

Heritage

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A Most Ingenious Invention: An Early History of the Pianola in Australia

*"The Pianola is certainly a most ingenious invention, and I feel quite sure that nothing has more closely approached hand-playing." Moriz Rosenthal, famous Concert Pianist
(Source: AEOLIANS issued by Henry M. Birge & Co, Melbourne c 1902)*

Throughout most of the 20th century the Pianola played an important role in the musical life of many Australians and this is why even today many older Australians have fond memories of it. This essay is dedicated to telling the social history of the Pianola in Australia during its introduction in 1900 and is taken from my larger work which covers the period up to the First World War. It is also a history of the 65 note piano player in this country, i.e. the first and earliest Pianolas could only play 65 notes of the piano.



Aeolian Pianola with grand piano, New York 1898



The first major Pianola concert, New York, 1899

Sentiments about the place of the Pianola in Australian history were beautifully expressed by the late Denis Condon. Denis, a musicologist and avid collector of player pianos, penned these words in 1975 during a period of intense renewed interest in all things player piano:

Player pianos are numerous enough in Australia for most of the population to have personally had a try at pumping a roll through. Certainly all player owners have had their initial interest awakened by the enthusiasm of player piano owners. They are indeed happy folk, owners of player pianos - good quality players are easy to find, fairly simple to repair, no trouble to adjust and, with average care, maintenance free.

Player piano enthusiasts here enjoy the luxury of living in one of the only two countries in the world providing new repertoire for their machines - 88 note rolls are plentiful, of extraordinary variety and not unreasonably priced. Pumping a player piano gives a splendid "do-it-yourself" feeling second only to playing by hand; it is creative, the "performer" (or is it operator?) being able to give free reign to the most extravagant flights of musical fancy. He can sing, often in any one of seven keys of his

choice; indulge in the odd dramatic pause; crash through a magnificent climax, using the damper pedal as he sees fit; or play poetically with a wondrous pianissimo with no fear of notes failing him. If the Pianolist has a machine equipped with some sort of accentuating device such as "Themodist" or "Solodant" or the like, he can, as can any other musician, practice his performances until they are equal to the best "live" playing and very satisfying to both him and his listeners. There is no doubt that the player piano is a most sociable instrument when it comes to self-expression in music, the most sociable of the arts. (Source: Australian Collectors of Mechanical Musical Instruments (ACMMI) News Bulletin No.2 March 1975)

There are lots of scholarly books and articles written on the Pianola, but very little about the arrival of this amazing machine in Australia in 1900. This is not a technical history of the Pianola but an Australian social history of this ingenious invention.

The Pianola arrived in Sydney in February 1900 courtesy of William Henry Lardelli. However, before discussing what Mr. Lardelli did with his Pianola, it seems prudent to provide some background material on the music scene in Australia during the Edwardian period as well as a brief history of the early Pianola.

MUSIC IN AUSTRALIA

From the time of the Australian Federation in 1901 a growing sense of national identity began to emerge in the arts, although with a patriotic attachment to the 'mother country' (Britain and the Empire), which continued to dominate musical taste. In order to gauge the possible reaction the Pianola would have received upon its arrival in Australia in 1900, it seems sensible to give a brief account of the state of music in Australia at the beginning of the Twentieth century. In this regard I have selected the well-known work of W. Arundel Orchard, *Music in Australia*. Orchard arrived in Sydney in 1903 and is a prime source of information. Writing in 1952, Orchard describes this period as follows:

The beginning of the twentieth century found Australia both alive and vigorous in the development of music. During the past fifty years the slender link with England and Europe was considerably strengthened by improved facilities of travel, consequently the visits of overseas artists were not only more frequent, but many of the world's finest musicians had found it worthwhile to take the journey which, though still a matter of weeks instead of months, was endured under more comfortable conditions. The more frequent tours of distinguished visitors enabled resident musicians to adjust their standards and keep in closer touch with the developments in the great centres of music.

Locally great improvements had been made. Teaching was good; at least there were two conservatoria of music, those of Adelaide and Melbourne, to say nothing of smaller collegiate efforts. Choral singing was flourishing and much more general than it is today. Subscribers were plentiful, and there were no picture theatres or broadcasting commission to disturb the activities of choral societies. People were making music in their own good time, and doubtless were better and happier in doing it. Concert tickets and social invitations still bore the direction, "Carriages may be ordered for 10.15p.m." In fact life was then more leisurely, dignified, and comfortable. There were drawbacks and inconveniences, more or less tolerated, but the period of noise, speed and vulgarity generated by mechanical inventions had not yet arrived. (1)

One assumes his reference to 'mechanical inventions' does not including the Pianola or the Phonograph. With a burgeoning interest in music in Australia the arrival of the Pianola in 1900 was guaranteed to be favourably received, which it was.

A BRIEF HISTORY OF THE PIANOLA

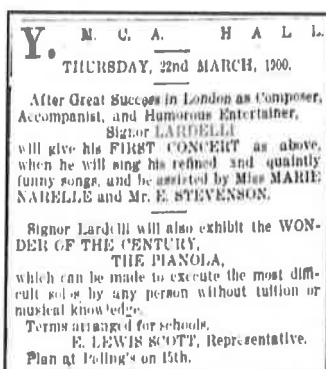
Whatever the claims to priority of invention may have been, it was certainly the Pianola which outshone all the rest, as the first truly musical piano player. The very first Pianola (piano player) was built in early 1895 by Edwin Votey, in a workshop at his home in Detroit, and his Farrand & Votey Organ Company made several trial models during 1896 and 1897. The first commercial use of the Pianola trademark occurred on 15 January 1898, and by the autumn of that year production in Detroit had started in earnest, with instruments being sold by the Aeolian Company in New York and elsewhere in the USA.

Like most other piano players, the Pianola worked by suction, created by foot pedals, and it played 65 notes of the piano, losing about an octave at each end of the compass. Its rolls were perforated at a scale of six notes to the inch, the same as the contemporary 58-note organ rolls, and both types of roll had pins that protruded from each spool end, where they attached to the Pianola mechanism. From left to right, are a sustaining pedal lever, a dynamic

subduing lever, a tempo lever that moves over a curved scale, and a forward/re-roll lever. Only the earliest of Pianolas are as simple as this.



Aeolian Pianola Advertisement c1903



Concert announcement 1900



William Henry Lardelli 1897

Export of Pianolas to Europe began in 1899, and Queen Victoria, for example, owned a Pianola for the last two years of her life, although one might surmise that she never actually played it herself. The rest of the world followed including Australia in 1900.

THE WONDER OF THE CENTURY ARRIVES IN AUSTRALIA 1900

My research has shown that the first Pianola arrived in Sydney from London in February 1900 courtesy of **William Henry LARDELLI** (1857-1910).⁽²⁾ William Lardelli is better known by his self-styled Italianised version of his name - *Signor Guglielmo Enrico Lardelli*. Born in England in 1857 he first arrived in Melbourne in 1875 and was a successful organist, and a prolific composer of songs as well as piano, opera and organ music. He returned to England in 1885.⁽¹⁾

The arrival of Signor Lardelli and the Pianola in Sydney in February 1900 was considered an important event by the press and the reporting on both of these topics is the genesis of our Pianola history in Australia:

Return of Signor Lardelli. Among the passengers by the incoming *Barbarossa* is Signor Lardelli, who returns to Sydney after a sojourn of five years in the world of London. Like many another accustomed to the warm glow of this southern clime, he found the English winter was in a fair way of breaking him up, so he returns with his muse, and, by way of compensation for his long absence, brings along with him a number of musical novelties. The chief of these is the pianola, an ingenious American contrivance, which adjusted to the keyboard of an ordinary piano, enables a person, whether musical or unmusical, intelligent or ignorant, who has strength enough in the feet to work a couple of pedals, to produce the most exquisite music, to execute such titles as Bach's *Chromatic Fantasia* and *Fugue*, and Liszt's *Rhapsodies*, with perfect ease and correctness, with the most minute detail of expression. Any doubt on this matter will be removed by Signor Lardelli; who purposes to take the public into his confidence, and demonstrate how it is done. Meanwhile, it may be said that this novel instrument has the appearance of a small American organ. It is easily wheeled up to the piano and adjusted to the key board, and the operator having inserted a roll of perforated paper — of which there are 7000 and more to choose from — has but to put his feet to the pedals to cause the paper to revolve, and so to set into swift and harmonious vibration little 'wooden' fingers, which overlap the keys of the pianoforte, and communicate to them a touch 'which may be high and ringing, soft and clinging,' according as the performer manipulates a little gauge, which finds itself convenient to his hand. Another novelty, in which, perhaps, the general public will be less interested, is the 'Virgil Clavier,' a dummy keyboard for pianoforte students, which has lately been adopted by the Berlin Conservatorium, and which, by reason of its 'click,' is said to surpass all other 'dummies' as a means of arriving at a perfect technique. As for himself, Signor Lardelli has not been idle during the years he has been away from our shores. No fewer than 150 of his musical compositions have been published by London firms, eighty of them emanating from Edwin Ashdown, Limited, who have appointed Signor Lardelli their Australian agent. In addition to these, Signor Lardelli is the composer of a number of songs of a refined, humorous turn (the words in every case being by Mr. M. B. Spurr of 'Tin Gee Gee' fame), and he contemplates in the near future; introducing them himself to the

public notice. The return of Signor Lardelli, therefore, should create a flutter in circles musical. (Evening News Sydney Fri 23 Feb 1900).

MR LARDELLI'S FIRST PIANOLA CONCERT

It appears Signor Lardelli and the Pianola did cause a flutter in musical circles and he did not waste any time in promoting the Pianola in Sydney. His first big step was to exhibit the 'WONDER OF THE CENTURY, THE PIANOLA' at his first concert which was held at the YMCA Hall Sydney on the **22 March 1900**. A newspaper report promoting the forthcoming concert provides some very interesting details about Lardelli, the concert itself and of course the Pianola. The following promotional report is worth reporting:

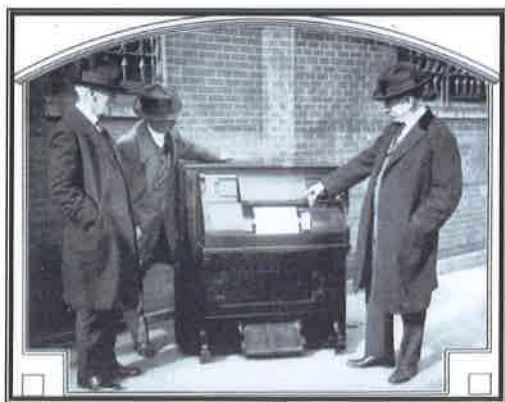
SIGNOR LARDELLI'S CONCERT. On Thursday next (22 March), at the Y.M.C.A. Hall; Signor Lardelli, whose reappearance in Sydney after an absence of five years was warmly welcomed when he sang at Mr. Lawrence Campbell's Kipling recital, will give an entertainment upon his own behalf. He will be assisted by that admirable vocalist **Miss Marie Narelle** (3) and by other favourite artists. His own share of the programme will be made up of excerpts from his humorous, repertoire, which is broad and extensive; and he will also display the prowess of the Pianola, an invention intended to enable lovers of the piano who cannot play the instrument to enjoy its effects by means of a mechanical attachment. (The Australian Star (Sydney) Sat 17 Mar 1900).

REVIEWS OF THE FIRST PIANOLA CONCERT

Lucky for posterity there are two reviews of the first Sydney Pianola concert:

First: In Introducing the Pianola, which is a pneumatic machine, attached to the keyboard of a piano, Signor Lardelli has given us a novelty, for by this means he can produce some thousands of pianoforte pieces, such as Rubinstein's "Valse in E flat," "Ronda Capriccioso," by Mendelssohn, and Wieniawski's "Valse de Concert," all of which were played by him last night in a faultless manner. It can be worked so as to produce the requisite light and shade, a rallentando and even to accentuating a given chord in perfect style. Indeed, as expressed by many connoisseurs; played a long way better than many of the world's artists could do. We understand that the machine costs £65 In London. The class of entertainment given by Signor Lardelli is certainly most enjoyable. (The Australian Star Sydney Fri 23 Mar 1900).

Second: Signor Lardelli gave a concert at the Y.M.C.A. Hall last week, at which the compositions were almost entirely from his pen. The only exceptions were those heard on the Pianola, a new instrument, of which Signor Lardelli is agent in these colonies. It is played by the feet, like a harmonium, and gives a solo with all the tone, power, and accuracy of a virtuoso, but lacks, of course, expression. On this occasion it pedalled out Rubinstein's pretty Valse in E flat, Mendelssohn's Andante and Rondo Capriccioso, and other well-known pieces. Signor Lardelli was himself heard in a number of humorous songs, although he cannot be said to be very funny. Some bright and light songs were sung by Miss Marie Narelle, and Mr. Stevenson played several pleasing violin soli. (The Sydney Mail & NSW Advertiser Sat 31 Mar 1900).



Edwin S. Votey & his pianola 1922



Chris Neave, peddles, with fellow collector looking on

The reviews of the Pianola concert given by Lardelli in Sydney on 22 March 1900 cited above constitutes it as one of the very earliest known Pianola concert in Australia. The first Pianola concerts began in 1898 at The Aeolian Company's warerooms at 18 West 23rd Street, New York, USA. The first known Pianola Concert in the UK was held on Friday 28th February 1902 and organised by Milsoms, a large music dealer in Clifton, Bristol – the programme for this

concert has survived. I believe the March 1900 Lardelli Pianola concert to be one of the earliest known Pianola concerts in the British Empire.

COST OF A PIANOLA

There are a couple of interesting bits of information from the above Pianola concert reviews; firstly that Signor Lardelli is 'agent in these colonies' for the Pianola. Secondly, the cost of the Pianola in London in 1899 (the time he would have embarked for Sydney) was £65. More will be said about the Pianola agency in Australia further on. However, by 1902 the cost of the Pianola in Australia had changed very little e.g. Henry M. Birge & Co. of Sydney were advertising the cost as £60 (or credit £65 on monthly repayments) (*The Maffra Spectator* 8 May 1902).

Of course before you purchased your Pianola you would have to already own a piano or have to purchase one. The first Pianola was a piano player (push-up) and the price of an upright piano at the turn of the 20th century ranged from £12 (second-hand) to £95 plus (new) for famous upright and grand pianos such as Bechstein.

In Australia in 1902 the average weekly wage was £1.36 (by 1907 £1.39) which means in 1902 the cost of a Pianola would have been for the average worker 44 weeks' wages or 47 weeks on monthly repayments.(4) To own a Pianola would have been an impossible dream to those trying to live on an average weekly wage.

MR LARDELLI ON THE ROAD

After the success of the concert in Sydney, Lardelli then spent several months travelling in Australia, giving similar concert performances, such as the one at the Melbourne Exhibition Building 23 May 1900 and a further one in the Victoria Hall in Adelaide (date unknown, but assume mid 1900). The advertisement for the Melbourne Pianola demonstration follows but no newspaper review of it was located:

Melbourne Exhibition Building 23 May 1900 Matinee: Attraction!!! - A New Musical Instrument, The Wonder of the Century, The Pianola. The Pianola, will Play "Paderewski Solos," "Mark Hambourg Solos," "Rubinstein Solos." Signor Lardelli will give a Lecture on the merits of this most marvellous instrument. (Admission one shilling, tickets from Allans) (The Melbourne Age, Wed 23 May 1900)

After this initial burst of energy in early 1900 giving concerts and promoting the Pianola, Signor Lardelli appears to have found the need for other employment as news of his Pianola activities abruptly ended by mid 1900. Maybe he lost interest in the enterprise or he did not have the necessary entrepreneur skills to make money from selling the Pianola preferring to leave it to others, i.e. Nicholson & Co. From late 1900 onwards the shortage of money seems to have been a problem for Lardelli, as he was constantly moving around the country giving concerts of his own works, teaching music or accepting music posts as organist and/or choirmaster at some of Australia's prestigious cathedrals. At Charters Towers on the 7 July 1910, Lardelli became ill and died of pneumonia, he was aged 55.

PIANOLA AGENTS IN AUSTRALIA

In an advertisement in Sydney in **July 1900** Messrs. Nicholson and Co Sydney made the claim they were the sole agency. This appears correct with Nicholson either buying the sole agency claim from Signor Lardelli or just securing it from the Aeolian Co because Lardelli failed to do so himself. Nicholson's claim is stated in the following newspaper report:

Mr. J. C. W. Nicholson, of Messrs. Nicholson and Co., the well-known music and piano house in George Street, returned last week from an extended visit to the various piano factories of England, Germany, and America. In addition to the agencies they already hold for the celebrated Bechstein, Ronisch, Mignon, and other pianos, Mr. Nicholson has secured for the firm sole agencies for the Mason and Hamlin, Krell, Palmer, Crown, Cameron, and Sterling pianos, and the celebrated Pianola and Orchestrelle. Messrs. Nicholson is also sole Australian agents for John Church and Co., the music publishers of New York and London. (Sunday Times (Sydney) Sun 1 Jul 1900)

In September 1900 Melbourne's *Carnegie & Sons* (106 Elizabeth Street) advertised themselves as the sole agents for the Pianola and the *Aeolian*.(5)(6) It is assumed they were referring only to Melbourne and/or Victoria. So with two companies advertising themselves as the Pianola agent, things must have come to a head by 1901 with the arrival of Henry M. Birge & Co. who took over sole agency for Australia. The Aeolian Co. New York must have finally decided who they wanted as their Australian agent.

It is interesting to note that another claimant other than Lardelli suggests he was the first to introduce the Pianola to Australia. This was reported in an advertisement for a concert 5th April 1901 to be held at the Town Hall Sydney (*Sydney Morning Herald*, Wed 27 March 1901). This notice advised readers that Mr A B Adams will introduce the Pianola for the first time and that the concert plan was available from Paling's (W H Paling & Co). As this advertisement did not say who the sponsor of the concert was, it probably was Birge & Co, as Mr Adams was identified as "Our Mr. Adams" by a Birge advertisement for 13 April 1901.⁽⁷⁾ Birge & Co were not the first to introduce the Pianola to Australia, as already stated above that honour must go to Signor Lardelli.

W H Paling & Co was not the Pianola agent for Australia, though in 1901 they did have limited agency rights as attested by the following advertisement:

W H Paling & Co. Limited. *The Pianola. Having taken the exclusive Agency for the Pianola & Aeolian for Newcastle & Environs from Messrs. Henry M. Birge & CO., the sole agents for Australasia, we have arranged to give daily recitals at our warehouse this day (Wednesday) from 10am to 1pm & tomorrow (Thursday) from 10am to 4pm and extend an invitation to all interested to see and hear these ingenious inventions. W. H. Paling & Co. Limited, 42 Hunter Street, Newcastle. (Newcastle Morning Herald Wed 17 Apr 1901)*

Henry M. Birge & Co became the sole agent for the Pianola in Australia opening their showroom in Sydney in early 1901 and their Pianola and Aeolian Rooms in Melbourne in December 1901. Why Nicholson (Sydney) and Carnegie (Melbourne) lost their agency rights is unknown. Henry M. Birge & Co. maintained their sole agency rights to sell the Pianola in Australia from *The Aeolian Co.* New York up to 1908 before changing its name to the *Pianola Company*. The story of Henry M. Birge & Co. continues the story from 1901 onwards and is the subject of the next chapter in my monograph *A Most Ingenious Invention: An Early History of the Pianola in Australia* (published 2017).

CONCLUSION

The Pianola went on to become the well-known and much loved musical instrument of choice for many Australians during the 20th century. An active interest in the Pianola and player piano was maintained throughout this period as can be seen by the fact that the well-known Sydney piano roll manufacturer *The Mastertouch Piano Roll Company* was able to continue its operations from 1919 until it closed its doors in 2005. At its height of interest in the first half of the 20th century, piano rolls were also manufactured in large numbers in Melbourne by *The Anglo-American Player Roll Company* under the brand name "Broadway". This company made piano rolls from 1921 up until the death of its founder Len Luscombe in 1957.

After more than 100 years in Australia, interest in the Pianola and player piano lives on thanks to collectors and enthusiasts who continue to love this amazing invention and who hope this interest will survive in a physical sense, i.e. player pianos will continue to be rescued, restored and used, rather than end up as an item of interest in a museum.

Christopher Neave

Footnotes:

1. W.Arundel Orchard, *Music in Australia*, Melbourne 1952, page 65

2. **LARDELLI, William Henry** (1857- 1910) (Composer & Organist): William Henry Lardelli, also known by the self-styled Italianised version of his name, "Signor Guglielmo Enrico Lardelli," was born 12 May 1857 in Brighton, Sussex, the son of Italian immigrant Maurizio Giovanni Lardelli and Louisa Matilda Lardelli. Lardelli first arrived in Melbourne in 1875. He became prominent as an organist in Maitland and Sydney in the 1880s and 1890s. He also spent much time in England during the period 1885-1900. Later in life he lived in Grafton, Bathurst and Perth, followed by a short time in Queensland where he died at Charters Towers on 7 July 1910, at the age of 55 years. He was the first Australian musician to be made a Fellow of the College of Organists (from 1903 the Royal College of Organists) and he wrote several pieces of organ music. He was a prolific composer of popular songs, piano pieces, operas and operettas and was named one of Australia's 'first-class' organists in 1896. From the late 1890s Lardelli concentrated on compositions of popular music and the performance of humorous recitations and songs which took over from his career as an organist. Lardelli was a restless character who did not spend more than a few years in the same place and in later life became plagued by bad debts and ill health. After arriving back in Sydney in February 1900 from a trip to England, Lardelli was able to say that 150 of his compositions had been published in London, of which 80 were for Edwin Ashdown Ltd who had made him their Australian agent. Just after his arrival back in Australia he gave a 'bright concert' in the YMCA Hall on 22nd March (1900) featuring a pianola (invented in 1895) which he had brought with him from Europe and the rest of the programme consisted of his own compositions of a 'light' nature. He then spent several months travelling, giving performances in a similar vein, including one at the Melbourne Town Hall and Victoria Hall, Adelaide. (Source, Richard Ward, *The Sydney Organ Journal* 45.4 (2014). To see this biography in full go to: <https://ozvta.files.wordpress.com/2011/12/lardelli-ge-ward-soj-2014.pdf>.

3. **NARELLE, Marie** (1870-1941) (Singer): Marie Narelle, singer, was born on 28 January 1870 at Combaning station, near Temora, New South Wales, fourth child of native-born parents of Irish lineage, John Ryan, goldminer, and his wife Catherine, née Comans. Registered as Catherine Mary, the child was known as Molly. She was educated locally and at the Presentation convent (Mount Erin), Wagga Wagga, where she learned music and singing. On 29 January 1891 at St Mary's Cathedral, Sydney, she married Matthew Aloysius Callaghan, an attorney's clerk. A drunkard, he left her about 1894 with three small children to support. Finding few work opportunities in Sydney, she became a music teacher at Candelo, visiting her scattered pupils on horseback and by horse and sulky.

Molly Callaghan adopted the stage name Marie Narelle, reputedly taking the surname from an Aboriginal 'Queen of the Moruya tribe' as a 'sort of talisman'. Invited by the visiting Irish politician William O'Brien to sing in Ireland at the close of the Cork Exhibition, she left Australia in July 1902. Narelle was acclaimed in Ireland. On 8 June 1903 she shared the platform at the Royal Albert Hall with (Dame) Clara Butt and Ada Crossley.

Further success saw Narelle and John McCormack visiting the United States of America in 1904 as part of the Irish cultural delegation to the St Louis World Fair. Following many American engagements, and having made wax cylinder recordings for Thomas Edison (1905), in June 1906 she returned to the Australian concert circuit; she also sang in New Zealand then went back to Europe.

During another Australian tour in 1909, including Western Australia, Narelle obtained a divorce from Callaghan in Sydney, on 2 June. Next year she settled in New York and in 1911 gave recitals throughout the U.S.A. with McCormack. On 9 December at the West End Presbyterian Church, Manhattan, she married Harry Allen Currie, a Canadian-born electrical engineer. The couple lived in New York, where her hospitality to Australian soldiers passing through the U.S.A. in World War I became famous.

Narelle made her last Australian tour in 1925-26, revisiting the New South Wales scenes of her youthful successes, including Temora, Candelo and Boorowa—the 'Tipperary of Australia'. After her husband's death in 1934, she moved to England. Reconciled with the Catholic Church, Catherine Mary Narelle Currie died on 26 January 1941 at Clevecot, Chipping Norton, Oxfordshire, England.

'The Australian Queen of Irish Song' was noted for a voice 'not unlike Melba's', for her marvellous diction in four languages and for the passion with which she performed. Commenting on the pre-eminence of Australian singers such as Melba and Crossley, she held that, rather than physical influences like climate, it was 'the Australian personality that has made the Australian voice'. 'We are a natural people . . . free in all we do and say and think and it is that freedom, I believe, that makes us good singers'. (Source: Australian Dictionary of Biography).

4. www.measuringworth.com.

5. The Age (Melbourne) Tue 4 Sep 1900.

6. **The Aeolian** was a roll playing musical instruments based upon the organ principle, i.e. the sounds are produced by vibrating pipes or reeds. This is the oldest of all known methods of producing sound. The Aeolian was first produced in 1885 and by the late 1890's the Aeolian Grand, a 58 note music roll instrument, was the sales leader at that time. Around the turn of the 20th century the Grand was renamed the Aeolian Orchestrelle. Both the Aeolian and the Orchestrelle were built by the Aeolian Company, New York, USA.

7. Newcastle Morning Herald 13 April 1901.

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Food for thought Editor's note

When planning my activities for the next few weeks I hardly know where to start! It is spring and there are so many events on! We could not include all events in the Newsletter that came past our desks, but have attempted to incorporate a cross section of events from across the BMACHO region. We apologise for any omissions but will depend upon our email distributions to get the wider message out there. If we know about your event, it will be disseminated in one way or another.

In the meantime there are a number of interesting articles in this issue from other writers, which cover a diverse range of topics. From the pianola to old photographs, we hope you enjoy the coverage.

In particular the analysis and dating of old photographs is a good one. Such analysis can be undertaken from a range of angles, from fashions, the format of the photograph and the photographer, dating the card mount or frame, and other visual clues such as landscape, nature of the event depicted, buildings and streetscapes.



Teachers of the art will instruct to "*Observe, reflect, question*": or describe, think about the features and then wonder.....

- Describe what you see: What do you notice first? What people and objects are shown? How are they arranged? What is the physical setting? What, if any, words do you see? What other details can you see?
- Why do you think this image was made? What's happening in the image? When do you think it was made? Who do you think was the audience for this image? What tools were used to create this? What can you learn from examining this image? If someone made this today, what would be different? What would be the same?
- What do you wonder about..... Who? What? When? Where? Why? How?

1839 is recognised as the dawn of photographic history, even though many people were working on various techniques for nearly 30 years prior. A history of 19th century photographs can be documented from the five distinct photographic technologies and their eras: Daguerreotypes, Ambrotypes, Tintypes, Cartes de Visite and Cabinet Cards.

Whilst the examination of these technologies is hoped to be covered within a future article in the BMACHO Newsletter, following the simple plain English method as set down above, may set you on a path of discovery! Have a go!

Patsy Moppett

Analysing old photographs

We often look at old photographs and tend to see only the picture on its face value. How often do we look into the background of the photograph and notice the buildings, the landscapes, even the clothing of the people pictured, or other features recorded?

Photographs of people and places can tell us so much more about the wider context and the times in which the picture was taken.

Phil Hammon shows us an exercise he has undertaken and the unexpected things he found which helped to date the photos in question.

"I was first made aware of this photograph from Henry King when a photograph of the Bleichert Ropeway to the Ruined Castle Shale Mines was posted on the "*Do you remember Katoomba when*" Facebook page, with a link to the Museum of Applied Arts and Sciences (MAAS) photo library. (ex Powerhouse)



King's ropeway photo #1082 ex MAAS collection

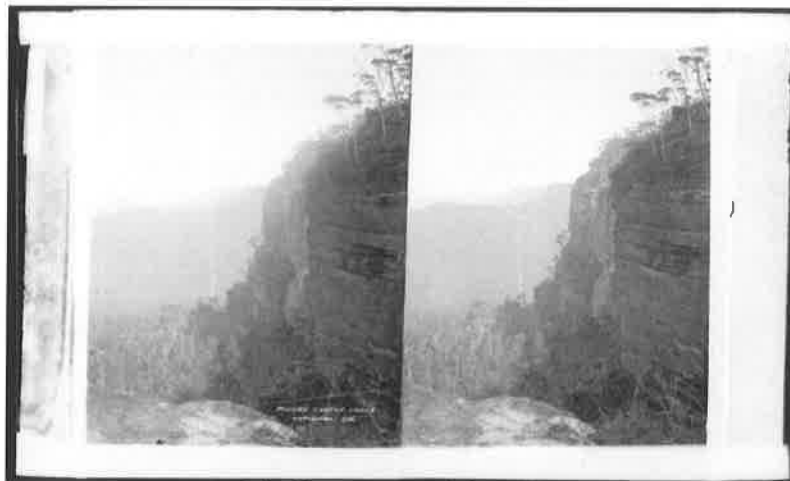


Charles Kerry



Henry King advertisement

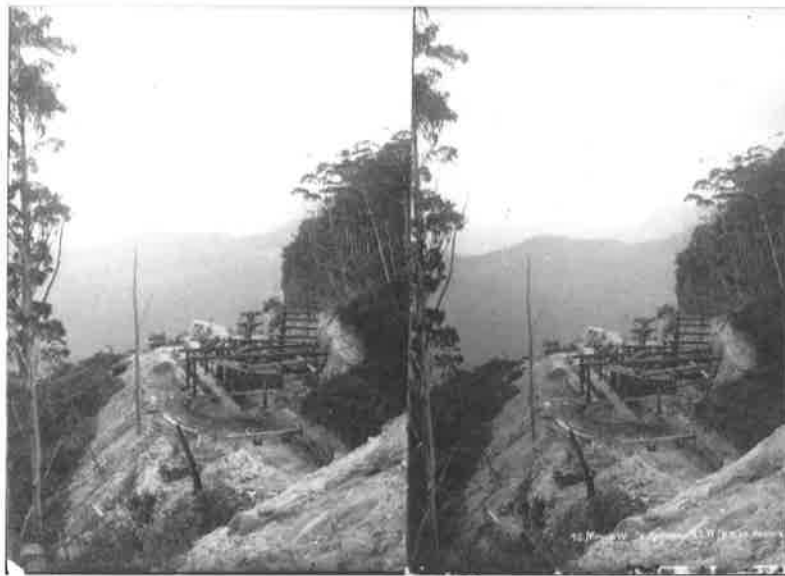
I was very excited to see this photo as I have been researching this ropeway for 30 years, and have only found two photographs of it, a stereo pair by Charles Kerry and a stereo pair by King.



The Kerry stereo pair from NLA

As far as I know, King and Kerry numbered their prints as they were printed, rather than the order in which they were taken, so the numbers help a bit but are not absolutely chronological.

Because of the link to MAAS, I followed it up to find other photographs by King that had recently been added to the page, and one was of Katoomba. I was particularly interested to see the one of Katoomba because it showed many buildings in Katoomba that may enable me to date it and hence get a better idea of the dates of the other two. I could also see the northern end of the Tramway in the far-right background. I do not have any other photographs of that area. Also in that far background is *Essendene*, North's house which had been sold in January of 1888 and turned into, firstly a guest house, then a school.



The King stereo pair #45 from Macleay Museum Sydney University.



The King photo of Katoomba numbered 410.

King's photo of the ropeway was numbered 1082, and his stereo pair was numbered 45. Certainly the stereo pair was earlier, because it was taken before the drive was commissioned, (indicated by the lack of spilled shale, and the tramway tracks are buried in sand washed down the cutting to the right of the photographer). The 1082 was taken later, when the ropeway was actually running (indicated by the motion blurred buckets on the ropeway). The ropeway only operated from May until September of 1889. So that should give me a time window for #1082. However, the shadows cast in that photograph are not conducive with a winter time photo, so more work to be done there. Unfortunately, both #410 and #45 were taken on overcast days (to reduce shadows and make less contrast), so sun angle was no help. So, when was 410 taken?

I obtained a high-resolution scan from MAAS and went to work.

The Carrington on the far left of the photo has not had the ballroom added on the LHS.

Goyder called for tenders for additions to the Carrington on 11th April 1888 in the SMH.

The railway is still a single track. The duplication reached Katoomba in 1889.

Biles Hotel (to become Gearins) in centre foreground opened in May 1881, and the Great Western in January 1884.

The Family Hotel on the corner of Parke and Main Streets had been built by Mr Curnow and is now owned by Richard Fryer. Because there were a lot of hotels being built at the time all being called "Family Hotels", even the "Great Western" to become the Carrington, was called a Family Hotel when tenders were being called for, it is difficult to determine when Curnow built his hotel. Fryer bought it from Curnow in 1885. Richard Fryer left his hotel to become the manager of Oakey Park Coal Mine in Lithgow, then moved back to Katoomba to run the Katoomba Family Hotel. He died aged 54 in December 1891.



Katoomba Shop fronts

Left: Richard Fryer "Family Hotel"

Centre: Katoomba buildings. The signs on the awing areas follows;

I VENESS - Bootmaker

J STEEDMAN (John) Baker, Cordials and Fruit

STANLEY HOSIE – Auctioneer and Estate Agent

FRUITERER & c

Right: Australian Joint Stock Bank.

The building to the right of the Family Hotel was known as "Katoomba Buildings" and housed the following businesses:

I VENESS - Isaac Veness, bootmaker, appears in the Katoomba Times in May 1890 when his daughter, Clara Elizabeth Veness aged 17, committed suicide by taking rat poison.

J STEEDMAN. The first we hear of the Steedmans was when Mrs Steedman catered for the Loyal Orange Lodge annual meeting Saturday 21st July 1888. John Steedman was a baker and confectioner, who from May of 1889 regularly advertised in the Katoomba Times, as being in the "Katoomba Buildings". His wife had a significant hand in the business, for it was she, who placed advertisements in the 3rd August 1889 Katoomba Times, berating Mr William James for undercutting her quote of 3s 6d for "The Ball". Mr Williams replied to this "vile slander" the following week on behalf of Pritchard's Bakery.

By February 1890 James Steedman was bankrupt and held in Bathurst goal awaiting trial.

Three months before, he had providentially given his business to his son. His son Andrew, continued to advertise his bakery business on these premises until December 1890. I don't know if he bothered to change the signwriting on front of the building, so that doesn't help much with the dating of the photo. Mr Steedman advertised his bakery business with cordials and fruits. Somehow Mr Stanley Hosie seems sandwiched between!

Stanley Hosie apparently was bought out by J H Mitchell & Co who are advertising houses for sale and rent from the "Katoomba Buildings" in August of 1889.

The Australian Joint Stock Bank opened a branch in Katoomba, with sub branches in Blackheath and Mt Victoria in January 1888. So, the photo is getting squeezed between 1889 and 1888.

There is a stormwater pipe being installed across the junction of Parke and Main Streets. We haven't been able to find a specific mention of this in Council reports.

On 11th April 1888 F C Goyder advertised for Tenders for additions to the Carrington. The item that clinched the date of the photo was the discovery in the photograph of a windmill behind the Carrington.



The windmill

F. LASSETTER & CO LIMITED

AGRICULTURAL AND GENERAL MACHINERY IMPORTERS.
THE LARGEST STOCK OF WINDMILLS IN THE COLONY TO
CHOOSE FROM, INCLUDING
Halladay Standard, Althouse, and Booth and Macdonald's
FAMOUS TURBINE AND GEARED MILLS.



SELL
REGULAT
PRICE
120, £
180, £
260, £

IMPROVED ALTHOUSE MILL.
(Vaneless), as shown when set at
work.

Althouse Mill advertisement

This very same windmill from the Carrington was advertised for sale by R C Goyder in the Nepean Times on 7th and 14th April 1888.

The type of windmill, "Althouse", manufactured by Scott and Young of Melbourne, and promoted as a "vaneless fan" is advertised in the Sydney Mail 24th Nov 1888, as a unique design of vanes in a barrel, which can be seen in the shadow of the turning windmill in the photo, and the ad for the windmill above.

He wouldn't be advertising it for sale if it was still being used, so it seems reasonable that the photo was taken before that date.

So I conclude that the photo was taken in the first quarter of 1888!!!"

Philip Hammon

Aboriginal place names along the upper Cox River

{The following article is the third part of a larger paper provided by Jim Smith. The first part was documented in HERITAGE Newsletter No. 50, the second part in HERITAGE Newsletter No. 51. Please refer back to the first article for map showing the location of many of these places.}

(9) Junumberee [dyu.nu(m).ba.rii]

1892. "Moyne-- Aboriginal name Junumberee-- near Little Hartley."

1913. "Moyne Farm, near Kanimbla [ka.ni(m).bula], county of Cook—Tenumberi."

Kanimbla Valley settler Mr Cullen compiled a list of place names, mostly based on Mylecharane's article, with another spelling for this place: Tunumberee.

Interpretation. John Grant's original portion of land was about 1.5 kilometres from the Cox River, although Grant later greatly expanded his holdings in the area. So, there is the usual difficulty in knowing whether the placename Tenumberi applied just to the little hollow where Grant built his first home, calling it Moyne Farm, or whether it had a wider application, perhaps extending to a stretch of the adjacent Cox River.

(10) Wall Wall

1892. "Crown Ridge-- Aboriginal name Wall Wall-- Mudgee Road."

1913. "The Crown Ridge (otherwise Dalhenty's Crown, Mudgee Road) - Wall Wall."

Interpretation. This is the most curious inclusion in Mylecharane's list. The other place names, apart from the one for Jenolan Caves, are all reasonably close to a 40 km section of the Cox River, between Thoondoo and Mini Mini. Crown Ridge (also known as The Crown and Blackman's Crown) is some 40 km northwards of Thoondoo. If Jenny and Betsy were describing a locality in their own country they have given us important information about the extent of the lands of the "Cox's River Tribe". Or, Crown Ridge may have been a place that

they just visited. It may be significant that Mylecharane does not appear to have recorded any Aboriginal placenames between Thoondoo and Crown Ridge.

Linguistically, Wall Wall is an unlikely pronunciation. It is possible that a quickly or softly pronounced vowel on the ends of the words was missed by Mylecharane. For example, 'Walli Walli' would be a more plausible pronunciation. Wiradjuri has *waliwali* for 'crooked, bent, askew'. Bennett recorded a similar Gundungurra word *walluk walluk* for 'crooked'. Seen from above, the Blackman's Crown ridge has almost a right-angle bend in it. It is rather like a boomerang in shape, so that it could definitely be described as a 'bent' ridge.

(11) Mulyan [mu.ly.an]

1892. "The Table Rock-- Native name Mulyan-- High Peak near Alum Mount."

1913. "The Table Rock, east of road to Jenolan cave, a little more than half-way from Mount Victoria-- Mulyan."

Interpretation. If, as Jim Barrett suggests, Alum Mount is the Gibraltar Sugarloaf it is not exactly "near" Table Rock, being over 6 km away. Mulyan is the Gundungurra word for the Wedge-tailed Eagle. The Table Rock is a typical place where updraughts attract soaring eagles.

(12) Binoomea [bi.nuu.mii.wa]

1892. "Jenolan Caves-- Aboriginal Name Binoomea."

1913. "Jenolan Caves-- Binoomea."

Interpretation. Oliver Trickett was the first author to widely publicise this Aboriginal placename, including it in his 1899 guidebook to Jenolan Caves, acknowledging Mylecharane for recording it from Betsy Grant and Jenny Clay. The only meaning that has been suggested for the word is 'holes', indicating that it may be a general word for landscapes with 'holes' such as caves.

The placename Jenolan was used by the Gundungurra for a mountain 13 km from the Caves. R.H. Mathews analysed the word: "Jeno'lan, Jenno-wullan, caves (two feet or Bullen feet?)". One interpretation of this is that Mount Jenolan was created by the feet of the Bullen brothers during their travels in the 'Dreamtime'.

(13) Kanowla [ga.nau.la]

1892. "The Brothers-- Aboriginal name Kanowla-- Opposite Mr. Blaxland's Cox's River."

1913. "The Brothers, two peaks on Cox's River near Mt Blaxland, now known as Lawson and Wentworth-- Kanowla."

Interpretation. "Mr Blaxland's" in the 1892 transcript is probably meant to be Mt Blaxland. The Cox River passes through a steep gorge, with the peaks of Lawsons Sugarloaf and Wentworths Sugarloaf to the north of the Cox, and Mt Blaxland on the other side of the river. It is possible that the Cox River in this area was also known as Kanowla. Usage of the English name 'Brothers' in this area may have been a recognition by early settlers that local Aboriginal people understood these peaks to be part of the Bullen Brothers story. A comparison could be made with the early English adoption of the name The Three Sisters for the rock formation near Katoomba. This may have been a recognition by early residents in the area that the rocks were once living Sisters in the mythology of the local Gundungurra people. Or, it could have just been a coincidence.

Conclusion

River junctions were important landmarks for Gundungurra people. Four of the placenames in Mylecharane's list: Thoondoo, Tarrapalat, Tuiwon and Cullenbenbong relate to areas around the junctions of creeks or rivers with the Cox River. It is likely that local clan groups were known by these names and that the section of Cox River adjacent to their country had the same name as the local clan group. Tarrapalat / Therabulat is the best documented example of this, with Billy Lynch saying that this was the name for his "tribe" (or clan), for part of the Cox River and the district around this section of Cox River.

Macqueen concluded his article by agreeing with Jim Barrett that "*there never was an Aboriginal name for the whole of Cox's River.*" There would have been numerous local names for sections of the Cox River along its 100 km length, with many of these also identifying local clans adjacent to these sections.

The Aboriginal cultural practice of recognising a series of names applying to sections of a river was common across Australia. A South Australian anthropologist concluded:

Creeks almost always take their name from the last waterhole or other significant place through which they passed... That is to say, as well as relinquishing its name at a junction, a creek also relinquishes its name at a named place, generally a waterhole... it is more correct to talk not of a creek which "changes its name" but of (a series of) creeks.

William Stanner gave an example of the difficulty (for non-Aboriginal people) of defining the extent of the areas covered by Aboriginal placenames.

"...a large stretch of the Fitzmaurice river was known to several contiguous tribes as 'Kimul', the place-name of a deep pool. But to try to plot the 'boundary' of Kimul in any precise way would have been meaningless to the aborigines. What was true of 'big' names like Kimul was true of unimportant place-names. Each, while denoting one particular place was projected onto a larger or smaller surround... Zones thus identified graded into one another except where natural features conveniently served as signs. Interest lay predominantly in the material, historical and symbolical values of particular places."

It is because Aboriginal placenames sometimes "graded into one another" that different recorders, speaking to different Aboriginal informants, at different times, developed apparently contradictory interpretations of the areas described by placenames.

Three of the names on Mylecharane's list appear to be descriptive of topography and potentially could have been used in other areas than the ones identified in his list. Dhurrabulat, Mulyan and Binoomea were probably used for other localities where there were two rivers flowing together, congregations of eagles, or landscapes with 'holes', respectively. Because of our lack of knowledge of local creation stories, it is not possible to ascertain whether any of the placenames recorded by Mylecharane had associations with the 'Dreaming', except for Binoomea where the 'holes' were formed during the Dreamtime pursuit of Gurangatch by Mirragan. It is curious that Mylecharane did not attempt to ascertain the 'meanings', or cultural associations, of any of the names that he got from Betsy Grant and Jenny Clay.

Lower down on the Cox River there is a small waterhole named Me-oo-wun [mii.wuu.wun], formed during the journey of Gurangatch and Mirragan. Because of the great cultural significance of this waterhole to Gundungurra people, a nearby mountain range (now called the Wild Dog Mountains), about five km long, was also called Me-oo-wun, because of its proximity to the waterhole. This way of thinking seems paradoxical to non-Aboriginal people, who would see a huge natural feature like a mountain range as being more 'significant' than a small waterhole.

Of the thirteen names discussed in this article only two, Mini Mini and Cullenbenbong, are used on our maps. A third name, Binoomea, has a high level of recognition in the non-Aboriginal community as it has been acknowledged in the literature associated with Jenolan Caves from 1899 to the present day. Binoomea, and a number of the other names documented by Mylecharane, have potential to be used as 'dual names' together with their English equivalents, in accordance with the Geographical Names Board policy on dual naming. Some of them could eventually become as well-known as Uluru is today.

Betsy Grant and Jenny Clay were described as members of the "Cox's River tribe". There is strong ethnographic and linguistic evidence that this "tribe" was a clan of the Gundungurra speaking people. However, when visiting Lithgow, for example, there are signs erected asserting that this is in Wiradjuri country. 'Welcomes to country' in the upper Cox's River are performed by people of Wiradjuri descent. When the Gundungurra Tribal Council Aboriginal Corporation lodged their native title claim, all of the places discussed in this article (except for Crown Ridge) were included in what they regarded as traditional Gundungurra country. However, after the process of carving off areas claimed by other language groups, none of them remained in the 'core' undisputed area which recently became the subject of an Indigenous Land Use Agreement. Documents such as Mylecharane's list of Aboriginal placenames, along with a large amount of anthropological information from recent research,

will hopefully be used in the future to gain a clearer picture of the extent of Gundungurra country.

I wish I had known more about the subtleties of Aboriginal naming conventions back in the mid-1980s when I recommended the name Therabulat for the new lookout overlooking the Megalong Valley. It is at least a genuine Gundungurra word that draws attention to the indigenous history of the area. It also commemorates the clan name with which Billy Lynch, the best known early Gundungurra resident of the Megalong Valley and Katoomba, identified.

Acknowledgement: Jim Smith issued thanks to Jim Barrett and David Nash for their comments on drafts of this paper.

References: For references please refer to the author, as they are too extensive to be reproduced in this publication. Ph: 02 4757 1327.

The Colrairie Rock – a Modern Mystery

David Coleby is seeking information on this feature at Wentworth Falls:

"I came across The Colrairie Rock by accident in May 2017 while looking for new locations for *Eucalyptus cunninghamii*, the Cliff Mallee Ash. I was searching a clifftop area of Kedumba Walls between the large gate on Kedumba Valley Road, and Sunset Rock, both on Kings Tableland, Wentworth Falls, in the Blue Mountains of Australia.

The location is in a mixture of habitats, Open Forest and Escarpment Complex, but the Colrairie Rock itself juts out of the cliff, over the abyss which is the Jamison Valley. It is located at 33° 45' 54.15" S; 150° 22' 22.0" E, or Grid Values 56686079. It shows up as a bright rectangle on Google Earth (Satellite). Getting to it is a very hard bush bash!



Kedumba Walls

The carving of the name looks very professional, not the kind of thing a day-tripper would do, and more likely to be a stonemason's work, perhaps somebody who was used to carving inscriptions on gravestones. Whoever it was took time and trouble to make it look good. Asking around, I drew blanks everywhere. NPWS at Blackheath had never heard of it, nor had Michael Keats, Brian Fox, John Low, Ian Brown, Jim Smith, the Blue Mountains Historical Society, the Blue Mountains Conservation Society, BM City Council, and the Geographical Names Board.

Two of them (John Low and Jim Smith) came up with a plausible theory that the inscription was carved by a patient at the nearby Queen Victoria Hospital, but sadly there is no proper evidence. Apparently the patients were encouraged to walk in the bush for exercise, and they would most likely go to the (nearer) Sunset Rock where there remain a number of walking tracks (see Jim Smith's article about Sunset Rock in the Newsletter of the BM Historical Society in 2011).

More investigations by Brian Fox drew blanks at Coleraine (Victoria) and Colerine (Ireland), although I did find a Daniel Colrairie (b. about 1815, d. 15 December 1866) in Sydney in 1865-66, a Thomas Colrairie also in Sydney in 1876-77, and an Edward Alleyne Eugene Colrairie mentioned in the South Australian Police Gazette of 1909. The only more modern reference was to a Kmrki (sic) Colrairie in the Australian Electoral Rolls of 1972. I discarded the connection, if any, to the Colrairie Equestrian Centre in Truro, Cornwall, England. Has anyone else got information that would throw light on this modern mystery?"

Please contact David Coleby:
Phone: 02-4784-1395
Email: davidcoleby@bigpond.com

The Technical Side

Wavy glass – my eyes are playing tricks

Have you ever been visiting a significant historic site or visiting in a historic house, looked out through the windows and thought your eyes were playing tricks on you? The glass appears uneven and features beyond the window are unclear and distorted. My thoughts were often that there was a fault in the glass.

However, no longer! A recent conversation over lunch at a Blue Mountains historic guest house, whilst looking through such a window, sent me to investigate this thing called “wavy glass”.



Distorted fence



Multi storey distortion

Old window panes can sometimes look wavy, and handmade, and feel uneven, bumpy. Such ripples and dimples are not a sign of age, as such, but comes down to how the glass was made. Such glass, instead of being a fault, is another way of dating a building's construction.

There were two types of glass in the 19th Century, and each type represented the period and the manner in which it was manufactured. The first earlier type was crown glass, the second was cylinder glass.

Glass making was first perfected by French glassmakers in the 1320s and was a trade secret.



Crown glass



Cylinder glass

Crown glass was not actually made in London until 1678. Crown glass was made in front of a furnace to keep it hot and fluid so it could be formed into a circle shape by blowing and spinning it. Its popularity did not last long as it could not be used in larger windows due to its awkward nature. The thinnest glass was at the edges and the thicker glass towards the centre. Once it was cut to size the thicker glass was often used in gables or in doors where light meant more than a view.

Cylinder glass (1700-1860, the Georgian and Victorian periods) actually looks like our drinking glass. It became popular because it could be manufactured not only in cylindrical shape, but also in glass sheets, which could then be applied to larger windows. It was made when crown glass could not cater for the need for large panes.

It was imported from France and Germany from the 1700s until production in Britain began in the mid 1800s. To make cylinder glass, the glassblower blew a large tube of glass. After cracking off the blowpipe, he would then cut off the ends and slit the tube down one side. From here these shawls were transferred to a special oven where they could wilt and unfold into a flat sheet. Deep pits were dug into the glass factory floor to allow blowers to swing the glass as they blew. The resulting cylinders were up to 18 inches diameter and a remarkable 7 feet in length. Twenty years later some manufacturers had mechanized the steps with cranes and compressed air.

In the 1900s William Blenko used the cylinder method to make stained glass.

For a time both types of glass were made at the same time, so dating can be difficult.

You can determine whether you have crown or cylinder glass by eye and feel. When cutting glass for repairs, cylinder glass has a smooth side, once the outside of the cylinder, and a rough side, the former inside. Most crown glass is rare enough that you probably won't want to cut it at all. Crown glass was spun on the end of a rod in a circular motion, so the waves tended to be curved. Cylinder glass was spun in a back and forth motion and the waves tend to be straight and more parallel.



Mt Victoria Manor, Mt Victoria

So the waves and ripples are the characteristics created at the time the glass was made and not actually the regular flaws as we might think. Each pane of glass in an old house is unique and the old windows are like its fingerprints.

Decades of weathering may have left minute pits in the surface of either glass, which can make them hard to clean.

The early 20th Century saw the move away from hand blown to machine manufactured glass such as rolled plate, machine drawn cylinder sheet, flat drawn sheet, single and twin ground polished plate and float plate.

There are restoration companies which still carry the two older types of glass, used for replacement of window panes in these older buildings. They are usually made using modern methods, but there are craftsmen in Europe who still use the old methods.

Many people enjoy the unique designs and patterns that are remnants of the past as it signifies the house has a history to it.

Patsy Moppett

References:

www.pioneer.glass

Wikipedia: Crown glass (window)

Wikipedia: Cylinder blown sheet glass

<https://thecraftsmanblog.com>

www.daystarwindowtinting.com

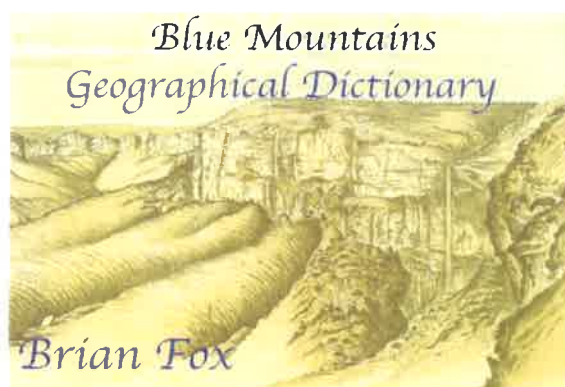
www.thehomeinspector.com

<http://histoglass.co.uk>

Community events & updates

Blue Mountains Place Names Project

Eleven years ago, in 2006 Brian Fox launched the third edition of an iconic book, 'Blue Mountains Geographical Dictionary'. It was a best seller, soon sold out and there have been consistent requests and enquires for it to be reprinted. In 2017 a reprint was not an option. The work merited a complete rewrite. This old text was compiled before the advent of GPS, Trove and other search engines.



2006 Edition

In the meantime, Brian has been busy working closely with Michael Keats to write texts on the Passes of Narrow Neck, a comprehensive work on the Upper Grose Valley and with a third team member Yuri Bolotin, the mammoth bench mark series, eight (8) volumes on The Gardens of Stone National Park and beyond.

The time has now come to revisit the Blue Mountains Geographical Dictionary and produce a text that has the benefit of technology advances, wider input and a more user-friendly format. For over 18 months in collaboration with his brother John Fox, a dedicated researcher, and Michael Keats OAM author, the team has been beaver away, revisiting sites, verifying information and checking out land ownership details for several generations and more.

The project team has also benefited from input from Blue Mountain authors, Bruce Cameron, author of *The Blue Labyrinth*, Erik Halbert and Ross Ellis's, *Sandstone Caves of Mount Victoria*, Dr Peter Rickwood's *Blackheath: today from yesterday*, Andy Macqueen's *Back from the Brink*, Phil Hammon's *The Burning Mists of Time*, and Keith Painter's Pocket Pal series. Also input from John Low - retired BMCC Local Studies Librarian, Doug Knowles - Glenbrook & District Historical Society, and many, many more.

The good news is that the project is advancing well. The team would like to hear from anyone who has local knowledge of names now fallen out of use or favour, or from anyone with knowledge of a particular area who would like to add their input.

They would also like to hear from those people wishing to express an interest in ordering a copy for early next year.

Brian Fox

You are invited to contact:

Brian Fox, 19 Weeks Place, Bathurst 2795.

Ph: 6332 2590

Mob: 0407 067 081

Email: brianandelaine@aapt.net.au

Website: www.bushexplorers.com.au

Blue Mountains Historical Society Garage Sale

The Blue Mountains Historical Society is raising funds for a cairn to be installed in the History Centre grounds at Hobby's Reach, for the Geoffrey McLaughlin Commemorative Weekend, to be held on 28 & 29 October 2017.



Geoffrey McLaughlin



Tarella Cottage Museum

The major part of the fundraising will take place on Saturday 16 September 2017, and will include a garage/jumble sale, cake stall and sausage sizzle, with the Tarella Cottage Museum also being open.

To this end, and throughout August, BMHS has been accumulating goods through donations.

Save the date and join the fun on September 16!!!

Alan Foster

For more information contact:

bmhs@bluemountainshistory.com

Exhibition: Jurgis Miksevicius, "Portraits Real & Imagined"

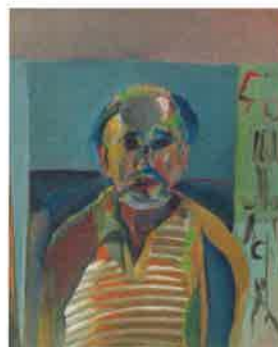
The National Trust Everglades Gallery will be hosting an exhibition from 2-23 September 2017. The exhibition will be a survey of selected portraits by Jurgis Miksevicius (1923-2014). The exhibition is titled "*Portraits Real and Imagined*", will be opened by Elspeth Pitt, A/g Senior Curator, Australia Prints, Drawings and Illustrated Books, National Gallery of Australia, Canberra, on Saturday 2 September 2017, 2-4pm. There will be a floor talk on Sunday 10th September 2017, by Carolyn Leigh about the artist's life and work, followed by morning tea in the Everglades Tearooms.



Gabrielle 1958



Sandpaper Lady c.1963



Self Portrait 1981

Jurgis Miksevicius (1923 – 2014) a Lithuanian displaced person, migrated to Australia in 1948 after studying fine arts at a school which followed Bauhaus principles of art education, in Darmstadt, Germany. He lived, painted and exhibited in Bathurst, Canberra, Sydney and the Central Coast, NSW for nearly seventy years. From 1960 to 1983 Miksevicius was an art teacher and Head teacher for the NSW Education Department.

His work is represented in the National Gallery of Australia, Canberra, Lithuanian Art Museum, Vilnius, Lithuania, National M.K. Ciurlionis Art Museum, Kaunas Lithuania, national and international private collections.

Carolyn Leigh

National Trust Everglades Gardens Gallery

Everglades Historic House and Garden
37 Everglades Ave, Leura, NSW 2780
everglades@nationaltrust.com.au
www.everglades.org.au

Gallery Hours:

Wednesday – Sunday 10am – 4 pm

Cost:

\$10.00 including, free entry to Everglades and morning tea in Everglades Tea Rooms.

Bookings by: Friday 8 September.

Ph: 02 47 84 1938

Prosecution Project

An exciting historical research project has been developed over the last few years by Griffith Criminology Institute, Griffith University. The Prosecution Project been investigating the history of the criminal trial in Australia by digitizing a variety of court and criminal records, extending from the early 19th to the late 20th century. Some of the data has been made available to the community through their public website:

www.prosecutionproject.griffith.edu.au

The creation of the project has been greatly assisted by their army of community volunteers, who have worked to transcribe various sets of court records from across Australia. They are seeking to recruit volunteers to work at completing the transcription of the remaining court registers and witness depositions.



William Liardet, 'The Opening of the Supreme Court'

If you think you can help with these projects, please get in touch with them by email or post at the following addresses.

Professor Mark Finnane, ARC Laureate Fellow
Griffith Criminology Institute, Griffith University
Mt Gravatt campus, 170 Kessels Road, Brisbane Queensland 4111

Ph: 07 3735 1032

Mob: 0417 760 432

Fac: 07 3735 1033

Email: prosecutionproject@griffith.edu.au

Mt Tomah: Diary of events, Spring 2017

Celebrating their 30th birthday, the Blue Mountains Botanic Garden is located under two hours' drive from Sydney & is home to some 21,000 species. It is the only Botanic Garden located in a World Heritage Area and is focused on the conservation of cool climate plants.

Their educational, cultural and artistic events including exhibitions and workshops are set against the breathtaking backdrop of the Garden, reflecting the stunning surrounds.



The following events will be available through September-October:

A LEAF, A TREE, A FOREST...WILD GARDENS OF THE BLUE MOUNTAINS BOTANIC GARDEN

Saturday 2 September – Sunday 22 October at the Visitor Centre
9.30am – 4.30pm Free entry.

STARRY NIGHT

Saturday 2 September at the Waratah Education Centre
5.30pm – 7.00pm

Join astronomers from The Sydney Observatory for a night of sky viewing from Mount Tomah. Cost: \$15 adults (16+ years); \$8 children (up to 16 years); \$30 per family (2 adults & 2 children). Bookings essential at www.bluemountainsbotanicgarden.com.au/What-s-On

NERD ALERT

Saturdays 2 September, 14 October and 4 November at the Waratah Education Centre
1pm-3pm

Let's make and mix, build and test, investigate and experiment with super-cool science! Cost: \$20 per child. Bookings essential at www.bluemountainsbotanicgarden.com.au/What-s-On

WILD ABOUT WARATAHS FESTIVAL

Saturday 23 September – Monday 2 October at the Visitor Centre & Garden
9.30am – 4.30pm. Free entry.

WARATAH SCIENCE + ART

Saturday 23 & Sunday 24 October at the Waratah Education Centre
11.30am – 12.30pm & 1.30pm – 2.30pm

Kids will discover the secrets of Waratahs on a Garden walk. Cost: \$12 per child. Bookings essential at www.bluemountainsbotanicgarden.com.au/What-s-On

THE KING AND QUEEN OF GREEN: THE REALM OF RUBBISH

Saturday 23 & Sunday 24 September on the Formal Lawn
10.30am-11.15am & 12.30pm – 1.15pm

The King and Queen of Green love the planet earth and in particular things that are green! Cost: \$8 all tickets. Bookings essential at: www.bluemountainsbotanicgarden.com.au/What-s-On

DINOSAUR STOMP

Wednesdays 27 September & 4 October at the Waratah Education Centre
1pm-3pm

Let's stomp around the Garden to discover megafauna and dinosaurs, and the plants they enjoyed eating. Cost: \$20 per child. Bookings essential at: www.bluemountainsbotanicgarden.com.au/What-s-On

GARDEN AFTER DARK – SPOTLIGHT TOUR

Saturday 30 September at the Waratah Education Centre
5.30pm – 7.00pm

Visit the Garden after hours. Cost: \$20 adults; \$12 children (8-16 years). Bookings essential at: www.bluemountainsbotanicgarden.com.au/What-s-On

GADARA WILDFLOWERS FARM OPEN DAY

Sunday 1 October at 3401 Bells Line of Rd, Berambing NSW 2758

10.30am – 3.00pm

This local plantation has around 1,000 waratah plants including the unusual white waratah and is only open to visitors for one day during the Wild About Waratahs Festival. Cost: Gold coin donation.

SPRING BIRD WALK & TALK

Saturday 21 October, meet in the Wollemi Room

8am – 11am

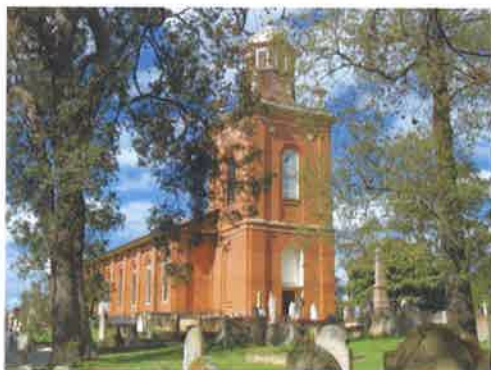
Join birding guide Carol Proberts on a morning walk to see some of the Garden's beautiful birds and learn about their habits. Cost: \$30 per person. Bookings essential at:

www.bluemountainsbotanicgarden.com.au/What-s-On

Celebrating 200 Years – St Matthews, Windsor

The 200th Celebrations of St Matthews Anglican Church Windsor, 1817-2017, is set to hold a huge birthday bash!! The birthday program will include the following events:

- 11 October 2017 – Wednesday School Church Service (by invitation only, invitations issued through the local district schools).
- 14 October – Saturday Big Birthday Bash, McQuade Park - Community and Family Celebrations in the Park in Windsor. All welcome. This will be a buzz for all ages, and a great chance for families to come together. Includes RAAF flyover, entertainment, food, history and family history, stalls tours and reenactments. All displays will be free.
- 15 October – Sunday Church Service and Celebration, with special guests, musical highlights and historical displays.



The celebrated publication *St Matthew's Windsor: an Anglican Landmark celebrating 200 years*, by Ian Jack and Jan Barkey-Jack, will be available from the church in hard copy at \$49.95. This book received a prestigious "Highly Commended" award in the recent Research and Investigation section of the National Trust of Australia (NSW), Australian Heritage Festival 2017. Soft cover is also available from the church, Hawkesbury Regional Museum and Wiseman's Book Shop, Richmond, for \$29.95.

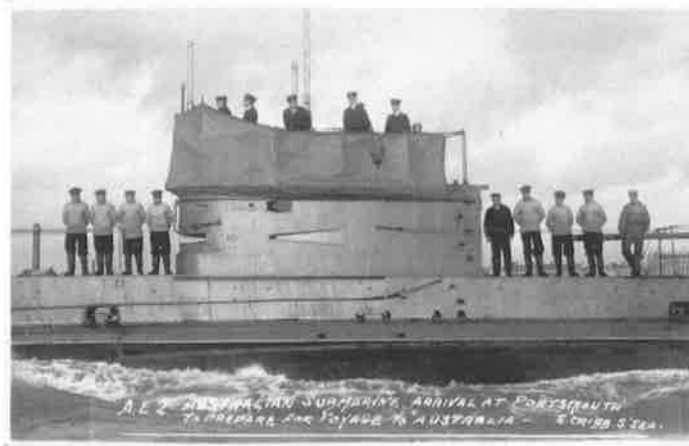
For more information about the Church's Bicentenary and its celebrations, please contact St Matthew's Anglican Church, 1 Moses Street, Windsor

Ph: 02 4577 3193

Email: bicentenary@windsoranglican.asn.au

War at Sea – The Navy in WW I

Over one hundred years ago, on 14 September 1914, Australia's first submarine AE1 disappeared while patrolling the seas near present day New Guinea. No trace of the vessel or the 35 crew has ever been found.



This story is now being told in *War at Sea – the Navy in WWI*, an eight panel exhibition at Hawkesbury Central Library, Windsor, on tour from the Australian National Maritime Museum. This panel exhibition draws on the personal accounts of Navy service staff through their diaries, mementoes, ship's logs and letters home, to tell their incredible stories of bravery and sacrifice amidst the drudgery of life at sea, patrolling, blockading and escorting troopships.

The free exhibition runs from Tuesday, 8 August to Friday, 29 September, during opening hours, at Hawkesbury Central Library, 300 George Street, Windsor.

www.hawkesbury.nsw.gov.au

Ph: 02 4560 4460

Glenbrook Park update

Current and upcoming works in Glenbrook Park, as at 1 August 2017:

- **Park Street Frontage:** Works have commenced on opening up the lawn area in front of the Country Women's Association building. Turf should be laid this week or next and should be well established in time for the Spring Fair.
- **Investigative excavation:** Next week a series of test pits will be dug across the park to inform the upcoming construction work. The information is required before works can proceed. Around 8 test pits are to be dug to understand what footings are needed for the VIC expansion, the carpark works, and the shade sails are to be installed in the playground. A separate investigative trench will be dug across what is considered to be the Cox's Road alignment. It is hoped to discover whether there are any traces, or not, of the original road. All excavations will be monitored by an archaeologist. All excavations will be backfilled as soon as possible.
- **Playground construction:** Tenders have closed for the construction of the new junior accessible playground to replace the existing junior playground. It is expected to appoint the contractor at the August Council meeting. Work should commence in September and is scheduled for completion before the Christmas school holidays.
- Some children's events will be held in the park during the construction phase to offset the unavailability of the playground. The senior playground and the oval will still be available for use.

Elizabeth Dudley-Bestow, Principal Landscape Architect

Ph: 02 4780 5784

Email: edudleybestow@bmcc.nsw.gov.au

Seminar: Settling the Blue Mountains

Blue Mountains Family History Society presents this interesting seminar on Saturday 9th September 2017, at the Springwood Baptist Church Hall, 313 Macquarie Road, Springwood.

Presenters will include:

- Brian Fox: Development of the mountain villages.
- Doug Knowles: Blue Mountains tunnels, railways, roads and bridges.
- John Low: Travelling to Wonderland: Coach Services from the Blue Mountains to Jenolan Caves in the Pre-Motor Era.
- Ken Goodlet: Woodford Academy, when the building was an inn.

Jim Low will provide entertainment after lunch.



Hotel Mt Victoria



Woodford Academy



Bathurst Rd, Katoomba

The cost is \$40.00 per person, and this includes morning tea and lunch. It is 9.15am for a 9.30am start, and goes until 3.30-4pm.

Early bookings are advised and bookings can be received up to Friday 1 September 2017. Places are limited due to hall space, and bookings may be made at a General Meeting of the group, in the family history section of the Springwood Library, or post a cheque to the Family History Society, PO Box 97, Springwood 2777.

For further information and the application slip:

xploretree@yahoo.com.au

bmfhsweb@gmail.com

Lapstone Tunnel Clean-up - update

Further to the BMACHO lead article in Newsletter No. 45 July-August 2016, and in regard to the Disused Lapstone Tunnel (former mushroom farm), the Blue Mountains Conservation Society has contacted the Environment Protection Authority (EPA), making a formal complaint about pollution at the site, providing BMACHO with a copy of their submission. Although a number of other societies and stakeholders have already been involved in consultation regarding the clean-up and future use of the tunnel, the Society's concerns are still to be strongly supported.



Western portal in use

The group are concerned about the ongoing use of the tunnel for storage of mushroom compost and associated waste, and the resulting possible pollution of nearby waterways and groundwater. To date the Society has been advised that the Dept of Lands cannot identify whether the waste and other material was left by the immediate past leaseholder, or by prior leaseholders.

In their submission to the EPA, the Society acknowledge that significant progress has been made with site clean-up including removal of onsite amenities, sheds, chemicals storage

facilities, compost waste and machinery, weed removal and site regeneration, and the efforts of the Dept are appreciated. However, they are still concerned about illegal access, graffiti, lack of health warning signage and camera surveillance, the remaining old machinery and rubbish, the continued weed problem, soil contamination, and the unknown extent of contaminated material remaining inside the tunnel.

Attempts by the Dept for clean-up funding for 2017/18 have been unsuccessful, and no other funds have been allocated to the site. The Society feel that this is unsatisfactory.

They have requested that the EPA investigate the inside of the tunnel to ascertain the extent of contamination, and establish whether the tunnel site pollution is resulting in pollution of nearby waterways and groundwater. They have requested a clean-up notice to be issued to the Dept, and that the Dept be required to undertake soil contamination testing and secure the site.

Patsy Moppett

These concerns are forwarded to BMACHO readers for information.

Blue Mountains Conservation Society can be contacted at:

Blue Mountains Conservation Society Inc., PO Box 29, Wentworth Falls 2782

Email: bmcs@bluemountains.org.au

Ph: 02 4757 1872 (unattended)

Rex Stubbs OAM Commemorative History Symposium 2017

The Rex Stubbs OAM Commemorative History Symposium 2017 will be held on Saturday 9 September 2017, at the Tebbutt Room, Deerubin Centre, 300 George Street, Windsor. It will run from 9.30am to 4.30pm, and the symposium speakers will include:

- Dr Tanya Evans, Senior Lecturer, Dept of Modern History, Macquarie University, and Director of the Centre for Applied History.
- Courtney Page-Allen & Dr Rebecca Fleming, Dept of Veterans Affairs.
- Christine Fenton, Online Manager, National Centre of Biography, Australian University.
- Suzanne Holohan, General Manager, Royal Australian Historical Society.
- Margot Stuart, Museum Programs and Collections Coordinator, Museums & Galleries of NSW.
- Michelle Nicholls, Local History Librarian, Hawkesbury City Council.

The Symposium will include an information session where groups can provide updates on their activities, a light lunch, and information stalls.

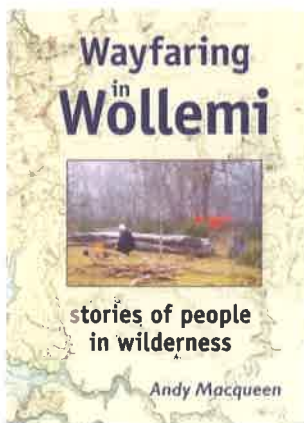
Contact the following for bookings by 1 September 2017:

pcharlton@hawkesbury.nsw.gov.au

Ph: 02 4560 4434

www.hawkesbury.nsw.gov.au

Book Launch : Wayfaring in Wollemi - stories of people in wilderness



This fabulous and fascinating publication is the latest by author Andy Macqueen. The book describes stories of 28 explorers, surveyors, wanderers, cattlemen, would-be developers, adventurers and conservationists who each spent a part of their life in the Wollemi, the largest declared Wilderness in NSW. What took them there and what did they get up to? Did the experience change their lives? The author follows their footsteps through the gorges, over the mountains and into the hideaways.

Andy Macqueen

The launch will take place on Sunday 22 October 2017, at 10.30am - morning tea supplied - at the Education Centre, Blue Mountains Botanic Garden, Mount Tomah.
Hardback • 352 pages • 140 maps & images • RRP \$40

The event will be hosted by the Colong Foundation,
Please RSVP andymacqueen@gmail.com

Greater Blue Mountains Heritage Trail Update!

BMACHO continues to promote the Greater Blue Mountains Heritage Trail and members' upcoming events. BMACHO have reprinted the Heritage Trail brochure which has now been distributed. During 2017 BMACHO are holding a competition to encourage visitation to Trail participant properties, and the competition entry forms are incorporated into the brochure.

Visitors to any of the participating venues as identified on the Trail brochure can either answer the set out questions or obtain a stamp showing they have been to a venue. BMACHO will hold a prize draw approximately every six months. Information with regard to the competition is available on the Trail website (see below).



If you are a member and you would like further information, or if you would like to become a member, please email the BMACHO Secretary at committee@bluemountainsheritage.com.au

For general information about BMACHO and the Trail, see heritagedrive.com.au or www.facebook.com/GBMHeritageTrail

To find out more about BMACHO visit www.bluemountainsheritage.com.au

BLUE MOUNTAINS ASSOCIATION OF CULTURAL HERITAGE ORGANISATIONS INC.

Registered office: 1/19 Stypanra Place, Springwood 2777. (02) 4751 5834

Email: committee@bluemountainsheritage.com.au or j.koperberg@bigpond.com

Website: www.bluemountainsheritage.com.au

ABN: 53 994 839 952

The organisation: Blue Mountains Association of Cultural & Heritage Organisations Inc. (BMACHO) was established in April 2006 after local historical and heritage societies and individuals recognised the need for the creation of a cultural heritage strategy for the local government area (LGA) of Blue Mountains City Council. The constituency now embraces but is not limited to, the LGAs of Blue Mountains, Lithgow, Hawkesbury and Penrith. BMACHO membership includes historical and heritage groups, museums, commercial enterprises with an historical or heritage component in its core business, local government (local studies units, library collections) and a limited number of individual members by invitation such as but not necessarily academics. The objectives of the organisation are:

1. To raise public consciousness of the value of cultural heritage
2. To encourage and assist cultural heritage
3. To initiate and support cultural heritage activities not already covered by member organisations.

One of the aims of BMACHO is to bring the various bodies into closer contact to encourage them to work more closely together and to provide a combined voice on matters of importance within the heritage sector.

Affiliations: BMACHO is a member of the Royal Australian Historical Society and is affiliated with the Better Planning Network.

Publications: BMACHO's official newsletter *Heritage* is edited by Patsy Moppett. The annual refereed *Blue Mountains History Journal* is edited by Dr Peter Rickwood and occasional papers are published from time to time.

Membership: The following organisations are members of BMACHO: Blue Mountains Botanic Garden, Mt Tomah; Blue Mountains City Library; Blue Mountains Cultural Heritage Centre; Blue Mountain Education & Research Trust; Blue Mountains Family History Society Inc; Blue Mountains Historical Society; Bygone Beautys Treasured Teapot Museum and Tearooms; City of Lithgow Mining Museum Inc; Colo Shire Family History Group; Eskbank Rail Heritage Centre; Everglades Historic House & Gardens; Glenbrook & District Historical Society Inc; Hartley Valley District Progress Association; Hawkesbury Historical Society Inc; Kurrajong-Comleroy Historical Society Inc; Leura NSW Toy & Railway Museum; Lithgow & District Family History Society Inc; Lithgow Regional Library – Local Studies; Mt Victoria & District Historical Society Inc; Mt Wilson & Mt Irvine Historical Society Inc (including Turkish Bath Museum); National Trust of Australia (NSW) – Blue Mountains Branch; National Trust of Australia (NSW) – Lithgow Branch; Nepean District Historical Society Inc; Norman Lindsay Gallery and Museum; Paragon Cafe, Katoomba; Scenic World Blue Mountains Limited; Springwood Historical Society Inc; Springwood Historians Inc; Transport Signal Communication Museum Inc; Valley Heights Locomotive Depot Heritage Museum, Woodford Academy Management Committee, Zig Zag Railway Co-op Ltd. The following are individual members: Wendy Blaxland, Fiona Burn, Ray Christison, Dr Wayne Hanley, Associate Professor Ian Jack, Ian Milliss, Patsy Moppett, Keith Painter and Dr Peter Rickwood.

Committee: The management committee for 2016-2017 (from April 2016) is: Patsy Moppett (President and *Heritage* Newsletter Editor), Ian Jack (Vice President), Jan Koperberg (Secretary), Philip Hammon (Treasurer), Jan Koperberg (web sites), Dick Morony (Public Officer/Membership Secretary/ Calendar Editor), Suzanne Smith (Event and Venue Co-ordinators), Fiona Burn, Peter Brownlee and Roy Bennett. Greater Blue Mountains Heritage Trail sub-committee: Peter Brownlee, Fiona Burn, Jan Koperberg, Suzanne Smith, & Lynn Collins, Museums and Galleries Adviser.

Disclaimer: views and opinions expressed in *Heritage* originate from many sources and contributors. Every effort is taken to ensure accuracy of material. Content does not necessarily represent or reflect the views and opinions of BMACHO, its committee or its members. If errors are found feedback is most welcome.