

Heritage

Newsletter of the Blue Mountains Association of Cultural
Heritage Organisations Inc

January-February 2019

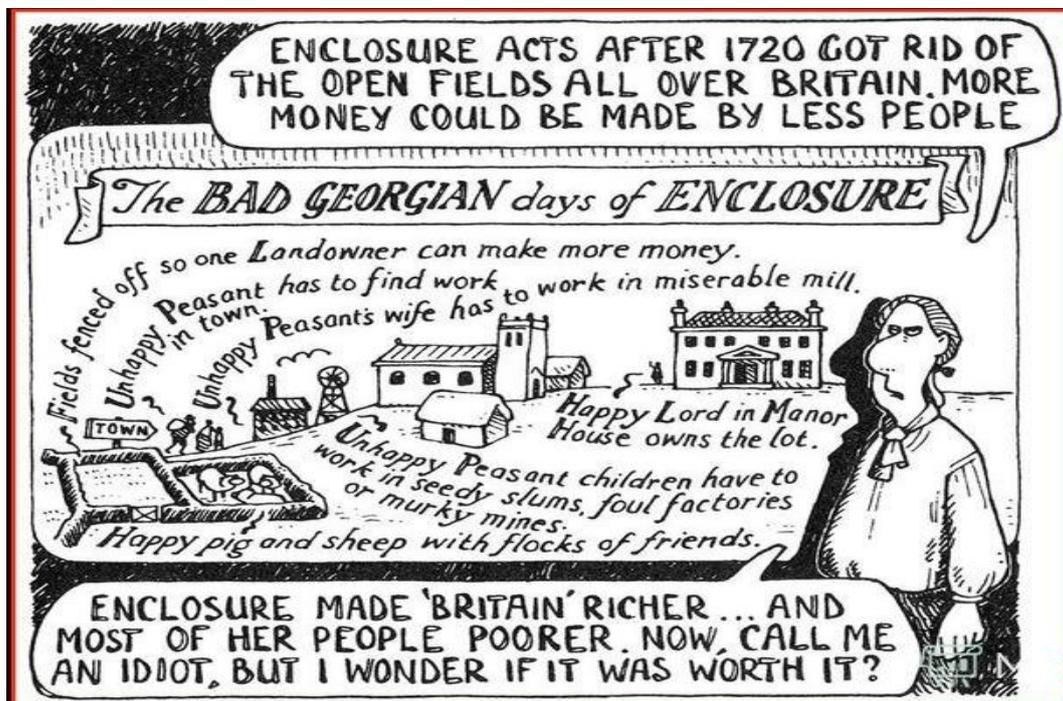
ISSUE 60

ISSN 2203-4366

The Rebecca Riots

In the early 1700s, the industrial revolution in England resulted in, amongst other things, the significant "enclosure" movement. Enclosure (sometimes inclosure) was the legal process in England of consolidating or enclosing small landholdings into larger farms for the stated purpose of making them more productive. Once enclosed, use of the land became restricted to the owner, and it ceased to be common land for communal use.

Enclosures were regulated by Parliament and a separate Act of Enclosure was required for each village that wished to enclose its land. In 1801, Parliament passed a general Enclosure Act, which enabled any village, where three-quarters of the landowners agreed, to enclose its land.



However, the Enclosure Acts removed the prior rights of local people to utilise rural land they had often used for generations. Wealthy farmers bought land from small farmers, then benefited from economies of scale in farming huge tracts of land, at the same time paying low wages to tenant farmers and increasing taxes and other charges.

By the 1830s and 1840s the rural communities of England, Ireland, Scotland and Wales were in extreme poverty. In 1837 and 1838 the whole area suffered from poor harvests,

being worse in the south west, where atrocious seasons of rain forced farmers to buy corn at famine prices to feed themselves, their animals and their families, which further eroded what little capital they had. Farmers were faced with a drastic reduction in their income but had no financial relief in similar reductions in their expenses, mainly rents, tithes, county rates, poor rates and the turnpike tolls. Farm rents stayed mainly static, but the tithes, tolls and poor rates increased.

With the potato famine of 1843 massive numbers left the land if they could afford to and emigrated to other countries such as Australia or moved to the cities seeking work in the new industrial climate. Those who remained were trapped under oppressive landlords, and in dire straits. The coming of the railways made it easier to leave, but despite the migrations and emigrations, populations increased and it became harder to earn a decent livelihood. Churches were demanding tithes, and over their heads was also the position that if you did not have enough money to support yourself you had to go into one of the new workhouses where conditions were worse than for the worst paid labourer outside.

Seeing themselves as victims of tyranny and oppression some farmers and their workers took the law into their own hands to rid themselves of these unjust taxes. The first institutions to be attacked were the hated toll-gates.

In Wales one response to this tyranny was the Rebecca Riots. These took place between 1839 and 1843 in South and Mid Wales and were a series of protests by farmers and agricultural workers in response to perceived unfair taxation. The rioters, often men dressed as women, took their actions against toll-gates, as they were tangible representations of high taxes and tolls.

In the early 19th century many toll gates on the roads in Wales were operated by trusts comprised of wealthy landowners which were supposed to maintain and improve the roads, funding this from tolls. These men decided how much to charge and how many toll gates were to be built. However, many trusts charged extortionate tolls and diverted the money raised to other uses.



TABLE of TOLLS.	
For every time they pass over this BRIDGE.	
For every Coach, Landau, Hearse, Chaise, Chair, or such like	s d
Carrriages drawn by Six Horses, Mares, Geldings, or Mules	5 0
Ditto by Four Ditto	3 0
Ditto by Two Ditto	1 0
Ditto by One Ditto	0 6
For every Horse, Mule, Ass, pair of Oxen, Drawing or harnessed	
To draw any Waggon, Cart, or such like carriage, for each Horse & C	0 3
For a Horse, Mule, or Ass, laden or unladen and not drawing.	0 3
For an Ox, Cow, or great cattle	0 2
For a Calf, Pig, Sheep, or lamb	0 1
For every Horse, Mule, Ass, or carriage going on the roads	
and not over the Bridge, half the said tolls.	0 0 1/2
For every Foot passenger, going over the Bridge	0 0
<i>N.B. This Bridge being private property, every Officer or</i>	
<i>Watchman, whether on duty or not, is liable to pay toll for</i>	
<i>passing over, as well as any Waggon, Wagon, Cart, Coach,</i>	
<i>or any other Vehicle.</i>	

The farming community had suffered badly through poor harvests in the years preceding the protests, and tolls were one of the biggest expenses a local farmer faced. The charges levied to do even the simplest of things, such as taking animals and crops to market and bringing fertilisers back for the fields, threatened their livelihood and very existence.

In the late 1830s, a group of English toll-renters took over the region's trusts. The main issue was the exacting method of the toll collection and the big toll increases of side-bars. The side-bars were simple toll gates, away from the main trunk roads, placed strategically on by-roads to catch any traffic that had tried to bypass the main toll booths via side lanes. These side-bars particularly increased the cost dramatically of farmers carting lime to their fields which was needed as fertilizer or to counteract acidity in soil.

In 1839 a new tollgate at Efailwen was destroyed, an obvious target as it was situated on the road used by those carrying lime back from the coast. The Whitland Turnpike Trust rebuilt the gate, only for it to be destroyed again later in the year.

Thomas Rees was the first “Rebecca” and it was he who destroyed the tollgates at Yr Efail Wen in Carmarthenshire. Sometimes Rebecca would appear as an old blind woman who would stop at a toll-gate and say, “*My children, something is in my way*”, at which her “daughters” would appear and tear down the gates. As soon as the authorities replaced them, Rebecca and her daughters would return and tear them down again.

Early appearances of Rebecca were sporadic isolated outbursts, with the main rioting not beginning until the winter of 1842. The riots were mainly confined to the counties of Pembrokeshire, Cardiganshire and Carmarthenshire. Although these early uprisings were few and uncommon, they were the first appearance of mobs dressed in the guise of the daughters of Rebecca, dressed in women’s clothing and with their faces blackened. The name “Rebecca” was said to be that of the mythical leader and her helpers and followers (daughters). The origin is said to be a verse in the Bible, Genesis 24:60 – “*And they blessed Rebekah and said unto her, Thou art our sister, be thou the mother of thousands of millions, and let thy seed possess the gate of those which hate them*”.



Another interpretation was that the clothes were borrowed from a local woman called Rebecca living at the foot of the Preseli Hills. The story says that this woman was an old maid and her clothes were borrowed because she was the only woman tall enough and large enough in the village whose clothing would fit men.

At first a small number of uprisings occurred, where the Rebeccas seized and destroyed some toll gates. A historic horn was used to gather the Rebeccas to meetings. It was not for another three years that further rioting occurred. In particular the side bars were targeted, and the rioters often brought up other general economic conditions with issues such as land rents. In 1843 a group of about 2,000 attacked one of the work houses. Troops were called in as riots became more violent.

Mass meetings were held to raise grievances like tithes, rents, the poor law and many other issues. There was also an attack on the workhouse in Carmarthen in 1843 and other violent actions when shots were fired. The riots caused at least one fatality. In 1843 in the village of Hendy, a young woman and gate keeper named Sarah Williams died. She had been warned beforehand that the rioters were on their way but refused to leave. On the night of her death she could be heard by a family living up the road, who had locked their doors from the rioters, shouting “*I know who you are*”. Williams called for help at the house of John Thomas, a labourer, to extinguish a fire at the toll gate, but when she returned to the toll house, a shot was heard. Williams returned to the house of John Thomas and collapsed at the threshold of the house where she died.

From August 1843, local and open protest meetings were taking the place of riots, partly due to the farmers scaling back on violent activity, and also due to the increasing presence of troop. Another major factor that saw the riots reduce were the activities of a group of petty criminals masquerading as Rebecca.

In 1844 the Turnpikes, South Wales Act, to consolidate and amend the laws relating to turnpike trusts in Wales, was passed. Some rent reductions were achieved, the toll rates

were improved, destroyed toll-houses were rebuilt, and the protests prompted several reforms, including a Royal Commission into the question of toll roads. Some rioters were caught and sentenced to transportation, and social conditions changed over the next decade. Improvements in the laws and the use of the railway eased many of the transport problems in west Wales. People could move more easily to find work and obtain provisions, and this helped reduce pressure in rural areas for jobs. The ending of the Corn Laws in 1846 and attempts in 1847 to make the Poor Law less cruel, also helped.



2014 re-enactment



Aberystwyth Southgate Tollhouse

The much hated tollgates then all but disappeared from the roads of South Wales for over 100 years, until they were reintroduced in 1966 to collect tolls for crossing the Severn Road Bridge, although this time it could be considered as a tax on the English for the privilege of crossing the border into Wales, as there is no charge in the other direction for the Welsh crossing into England!

Patsy Moppett

References:

Wikipedia – the Rebecca Riots

www.bbc.co.uk/wales/history Neil Evans, Honorary Research Fellow, School of History and Archaeology, Cardiff University

The Rebecca Riots: A Study in Agrarian discontent, David Williams 1955

www.nationalarchives.gov.uk/education/resources

www.historic-uk.com

BBC News 13 May 2014

The Commodification of a Blade of Grass, Maggie Shaw 2016

Index

The Rebecca Riots	1
Editorial - books	5
Milton Park & Retford Park, Bowral	5
Blackheath Soldiers Memorial Park Master Plan	8
Stained glass	11
Moyne Farm Open Day 2019	14
IMAGinE Awards 2018	15
Zig Zag Railway Restoration Funding	16
Lawson Celebrates 90 th Anniversary – Our Lady of the Nativity	17
Exhibition: Imperceptible Resistance	18
Book launch: Padley of the Pedestal – James McMillan Padley	19
Saluting their Service Commemorations Program - Major Grants	20
Australian Heritage Festival 2019 – People, Places & the Past	21
Vale Ronald Francis Rozzoli	22
Archives Appraisal and Description Workshop	22
BMACHO workshop – writing grant applications	23
Muse workshops 2019	24
Changing of the Guard	24
GBM Heritage Trail update	26



Food for thought Editor's note

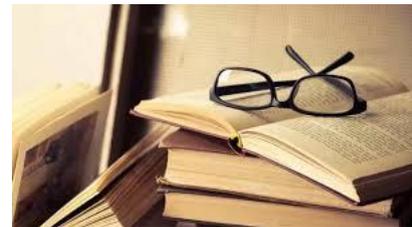
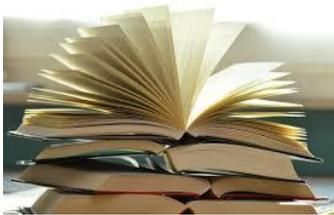
We commence the New Year with a riot! And go on to look at beautiful gardens in both public and private hands, and another riot (of colour) in stained glass over the centuries. We look at awards and funding, anniversaries and commemorations, a book launch and an exhibition, festivals and workshops. What an exciting heritage we have in this region! And whilst we acknowledge the passing of a former member of the Richmond community in Ron Rozzoli, we welcome in new committees in other areas for 2019.

The new year promises to see the moving forward of the Zig Zag project at Lithgow, the celebration of Moyne Farm and its place in Hartley history, and more networking and workshopping on a number of fronts.

There is always something to see and do, and so many opportunities to broaden our horizons on the heritage world, all information being readily available on the internet. The internet plays a significant part in our heritage education and research, but never forget the ubiquitous BOOK!

Even when reading is impossible, the presence of books acquired produces such an ecstasy that the buying of more books than one can read is nothing less than the soul reaching towards infinity we cherish books even if unread, their mere presence exudes comfort, their ready access reassurance.

A Edward Newton (1848-1940): American author, publisher, and avid book collector



Never a wiser word spoken!

So, put the feet up, take in this Newsletter, and reach for a book off the shelf to get you through the rest of the festive season and the summer heat!

Patsy Moppett

Milton Park & Retford Park, Bowral

Milton Park

The NSW government has recently advised that the Executive Director of the Heritage Division, as delegate of the Heritage Council of NSW resolved, on 16 June 2018, to give notice of the intention to consider listing Milton Park, Bowral, on the State Heritage Register in acknowledgement of its heritage significance to the people of New South Wales. This advice is in accordance with section 33(1)(a) of the Heritage Act 1977 (NSW). Any members of the community, owners, managers, organisations or other interested parties were invited to make a written submission regarding the proposed listing and significance of Milton Park by 7 August 2018.

Milton Park is an outstanding example of a hill station property in the Southern Highlands of New South Wales. The layout and remaining components of the former larger estate, including the homestead, gardens, extensive plantings of windbreaks and collection of outbuildings, form a cultural landscape of high aesthetic value. The gardens are significant in their own right, for their visual and stylistic characteristics. The house, cottages and stables



Milton Park house and gardens

were commenced construction by Anthony Hordern (1889-1970) from 1911, and the gardens originally established were greatly enhanced by Mary Hordern in the 1930's. The original architects were Morrow & De Putron, and new accommodation wings, designed by the architectural firm Phillip Cox and Partners, were added in the 1980's.

Milton Park is associated with Anthony (Tony) Hordern, a fourth-generation member of the Sydney retailing dynasty who founded the famous Anthony Hordern's stores. The gardens are part of the group of celebrated gardens created by the Hordern family, around their residences, in Sydney and the Southern Highlands. Milton Park was named after the town of Milton on the south coast which was founded by Hordern's maternal grandfather, John Booth.

The collection of early outbuildings and structures is significant in illustrating the development of the estate as a pastoral property and together with nearby Retford Park, is associated with the Hordern family's involvement with Royal Agricultural Show. The place is also significant for its association with the King Ranch company and development of the Santa Gertrudis cattle breed in Australia.

From 1960-1976 Milton Park was owned by King Ranch (Aust) P/L, although Peter Baillieu and his wife Edwina, a daughter of the Horderns, lived there from 1977 until 1984. In 1984 the property was sold and the then new owners, Drs Ron White and John Cooper initiated a program to establish the house as the centre of a country house hotel resort.



Estate plans held at Retford Park

Retford Park

BMACHO readers will recall the BMACHO article on Retford Park, Newsletter issue No. 57, July-August 2018.

Retford Park is also a historically significant property, erected in 1887 by Samuel Hordern (1849-1909) merchant and stockbreeder, and his wife Jane, nee Booth.

The property's European history extends back to grants of land promised to Edward Riley senior by Governor Macquarie in 1821. (The Riley family and their custodianship of land in the Wingecarribee district are separate a story in themselves). Originally known as Bloomfield (sometimes referred to as Broomfield), the property was subdivided by the Rileys

in 1880 and the first Samuel Hordern (second son of the abovementioned Anthony Hordern of Milton Park), co-proprietor of Anthony Hordern and Sons and one of the largest retail firms in Sydney at the time, bought 760 acres which he named Retford Park, a name linked to the home of his grandmother at Retford, Nottingham. That place was also utilised in the naming of Retford Hall at Darling Point, which had been built by his father, Anthony. The grand rendered brick Italianate style residence at Retford Park was designed by architect Albert Bond and is set on a low rise. The eastern wing, added in 1907, was designed by the architects Morrow and De Putron.



Retford Park mansion and outbuildings

Together with his brother Anthony, Samuel Hordern established the significant Hordern empire, which included commercial and agricultural enterprises. After Samuel's death in 1909 the property was transferred to Samuel Hordern 2nd, Anthony Hordern and John Booth. In 1935 Samuel Hordern, the younger, became a joint owner, a tenant in common with the other three owners. In 1940 Anthony Hordern, the younger, also became a joint tenant of the property.

The property stayed in the Hordern family's hands until at least 1953 when it was sold to business associates, stockbroker Lennox Bode of Hordern, Utz and Bode and Stanley Walton. The family continued to live there and almost certainly retained a financial interest through company associations. Bode and Walton almost immediately transferred the holding to Kamilaroi Pty Ltd, later known as Gibraltar Pty Ltd.

In 1960 Sam Hordern died suddenly after a car accident, an event which led to the departure of the Hordern family. The large garden had been developed by Lady Hordern, wife of Sir Samuel Hordern, in the 1930's.

In November 1963 King Ranch (Australia) Pty. Ltd., put the homestead portion of Retford Park up for auction, seeing it as surplus to their needs. The property consisted of the mansion, manager's residence, eight cottages, two horse stables, an enclosed round house, seven cattle stores with numerous adjoining yards. The considerable number of outbuildings and farm infrastructure have been retained and were structurally sound.

As it did not sell immediately, King Ranch undertook a subdivision, and Lot 2 of the subdivision was purchased by James Oswald Fairfax, of the newspaper publishing family, in November 1964. James Fairfax then started to turn it from an agricultural property to a gentleman's residence. James Fairfax, who had direct associations with the Fairfax publishing family business which was a major force in Australian publishing, was also recognised as an informed and active collector of art works of all kinds and Retford Park houses a considerable portion of his notable collection.

The building was remodelled in 1966 by English gardener, John Codrington, and a swimming pool and pavilion were added in 1969.

Fairfax then continued to enhance the buildings and their surrounds, including a complete repainting of the exterior of the mansion in 1994. Fairfax was a renowned collector with exceptional taste and the wealth to indulge his passion. Of significance at Retford Park is his collection which contains examples of antique furniture, glass, silver, porcelain, sculpture, bronze busts by Rodin and Epstein and a collection of contemporary Australian paintings. Initially Fairfax used the house on weekends and to entertain friends and business



Retford Park gardens

associates, and it eventually became his home and primary residence in the mid -1990s. The archives at Retford Park reveal that many well-known visitors have visited the place including Princess Margaret, Countess of Snowden of Great Britain, Princess Margaret of Hesse and the Rhine, and numerous artists, friends and associates from the business and art world. State and National Governors and current and former prime ministers have also been guests.

James Fairfax AC always believed that Retford Park should be preserved for the enjoyment and benefit of future generations, particularly those of the local district. In 2016 and in fulfilment of his ambition, Mr. Fairfax gifted his historic Retford Park home to the National Trust of Australia (NSW). It was in August 2017 that the National Trust officially took control of the property.

In recent years Fairfax was unable to travel having suffered a series of heart attacks. He passed away in January 2017. Fairfax Media CEO Greg Hywood stated "*His generous spirit and philanthropy has created a legacy that will continue to enrich the lives of Australians for many generations to come.*"

Fairfax will be remembered as one of Australia's greatest patrons of the arts.

Patsy Moppett

References:

Inventory Sheet: Milton Park Gardens, NSW Dept of Environment & Heritage

Inventory Sheet: Milton Park Main House, NSW Dept of Environment & Heritage

Inventory Sheet: Milton Park (under consideration), NSW Dept of Environment & Heritage

www.miltonpark.com.au

Inventory sheet: Retford Park Mansion, NSW Dept of Environment & Heritage

www.retfordparkbowral.com.au

A History of Retford Park, Sue Rosen 2011

www.nationaltrust.org.au

Blackheath Soldiers Memorial Park Master Plan



Blackheath Soldiers Memorial Park is located within the township of Blackheath in Blue Mountains NSW, approximately 115km west of Sydney. The Park is located approximately 500m from Blackheath shops on the northern side of the railway line, and is valued for its cultural heritage, social significance and abundant recreation opportunities.

Local indigenous people of the Darug tribal group are believed to have used this area as a camp site prior to European settlement, due to its reliable water supply and abundant wildlife. These natural water bodies were later used as dams collecting water for the railway and for the golf course between 1909 and 1914.



Undated



1957



1963

The Blackheath Park reserve was dedicated in 1888, and South Park in 1895. In 1919 following WWI the Memorial Park project began. James Dawes, superintendent of Centennial Park, came to Blackheath and carried out the initial planning of the area. The final layout of the park occurred under Blue Mountains Council Engineer, Mr. H.L. Swindlehurst, local nurseryman Mr. Kerslake, James Dawes and the Council Alderman. Blackheath volunteers who had enlisted were commemorated by the construction of pathways and the planting of rhododendrons, and the pool started construction in 1925. The pools and a duck pond were developed on top of the former railway dams which dated to 1883. Dressing pavilions and the entry area were erected in 1930, and the official opening was in 1931.

The memorial gates were constructed about the same time and reflect the consolidation of the whole reserve into what we know as the gardens today.

The unique play equipment was constructed in the 1960s and 1970s. Due to safety concerns these were removed for a time but are now reinstated.

Any master planning process for reserve management helps Blue Mountains City Council to prioritise projects that enhance the function, character and appearance of the park progressively as funding becomes available. In other words, the master plan will act like a “blueprint” for the park and will help guide Council’s design and spending priorities into the future.



Amenities & pathways



Pool and pavilions



Wishing well

Community consultation is the first stage of the master plan process and is to simply gather ideas, opinions and suggestions. Once this stage of community consultation closes, designers will create an initial master plan proposal. There will be further consultation on the initial draft plan. Feedback will inform development of a final draft plan which will then be presented to the Council to be placed on public exhibition.



Playground



Shelter pavilion



Memorial Gates

The public exhibition stage allows for further rounds of community engagement with the project, with members of the public able to make submissions. These submissions will then be considered by Council and the necessary amendments made before final adoption. Council already has an adopted Plan of Management 2009 for the Park, which will continue to guide how the values and permitted uses of the park area are maintained and managed. To date the consultation process has been as follows:

- 10 October 2018 - Opening of Master Plan Community Ideas Consultation on BM Have Your Say.
- 25 October 2018 - Close of Tender for Hydrology Study of Blackheath Soldiers Memorial Park.
- 23 November 2018 - Close of Master Plan Community Ideas Consultation - BM Have Your Say.
- 6 December 2018 - A workshop was held to gather community feedback.

Contributions to this consultation are now closed for evaluation and review, and the Project team will report back on key outcomes, which will be documented at *haveyoursay*. This may include a summary of all contributions collected as well as recommendations for future action.

Council has now produced a set of Change Guidelines to examine ideas and options for the Park which were considered at the December workshop. Initially, matters such as accessibility, heritage and infrastructure, trees and water were identified. The project will be carried out in three phases:

1. Establish a set of Change Guidelines.
2. Undertake community consultation.
3. Prepare a heritage impact statement.

Initial works may include adaptation to the existing pools and the pool pavilion, upgrading of the existing play equipment and facilities, wheel chair access, succession planting and changes to existing creek lines.

Certain relevant legislation will be considered including local government LEPs and DCPs, bushfire, environmental, heritage, the Disability Discrimination Act 1992, the Crown Lands Act 1989 and the Crown Lands Management Act 2016.

The Change Guidelines identified a number of actions:

1. Timing, maintenance and budget for the works.
2. Doing as much as necessary but as little as possible, to protect the integrity of the Park's heritage and landscape value.
3. Undertake a Landscape Management Plan, incorporating a succession planting regime.
4. Undertake an Interpretation Strategy, incorporating signage.
5. Services and security upgrades and compliances.
6. Accessibility, pathways, pools and equipment.
7. Examination of drainage and water movement through the site in terms of obsolete infrastructure and affected creeklines.
8. Archival recording of the existing Park and any proposed works.

Other matters which may be examined under the Guidelines include:

- The path from the upper car park to the top of Gallipoli Steps is in need of upgrade particularly for mothers taking toddlers down to the pool.
- The recorded list of 77 men who served in WWI actually contains only 73 names, but trees were planted and had name plates for 76 men. This requires rectification.
- Examination and assessment of the play equipment for safety and stability. The metal features require repainting.

Further workshops are proposed as part of the consultation process, and BMACHO will attempt to provide updates as they come to hand.

Patsy Moppett

References:

www.bluemountainshaveyoursay.com.au

Blackheath Memorial Park Plan of Management 2009

www.friendsofblackheathpool.blogspot.com

Memorial Park: Office of Environment and Heritage 2001

Blackheath Memorial Park Gates: Office of Environment and Heritage 2002

Blackheath Memorial Park Pool: Office of Environment and Heritage 2002

www.wanderer.websoup.com.au

Change Guidelines, BMCC 2018

The Technical Side

Stained glass

Stained glass is simply the use of glass that has been coloured, by adding metallic salts during its manufacture. It has traditionally been used in churches and other significant religious buildings during its history, and more recently in commercial and residential buildings. Stained glass inspired the lives of the faithful through religious narratives in churches and cloisters, celebrated family and political ties in other public buildings, and even decorated the windows of private houses.

We take windows for granted, but there was a time when glass panes were too expensive for most people, and only in the late 1400s did glass panels become wider-spread, so that middle class and wealthy people could have them in their homes.

Stained glass has been produced since ancient times. Both the Egyptians and the Romans excelled at the manufacture of small colored glass objects. Phoenicia was also important in glass manufacture.



13th Century



14th Century



17th Century

In early Christian churches of the 4th and 5th centuries, there are many remaining windows which are filled with ornate patterns of thinly-sliced alabaster set into wooden frames, giving a stained-glass like effect. Evidence of stained glass windows in churches and monasteries in Britain can be found as early as the 7th century, with the earliest known reference dates being from 675 AD. Hundreds of pieces of coloured glass and lead, dating back to the late 7th century, have been discovered on various sites. Stained glass, as an art form, reached its height in the Middle Ages.

The making of stained-glass windows has hardly changed since the 12th century. The first significant developments in the glass painter's craft appear to have been made in the early years of the 14th century. By the late 1400s glass became more affordable, and houses were increasingly fitted with clear glass windows, sometimes inset with small stained-glass panels. Glass in a range of previously unavailable secondary colours - smoky ambers, moss greens, and violet - became generally available for the first time. At the end of the 15th century a whole new range of vitreous enamels was developed, and by the middle of the 16th century the technique of painting in enamel colours on glass began to be of major importance.

In the Middle East, the glass industry of Syria continued during the Islamic period, the most important products being highly transparent colourless glass and gilded glass, rather than coloured glass. The production of coloured glass in Southwest Asia existed by the 8th century, at which time one alchemist gave some 46 recipes for producing coloured glass and described the technique of cutting glass into artificial gemstones.

Where stained glass was produced in Europe, the style evolving from the Gothic to the Classical, which is now well represented in Germany, Belgium and the Netherlands, despite the rise of Protestantism. In France, much glass of this period was produced at the Limoges factory, and in Italy at Murano, where stained glass and faceted lead crystal are often coupled together in the same window. The French Revolution however brought about the neglect or destruction of many windows in France.

Similarly, under the Reformation in England under Henry VIII, large numbers of medieval and Renaissance windows were smashed and replaced with plain glass. Few remain undamaged. With later waves of destruction, the traditional methods of working with stained glass died away and were not revived in England until the early 19th century.

Political disturbances in the mid-17th century created a scarcity of coloured glass throughout Europe, and gradually the traditional use of coloured glass was replaced by new techniques.

The Catholic revival in England in the early 19th century with its renewed interest in the medieval church, brought a revival of church building in the Gothic style, with the architectural movement led by Augustus Pugin. Many new churches were erected in large towns and many old churches were restored. This brought about a great demand for the revival of the art of stained glass window making.



Uniting Church, Springwood



War Memorial, Hyde Park, Sydney

“*Stained glass windows*” refer to small pieces of glass arranged to form patterns or pictures, held together (traditionally) by strips of lead and supported by a rigid frame. The art of stained glass can be traced from such earlier art forms as mosaic and enamelling. From the mosaicist came the conception of composing images out of many separate pieces of coloured glass. Painted details and other stain were often used to enhance the design. The term stained glass is also applied to windows in which the colours have been painted onto the glass and then fused to the glass in a kiln.

The craft of making stained glass usually requires the skills to create a design/ picture in the first place, and then the engineering knowhow to assemble the design into an acceptable format.

The use of stained glass prevents outsiders looking into a building but allows the occupants to still receive a degree of light, albeit in a decorative way. The window must be weather proof and self supporting to last, and many have done so since at least the Middle Ages.



All Saints Cathedral, Bathurst



Turkish bath house, Mt Wilson

Factories were set up in medieval times to utilise silica to manufacture glass. Glass was coloured by adding metallic oxide powders or finely divided metals while it is in a molten state. Copper oxides produce green or bluish green, cobalt makes deep blue, and gold produces wine red and violet glass, manganese for purple, antimony for yellow, and iron for green. Much modern red glass is produced using copper, which is less expensive than gold and gives a brighter, more vermilion shade of red. Modern stained-glass artists now have a wide range of resources to use as well as the work of centuries of other artists to draw on as they continue the tradition.



19th Century



19th Century

A traditional narrative window has panels which relate a story. A figurative window could have rows of saints or dignitaries. Scriptural texts or mottoes are sometimes included and perhaps the names of the patrons or the person to whose memory the window is dedicated. In a window of a traditional type, it is usually left to the discretion of the designer to fill the surrounding areas with borders, floral motifs and canopies.

Details of faces, hair and hands can be painted onto the inner surface of the glass using a special glass paint which contains finely ground lead or copper filings, ground glass, gum arabic and a medium such as wine, vinegar or (traditionally) urine. The art of painting details became increasingly elaborate and reached its height in the early 20th century.

In the 16th century, a range of glass stains were introduced, most of them coloured by ground glass particles. They were a form of enamel, painted onto the glass. Once the glass is cut and painted, the pieces were assembled by slotting them into H-sectioned lead frames. All the joints were then soldered together, and the glass pieces prevented from rattling and the window made weatherproof by forcing a soft oily cement or mastic between the glass and the frames. In modern windows, copper foil is now sometimes used instead of lead.

Stained glass may be considered a technique akin to painting, but also as an art of painting with light. Whatever techniques or materials it may employ, its own most unique and

indispensable effects are always the product of colouring, refracting, obscuring, and fragmenting light.



Modern glass art

The most relevant questions to be answered upon examination and interpretation of a panel are:

- Who made the panel?
- Who or what event is it a memorial to?
- Who was the donor or patron?
- What is the relevance of any symbolism depicted?
- Are there any specific or unusual techniques utilised in the piece?
- Is there evidence of deterioration?

Select colleges and universities hold fine arts programs which teach the craft of stained glass making, and today working with stained glass is a very popular hobby.

The quality and craftsmanship of the stained glass work will vary over time dependant on the skills of the artists, the techniques available at the time and the interpretation taken on by the beholder. However, the highly skilled workmanship which goes into the making of a stained glass panel cannot be denied.

Patsy Moppett

References:

Wikipedia: Stained glass

Stained glass: Robert Sowers, Encyclopaedia Britannica

Stained glass Australia: www.stainedglassaustralia.wordpress.com

www.khanacademy.org

www.stainedglassmuseum.com

Community events & updates

Moyne Farm, Little Hartley

National Trust 2019 Heritage Festival Premier Event

OPEN DAY: Sunday 5th May 2019

An open day will be held at Moyne Farm, Little Hartley on Sunday 5th May courtesy of the Di Falco Family and the Lithgow Branch of the National Trust. There will be a ceremony to rededicate the restored and heritage fenced 1826 graveyard and an event to celebrate the outstanding restoration of the 1820-22 homestead by its current owners, the Di Falco family. The day will include a presentation giving an insight into the detail of the house restoration and a chance to view the precious three-room Blakeley's Redgum slab cottage, that sits in the midst of the larger homestead building, the slab cottage walls having been preserved as a feature of the modernised building.



Moyne cemetery and farmhouse

Gates will open at 10am for formal proceedings to commence 11am. A detailed timetable of proceedings will be published on the Moyne Farm Open Day website at

<https://www.trybooking.com/ZZBH>

A nominal charge of \$10 per head is being levied to defray costs and cover the cost of a commemorative handout that visitors will receive on the day. Children are admitted free.

Ramsay Moodie

Enquiries to:

Celia Ravesi: Secretary, National Trust Lithgow Branch

Ph: 02 6359 3109

Email: cerave1@optusnet.com.au

Museums and Galleries of NSW - 2018 IMAGinE Awards

BMACHO would like to acknowledge and congratulate BMACHO member organisations who recently featured in the NSW Museums and Galleries 2018 IMAGinE Awards:



Mt Victoria



Hawkesbury

CATEGORY: EXHIBITION PROJECTS – MUSEUMS

Volunteer organisations or organisations with 2 or less paid staff

Highly Commended

- **Mount Victoria & District Historical Society Museum**
150th Anniversary of Railway in Mt Victoria Exhibition

Exploring themes beyond steam trains this exhibition uncovered a rich social history. The exhibition took the form of a photographic and multimedia display relating to the arrival of mechanised transport to the district and explored numerous themes including; the impact on Indigenous people, social history, industry, agriculture, architecture, tourism and education. Newly developed interactive elements included a touch screen display, digital projections and local oral history recordings.

CATEGORY: EXHIBITION PROJECTS – MUSEUMS

Small/medium organisations with 3 - 10 paid staff

Highly Commended

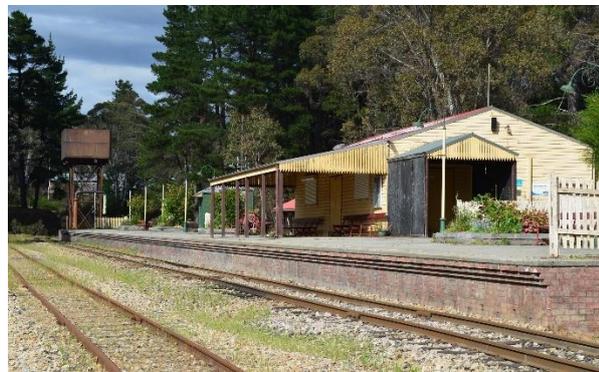
- **Hawkesbury Regional Museum**
Food Bowl Farming: Migrants and Food Production in the Hawkesbury District 1794-1994

This exhibition traced the cultural history of food production in the Hawkesbury since 1794. It explored the lives of migrant farmers, patterns of land use and cultivation, buildings, tools and technology and the influence of cultural tradition and ethnicity on local farming. The exhibition* represented the first time an intensive research project has been undertaken to interpret and present the history of migration in the development of farming in the Hawkesbury district.

**It was noted that BMACHO member Kurrajong- Comleroy Historical Society was a partner in the Hawkesbury exhibition.*

Zig Zag Railway Restoration Funding

At a function on the site on 29 November 2018 the NSW Government announced a pledge of \$2.3 million of NSW Government funding to restore and bolster the historic railway.

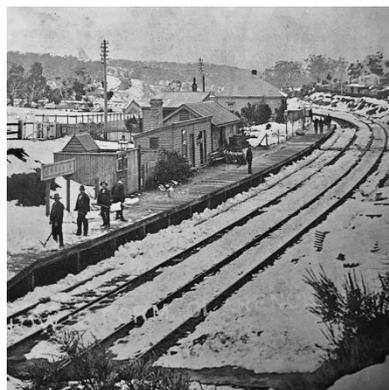


The iconic Zig Zag Railway in Lithgow will be brought back to life after many years of inactivity, vandalism and difficulties, and then the bushfires of 2013 when it was badly burned. The NSW Government has pledged \$2.3 million towards restoring the much-loved tourism railway. Zig Zag Railway carriages, tracks and infrastructure suffered significant damage during the 2013 bushfire, which also destroyed 210 homes and damaged 150 others across the Blue Mountains in October 2013.



Premier Gladys Berejiklian, who was on hand for the announcement on Thursday 29th November as part of the recent NSW Cabinet's two-day tour of Bathurst and Lithgow, said the Zig Zag Railway was an important link to the state's rail history and this funding would open up the attraction to thousands of new tourists each year.

"Zig Zag was one of our state's greatest engineering feats, providing passage across the Blue Mountains and opening up regional NSW," Ms Berejiklian said. "The redeveloped Zig Zag railway is expected to attract over 60,000 tourists to Lithgow each year. By helping restore this iconic railway, the NSW Liberals and Nationals Government is supporting jobs in Lithgow, boosting tourism across the Blue Mountains and strengthening the local economy."



Station in 1910

The Zig Zag is a full size, narrow gauge railway located at Clarence, 10 km east of Lithgow in the Blue Mountains of NSW. Opened in 1869, the Zig Zag replaced animal-drawn carts, creating trade and commerce opportunities by reducing freight transport times from days to hours. The zig zag construction was constructed to transport people and produce from the western plains of NSW to Sydney and was replaced in 1910 by a ten tunnel deviation.

The trains, track and rollingstock have been maintained and operated by the Zig Zag Railway Co-op Ltd, a voluntary, “not for profit” co-operative.

The Zig Zag Railway ran tourist steam trains and rail motors between 1975 and 2012, and the co-operative is working hard to re-open the railway to passengers in late 2019.

Patsy Moppett

Zig Zag is a non-profit co-operative that relies on ticket sales and donations to keep the magic of steam alive. Your donation of \$2 and above is tax deductible. Visit their website to make a donation.
www.zigzagrailway.com.au

Lawson Celebrates 90th Anniversary: Our Lady of the Nativity

The first of the celebrations took place on 9 September 2018 when students from the Our Lady of the Nativity (OLN) Catholic Primary School took part in a Mass celebrating the feast of Our Lady’s birthday (September 8). The students presented a song at the conclusion of the liturgy to mark the event.

Then, on 21 October, the anniversary celebrations continued with the commemoration of the Laying of the Foundation Stone at Our Lady of the Nativity church on that day in 1928.

A Mass was followed by morning tea, a display of historical photos, and the taking of an official 90th anniversary photo of parishioners.



1928



2018

Chair of the Parish Management Team Leonard Blahut says it might be a surprise to some that the parish is holding anniversary events just 10 years out from the centenary, but it was seen as a good opportunity to galvanise the parish community and provide both opportunities for celebration and formation.

“It’s always a good thing to celebrate your history and at the same time look to the future,” says Leonard.

"It's a small community in Lawson and there is a kind of special bond or energy. The people are very generous, especially when it comes to appeals and that kind of thing".

The Catholics of Lawson were originally part of the Katoomba parish and started working towards having their own church in the 1890s, and in 1903 Cardinal Patrick Moran blessed and opened a small wooden building dedicated to Our Lady Help of Christians in Ridge Street, Lawson. It was later moved to the present behind the Church and served as a school and church until the present church was built.

The Foundation Stone of the new church was blessed and laid by His Eminence Cardinal Bonaventura Ceretti, Apostolic Delegate to Australia, on 21 October 1928. The completed church was blessed by Archbishop Michael Kelly on 7 April 1929 and Lawson became a separate parish with Fr Patrick Conway as the first parish priest.

More recently, the church was restored and refurbished after it was damaged by fire in May 2015.



Celebrations



Memorabilia

The 90th anniversary of the blessing of the foundation stone featured a display of photos from the big day in 1928, curated and presented by parishioner Allan Walsh.

"Over the years I've been involved in collecting some of these photos," Allan says. "Now, they just seem to come my way. I haven't got all the history, but I've got some of it and it's good to be able to show them on these occasions."

The celebrations at Lawson continued on Sunday 11 November when Bishop Vincent Long presided at the parish's 90th anniversary Mass.

"Back to OLN Lawson" 90th Anniversary Ball will be held on 6 April 2019 then on 7 April Mass to remember the Consecration and Blessing of the Church will be concelebrated by many of the priests who have been part of the Our Lady of the Nativity Lawson community over the years.

Parish Priest Fr Paul Slyney says the anniversary commemorations are a great opportunity for celebration in the small parish.

"It's a lovely community," he says. "We always say that Lawson is the best-kept secret in the Diocese. People own their parish and really care for it."

Allan Walsh

Parishioners and visitors are invited to share their stories of OLN to be published in the 90th Anniversary book. Send submissions to:

OLN Parish Office 254 Great Western Highway, Lawson 2783
Email: allan.walsh@exemail.com.au

Exhibition: Imperceptible Resistances

Modern Arts Projects Blue Mountains (MAPBM)

The pending exhibition at Everglades Historic House and Gardens 37 Everglades Avenue, Leura, is sure to catch the imagination of the wider heritage community with the thoughts it provokes.



Within the framework of contemporary politics of public space and conservation concerns, heritage sites remain places of resistance to development and change. Responding to site, contexts and wider theoretical concerns MAPBM artists explore their role in networked systems where they affect change through resistance.

This members' exhibition is curated by Lizzy Marshall.

Featured Artists: Vivienne Dadour, Frank Davey & Tess Rapa, Fiona Davies, Beata Geyer, Anne Graham, Danica Knezevic, Tom Loveday, Fleur MacDonald, Paul Mosig, Sean O'Keeffe, Naomi Oliver, Ebony Secombe, Rebecca Waterstone, Gianni Wise.

Everglades

- Exhibition Opening: Saturday 1st December 2018 2pm - 4pm
- Exhibition Details: 2nd - 23rd December Wednesday - Sunday 11am - 3pm

For further information contact everglades@nationaltrust.com.au

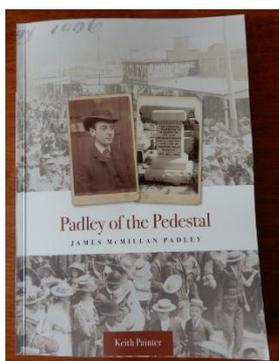
Ph: 02 4784 1938

Book launch: Padley of the Pedestal – James McMillan Padley

This book launch was held at the Lithgow Library Learning Centre, on 19th October 2018, and was attended by a large group of family and friends of the author Keith Painter, as well as descendants of the Padley family.

It was followed the next day by a rededication of the restored Padley monument at Hassans Walls Lookout.

James Padley was one of seven children, most of whom did not marry. Some descendants of James's brother George were in attendance from Queensland, making the trip not just for the launch but also to hand over a collection of memorabilia which has been unearthed during the author's research.



James McMillan Padley was the driving force behind the Lithgow Progress Association in the early 1900s and the chief instigator of development of visitor facilities at Hassans Walls Lookout. He also had a furniture shop in Lithgow from 1902 until his death in 1918 and was renowned for being a tireless worker for the community. If there was a committee for some worthwhile activity Padley was on it! From Hassans Walls, to his Irish Terriers, to the Patriotic Committee to the Caledonian Society – Padley was there. But his reputation had

developed itself much earlier than his time at Lithgow and when he left the Windsor and Parkes communities in his previous lives, he was sorely missed in each town. Stemming from his publication in 2017 on Hassan's Walls, Keith came to see the significance of James Padley's activities in Lithgow and seeks in this most recent book to remind the people of Lithgow of Padley's enormous role in the development of the town. During the book launch we were introduced to the Padley descendants and told a little of the research measures undertaken by Keith to bring this most recent book together. The journey of his research experiences is a story in itself! James Padley was often described as "indefatigable", and at the pedestal unveiling former Lithgow Mayor Stephen Lesley described Keith as the same in his search for the truth, and thanked Keith for bringing James Padley back to Lithgow. *Patsy Moppett*

The book is available at most local book stores in Bathurst, Lithgow and the Blue Mountains, and also from the author, Keith Painter:

Email: greatguides@mountainmistbooks.com

Post: Mountain Mist Books, 51 Nelson St, Raglan NSW 2795.

Saluting their Service Commemorations Program - Major Commemorative Grants

The Australian Government announced in November 2018 the commencement of the *Saluting their Service Commemorations Program* of funding. The objective of the Program is to preserve Australia's wartime heritage. It aims to involve people throughout the nation in a wide range of projects and activities that highlight the service and sacrifice of Australia's service personnel in wars, conflicts and peace operations, and to promote appreciation and understanding of the role that those who served have played in shaping the nation. Funding will be provided for state/territory or nationally significant commemorative activities which commemorate these aims.

Applications opened on 6 November 2018 and close at 2pm AEDT on 10 January 2019. For further information about eligibility and how to apply, go to the Grant Round Application page of the Community Grants Hib website. Information about applying for this funding can also be found through GrantConnect (see below).



The following documents are available to assist your application or inquiries:

- Grant Opportunity Guidelines
- Questions and Answers
- Sponsored Organisation/Individual – Letter of Declaration Template
- Commonwealth Simple Grant Agreement Shell
- Commonwealth Grant Agreement Terms and Conditions

If you would like assistance or seek the Grant Opportunity documents, please call the Community Grants Hub Hotline on **1800 020 283** and/or contact:

support@communitygrants.gov.au

grantconnect@finance.org.au

Australian Government

Australian Heritage Festival 2019 – Connecting People, Places & the Past

The Australian Heritage Festival 2019 theme is *Connecting People, Places and the Past*. The Festival will bring to life all chapters of Australian culture and history, telling the stories of diverse and distinctive experiences that make up our communities.



Events across Australia will be held at historic buildings, landmarks, shipwrecks and sacred sites. The festival will bring together communities from all walks of life to recognise and celebrate heritage and culture through ceremony, song and dance, performance art, art in various media and artefacts, talks on books and stories, and guided tours of towns, places and spaces.

The Australian Heritage Festival is created with the vision of recognizing and celebrating the significance of our natural, historic and Indigenous heritage places and ensuring they are valued by Australians, protected for future generations and cared for by the community. The National Trust of Australia is proud to coordinate the Festival nationally, supported by funding from the Australian Government.

This year's festival will host an array of events across the nation from **18 April – 19 May 2019**.

Key dates for individuals and organisations holding events for the Festival include:

- 25 October: 2018: Registration for community events opens.
- February 2019: The Festival website goes live.
- 29 March 2019: Registration of events closes.
- 18 April 2019: Australian Heritage Festival opens.
- 19 May 2019: Australian Heritage Festival closes.
- 20 May 2019 – 20 June 2019: Evaluation of the Festival with event organisers and visitors from the community is carried out.

Download the Event Organisers' Toolkit today (www.nationaltrust.org.au/ahf) which outlines all you will need to complete your registration. Community events need to reflect the theme of the Festival. The National Trust will promote your event and provide support, as outlined in the Toolkit.

The National Trust of Australia look forward to welcoming Australians and international visitors to another year of the Australian Heritage Festival and the wonderful range of exhibitions, walking tours, films, expert talks, workshops, food fairs, guided tours of historical sites, ceremonies, demonstrations, special dinners and lunches this program has to offer. Let them connect you to *People, Places and the Past*.

National Trust of Australia

Vale Ronald Francis Rozzoli

In late 2018 the Hawkesbury community was saddened by the death of Ron Rozzoli, following a long and courageous fight for life. He passed away at home with his family around him, on 16th October 2018.

There was a private funeral for family and a Memorial Service was held in the Ron Rozzoli Room at the Richmond School of Arts.



Richmond School of Arts

Ronald Francis Rozzoli is remembered by his wife Margaret and family. Ron was a Life Member of the Richmond Literary Institute, School of Arts. One of the community rooms in the Deerubbin Centre at Windsor was named the Rozzoli Room in 2005 after Ron and his brother Kevin. Kevin represented the Hawkesbury electorate for 30 years.

The Rozzoli family came to the Hawkesbury in 1940. Ron's father Frank established a retail jewellery business in 1946 in Richmond. Frank Rozzoli was a member of the Horological Guild of Australia and also provided watch and clock repairs. His sons Ronald and Kevin were both State Apprenticeship winners in watchmaking. Rozzoli Jewellers were on what is now called Hawkesbury Valley Way (Windsor Road) in Richmond. Ron continued the family business from 1975 when his father died, until his retirement in 1995. He has always taken a keen interest in the local community, and was Honorary Secretary of Richmond School of Arts, from 1960 to 2003.

Ron & Margaret have been strong supportive members of the Kurrajong Comleroy Historical Society.

Patsy Moppett

Archives Appraisal and Description Workshop

This successful workshop was held at Hobby's Reach on 24th October 2018 and was well attended by about 23 people who came from all across the Blue Mountains as well as Colo and Kurrajong. The National Trust, Blue Mountains Historical Society and Charles Sturt University were also represented.

The principal presenter was Fiona Burn, former archiver researcher at the National Archives of Australia from 1983 to 2015. In retirement she works as a part time research officer, with short term contracts at the National Archives.

Fiona provided an introduction to archiving, outlining the difference between individual and organizational responsibilities, and their long-term moral and legal responsibilities. She put two questions which an archivist or an organization must ask:

- WHY do we retain these records?
- Why do WE retain these records?

The subtle difference was then explained. She indicated an excellent reference for every archivist, that being "Keeping Archives", the 2nd or 3rd Edition, and provided an extensive list of definitions relating to the topic.

Fiona then went on to discuss appraisal, providing a useful but general Appraisal Checklist, noting that the list would vary from archive to archive, providing examples of acquisition polices, and collection forms.



Fiona Burn



Professor Ian Jack

Professor Ian Jack, Senior Fellow and Archivist, St Andrew's College, University of Sydney, presented a case study on St Andrew's College. Ian explained the arrangement of the college archives and indicated the reasoning as to how this listing worked for that particular archive. A session was then held where actual archive material was provided by Fiona and Ian and inspected by the group, questions being posed as to archiving and handling. Towards the close of the day, Gay Hendriksen, Museums and Galleries Advisor to Blue Mountains City Council, led a plenary session with the other two presenters where issues and queries resulting from the day were discussed.



Examining the material



Plenary session

A number of handouts were provided on the day, and the group provided vigorous discussion on the various topics, asking questions of the presenters about their own particular situations. The session also made suggestions as to topics for future workshops should the opportunity arise. BMACHO advises that should anyone require any of the handouts, please contact BMACHO with your details and the material will be provided/emailed. BMACHO thanked the presenters for their insights into the subject and attendees for coming along. They thanked Blue Mountains City Council for the funding opportunity to hold the workshops, and Blue Mountains Historical Society for the use of the venue. *Patsy Moppett*

BMACHO Workshop – Writing Grant Applications

BMACHO will be holding a Grant Applications workshop for members, with funding provided by the Blue Mountains City Council's Community Assistance Grant.



- When: 9.30am, Saturday 23rd February 2019.
- Where: Meeting Room at Blue Mountains Historical Society, 99 Blaxland Road, Wentworth Falls

Planning for this workshop is to be finalised, but email notification will be circulated in January 2019. Places in the workshop will be limited, and preference for attendance will be for the BMACHO membership. However, the public will also be welcome should numbers allow.

BMACHO Committee

Attendance at the workshop is free, but please RSVP if you are attending, along with any dietary requirements. Inquiries:

Email: bmacho.heritage@gmail.com

Phone: 02 4751 5834, leaving a message if unanswered.

2019 MUSE workshops:

Responding again to interests and concerns expressed during 2018 through meetings, visits, current status review and emails Gay Hendriksen, Museums Advisor to Blue Mountains City Council, will continue what she hopes will be the useful practical workshop series - *Muse*. The free *Muse* workshop series is part of the museum advisor service provided by Blue Mountains City Council and Museums & Galleries NSW.

The series will provide tools, resources and skills development for regional museums, archives, library and gallery sector in the Blue Mountains.

To be eligible for this program you need to be a member of a regional museum, archive, library and gallery or associated organisation in the Blue Mountains region. The sessions are limited in number so if you don't make it to the list please email Gay and she will put you on the waiting list.

The upcoming topics will include:

Workshop 1: Housekeeping - which will cover disaster planning, best practice museum administration - such as policy work (collection policies etc), volunteering rights and responsibilities.

Workshop 2: Significance Assessment, museum object cataloguing, and collection management.

Workshop dates are yet to be advised.

For further information:

Gay Hendriksen, The Rowan Tree Heritage and Cultural Services

www.therowantree.com.au

Changing of the guard

BMACHO would like to offer congratulations to member groups on the recent election of their new committees.

The incoming committees for 2018-2019 are comprised as follows:

Springwood Historical Society

President: Peter Chinn

Vice Presidents: Sue Fulton, Doug Knowles
Secretary: Dick Morony
Treasurer: Sara Matthews
Assistant Treasurer: Sue Fulton
Research Officer: Peter Chinn
Assistant Research Officer: Nerida Russell.
Bulletin Editor: Dick Morony
Publicity Officer: Trish Browne

Valley Heights Locomotive Depot Heritage Museum

Chairman: Henk Luf
Secretary: Ross Stenning
Treasurer: John Carter
Publicity Manager: Keith Ward
Retail Manager: Andrew Tester
Building Restoration Manager: Dave Grove
Building Services Manager: Ted Dickson
Grounds Maintenance Manager: Stephen Corrigan
Workshop Manager: Terry Matchett
Membership Officer: Jeff Russell
Large Exhibits Manager: Bruce Coxon
Small Exhibits Curator: Mike Pensini
Model Railway Manager: Ray Beharrell
Perway Manager: Ted Dickson
Honorary Historian: Ted Dickson
Honorary Librarian: Andrew Tester
Planning & Development Manager: Vacant (new position)
Patrons: Mark Greenhill, Susan Templeman, Trish Doyle, Neil Cramm

Woodford Academy:

Chairperson: Elizabeth Burgess
Deputy Chair: Felicity Anderson
Secretary: Rae Clapshaw
Treasurer: Noel Burgess
Executive Members: Margaret Harrison, Kate O'Neill & Jenny Szemenyei

Hawkesbury Historical Society

President: Ian Jack
Senior Vice: President: Ted Brill
Vice President: Jan Barkley-Jack
Secretary/Public Officer: Neville Dehn
Treasurer: Heather Gillard
Auditor: Vacant
Publicity Officer: Vacant
Newsletter: Jan Redford
Web Administrator: Richard Gillard
Bookshop Manager: Heather Gillard
Committee Members: Rebecca Turnbull, Sean Flavin, Ellen Jordan, Richard Gillard
Publications Committee: Jan Redford, Jan Barkley-Jack, Rebecca Turnbull
HHS Collections Committee: Rebecca Turnbull, Carol Curruthers

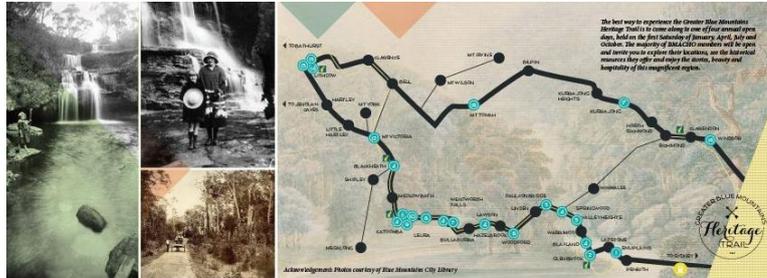
Friends of The Paragon

President: Robert Strange
Vice President: Ian Jack

Secretary: Julie O'Keeffe
Treasurer: Robert Trenchard-Smith
Curator: Linsi Braith
Communication & publicity: Carlene Martin
Honorary solicitor: Hal Ginges

Patsy Moppett

Greater Blue Mountains Heritage Trail Update



BMACHO continues to promote the Greater Blue Mountains Heritage Trail and members' upcoming events. BMACHO reprinted the Heritage Trail brochure in 2017 which was distributed to visitors' centres across the region.

The Trail is an ideal activity for the kids and grandkids, be it in the school holidays or any weekend! Collect the Greater Blue Mountains Heritage Trail brochure at participating venues and Visitor Information Centres.

BMACHO is planning a review of the operation of the Trail brochure over the coming months, with a view to the issue of a new and revised brochure in 2019. Once again, your feedback will be most welcome!

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 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 Stypandra 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.

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; Friends of the Paragon Inc; Glenbrook & District Historical Society Inc; Hartley District Progress Association; Hawkesbury Historical Society Inc; Kurrajong-Comleroy Historical Society Inc; Leuralla NSW Toy & Railway Museum; Lithgow & District Family History Society Inc; Lithgow – Eskbank House Museum and 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; Scenic World Blue Mountains Limited; Springwood Historical Society 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, Philip Hammon and Dr Peter Rickwood.

Committee: The management committee for 2018-2019 (from March 2018) is: Patsy Moppett (President and *Heritage* Newsletter Editor), Ian Jack (Vice President), Fiona Burn (Secretary), Philip Hammon (Treasurer), Dick Morony (Public Officer/Membership Secretary/ Calendar Editor), Suzanne Smith (Events and Venue Co-ordinator), Jan Koperberg (Correspondence Secretary), Summar Hipworth, Rae Clapshaw and Roy Bennett. Greater Blue Mountains Heritage Trail sub-committee: Fiona Burn, Jan Koperberg, Rae Clapshaw and Suzanne Smith, with guest member Gay Hendriksen.

Blue Mountains History Conference 2018 sub-committee: Summar Hipworth, Ian Jack, Jan Koperberg and Patsy Moppett.

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.