in March 1975. The general store and residence buildings have since been demolished with what is now known as Annetts Arcade complex being erected on the site.

10.4.2: Donor's, owner's and community recollections

10.4.3: Exhibition history
A large proportion of the collection on display as part of the Annetts General Store exhibition.

10.4.4: Context of use
A large mixed material moveable cultural heritage collection associated with the Annetts family and their general store business in Batemans Bay.

In an age where supermarkets and online shopping are becoming an increasingly accepted way of life, the importance of the general store to small communities is at real risk of being forgotten. These businesses played a vital role in regional and rural settlements across Australia throughout the 19th and into the 20th centuries.

They served as and fostered vital social and economic links between the communities they served, and the metropolitan and international markets

Although products stocked were varied depending upon location, they generally kept just about anything local residents needed or wanted – from hob nails boots and horse harnesses

to lace ribbons and lollies; horse shoes, nails and tools to ladies corsets and bonnets; clothing, haberdashery, fabric and thread for sewing and wire for fencing; candles, fuel, books, underwear, soap and perfume; pencils, pens, ink and school requirements; hardware, washing and cleaning products; as well as the essentials such as foodstuffs, livestock fodder and farm supplies.

Because of the challenges of transport in rural and regional areas of Australia, even the smallest of communities had at least one general store. More than just a place to stock up on the necessities of life, however, they were, for many decades, truly social institutions. Storekeepers knew all their customers by name and sometimes even gave out little bags of lollies or other treats for the children when monthly accounts were settled. An inseparable social element of community life, they were places where people met, made plans and discussed everything from the weather to politics.

Sadly, the increasing prevalence of supermarket chains and access to online shopping has seen a steady decline in general stores throughout small Australian towns, and with them, all the associated social benefits.

10.4.5: Associated reports

10.5.0: Description
10.5.1: Brief description of the object
The Annetts General Store Collection is a mixed material collection of moveable cultural heritage items associated with the Annetts family and their local Batemans Bay general store business. It includes objects, documents, archival material, and photographic items.

10.5.2: Fabric, design, manufacture and condition
The mixed media collection is comprised of a combination of materials including metal, wood, paper, card, leather, glass, textiles, ceramic, porcelain and plastics. It consists of an assortment of goods including store stock, documents, bound volumes of records, shop equipment, and images.

Items range in condition from good to poor and in need of conservation intervention. A large proportion of the collection is on permanent exhibition, much of it not protected by display cases and as such is subject to the deterioration caused by extended and unprotected exposure to light and dust. There is evidence of fading, light damage and possible corrosion.

The bound business record volumes are stacked on top of each other on an open shelf in the exhibition. They are subject to irreversible damage by light; as well as dust, and potential handling by the visiting public. This stacking arrangement will also be placing significant pressure and stress on the spine of the various volumes, with those at the bottom particularly subject to damage.

The current manner of display for the three-wheeled delivery bike should also be reconsidered, as the suspended arrangement is likely to be placing unnecessary stress on structural elements of this important item.

10.5.3: Maker

10.5.4: Used by

Annetts family members and general store staff.

10.5.5: Marks

10.5.6: Production date

10.5.7: Dimensions (height / width / depth)

<u>**10.6.0: Associations**</u>
10.6.1: Related places
Batemans Bay
Mogo

10.6.2: Related items

<u>**10.7.0: Comparative examples**</u>

Collection:	Description:	Information source:

<u>**10.8.0: Statement of Significance**</u>
The Annetts General Store collection is a unique mixed material grouping closely associated with an early and long running local business and an important part of the Clyde River and Batemans Bay Historical Society's overall collection.

Arriving in the district around the 1850s, Richard Annetts had established a general store in Mogo by 1871 and around 1905, bought land in Batemans Bay where he erected another store as well as a residence. By 1900, a son, Arthur, was running Mogo business, and in about 1906, another son, Alfred together with his wife Ethel, took over the Batemans Bay business. Alfred was followed by his son Kenneth (or Ken), the third generation to follow the local storekeeping trade.

Well provenanced to Annetts Store, and a valuable tangible reminder of the presence and activity of the family throughout the district, the grouping consists of an extensive range of commercial equipment, account books, ledgers and other documentary material, merchandise and photographs, all of which combine to illustrate the operation of Annetts Store and how it and others like it sustained their local communities.

It has the potential to communicate the isolation of the district, the entrepreneurial spirit firstly of Richard is establishing the business and the subsequent two generations in following in his footsteps, and the tenacious spirit of rural general storekeepers and the communities they served.

Closely linked with the social history of the district, Annetts, like so many other rural and regional general stores, held an important place in the lives of local residents for an extensive period. The collection thus provides opportunities to communicate this strong sense of community that revolved around Annetts Store and similar rural businesses.

The collection provides an important insight into the settlement and development of the area, population growth and contraction, the local economy and economic growth and changing demand for goods.

A unique record of the past, these objects and associated documentary evidence are directly linked with the commercial and economic history of the region. They provide insight into past retail trade practices and the pattern of retail development in the district, offering opportunities to communicate the experiences of 19th and 20th century storekeepers in rural and regional areas, and the impact that technology, including the car and the supermarket, had on the business model's demise.

Aspects of the collection, in particular the documentary portion, have outstanding research potential, are major local and genealogical history resources, and have the potential to yield information that will contribute to understanding the course and nature of local history. It also offers opportunities to explore the experience of rural storekeepers and give meaning to their story in the wider context of business activities across the region, state and nation.

A good representative collection of material relating to a rural general store, it is rare in its depiction of the local Annetts business and provides a unique documentary record of its activities over an extensive period of time.

The collection makes a valuable contribution to the Clyde River and Batemans Bay Historical Society's collection and offers outstanding interpretative support for a range of local and regional themes, subthemes and storylines, including industry, commerce and trade; civic development; European pioneers, settlers and settlement; maritime, shipping and transport; technology and change; economic development; labour and working life; domestic life; and social institutions. The collection also has value for the understanding it can promote about the region's economy and trade; economic links between local communities, metropolitan and international markets; and local, national and international trade routes.

The collection also offers a range of opportunities for digitisation and online access; collaborative local and regional research and interpretation projects; and the establishment of multi-disciplinary skill sharing partnerships with tertiary and upper secondary educational institutions in the spheres of history, heritage management, primary source research, indexing and collection management.

Appendix 11: Framed ink drawing by Cecil L. Hartt:
11.1.0: Object title
Signed framed original drawing, "Mine Host".

11.2.0: Acquisition information
11.2.1: Name of donor
Unknown.

11.2.2: Donor's contact details
Unknown

11.2.3: Date acquired
Unknown

11.2.4: Copy of receipt

11.2.5: Object number
643

11.2.6: Location
Stored - compactus

11.3.0: Image/s

Figure 119:

Figure 120:

11.4.0: History and provenance
11.4.1: Background history and provenance:
A sketch done by popular Australian black and white artist and caricaturist Cecil L. Hartt entitled "Mine Host" and depicting the publican of the Steam Packet Hotel, Nelligen.

Born in Prahan, Melbourne in July 1884, Hartt took drawing lessons from Alek (Alexander Phillip) Sass, a Federation-era Melbourne painter and cartoonist. After having a piece accepted by the *Bulletin*, he moved to Sydney in 1909 to pursue work as a freelance artist, contributing to publications such as *Comments*, the *Clarion*, the *Bulletin*, *Comic Australian* and the *Australian Worker*.

Enlisting in the Australian Imperial Force in March 1915, 569 Private Hartt described his trade or calling as a cartoonist. Posted to the 18th Battalion, he embarked from Australia in June, joining the Mediterranean Expeditionary Force at Gallipoli in August. In less than two weeks, he was reportedly wounded twice at Lone Pine before suffering a serious gunshot wound to his right thigh and left ankle at Suvla. Evacuated from the 16th Casualty Clearance Station on Gallipoli first to Mudros then the 1st Australian General Hospital at Heliopolis, he was finally transferred on board the hospital ship *Karoola* to England where he was admitted to the Reading War Hospital. In November 1915, he was promoted to the rank of Corporal.

After also serving on the Western Front in France, Hartt was admitted to hospital in England with influenza in January 1917, and in April he was promoted through the ranks to Lance Sergeant and then Staff Sergeant. Shortly afterwards, he returned to Australia on board the HMAT *Marathon* where he was discharged "…in consequence of medical unfitness…"

While convalescing in England, Hartt had contributed drawings to the *Bystander*, *Passing Show* and *London Opinion* and also produced a booklet *Humorosities* (London: Australian Trading and Agencies, 1917) which proved to be a surprise bestseller, with more than 60,000 copies sold. Some of these cartoons were reproduced in *The Lone Hand* and, as a result of his work, he was also presented to King George V.

After his discharge, Hartt began work at *Smith's Weekly* as its first staff artist. From 1919 until his death, he established the character of the *Digger* page with *The Unofficial History of the AIF*. It continued for 30 years, the paper's entire lifetime.

Many of his cartoons continued to be about the WWI Digger, and some were collected into booklets such as *Diggerettes* and *More Diggerettes*. The short, stocky figures he created with jokes underneath them were carried on into the 1930s by Frank Dunne and then Lance Mattinson.

In 1924, Hartt became the first president of the Australian Black and White Artists' Club, a position that he held until his death. Despite the fact that newspapers had been in existence for around 500 years, this Australian group was the first newspaper artists' association in the world.

A good friend of Henry Lawson, Hartt's life also unraveled as a result of alcohol. On 21 May, 1930, he was found dead with a gunshot wound to the head and a shotgun lying beside him on Mount Pollwombra near Moruya. According to friends and acquaintances, he had been despondent and unhappy for some weeks prior, telling others that he felt run down and in need of a long holiday somewhere in the country to rest and find inspiration. He departed the city on Friday and was found dead on Tuesday, reportedly having shot himself at least 24 hours before his body was discovered. He left an unaddressed note telling of trouble with which he had grown weary. The Coroner pronounced his death due to a gunshot wound to the head, self-inflicted while temporarily insane. He left a widow and a three year old daughter as well as a son from a previous marriage.

Although considered as handy with a glass as he was with a pencil, Hartt was one of the best known black and white artists and caricaturists in Sydney at the time and perfected the image of the Australian digger as independent, easy going and disrespectful of authority.

Returned AIF ex-serviceman James Neate and his wife Adelaide took over the license for the Steam Packet Inn after the end of WWI and were still operating the business when the premises caught fire and burnt to the ground in June 1924. The couple moved swiftly to convert a former cheese factory in the same street to reopened the business.

Around 1926, the Neates moved to take over the Royal Hotel at Windsor and Mary Mudie briefly took over the Steam Packet, closely followed by H. E. Regan and then Chas E. Cullen. Further research will be necessary to identify which of the male licensees is depicted in the work.

11.4.2: Donor's, owner's and community recollections

11.4.3: Exhibition history

11.4.4: Context of use

11.4.5: Associated reports

11.5.0: Description
11.5.1: Fabric, design, manufacture and condition
Original ink line caricature drawing (sketch) on canvas by well-known Australian cartoonist Cecil L. Hartt. Mounted in a timber frame stamped "Monopole" on right side, possibly made from timber repurposed from a Monopole brand cigar box. Handwritten in pencil "Mine Host, at Steampacket Hotel, Nelligen" on reverse.

Item in fair condition with foxing all over; light damage, yellowing, fading and discolouration; mat burn due to acidic mat board; bleeding to image title on front; buckling and distortion of mount; tide marks from possible water damage; staining to the frame backing; and oxidization of framing tacks at back. The stability or otherwise of the canvas is unknown. The work is not framed to conservation safe standards. It is resting directly against

the glass with no space for air circulation and an apparently acidic mount also against is. The backing material is unknown, but is also likely to be on non-conservation safe materials.
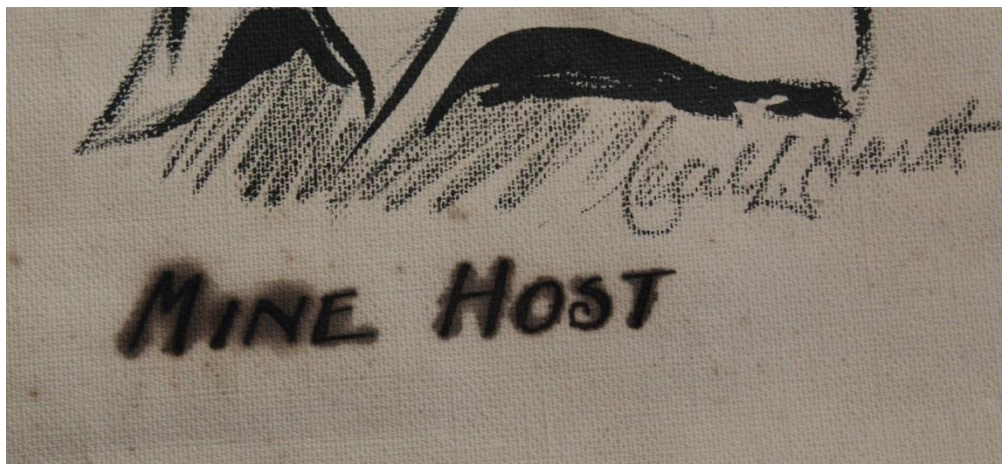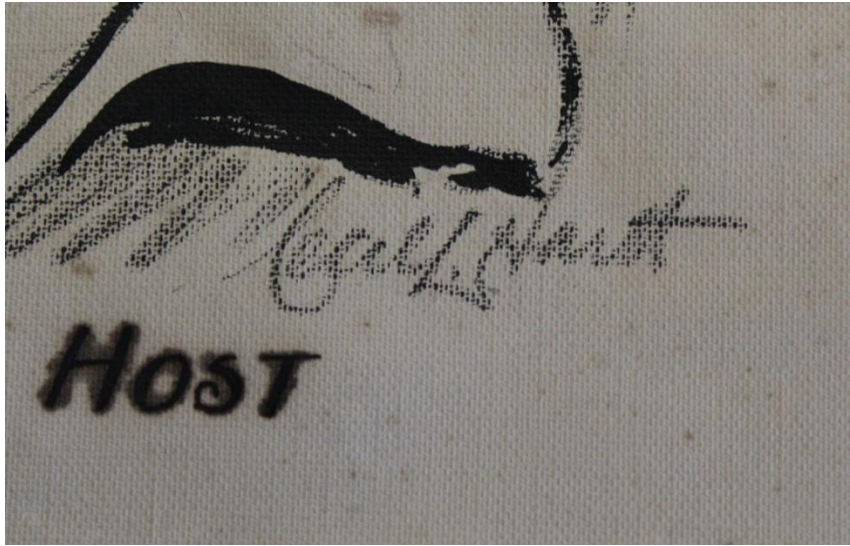

Figure 121:

Figure 122:

Figure 123:
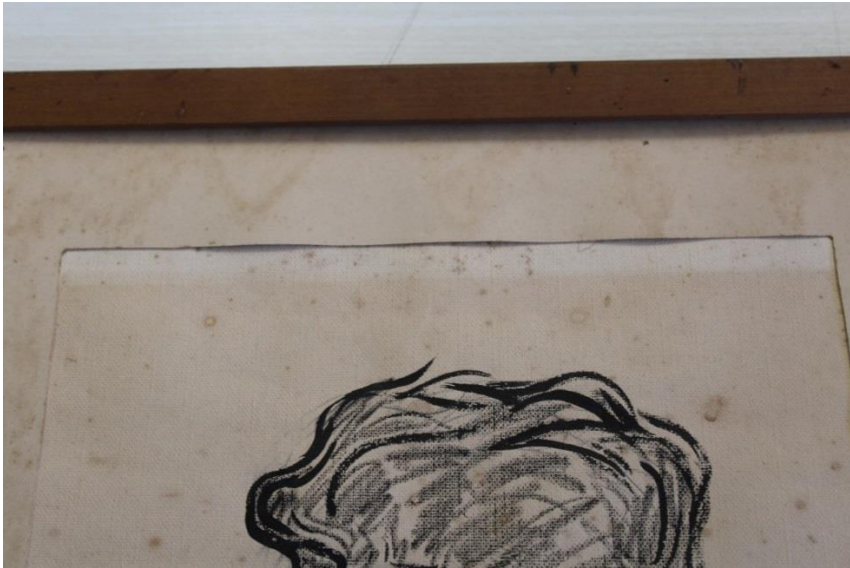
Figure 124:

Figure 125:

Figure 126:

11.5.2: Maker
Sketch by Cecil L. Hartt.
On rear of frame – label for J. P. Knight Picture Framers, 367 Pitt Street, Sydney, Ph. City 2009.

11.5.3: Used by

11.5.4: Marks
Signed towards bott. r.h. of sketch "Cecil L. Hartt".

11.5.5: Production date
C. 1920s

11.5.6: Dimensions
590 mm x 380 mm

11.6.0: Associations
6.1: Related places
Steam Packet Inn, Nelligen

11.6.2: Related items

11.7.0: Comparative examples

Collection:	Description:	Information source:
Australian War Memorial	21 cartoon sketches representing the digger character; also 2 souvenir concert programs, London, 1916 and 1917	Retrieved 04/08/2018 www.awm.gov.au
National Library of Australia	21 cartoon sketches representing mainly digger characters, part of the Stan	Retrieved 04/08/2018 www.nla.gov.au

- *Humorisities by an Australian Soldier* by Cecil L. Hartt, London: Australian Trading and Agencies Co. Ltd (in 18 public Australian libraries)
- *Digerettes : Digger Jokes and Stories*, selected and illustrated by Cecil L. Hartt, Sydney: A. C. Sandford, C. 1919 (in 11 public Australian libraries)
- *More Digerettes*, by Cecil L. Hartt, Sydney: A. C. Sandford, C. 1920 (in 10 public Australian libraries)

11.8.0: Statement of Significance

This original sketch by renowned Australian black and white artist and caricaturist Cecil L. Harrt is important for both its links with the local district and the artist himself.

Born in Prahan, Melbourne, in 1884, Harrt took drawing lessons from Federation era artist and cartoonist Alek Sass before moving to Sydney in 1909 to pursue work as a freelance artist. Enlisting in the Australian Imperial Force (AIF) in 1915, he served at Gallipoli and on the Western Front and was wounded twice before returning to Australia as medically unfit. He was to draw upon his experiences during the war as the subject of much of his later work.

Cartoons as an art form are often recognised for their value as a social commentary on key historical events and much of Hartt's work referenced WWI and the condition of the Australian digger. While convalescing in England, he contributed drawings to a number of publications and produced a booklet of war-themed cartoons. After his discharge from the army, he was employed as *Smith Weekly's* first staff artist, establishing the character of the digger with his *Unofficial History of the AIF* page and his work continued to focus on this theme. Hartt also became the first president of the Australian Black and White Artists' Club, the first newspaper artists' association in the world, a position that he held until his death. Well represented in a number of major Australian public collections including the Australian War Memorial and the National Library of Australia, Hartt's work appears less frequently in smaller collections. The depiction of the local subject matter adds to its value for the Society.

Although the piece is entirely representative of Harrt's style, the subject matter of the licensee of Nelligen's Steam Packet Hotel is a departure from his usual WWI digger theme, making it a rare example of his work.

While it is unprovenanced, requires further research to identify the specific individual represented and is need of conservation intervention, the work is an important part of the Society's local collection and offers much in the way of potential interpretation about local identities, local businesses, hotel and inn keeping, the growth and contraction of Nelligen as a township and the presence and subsequent death locally of Cecil L. Hartt.

Appendix 12 – Bilhorn Telescope Organ:
12.1.0: Object title
Bilhorn "Telescope" organ

12.2.0: Acquisition information
12.2.1: Name of donor
Cynthia Ryan

12.2.2: Donor's contact details

12.2.3: Date acquired

12.2.4: Copy of receipt

12.2.5: Object number
9

12.3.0: Image/s:

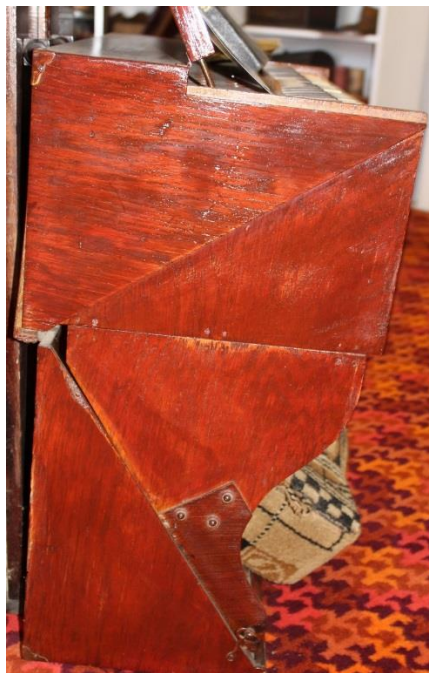Figure 127:

Figure 128:

Figure 129:

Figure 130:

Figure 131:

12.4.0: History and provenance

12.4.1: Background history and provenance:

Among the most important institutions to develop in rural and regional Australia were the churches. These common beliefs bound families and communities together and kept culture, language and traditions alive. They continued to play a key role throughout the 19th and into the 20th century.

Catholic, Anglican, Methodist and Presbyterian denominations all established a presence relatively early in the history of the Batemans Bay district and during the late 1800s the Salvation Army also arrived in the area.

Just six years after its Australian foundations, a Corps was established in Milton in August 1886 under the leadership of Captain Eva Meale. Then, in August 1892, Salvation Army Captain Frances Eliza Quail and Lieutenant Malvina Banks founded the Army's ministry in Moruya. In February 1900 Milton's first Army Hall was officially opened, erected by local philanthropist and salvationist William Gerrard. By this time, meetings were also being held at Mogo and in 1904 at the Bimbimbie Mines and at Bawley Point.

The Salvation Army, which has grown into a global evangelical movement with extensive social services, remains active in the local region today.

The Bilhorn Telescope Organ in the Clyde River and Batemans Bay Historical Society's collection is closely linked with the Salvation Army's presence on the local district. Made in Chicago, USA, it is boxed in its own carry case, making it eminently suitable for use as a portable preacher's organ.

This particular example was used by Army members at Mogo, Milton and Batemans Bay, possibly as a "shared" instrument. In Batemans Bay, Salvationist Henry Bannister held meetings under a tree in Bent Street near the former Methodist Church. It was his grand-daughter who donated the organ to the Society.

12.4.2: Donor's, owner's and community recollections

12.4.3: Exhibition history

On exhibition, Domestic Display.

12.4.4: Context of use

The Bilhorn Brothers Organ Company was established in 1885 by Peter Philip Bilhorn, a well-known evangelist singer and composer. He invented the folding portable organ to support his evangelistic activities before setting up the company to produce them. Production began in 1887 and they were soon in demand all over the world.

The Bilhorn was eminently suitable for use by missionaries needing a functional musical instrument to accompanying hymns that was also low maintenance and needed little, if any, tuning. Weighing around 16 pounds, they were also very portable.

Likewise known as a "preacher's organ", these highly portable instruments were intended for use at venues and places where larger alternatives were impractical, for example street and open air meeting and tent gatherings. Their small size, light weight and transportable nature

also made them ideal for use by church groups such as the Salvation Army who were operating in more isolated areas such as the Eurobodalla region.

The Salvation Army was established in London, England, by William Booth in 1865. Initially known as the "Christian Mission" and the "Christian Revival Society", it spread rapidly across the British Isles with 1,000 volunteers and 42 evangelists by 1874. Preaching the gospel to the poor and underprivileged, they developed into a ministry that also offered basic schooling, reading rooms, penny banks, soup kitchens and relief aid to the destitute. The Salvation Army name was adopted in 1878 and the following year their first foreign outpost was established in North America.

Australia followed in 1880 when two converts, John Gore and Edward Saunders established a Corps in Adelaide, South Australia. The Salvation Army commenced work in NSW in 1882 and by 1883, 32 Officers had been commissioned and 12 Corps formed while soldiers numbered around 3,600. In 1891, Booth-Tucker (the son-in-law of William Booth) wrote "Perhaps no country has welcomed The Salvation Army with greater heartiness and offered for its operations a more congenial sphere, than has Australia."

Despite persecution and prosecution, the Salvation Army grew at an amazing rate - by 1900, there were more than 1,300 Corps and Outposts across Australia and New Zealand. Much of the rapid growth of those early days may be attributed to its own formative stages being closely linked to the social needs of the developing nation.

12.4.5: Associated reports

12.5.0: Description
12.5.1: Brief description of the object
Small wooden organ.

12.5.2: Fabric, design manufacture and, condition
Small three-ply timber veneer portable reed organ which folds into rectangular wooden box. Three octave keyboard. Oak (?) case. Two pedals attached to webbing straps that operate two bellows for bass and treble which are located below the keyboard. Two wire knee levers located below the keyboard at front allow increased volume when pressed. Perforated panel below keyboard with fabric backing allows sound to project.

In good and working order. Wear and possibly light damage to manufacturer's transfer with losses; varnish craquelure / crazing; damage to rubber coating surface of pedals with significant losses.

12.5.3: Maker
Bilhorn Brothers Organ Company, Chicago, USA.

12.5.4: Used by
Probably the Salvation Army Corps at Mogo, Milton and Batemans Bay.

12.5.5: Marks

12.5.6: Production date
C. 1901-1920

12.5.7: Dimensions:
740 x 360 x 760 mm (L x W x H)

12.6.0: Associations
12.6.1: Related places
Mogo
Milton
Batemans Bay
Probably also Moruya

12.6.2: Related items
A copy of a photograph displayed with the organ shows the instrument with members, including the Annetts and Bannister families, at the Salvation Army Hall at Mogo.

The Salvation Army Heritage Centres in Sydney and Melbourne have extensive collections of material numbering in the hundreds of thousands relating to the history and development of the organisation in their respective states.

The National Museum of Australia has a number of items in its collection relating to the Salvation Army, including uniform items, badges, a timbrel, ephemera and photographs.

The Museum of Applied Arts and Sciences also has a number of Salvation Army related pieces in their collection, including uniform items, documents and ephemera, badges, and a Bilhorn portable organ, used by the Salvation Army.

Bega Pioneers' Museum has a female Salvationist bonnet and male cap.

Other Australian collections featuring Salvation Army related items include Australia's Orphanage Museum, La Perouse Museum, Ballarat Gold Museum, Buderim Historical Society and the Tamworth Regional Film and Sound Archive.

12.7.0: Comparative examples:

Collection:	Description:	Information source:
Museum of Applied Arts and Sciences	2006/151/36 Portable reed organ, made by Bilhorn.	https://collection.maas.museum/object/359760 retrieved 03/08/2018

12.8.0: Statement of Significance
The Bilhorn Telescope Organ in the Clyde River and Batemans Bay Historical Society's collection is important for its links with the early presence of the Salvation Army religion in the local district.

Established in London, England, by William Booth in 1865, the Salvation Army spread rapidly across the British Isles. Preaching the gospel to the poor and underprivileged, they also offered services such as basic schooling, reading rooms, penny banks, soup kitchens and relief aid to the destitute. Australia's first Corps was founded in Adelaide, South Australia in 1880; followed by NSW in 1882. Since that time, the organisation has been an identifiable part of national culture and society, making an outstanding charitable contribution through, for example, its Red Shield Appeal, emergency housing programs, military service support,

counselling services, prison release support and "Salvos" stores. As one of the most recognised brands in the country, it is held in high esteem by most Australians.

The Society's Bilhorn organ is indicative of the long-standing presence and contribution of the Salvation Army in the Eurobodalla region. Just six years after its Australian foundations, the Milton Corps were established in 1886, followed by the Moruya Corps in 1892. The Salvation Army, which has grown into a global evangelical movement with an extensive and strong community services base, has been a major contributor to social and cultural life in the district and remains active in the local region today.

Established in 1885, the Bilhorn Brothers Organ Company began producing small folding organs in 1887 and by about 1900 they were being imported into Australia. Low maintenance and needing little, if any, tuning, they were eminently suitable for use by religious missionaries who needed functional musical instruments suitable to accompany hymns. Boxed in its own carry case and weighing around 16 pounds (just over 7 kg), the instrument was small, light-weight and portable, making it entirely appropriate for use during the street meetings and tent gatherings that the Salvation Army were renowned for. Its portability also made it ideal for use by Salvationists preaching in isolated areas such as the Eurobodalla region. It is thus indicative of the types of musical instruments used by the Corps both locally and across Australia.

Highlighting the importance of music as an integral part of Salvation Army church services, this particular example dates from the early 20th century and is closely linked with the Corps' presence in the local district, being used by members at Mogo, Milton and Batemans Bay.

A well provenanced item, it is also associated with early local Salvationist Henry Bannister who held meetings under a tree in Bent Street, Batemans Bay. It was his granddaughter who donated the organ to the Society.

In good working order, it has much to contribute to the understanding and interpretation of the Salvation Army's presence in the local region and beyond.

Appendix 13: Gaden / Crookes Collection:
13.1.0: Collection title
The Gaden / Crookes collection

13.2.0: Acquisition information
13.2.1: Name of donor
Nurse's veil donated by Sissy Toohey Wilson.
Original family documents and decorations donated by Roslyn Maddrell.

13.2.2: Donor's contact details

13.2.3: Date acquired

13.2.4: Copy of receipt

13.2.5: Object number/s
68.1 – Army pay book Sister Gaden
68.2 – Medals WWI x 3
68.3 – Photograph of Sister Mildred Crookes
68.4– AIF Service Statement Sister Mildred Gaden
68.5 – Nurses veil Mildred Gaden
68.6 - Certificate accompanying medal
68.7 - Nurses Cape

13.3.0: Image/s

Figure 132: Army pay book

Figure 133: Reverse of army pay book

Figure 134: (68.2): L-R: 1: 1914-15 Star; 2: British War Medal; 3: Victory medal.[5]

Figure 135: Sister Mildred Gaden.

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[5] This collection of medals provenanced to Sister Gaden / Crookes according to exhibition labelling needs to be checked to confirm the validity of the information. According to her service records (digital version available at the National Archives of Australia https://recordsearch.naa.gov.au/SearchNRetrieve/Interface/ViewImage.aspx?B=4035620), she was entitled to neither the 1914/15 Star or the Victory Medal. A receipt slip on her file dated 31 June, 1923, shows that she was the recipient of the British War Medal; but according to correspondence dated 8 August, 1923, she was not entitled to the Victory Medal. There was some correspondence between Sister Gaden and the authorities as to the awards she was entitled to. The recipient details should be impressed around the edge of each medal.

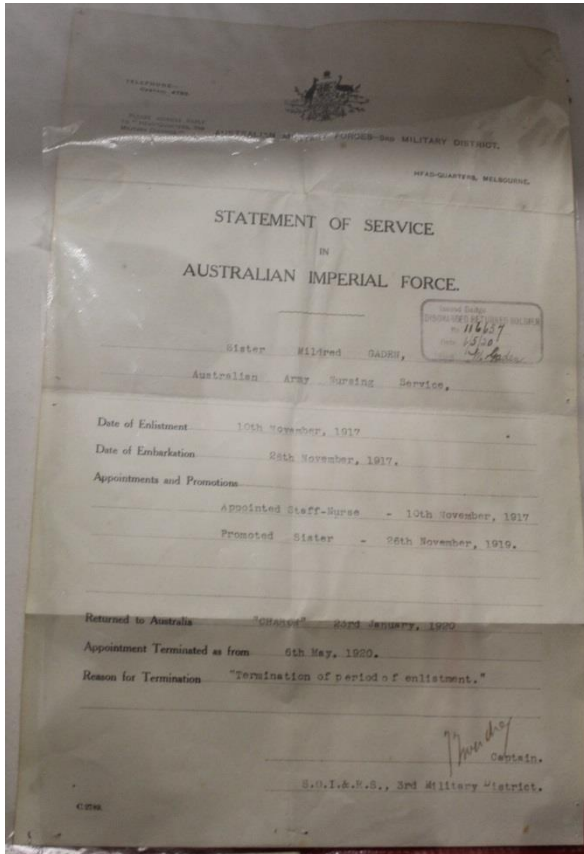Figure 136: (left) AIF Statement of Service for WWI and (right) nurse's veil.
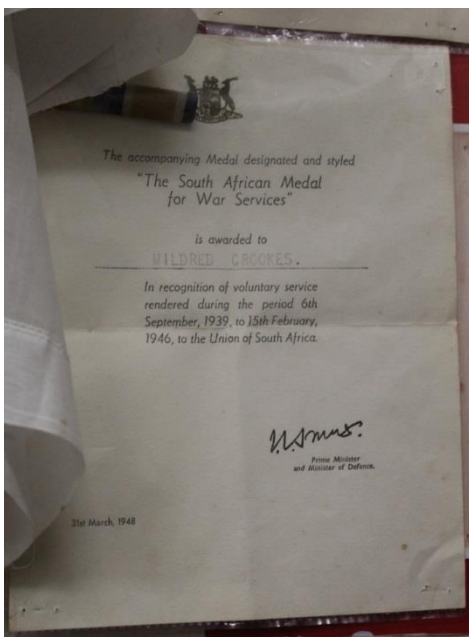

Figure 137: (Left) correspondence regarding Sister Crookes' South African War Service Medal; and (right) nurse's cape.

13.4.0: History and provenance
13.4.1: Background history and provenance

A trained nurse who qualified during WWI, Mildred Gaden (later Crookes) served during both the 1914 – 1918 war and also during WWII.

Hannah Mildred Gaden (known as Mildred) was born on 13 August, 1893 in Mount Gambier, (SA) to Carl Heinrich and Anna Matilda (nee Unger). She undertook her clinical nursing experience at Warrnambool Hospital in Victoria before successfully passing her Royal Victorian Trained Nurses Association examinations in late 1916. Although initially planning to take up employment in a Melbourne-based hospital, she enlisted as a Staff Nurse in the Australian Army Nursing Service (AANS) of the Australian Army Medical Corps (AAMC) in November 1917 and was mobilised just 12 days later.

In naming her father as her next-of-kin on her enlistment papers she stated his name to be the Anglicised Charles Henry rather than Carl Heinrich, no doubt in an effort to avoid the vitriolic ill-feeling in Australia towards those of German descent.

Mildred embarked on board the *SS Indarra* from Melbourne in January 1917 and after landing in Bombay, India, was posted to the Victoria War Hospital there. In June 1918, she was transferred to Station Hospital at Bangalore, also in India, and in October found herself admitted as a patient to the same facility dangerously ill with influenza.

Following her recovery she was transferred to the 19th British General Hospital at Alexandria; then the 53rd British General Hospital at Kuldan; and the 18th British General Hospital, in Rawalpindi. After spending a month in London on furlough, she returned to Bombay for embarkation in November on the *SS Kashgar*. In Singapore, she transhipped to *SS Charon* before landing in Fremantle and then travelling overland to Melbourne. On 26 November, she was promoted to the rank of Sister and was formally discharged in May 1920. In 1923 she received the British War Medal.

After visiting her family in Mount Gambier, she returned to Melbourne where she boarded the *Orsava* in October 1920 bound for Madras, India, to take up a position at a hospital there. By 1923, she was located in Cape Town, South Africa, and although she returned to Australia on a number of occasions, she remained living and working in South Africa. In 1939 she married Mr. George Crookes of C. G. Smith and Co. Ltd, sugar estate agents of Durban, South Africa.

During WWII, Sister Mildred Crookes served the Union of South Africa and was awarded the South African Medal for War Service for her contribution between 6 September 1939 and 15 February 1946.

Mildred passed away in South Africa in 1962.

13.4.2: Donor's, owner's and community recollections

13.4.3: Exhibition history
All on display, Lest We Forget Room - < 2013 - Present

13.4.4: Context of use
The Australian Army Nursing Service (AANS) was formed in July 1903 as part of the Australian Army Medical Corps (AAMC). During WWI, more than 2,000 of its members served alongside Australian nurses working with organisations such as the Queen Alexandra's Imperial Military Nursing Service (QAIMNS), the Red Cross, or as privately sponsored individuals.

During WWI, more than 3,000 Australian civilian nurses volunteered for active service. Aside from offering the chance to participate in the war effort, it also provided opportunities for independence and travel. They worked in hospitals, on hospital ships and trains, or in casualty clearing stations closer to the front line. They served in locations stretching from Britain to India, taking in France and Belgium, the Mediterranean and the Middle East. Twenty-five died during active service.

With the spread of conflict to Mesopotamia in 1916, the Indian Army Nursing Service (later Queen Alexandra's Military Nursing Service in India or QAMNSI), unable to cope with the mounting casualties, put out a call for help. Nurses from the AANS were among those dispatched to small hospitals all over India as well as British Hospital Ships working westward to the Persian Gulf and eastwards through to Hong Kong and Vladivostok.

From July 1916 until 1919, some 560 AANS nurses served in British hospitals in India, where their patients included hundreds of Turkish Prisoners of War and wounded British troops. There they confronted not only the typical issues of medical practice during war time but also added problems such as exotic and unfamiliar diseases, cultural differences, language barriers and a vastly different tropical monsoonal climate.

Added to this was their disregard by the Australian government. Not only were their salaries lower than those of the Indian Nursing Service, their light uniform supply was inadequate so they were forced to purchase their own for which they received no allowance; and were also provided with totally inadequate travel allowances.

Despite this, by war's end, Australian nurses had faced the many and varied dangers and demands of wartime nursing and taken on new responsibilities and practices, proving to be an essential part of military medical service.

13.4.4: Associated reports and material:
Copy of military record for Mildred Gaden, 1918.
Copy of photograph of nurses at Cape Town.

13.5.0: Description
13.5.1: Brief description of the object
68 - Sister Mildred Gaden / Crookes war collection, including army pay book (68.1); 3 X WWI medals (68.2); B&W photograph (68.3); nurse's veil (68.5); certificate accompanying medal (68.6).

13.5.2: Fabric, design, manufacture and condition
68.1 – Army pay book, Sister Gaden – evidence of light damage and fading; yellowing and discolouration; foxing; rust / oxidisation of staples at spine. Inside a plastic covering which is probably not of a conservation safe standard;

The red nurse's short wool cape has epaulets on each shoulder attached at the neckline with a button depicting a map of Australia badge. It is fastened at the collar with a small brass hook and eye.

The remainder of the collection not inspected as part of this assessment. However, given the length of time that they have been on exhibition, the textile components including the red

wool cape, veil and the ribbons attached to the medals are likely to be suffering from light damage, fading and discolouration.

13.5.3: Maker

13.5.4: Used by
Sister Mildred Gaden / Crookes.

13.5.5: Marks

13.5.6: Production date

13.6.0: Associations
13.6.1: Related places
Mount Gambier
India
South Africa
Britain

13.6.2: Related items

13.7.0: Comparative examples

Collection:	Description:	Information source:

13.8.0: Statement of Significance
The Clyde River and Batemans Bay Historical Society's Gaden / Crookes Collection is important for its links with an Australian nurse who served during both WWI and WWII.

It is associated with Sister Mildred Gaden (later Crookes) who completed her nursing qualifications in 1916 and enlisted as a Staff Nurse in the Australian Army Nursing Service of the Australian Army Medical Corps in 1916. Born in 1893 in Mount Gambier, South Australia, Sister Gaden was the daughter of German immigrants and the fact that she anglicised her father's Christian name on her enlistment papers is indicative of the anti-German sentiment of the time.

She embarked on the *SS Indarra* in January 1917 and served in various hospitals throughout India for the duration of the war. After returning briefly to Australia after the war, she returned to India before moving to Cape Town, South Africa. Marrying there in 1939, she served the Union of South Africa during WWII.

Consisting of a range of material including uniform elements, pay book and other documents, photograph and medals, the collection provides an important insight into the roles of women serving during both WWI and WWII. It also links with and is indicative of the changing roles of and opportunities for women in the wake of WWI and has important potential in interpreting this.

Further research will likely reveal other layers of importance.

Appendix 14 – Backhouse Collection:
14.1.0: Collection title
The Backhouse Collection

14.2.0: Acquisition information:
14.2.1: Name of donor

14.2.2: Donor's contact details

14.2.3: Date acquired

14.2.4: Copy of receipt

14.2.5: Object numbers
10 – Memorial plaque; WWI Memorial Plaque for 4432 Private Victor John Backhouse.
6002 – AIF photo of Victor John Backhouse
6003 – AIF photo of Leslie James Backhouse

14.3.0: Image/s:

Figure 138:

Figure 139: (Left to right) Victor John Backhouse; and Leslie James Backhouse

Figure 140: Victor's WWI Memorial Plaque.

14.4.0: History and provenance
14.4.1: Background history and provenance

Erupting in August 1914, World War I lasted for four bloody years until an armistice finally took effect on 11 November, 1918. Australians joined the armed forces in large numbers, their motives as varied as their upbringings - from support for the Mother Country through to the desire for adventure and the Braidwood district was no different. Over the four year period of the war's duration, 465 men and women from a population of around 5,000 enlisted in the Army or Navy. Of these, 377 made it back home, the remaining 88 losing their lives on foreign battlefields.

Among those who joined up were the Backhouse brothers, Victor John and Leslie James, sons of John and Mary of Currowan Creek between Nelligen and Braidwood.

Born in 1896 near Braidwood, Victor, a single sawmill hand, was just 19 when he enlisted in August 1915 at the Holdsworthy (NSW) Army Barracks. The following February, 4432 Private Backhouse embarked from Sydney with the 14th Reinforcements of the 13th Battalion on board HMAT A70 *Ballarat*. After landing in Egypt the following month, he was transferred to the 54th Battalion at Ferry Post (Egypt). The Battalion had been raised there in February as part of the "doubling" of the AIF, becoming part of the 14th Brigade of the 5th Australian Division. Half its number were Gallipoli veterans from the 2nd Battalion, the remainder fresh recruits from Australia, most of the men originating from NSW.

After completing his training, Victor embarked from Alexandria on the H. T. *Caledonian* on 19 June to join the British Expeditionary Forces, arriving at Marseilles, France, ten days later. The following month, the 54th took part in the bloody Battle of Fromelles, the first major offensive fought by Australian troops on the Western Front. Directed against a strong

German position known as the Sugar Loaf salient, the attack was intended primarily as a ploy to draw German troops away from the Somme offensive which was then being fought further to the south. The seven-hour preparatory bombardment deprived the attack of any hope of surprise, and ultimately proved ineffective in subduing the well-entrenched defenders.

Attacking at 6 pm on the evening of 19 July, the troops of the 5th Australian and 61st British Divisions suffered heavily at the hands of German machine-gunners. Although small sections of the German trenches were captured, without flanking support and subject to fierce counter-attacks, they were forced to withdraw. By 8 am the following day, 20 July, the battle was over. Fromelles was an Allied disaster. The 5th Australian Division suffered horrendous casualty figures – an estimated 5,533 troops (or around 65 per cent of its fighting strength) were either killed or wounded, rendering it incapable of offensive action for many months. Believed to have been the greatest loss by a single division in 24 hours during the entire war, it had little impact on German troop movements towards the Somme.

As a member of the 5th, Victor was amongst those who, on the 19 July, charged across the open ground in broad daylight under heavy fire from the German lines. He was just 20 years of age and would not survive the assault. His family were advised that he had gone missing in action over 19/20 July, but with little other information forthcoming, both his mother and his father as well as a cousin, Mrs J. E. Anderson, wrote on a number of occasions seeking further news as to his whereabouts.

In August 1917, just over a year after he was reported missing, a Court of Enquiry was convened "…in the field…" by the Commanding Officer of the 54th Battalion. Testimony indicated that Victor had been alternately seen wounded in the German Line; or that he had been blown up by enemy shell fire. The hearing finally determined that he had been killed in action at Fromelles, south of Armentieres on 19/20 July 1916. As late as 1921, no trace of the last resting place of Private Backhouse had been found. He is commemorated on the VC Corner Australian Cemetery and Memorial at Fromelles, France, along with almost 1,300 other Australian soldiers lost in the battle with no known resting place.

Victor was posthumously awarded the 1914/15 Star, British War Medal and Victory Medal. His father John Backhouse also received for his deceased son a Memorial Scroll in December 1921, followed by a Memorial Plaque in September 1922.

Just nine months after Victor enlisted and two months before he was reported missing, his brother Leslie James Backhouse also signed up.

Described as a single farmer, Leslie was just 18 years and nine months when he enlisted at Goulburn in May, 1916 with his parents' consent. Assigned to the 7th Reinforcements, 55th Battalion, 2859 Private Leslie James Backhouse embarked with his unit on HMAT A11 *Ascanius* from Sydney in October 1916 arriving at Devonport, England, two months later. After another two months he boarded the *SS Golden Eagle* at Folkstone before transferring to the 17th Australian Infantry Battalion at Etaples, France in March 1917. The 17th had been raised at Liverpool, NSW in March 1915 as part of the 5th Brigade.

Serving on the Western Front, Leslie was twice wounded in action. The first occurred in May 1917, probably during the Second Battle of Bullecourt. After being treated at the 3rd Casualty Clearance Station, he was transferred to the General Hospital in Rouen where he remained until early June. Less than a month after rejoining the 17th, he was again admitted to the 29th

Casualty Clearance Station in France with appendicitis. Transferred first to the 2nd Canadian General Hospital in France and then to England, he was admitted to the Tooting Military Hospital in London on 22 July. After also spending time in the 3rd Australian Auxiliary Hospital in Dartford, he was discharged to Command Depots at Weymouth and Hurdcott before proceeding to France in 15 November to rejoin the 17th.

Four months later, Leslie found himself back in hospital, this time with trench fever, a highly contagious disease spread by body lice and characterised by the sudden onset of fever, headache, sore muscles, bones and joints and outbreaks of skin lesions on the chest and back. After being admitted to the 54th British Base Hospital at Boulogne, he was transferred in April to the Country of London War Hospital in Epsom. After recuperating at the 3rd Australian Auxiliary Hospital at Dartford, he returned to France in September to rejoin his unit.

Just two weeks later, Leslie suffered a gunshot wound to his right leg, probably during the Battle of Mont St Quentin. Australian advances there were described by British Fourth Army commander General Henry Rawlinson as the greatest military achievement of the war. After being admitted to the 11th Stationary Hospital at Rouen, Leslie was transferred to the Red Cross Christchurch Hospital in Dorset England. After taking two weeks furlough, he reported to the No. 4 Command Depot on 22 November by which time the armistice was already in place. Nonetheless, he was sent back to France in early December.

Leslie finally left England for Australia on board the *Orsova* in January 1919. He was discharged as medically unfit due to gunshot wounds on his left side and right leg on 10 April, 1919 and was awarded the 1914/15 Star, British War Medal and Victory Medal for his service.

The collection as a whole combines to form a poignant reminder of the personal and familial cost of the war.

14.4.2: Donor's, owner's and community recollections

14.4.3: Exhibition history
Lest We Forget exhibition, <2013 – 2018>

14.4.4: Context of use
In 1914, the Australian government vowed to fight "to the last man and the last shilling" to defend Great Britain. Many of the men who volunteered saw it as a great adventure, an opportunity to travel and see some of the world. However, of the 300,000 Australians who fought overseas, 60,000 were killed and another 120,000 seriously wounded, leaving an indelible scar on the young nation.

Also known colloquially as a "Dead Man's Penny", "The King's Penny", "Death Plaque" or "Next-of-Kin Memorial Plaque", memorial plaques and their associated scrolls were developed as a way for the British government to recognise these great losses.

The British Government developed the concept in 1916 as an official gesture in the wake of enormous casualty figures not anticipated at the outbreak of the conflict. In 1917, a competition was announced to design a suitable plaque and from 800 submissions from all

over the Empire, the Dominions and even troops on the Western Front, that of Mr. E. Carter Preston of Liverpool, England was chosen in 1918. He was awarded a £250 prize.

Incorporating an image of Britannia holding an oak spray with leaves and acorns and a lion, two dolphins representing Britain's sea power and another lion standing over a defeated eagle, symbolising Imperial Germany, the 12-centremetre disks were cast in bronze gunmetal. On the outer edge were the words "He died for freedom and honour". The deceased individual's name was cast into the plaque in a rectangle with a raised edge, and no rank was given, indicating equality in sacrifice.

Every memorial plaque was accompanied by a scroll headed by the Royal Coat of Arms upon which bore the message: "He whom this scroll commemorates was numbered among those who, at the call of King and Country, left all that was dear to them, endured hardness, faced danger and finally passed out of sight of men by the oath of duty and self-sacrifice, giving up their own lives that others may live in freedom. Let those who come after see to it that his name be not forgotten." Beneath this was the name, rank and service details on the deceased, accompanied by a personal message from King George V: "I join with my grateful people in sending you this memorial of a brave life given for others in the Great War.
George R I."

In early 1920, it was announced that the next-of-kin of all Australian servicemen and women whose deaths were attributable to WWI would receive a memorial plaque and scroll "as a solace for bereavement and as a memento". The first of these were distributed in 1922, sent out from Base Records Office at Victoria Barracks in Melbourne by second-class mail. Approximately 60,000 were issued in Australia.

Despite the intentions of the idea, production and delivery was not a complete success, and the scheme ended before the next of kin of all those lost during the war received their plaques and scrolls. And of those who did receive theirs, some returned them to the Australian Government in protest for what they felt was an insulting token gesture that did not replace their loved ones.

Photographic studio portraits of service men in uniform and often holding weapons such as rifles, similar to those of the Backhouse brothers that form part of this collection were a popular keepsake during WWI.

14.4.5: Associated reports
The WWI Memorial Plaque to Victor John Backhouse by Myfanwy Thompson - http://celrprod.cit.edu.au/cit/file/6d66e5f5-918d-96ee-ca73-f3b76c0858ef/1/pdf/WW1_dead_mans_penny.pdf

14.5.0: Description
14.5.1: Brief description of collection:
The Backhouse Collection is a moveable cultural heritage collection comprised of a memorial plaque and two enlarged framed photographs associated with the Backhouse family of Currowan Creek near Nelligen, and linked with their military service during World War I.

14.5.2: Fabric, design, manufacture and condition:
Collection consisting of two photographs and a memorial plaque

The memorial plaque is a circular cast bronze plaque featuring a classically robed and helmeted Lady Britannia standing facing right. She is holding a modest laurel wreath crown in her extended left hand and supporting a trident by her right side with her arm and hand. In the foreground a male lion stands facing right (representing Britain). Above the lion's head and to the right of Lady Britannia in a rectangular panel with a raised edge in which the deceased soldier's name "Victor Backhouse" is inscribed. To the right and the left of Britannia are two dolphins (representing Britain's sea might), while a second lion (again representing Britain) stands over a defeated eagle (symbolising Germany). Around the outer edge is inscribed "HE DIED FOR FREEDOM AND HONOUR". E. Carter Preston's initials "ECRP" are embossed above the lion's right forepaw

This particular example is mounted on a square of bi-coloured wool, representing the colour patch of the 54th Australian Infantry Battalion.

A memorial scroll would have originally accompanied the plaque but, unfortunately, did not form part of the original donation.

The two enlarged photographic studio portraits show young men in the uniform of the AIF and holding rifles with bayonets attached. They each include the colour patches of their respective Battalions at the bott. r.h. cnr.

14.5.3: Maker
Memorial plaque designed by E. Carter Preston; produced in Britain at either the Memorial Plaque Factory at Acton, London or the Woolwich Arsenal.

14.5.4: Place made:
Memorial plaque made in Britain.

14.5.5: Used by:
Backhouse family.

14.5.6: Marks
Memorial plaque - E. Carter Preston's initials "ECRP" embossed above lion's right forepaw.

14.5.7: Production date
Memorial plaque - C. 1920 - 1922. Forwarded to M. J. Backhouse 11/9/1922.

14.5.8: Dimensions (height / width / depth):
Memorial plaque - 120mm diameter

14.6.0: Associations
14.6.1: Related places
Currowan Creek, near Nelligen.

14.6.2: Related items

14.7.0: Comparative examples

Collection:	Description:	Information source:

There are examples of WWI Memorial Plaques in private ownership as well as public collections such as museums and national archives across the world including Australia, New Zealand, Canada and the United Kingdom.

14.8.0: Statement of Significance

The Clyde River and Batemans Bay Historical Society's Backhouse Collection is significant for its associations with the local Backhouse family, the service of their two sons, Victor and Leslie, during WWI and the broader experience of Australian society during that period.

In 1914, the Australian government vowed to fight in defence of Britain "to the last man and the last shilling". It was a pivotal period in Australian history and contributed greatly to the development of the Australian psyche and sense of identity.

The collection is a poignant reminder of the tragic personal impact of that war both on those fighting on the front and those at home. Of the 300,000 Australians who served overseas, 60,000 were killed and another 120,000 seriously wounded. This enormous loss of mainly young men had a massive influence on the young Australian nation and those left to grieve. The circumstance of the Backhouse brothers is representative of this context - one, Victor, was killed in action, while the other, Leslie was twice wounded in action as well as suffering a range of illnesses relating to his service.

Illustrating the sacrifice of local families in general and the Backhouse family in particular, the collection provides a tangible link with the human element of the war that is sometimes forgotten or excluded in facts, figures and historical accounts. Although not rare in and of itself, the collection links family and community tragedy with broader world events and is an important reminder of the social and familial cost and loss sustained in Australia by events on the other side of the world.

An excellent representative example of the type of reminders kept by families and individuals during and after the war, the fact that the photographs and memorial plaque were preserved as precious family items for so long and then donated to the historical society is indicative of the level of importance the Backhouse family placed on these memory items.

The Backhouse collection compliments the Society's extensive military-themed collection and has the potential to communicate an important social story about service and loss in Australia during WWI. It can also contribute to a range of other themes and storylines including Australian military history in general and WWI in particular; the personal, familial and social costs of the war; the impact of war on small communities; and the personal and national attitudes of the time.

Appendix 15 – WWII sweetheart trench art bracelet:
15.1.0: Object title
Trench art sweetheart bracelet.

15.2.0: Acquisition information
15.2.1: Name of donor

15.2.2: Donor's contact details

15.2.3: Date acquired

15.2.4: Copy of receipt

15.2.5: Object number
2017

15.3.0: Image/s

Figure 141:

Figure 142:

Figure 143:

Figure 144:

Figure 145:

Figure 146:

15.4.0: History and provenance
15.4.1: Background history and provenance
Although the precise history of this bracelet is unknown, it is an interesting example of the trench art "sweetheart jewellery" made during WWII.

Based on the inscription on the reverse, it was probably made on Labuan Island in Borneo and may have been produced in one of the many cottage "factories" where items were crafted for purchase by the Allied servicemen.

A small island with an area of about 35 square miles (91 square kilometres) located at the mouth of Brunei Bay, Borneo, Labuan before the Pacific War formed part of the British-administered Straits Settlements. On 3 January 1942, during the Battle of Borneo, Japanese forces invaded and captured the island and neighbouring areas unopposed.

In 1944, the Australian Army began a series of campaigns against isolated Japanese garrisons stretching from Borneo to Bougainville, action that would involve more Australian troops that at any other time during WWII.

The Borneo offensive began in 1945. One of the most complex Pacific Islands operations during the war and involving Australian land, sea and air forces, it was also to be the last Australian campaign planned and undertaken. Known collectively as Operation Oboe, the three-pronged Allied attack was launched between May and July 1945 with invasions at Tarakan, off north-east Borneo, Balikpapan, south-east Borneo and Labuan, north-west Borneo. The Labuan operation, code-named Oboe 6, commenced with several weeks of air

and sea attacks before soldiers from the 24th Brigade landed in the Brunei Bay area on 10 June. Smaller landings were also made on nearby Muara Island and the Brunei Peninsula.

The main aims of the assault were to secure the Brunei Bay area as an advanced naval base, gain control of the oil fields and rubber plantations and capture the air base so that Labuan could be developed as part of a string of strategic positions, enabling the Allies to control the seas off the Japanese-occupied coast between Singapore and Shanghai.

On the first day of what became known as the Battle of Labuan, Australian troops captured the town, harbour and main airfield, but strong Japanese resistance in the swampy area known as "the pocket" continued until 21 June. That day, a Japanese raid on Allied positions was defeated and in the following days the Japanese troops remaining on the island were either killed or captured by Australian patrols. Although all major objectives were achieved, fighting continued on this front until the war's end.

Once secured, Labuan became a significant base with the airfield repaired and expanded to accommodate Royal Australian Air Force units. Allied occupying forces also reconstructed the island's infrastructure and provided assistance to the thousands of civilians who had been rendered homeless by the pre-invasion bombardment.

Thirty thousand Australians took part in the landings at Brunei Bay on 10 and 16 June 1945. During the invasion and subsequent occupation of Labuan, a total of 389 Japanese personnel were killed and 11 captured. Australian casualties numbered about 350, including 114 killed.

A million Australians served during WWII. Around half of that number were stationed overseas, serving in campaigns against Germany and Italy in Europe, the Mediterranean and North Africa, and against the Japanese in south-east Asia and the Pacific.

15.4.2: Donor's, owner's and community recollections

15.4.3: Exhibition history

15.4.4: Context of use
Trench art is an evocative term, conjuring up images of a mud splattered soldier hunkered down in a soggy trench on the front line hammering out a keepsake for a loved one back home, all the while dodging bullets and artillery shells. And although the term certainly derived from the pieces handcrafted by soldiers in the trenches, this is only one part of a bigger picture.

Trench art also encompasses pieces designed and created by troops far behind the front lines; while in hospital or convalescing; during rehabilitation; by prisoners of war and internees; civilians; and even some commercial souvenirs.

Although the definition of exactly what counts as "trench art" varies, it is generally accepted to characterise any decorative item made from the by-products of warfare where the manufacture is directly linked to armed conflict or its consequences. British academic, archaeologist and anthropologist Nicholas J. Saunders, an acknowledged expert in the field, describes it as "Any object made by soldiers, prisoners of war and civilians from war material, as long as the object and the maker are associated in time and space with an armed conflict or its consequences."

Although often associated with WWI, an extensive array of decorative trench art pieces were also turned out from battle relics during WWII. Sometimes known as "foreigner trade", service personnel as well as local residents in war zones, particularly in the Pacific, scavenged materials from all manner of sources including damaged aircraft, artillery, coins and badges, beating metal into the desired shape and decorating it with carefully cut, filed and shaped adornments. Pieces were often made by those in engineer, RAAF ground crew and dental units who had access to more specialised tools, as well as locals who marketed items to service personnel. In 1945, an article by Arthur Hausler entitled "New Guinea's Underground Traders" appeared in the *Sydney Moring Herald* detailing the enterprises found there, noting that these small two- and three-man "factories" produced a variety of jewelry items which were sold by salesmen known as "strafers" who also took orders for custom-made, personalized pieces.

During WWII, jewelry was amongst the most popular examples of trench art turned out, a subdivision of the broader art form commonly referred to as "sweetheart jewelry". Yet although the term "sweetheart" is used to describe these pieces, not all of it was given to actual sweethearts. Many pieces were also destined for mothers, sisters and friends.

They included items made not only by but also for service personnel to gift to their loved ones. Usually presented in traditional forms such as pendants and brooches, they were usually made from a range of materials thrown up by war. Perspex, scrounged from damaged aircraft and other sources, was among the most popular of the resources used. And although turned out in various locations including Australia and the Middle East, most pieces appear to have originated from the South West Pacific.

15.4.5: Associated reports

<u>15.5.0: Description</u>
15.5.1: Brief description of the object
Bracelet, silver in colour.

15.5.2: Fabric, design, manufacture and condition
Silver coloured metal, probably stainless steel or aluminum, with mother-of-pearl (or Perspex?) inlay in seven sections. Inscription on reverse.

15.5.3: Maker
Unknown. Probably made in Labuan Island, Borneo.

15.5.4: Used by

15.5.5: Marks
Inscribed on reverse "Greetings, 1945, Borneo, Labuan Is."

15.5.6: Production date
1945

15.5.7: Dimensions (height / width / depth)

15.6.0: Associations
15.6.1: Related places
Labuan Island, Borneo.

15.6.2: Related items

15.7.0: Comparative examples

Collection:	Description:	Information source:

Many public cultural heritage organisations have sweetheart trench art items in their collections. These include the Australian War Memorial, National Museum of Australia, Australian National Maritime Museum and the Museum of Arts and Applied Sciences as well as local and regional museums in Australia as well as overseas. Counted among these institutions are the Museum of New Zealand (NZ), Auckland Museum (NZ), Imperial War Museum (UK) and The Smithsonian (USA). Pendants, brooches and rings appear to be the most common type, with bracelets significantly fewer in representation.

15.8.0: Statement of Significance
The hand-made bracelet in the Clyde River and Batemans Bay Historical Society's collection is an important and evocative example of the tradition of trench art sweetheart jewelry.

One of the long standing traditions of conflict has been the making of objects by or for soldiers during war time utilising whatever materials are at hand. Broadly known as trench art, it has particular thematic associations with circumstance, referencing imagination and endurance in the face of destruction. Trench art has been treasured not so much for the cost of the resources featured but for the personal associations each piece represented. Apart from their visual appeal and often technical skill, they are also social documents, with a cultural worth far beyond the value of the materials used.

The subdivision of trench art encompassing love tokens is termed sweetheart jewelry. As memory objects linked in time and place, personal gifts such as this bracelet offer a crucial insight into people's experiences of, and engagement with war, the feelings and emotions of the servicemen, their surroundings and the materials available with which to express those sentiments.

During WWII, jewelry was amongst the most popular examples of trench art turned out and although the exact history of this particular piece is not known, the inscription on the reverse indicates that it was probably made on the Pacific Island of Labuan, Borneo, in 1945, which links it directly with the Borneo Offensive.

It also illustrates the ways in which available material was fashioned to connect with those at home. It is indicative of the impact of separation on families and loved ones during WWII. For the serviceman, it illustrates the importance of maintaining links with those at home; and for the recipient, it served as a reminder of those fighting in some distant place. The women who received such items wore them with pride, enabling them to feel connected to their distant loved ones.

This bracelet has the potential to contribute much to the interpretation and understanding of the personal experiences of war; and the innate desire to connect and reconnect with loved ones, especially in the face of such adversity and destruction.

Appendix 16 – Major General Alan Stretton's winter dress uniform:
16.1.0: Object title
Major General Alan Stretton's winter dress uniform

16.2.0: Acquisition information
16.2.1: Name of donor
Major General Alan Stretton

16.2.2: Donor's contact details

16.2.3: Date acquired

16.2.4: Copy of receipt

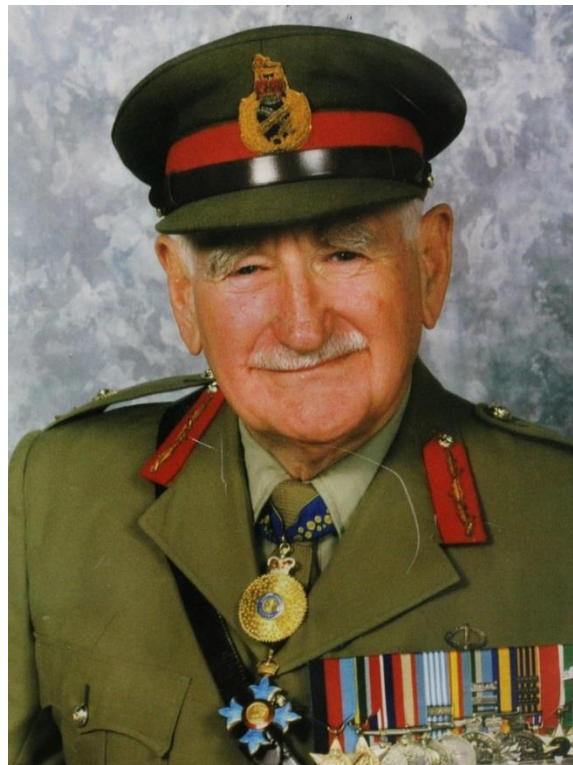**16.2.5: Object number**
27

16.3.0: Image/s

Figure 147:

Figure 148:

Figure 149:

16.4.0: History and provenance

16.4.1: Background history and provenance

Winter dress uniform formerly belonging to Major General Alan Stretton.

One of three children from William Stretton's second marriage, Alan Bishop Stretton was born on 30 September, 1922. His initial education was at Caulfield Grammar and then the more elite Scotch College, but after his father died in 1932, he was forced to leave the private system for state schooling.

Joining the Australian Army as a Private in 1940, just after his 18th birthday, he rose to the rank of Sergeant before enrolling at the Royal Military College, Duntroon, from which he graduated in 1943. The following year, as First Lieutenant commanding a platoon with the 2/9th Infantry Battalion, he waded ashore with his men at Balikpapan and fought through the Borneo campaign.

In 1949, he was posted to the War Office in London, attached to the Australian Army staff before returning to the front line in Korea in 1953. There he was a company commander in the 1st Battalion, RAR and then brigade Major with the 28th Commonwealth Brigade. During the Malaya campaign between 1961 and 1963, he was Commanding Officer of Australian 2nd Battalion, fighting communist insurgents. Serving three tours of duty in Vietnam, Stretton was appointed Chief of Staff, Australian Force, in 1969; and between 1972 and 1974, was deputy director of the Australian Joint Intelligence Organisation.

Then, in July 1974, he was appointed as the first director-general of the newly formed Natural Disasters Organisation, which was responsible for co-ordinating Commonwealth Government disaster relief. Just a few shorts months later, on Christmas Day 1974, Cyclone Tracy struck Darwin, killing at least 65 people and injuring many more. Seventy per cent of the homes in the city were destroyed or severely damaged and all public services – communications, power, water and sewerage – were severed.

Stretton flew into the city within hours of Prime Minister Gough Whitlam placing him in charge of the recovery operations and over the next eight torrid days, worked to restore order, overseeing what would become Australia's largest peacetime relief operation.

Under his leadership, 36,000 people were evacuated by air and road in the first six days, essential services were restored and Darwin returned to normal administration with no further loss of life. By the time he flew out of Darwin in 2 January, 1975, Stretton had become something of a national hero. On Australia Day, he was named Australian of the Year following which NSW also declared him Father of the Year.

While serving as a Commanding Officer during the Malaya campaign, Stretton studied at night, completing a law degree from the University of Queensland by correspondence. Successfully finishing the course in 1966, he was admitted as a barrister three years later, first to the NSW Supreme Court and then in 1972 to the High Court of Australia. After his retirement from the Army he practiced as a Barrister and Solicitor in Canberra for many years.

A keen Australian Rules Footballer, he played 16 games for St. Kilda in 1946 and 1947 in what was then known as the Victorian Football League. The following year he played for Brighton in the Victorian Football Association, winning the premiership before then representing Victoria in basketball the following summer.

Stretton is also the author of two controversial books, *The Furious Days: The Relief of Darwin* (1976) and *Soldier in the Storm* (1978).

One of the few Generals to have risen from the ranks, he holds the Infantry Combat Badge. He is one of the most highly decorated Australians, also being the recipient of an MBE for Korea in 1955, an OBE for Malaya in 1964 and a CBE for Vietnam in 1970, as well as the Order of Australia in 1975. He was awarded the Bronze Star by the President of the United States and the DSO by the Republic of Vietnam, as well as the 1939-45 Star, Pacific Star, WWII Medal, United Nations Korea Medal, Service Medal Korea, Malaya Active Service Medal, Australian Active Service Medal and the Australian Service Medal with three stars.

After retiring from legal practice in 1998, he and his wife moved to Batemans Bay where he played a prominent role in local affairs, including Patron of the Catalina Country Club for more than 18 years, President of the Clyde River Probus Club and Patron of the Batemans Bay Retirement Trust.

He passed away in Batemans Bay in October 2012 and was farewelled with full military honours following a funeral service in the chapel at Canberra's Royal Military College.

16.4.2: Donor's, owner's and community recollections

16.4.3: Exhibition history
On exhibition, Lest We Forget Room, <2013 – present

16.4.4: Context of use
Winter dress was worn from April and October. Summer dress was worn for the rest of the year and was identical except it was made of a lighter khaki material. A navy blue fabric with red stripes down the trousers was worn on ceremonial occasions and battle dress was worn in the field.

On the epaulets are the crossed sword and scabbard and one pip denoting Stretton's rank. The R indicates his retirement. The brass buttons also show his ranks. The red tabs near the neck are worn by all officers of the rank of colonel and above. Generals have a gold bat down the centre.

16.4.5: Associated reports

16.5.0: Description
16.5.1: Brief description of the object
Winter dress uniform comprised of shirt, jacket, pants and cap, with medals and awards.

16.5.2: Fabric, design, manufacture and condition
Detailed inspection not undertaken but given the length of time it has been on display, irreversible light damage, fading and discolouration are likely to be an issue. The commercial mannequin form that is current displayed on is also unlikely to provide sufficient support and padding for the uniform.

16.5.3: Maker
Commonwealth Clothing Factory, South Melbourne.

16.5.4: Used by
Major General Alan Stretton

16.5.5: Marks

16.5.6: Production date

16.5.7: Dimensions (height / width / depth)

16.6.0: Associations

16.6.1: Related places

Melbourne
St. Kilda
Canberra
Borneo
Korea
Vietnam
Darwin
Batemans Bay

16.6.2: Related items

Collection:	Description:	Information source:
National Portrait Gallery	Major General Alan Stretton, portrait, oil on canvas, by Gwendolene Pratt, 1987.	https://www.portrait.gov.au/portraits/1999.32/major-general-alan-stretton Retrieved 01/08/2018
Australian War Memorial	MELJ0144 - Major Alan Stretton of Elsternwick, Vic, Brigade Major of 28 British Commonwealth Infantry Brigade, works at his desk in an office in Korea. Black & white photograph by Donald Albert (Tim) Meldrum	
Australian War Memorial	WAR/70/0215/VN - Outgoing Chief of Staff of the Australian Force in Vietnam (AFV), Colonel (Col) Alan Stretton of Canberra, ACT (right), greets his successor, Col John Whitelaw of Hughes, ACT, at Tan Son Nhut airport. Black & white photograph by Peter Anthony Ward.	
Australian War Memorial	MELJ0163 - The helicopter has become as much a part of life in Korea as the jeep. When Major (Maj) A B (Alan) Stretton, Brigade Major of 28 British Commonwealth Infantry Brigade, was invited up to Panmunjom, his hosts sent a helicopter to pick him up. Black & white photograph by Donald Albert (Tim) Meldrum.	https://www.awm.gov.au/collection/C1101253

Australian War Memorial	MELJ0162 - The ubiquitous helicopter has become as much a part of life in Korea as the jeep. When Major (Maj) A B (Alan) Stretton, Brigade Major of 28 British Commonwealth Infantry Brigade, was invited up to Panmunjom, his hosts sent a helicopter to pick him up. Black & white photograph by Donald Albert (Tim) Meldrum.	https://www.awm.gov.au/collection/C1101252
Australian War Memorial	COM/69/0441/VN - Three Australian Rules footballers stretch for the ball bounced by the Chief of Staff of the Australian Headquarters in Vietnam, Colonel Alan B. Stretton of Canberra, ACT. Black & white photograph by David Reginald Combe.	https://www.awm.gov.au/collection/C318359
Australian War Memorial	COM/69/0442/VN - Former St Kilda Australian Rules footballer, The Chief of Staff of the Australian Headquarters in Vietnam, Colonel Alan B. Stretton of Canberra, ACT (left), talks with Captain Brian Glance of Glen Iris, Vic (right) after a hard game. Black & white photograph by David Reginald Combe.	https://www.awm.gov.au/collection/C318360
Australian War Memorial	P11186.001 - Group portrait of officers attending Staff College for a course. Black & white photograph by Robert Pockley.	https://www.awm.gov.au/collection/C1420006
Darwin Museum	Officer of the Order of Australia Medal, awarded in 1975 to General Stretton for his work with the Cyclone Tracy recovery effort in Darwin.	

16.7.0: Comparative examples

Collection:	Description:	Information source:
Australian War Memorial	REL33115.001 - Winter service dress tunic : Corporal C B S Behm, 2/1 Australian Convalescent Depot, Voluntary Aid Detachment	https://www.awm.gov.au/collection/C1223163
Australian War Memorial	REL/13342.001 - RAAF winter service dress tunic : Flight	https://www.awm.gov.au/collection/C1221138

	Lieutenant A J Henry, 103 Squadron Royal Air Force	
Australian War Memorial	REL31350.001 - RAAF winter service dress tunic : Group Captain I L Campbell	https://www.awm.gov.au/collection/C983452
Australian War Memorial	REL31300.001 / 002 - RAAF winter service dress trousers and tunic : C J P Hemery, war correspondent	https://www.awm.gov.au/collection/C1013803
Australian War Memorial	REL31350.001 / 002 - RAAF winter service dress trousers and tunic: Group Captain I L Campbell	https://www.awm.gov.au/collection/C983454
Australian War Memorial	REL/13342.001 / 002 - RAAF winter service dress trousers and tunic: Flight Lieutenant A J Henry, 103 Squadron Royal Air Force	https://www.awm.gov.au/collection/C1221139
Australian War Memorial	REL39247.002 - Winter service dress tunic and cap : Flying Officer G G Richard, RAAF	https://www.awm.gov.au/collection/C1232093
Australian War Memorial	REL31300.001 / 002 - RAAF winter service dress tunic and trousers: C J P Hemery, war correspondent	https://www.awm.gov.au/collection/C1013800
Australian War Memorial	REL/00125 - Service dress tunic : Lieutenant General Sir John Monash, Australian Army	https://www.awm.gov.au/collection/C104089
Australian War Memorial	REL33161.001 / 002 / 003 - Medical officer's mess dress jacket, waistcoat and cummerbund : Major General W D Refshauge, Royal Australian Army Medical Corps	https://www.awm.gov.au/collection/C1084407

The Army Museum Bandiana (formerly 8th/13th Victorian Mounted Rifles Museum) near Wodonga has an extensive and comprehensive uniform collection dating from the Boer War era through to East Timor. This includes the uniform and medals of Major General H. H. (Tack) Hammer.

Likewise, the Goldfields War Museum in Boulder, WA, features a range of uniform items, including a World War II battle dress tunic with rare colour patches of 10th Australian Garrison Battalion [Coastal Defence], a WWII RAAF service dress uniform, an Australian Army Service Corps soldier tunic, an officer pattern summer dress uniform, an Australian Women's Army Service [AWAS] officer pattern tunic and complete Women's Auxiliary Australian Air Force summer and winter service dress.

The 1st/15th Royal New South Wales Lancers Memorial Museum Inc. collection includes uniforms dating from the formation of the NSW Lancers in the late 19th century through to the modern era. Most of the early examples were those worn by officers. Also included are uniform items owned by Major General Sir John Northcott and including a service jacket, cap and Sam Browne belt (1945-1946).

16.8.0: Statement of Significance

The full Australian Army winter dress uniform in the Clyde River and Batemans Bay Historical Society's collection is significant for its associations with Major General Alan Stretton AO, OBE.

One of Australia's most highly decorated individuals, this uniform represents a military career of around four decades during which time he saw service during WWII, Korea, Malaya and Vietnam, as well as being appointed to the London War Office, and as Deputy Director of the Australian Joint Intelligence Organisation. During that time he became one of the few to rise through the ranks, from Private to Major General.

It is a reminder of the vital role that armed forces personnel have played in the past and continue to play in the present in responding to natural disasters both domestically and internationally. Shortly after Major General Stretton was appointed as the first director-general of the newly formed Natural Disasters Organisation in 1974, Cyclone Tracy hit Darwin, leaving death and destruction in her wake. Placed in charge of the recovery operation, Stretton flew in to the city and over the next eight days oversaw what would become Australia's largest peacetime relief operation.

Such was the success of his efforts, he was named Australian of the Year in 1975; and the same year, New South Wales declared him Father of the Year.

Completing his law degree in 1966 while serving as a Commanding Officer during the Malaya campaign, he was admitted as a barrister to the New South Wales Supreme Court in 1969, and the High Court of Australia in 1972. After retiring from the Australian Army he practiced as a Barrister and Solicitor in Canberra until retiring in 1998 and moving to Batemans Bay.

Major General Stretton is the highest ranked member of the Australian Military to have lived in the Batemans Bay area.

Appendix 17 – Edna Veitch's crochet dress:
17.1.0: Object title
Crocheted dress

17.2.0: Acquisition information
17.2.1: Name of donor
Edna Veitch

17.2.2: Donor's contact details

17.2.3: Date acquired

17.2.4: Copy of receipt

17.2.5: Object number
22

17.3.0: Image/s

17.4.0: History and provenance
17.4.1: Background history and provenance
Hand crocheted dress, made by Ethel Brown (nee Governor; Page) for Batemans Bay resident Edna Veitch.

Ethel Brown was born in 1882 in the Macleay River district near Kempsey, the eldest of eight children to English immigrants Charles and Julia Page. Around 1890, the family moved from the Kempsey area to East Macquarie, and then to Mudgee before settling in Gulgong in the mid-1890s. It was there that Ethel probably met young indigenous Australian man, James (Jimmy) Governor. In December 1898, when she was 16 and he about 23 the pair married at the Church of England Rectory in Gulgong.

Jimmy Governor had been born in 1875 near Denison Town in the Talbragar River, NSW, to Sam (later known as Thomas) Governor (or Grosvenor), a bullock driver, and his wife Annie. He received his education at a mission school and at the public school in Gulgong before taking up employment as a police tracker at Cassilis. After resigning from that position, he returned to the Gulgong area where he worked as a wood cutter, wool roller and then fencing contractor.

Ethel was about five months pregnant at the time of their marriage and in April 1899 gave birth to their first child, a son named Sidney Golding Louis Governor at Gulgong.

The following year, Jimmy took up a fencing contract on John Mawbey's property at Breelong, ten miles from Gilgandra. He and Ethel, along with members of Jimmy's extended family who were helping with the fencing work, set up camp near a creek on the property about three miles from the Mawbey family's residence. By this point, Ethel was expecting their second child.

That was an era when interracial marriage, particularly between an Aboriginal man and a white woman, was heavily frowned upon, and, as a result Jimmy and Ethel faced racism and discrimination, finding themselves ostracized and snubbed at every turn. The tension created

by the situation continued to escalate until, in July 1900, it erupted into a bloody and murderous rampage.

Reportedly stung by accounts that Mrs. Mawbey and Helen Josephine Kerz, a school teacher boarding with the family, had taunted his wife for being married to an Aboriginal man, Jimmy went to the residence to confront them, accompanied by another indigenous man, Jackey Underwood. When the women laughed at him, Jimmy allegedly lost all control, attacking family members with a "nulla" club and tomahawk. In all, five people died in what became known as the Breelong Massacre, while Mrs. Mawbey's 18-year-old sister Elsie was seriously injured.

News of the grisly events spread rapidly and although Underwood was quickly caught, Jimmy Governor and his brother Joe escaped, entering on a fourteen-week rampage, terrorizing a wide area of north-central NSW and committing at least eighty others crimes during that time. Seeking revenge on those they felt had wronged them, they killed Alexander McKay near Ulan in 23 July; Elizabeth O'Brien and her baby son at Poggie near Merriwa on 24 July; and Keiran Fitzpatrick near Wollar on 26 July. The pair also committed a series of break-ins, robberies and assaults as far north as Narrabri and in the Quirindi district, before taking to the rugged headwater country of the Manning and Hastings Rivers pursued by QLD trackers, bloodhounds, police and civilians.

Efforts to bring the brothers to justice grew into the largest manhunt in Australian history, covering more than 3,000 kilometres of northern NSW and involving around 2,000 civilians and police. On 8 October, the government offered a reward of £1,000 each for their capture and on 23 October they were proclaimed outlaws, the last persons in NSW to be so declared.

After several close escapes, Jimmy was shot in the mouth by Herbert Byers, a hunter, on 13 October and in a weakened state, was captured by a party of settlers at Bobin, near Wingham, two weeks later. Joe was shot dead by John Wilkinson north of Singleton on 31 October.

Found guilty in November 1900 of the murder of Helen Kerz, Jimmy was sentenced to death. An appeal was dismissed and he reportedly spent his last days reading the Bible, singing indigenous songs and blaming Ethel for his situation. He was hanged at Darlinghurst Gaol on 18 January, 1901 and was buried in an unmarked grave in the Anglican section of Rookwood cemetery. Underwood had been hanged in the Dubbo Gaol four days earlier.

In the wake of the massacre, the heavily pregnant Ethel had fled to Dubbo with their baby son and was arrested there several days later. Initially charged with complicity in the crime, she was held in the Gilgandra lock-up, and gave evidence against Jimmy first at the inquest and later at his trial.

Three months after Jimmy was hanged, Ethel gave birth to their second child, a daughter named Thelma (Violet) H. Reta in Wollongong.

In November 1901, Ethel married Francis (Frank) Joseph Brown in Wollongong. Also an indigenous Australian, Frank had been born in 1877 to Thomas, a farmer, and Annie Brown at the Currowan Creek Reserve on the Clyde River near Batemans Bay. At the time of their marriage, Frank was living in at Mount Kembla and Ethel in Clifton on the coast between Sydney and Wollongong. The couple also lived at various times at Kempsey, Milton, Termeil

Pebbly Beach, Kiola and Ulladulla, and as well as Violet, had nine other children. Sidney was adopted under the surname of Duncan.

Ethel died on 31 December, 1945 at Newington State Hospital and Home for Aged Women, an asylum for destitute women in Lidcombe, Sydney. She was buried in Rookwood Cemetery.

While living in the Eurobodalla area, the youngest of Ethel and Frank's children, Ruth Victoria Queen (Victoria or "Vic") became best friends with local girl Edna Veitch. When Edna was about eight, Ethel made the dress for her that is now in the Clyde River and Batemans Bay Historical Society's collection, hand-knitting it from crepe silk reportedly without a pattern and splitting the thread to make the collar and cuffs.

17.4.2: Donor's, owner's and community recollections
According to Edna Veitch, Ethel was "very talented and very clever with her hands. She was a lovely lady who had a very hard life because of what Jimmy had done."

See oral recording with Edna Veitch for ABC Story (copy in the Clyde River and Batemans Bay Historical Society collection).

Aunty Vic Carriage, in "Coastal Custodians", Vol. 2, Issue 7, February 2005.

Loretta Parsons, a descendant of Jimmy Governor, residing in Batemans Bay as at 2018.

Mrs. Brown's Dress, by Edna Veitch. ABC Open. 12 December 2011
https://open.abc.net.au/explore/9191

17.4.3: Exhibition history
Displayed – Volunteers Room (Alcove)

17.4.4: Context of use

17.4.5: Associated reports and publications
A measure of the notoriety of the events during and after Jimmy Governer's rampage is the number of stories and ballads composed about it, many reflecting the social attitudes and prejudices of the time about Aboriginal people. Jimmy Governor's life and death, in the context of Aboriginal dispossession and white racism, were the subject of Australian author Thomas Keneally's 1972 novel "The Chant of Jimmy Blacksmith". It was made into a film by Fred Schepisi in 1978.

Reference publications include:
Clune, Frank, "Jimmy Governor – The True Story", Angus and Robertson, Sydney, 1959.
Davies, Brian "The Life of Jimmy Governor", Ure Smith, Sydney, 1979.
Gammage, Bill "The Life of Jimmy Governor", in Aboriginal History, Vol., Vol., University of Adelaide, 1979.
Garland, Maurie, "Blood on the Tracks – The True Story of Jimmy Governor", Brolga, Melbourne. 2009.
Governor, Jimmy, Wikipedia entry

Moore, Laurie, and Williams, Stephen, "The True Story of Jimmy Governor", Allen and Unwin, Crows Nest, NSW, 2001.
Reynolds, Henry "Jimmy Governor and Jimmie Blacksmith", in *Australian Literary Studies*, Vol. 9, No. 1, May 1979, St. Lucia, Queensland: University of Queensland.
"The Chant of Jimmy Blacksmith", Australian Screen Classics, Currency Press, Strawberry Hills, NSW, 2008.
Veitch, Edna for ABC Story (oral recording)

Fiction and literary representations include:
Keneally, Thomas "The Chant of Jimmy Blacksmith" (novel), 1972
Murray, Les, "The Ballad of Jimmy Governor" (poem), 1970?
Britton, Clare "Posts in the Paddock", (performance installation), 2011.
Campbell, Bob "Running on the Great Divide" (radio play) 2010

17.5.0: Description
17.5.1: Brief description of the object
Crocheted dress.

17.5.2: Fabric, design, manufacture and condition
Girl's hand crocheted crepe silk dress, cream in colour.

17.5.3: Maker
Mrs. Ethel Brown (nee Governor; Page)

17.5.4: Used by
Edna Veitch

17.5.5: Marks

17.5.6: Production date
1934

17.5.7: Dimensions
700 mm x 1200 mm x 100 mm

17.6.0: Associations
17.6.1: Related places
Batemans Bay
Milton
Termeil
Pebbly Beach?
Kiola?
Ulladulla?

17.6.2: Related items
Gilt framed tinted photograph of Edna Veitch as an eight year old girl wearing the dress.

17.7.0: Comparative examples

Collection:	Description:	Information source:

17.8.0: Statement of Significance

As a historically important, well made and aesthetically appealing piece, Edna Veitch's dress is a valuable part of the Clyde River and Batemans Bay Historical Society's collection.

The dress is historically important for its direct connection with Ethel Page, former wife of Jimmy Governor, said to be the last recognised bushranger. Born in 1882 in the Macleay River district, Ethel, the daughter of English immigrants, was just 16 when she married Aboriginal man James (Jimmy) Governor in 1898. In an era when interracial marriages, particularly between a white woman and an indigenous man, were heavily frowned upon, the couple faced significant discrimination. This, it was said, was the cause the murderous rampage that Jimmy embarked in with the Breelong Massacre and ended fourteen weeks later when he was finally arrested after a crime spree of more than eighty offenses including murder. Efforts to bring Jimmy and his brother to justice became the largest manhunt in Australian history and they were the last people in NSW to be proclaimed outlaws. Jimmy was finally captured and after being tried and found guilty, was hanged at Darlinghurst Gaol in January 1901. He later became the subject of Thomas Keneally's 1972 novel "The Chant of Jimmy Blacksmith".

By the time of his death, Ethel had one child and another on the way. Soon after her daughter was born she married again, an Aboriginal man named Frank Brown who hailed from Currowan Creek near Batemans Bay. The couple eventually moved to the area where their daughter Victoria Queen (Victoria or "Vic") became close friends with Edna Vietch, and it was she for whom Ethel made the dress.

An important example of a hand-made child's dress from the 1930s, this item is extremely well made, demonstrates high order needlework skills and has aesthetic value for its fine standard of craftsmanship. Needlework was considered a valuable skill for women during the 19th and early 20th centuries. Young girls were taught by their mothers from the time they were old enough to hold the necessary tools and by the 1840s, sewing, embroidery and other related activities had become part of the school curriculum for young women in Australia. For the genteel, needlework was a leisure activity and in the privileged classes, a skill that was part of the social graces expected of a young woman. For those of the lower or working class, needle craft provided a means of earning a living. Ethel Page was noted as a talented needlewoman and this dress is an excellent example of her skill.

A unique, one-off piece, the dress is a rare surviving example of a well-made hand produced child's dress dating from the 1930s and is a valuable demonstration of the skills of its maker, Ethel Page, who reportedly made it from crepe silk without a pattern.

A well-documented item with an excellent provenance, the dress is in good condition and has the potential to contribute to the interpretation of a range of themes and subjects including females skills and past times, social mores, attitudes and prejudices during the late 19th and early 20th centuries.