

# *Heritage*

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## ***Unearthing the Irish clachan in South Australia***

The clachan was a small settlement or hamlet common in Ireland, the Isle of Man and Scotland. Though many were originally kirk towns (with a church), today they are often thought of as small villages lacking a church, post office, or other formal building. It is likely that many date to medieval times or earlier – a cluster of small single-storey cottages of farmers and/or fishermen, invariably found on poorer land. The Great Famine in Ireland (1845–49) caused such disruption to the social system that the clachans there virtually disappeared, and many in the Scottish Highlands were victims of the Clearances. Remains can be seen in many upland and coastal areas. Some are clustered in a dip in the landscape, to protect from Atlantic winds, but others stretch haphazardly along main roads. The only Irish clachan settlement outside of Ireland and Britain has now been found in South Australia's mid north. The cluster of houses dating back to the 1850s had been hidden under a field about one kilometre from the town of Kapunda for about 70 years. Radar and then excavation confirmed the settlement - known as Baker's Flat - was built in the style of a traditional Irish clachan.



*Baker's Flat early brochure*

Kapunda, just north of the Barossa Valley, was established in 1842 after copper was discovered in the area. While most of the miners were Cornish, some Irish people also came

to South Australia at the same time because of the potato famine. They began to arrive in significant numbers from 1854, attracted by labouring work available at the copper mine. The group of Irish settlers acquired about 60 hectares of land, which they ran as a "*rundale*", another common practice in Ireland at the time where a group of people would decide together where and when to run livestock and grow crops on their land, where they lived sustainably together in a traditional way for 100 years. The settlement was known as Baker's Flat, which was available rent-free at the time, and conveniently close to the mine site. Up to 500 people lived there at one time when the mine was prospering in the 1860s and early 1870s. The 1861 Census shows that about one-third of the population in the Kapunda region originated in Ireland. The settlement persisted until at least the 1920s, set apart from the broader community.

The few historical accounts of Baker's Flat which exist record a distinctively Irish community, characterised by their use of vernacular architecture, houses that were clustered together, a strong Catholic faith, and adherence to traditional recreational activities such as hurling and dancing. The notion of the Irish as a people prone to infighting, drunkenness and general contempt of the law is also documented.

In time a strong aversion to the community occurred as they were seen as a threat to existing workers. The negativity against the Baker's Flat Irish was directed at their rent-free occupation of the land, their active resistance to later eviction attempts, and the perceived disorder of their lifestyles. The eviction attempts were prompted by ownership disputes over Baker's Flat between the legal landowners and the Irish occupants. They recurred over a thirty year period as the legal owners tried to assert their rights by periodically trying to fence the land, put stock on it, and either evict or collect rent from the Irish. Each attempt was met with aggressive resistance, and all were unsuccessful in achieving their aims. One reason why the Irish were perceived primarily in a negative way could be because the *Flatters* - as they were sometimes known - were able to subvert the dominant capitalist system by settling in a place where they could live rent-free. In addition, it appears that they were able to establish a community characterised by co-operative, communal labour, a direct contrast to the profit-driven, privately owned copper mine where many of them worked for wages. Even after the mine closed in 1879, the *Flatters* did not leave. They stayed because, by then, they had established a strong, vibrant and very Irish settlement.



*Cottages and landscape of a clachan in Ireland*

Wider community aggression was stimulated by the refusal of the residents to pay rent or allow outsiders into the community, and their resistance to the landowners' attempts to remove them. Legal action under the *Forster et al v Fisher* court case in 1892-3, was the culmination of many years' attempts by various owners to rid Baker's Flat of its Irish occupants. Six affidavits taken in 1893 record how the "*trespassers on Baker's Flat worked co-operatively*". On being offered the land "*on reasonable terms*", each of the occupiers refused. Thomas Jordan, who occupied a hut and 1½ acres, stating that "*the occupiers ... had already held two meetings to consider their position*" and that "*unless they could run their cattle on the whole of the said section they could not live there and until they were forced to leave they had all determined to remain*".

Baker's Flat was apparently characterised by picturesque white-walled cottages. In a series of oral histories conducted in 1975, four Kapunda residents recalled between 30 and 60 houses on Baker's Flat, mostly thatched and constructed as two or three rooms in a row, made mainly of whitewashed clay or stone. At Baker's Flat, the buildings shown on the 1893

survey were arranged in clusters. The remains of some of these buildings, now reduced to heaps of rubble, were recorded during an archaeological survey in 2013. Together, this data suggest a tightly clustered clachan settlement pattern.

Many agricultural and domestic artifacts have been found, including ceramic shards, glass bottles, buttons, butchered bone and leather shoes.

Archaeologist Susan Arthure suggests that *"The commonly held view of Baker's Flat is of a place of very poor people living in desperate circumstances. But when we examined the site we found ceramics, glass, metal artefacts [sic] and even a painted ceramic egg cup. This challenges the idea of absolute poverty because it indicates the people of Baker's Flat were not so poor that they couldn't afford to buy some luxury items."* Also challenging the notion of a lawless and socially ostracised community was the presence of local buttons, cricket belt buckles, objects associated with shooting and hunting, and dog registration tags, indicative of recreational activities with in a strong social hierarchy.



*Baker's Flat pottery*



*Cottage interior*



*Belt buckle*

The remains of any houses still there in the 1950s were demolished for farming. As well as several houses, archaeologists have also found a dance floor mentioned in the Southern Cross Catholic newspaper as *"hard as cement from the thousands of feet that gaily kept the time to the piper's or fiddler's tune"*.

In 2013, the archaeology team found ceramics and glass in the area, and then ground penetrating radar gave them even more confidence they were looking in the right area. A geophysical survey showed up rectangular features - fences, old pathways and in 2016 and 2017, they excavated an Irish house with all of the types of things that people in the 19th century used. The discovery is also interesting because South Australia was the least Irish of all the states of Australia.

The Baker's Flat research is revealing an exciting and untold story about South Australia's colonial past. Even in Ireland, little research has been carried out on the clachan system, and this South Australian settlement is an opportunity for further research in this area. It is also probable that other clachans would have been established in Australia and other parts of the world given the right conditions.

A search through Trove provides snippets of local happenings at Kapunda mine and Baker's Flat, not dissimilar to those documented for other mining communities of the time:

- In September 1884 a report in the South Australian Register referred to the *wretched hovels* on Baker's Flat. It was detailing the case of an inhabitant of the village, a woman Hutchings, who was charged with no visible means of support. The woman had been *wandering about the town, appeared to be half mad*, and the court sent her to goal for two months *for a change*.
- In November 1884 a five year old boy called Manny of Baker's Flat was drowned in the River Light. The inquest showed no obvious cause of the accident. On the evening of the same day an earth tremor was felt in the area.
- A Mary Goorty was seriously burnt on the evening of 20<sup>th</sup> March 1886, in a house fire at Bakers Flat. She subsequently died of her injuries.



- Bakers Flat was located south the old Kapunda mine, where residents would have been employed. Located on the River Light with good water supply, the land was offered for sale at auction in March 1903 for working men's blocks. It was thought that the government might buy the land, but it was passed in at auction, to the disappointment of Baker's Flat residents.
- A fire at Baker's Flat in December 1909 destroyed the hut and belongings of Mrs Thomas Jordan. The cause of the fire was unknown.
- In September 1910 the body of one Austin Daversen of Baker's Flat was found down a deep cutting at the Kapunda mine, where it is thought he fell to his death down the 60 ft drop.

Reflected in these newspaper reports is the wide community attitude and aggression towards the *Flatters*, the hazards of working in a mine and the common result of thatched cottages and fire, loss of life in isolated communities, and attitudes of the law towards the poor.

*Patsy Moppett*

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#### **Food for thought ..... Editor's note**

In these current days of crisis, it is difficult to remain focused on the future, with more concern about the here and now, hygiene, social distancing etc. Caring for others and checking up on the vulnerable take priority. I have even resorted to writing letters (!) to elderly family members and friends who cannot access computers and are isolated due to age restrictions. Sometimes the old fashioned ways of communication win through!

Readers will notice that our usual *Community Events & Updates* section is non-existent this issue. All events are cancelled in their original form. However, I am sure that in time many of these will be rescheduled by the organisers, including the use of online information dissemination and “virtual” meetings. So, in the meantime, we have sought to make this Heritage Newsletter issue as interesting as possible, to enable readers to obtain their heritage “hit”, to tide them over.

Missing out on meetings, seminars, conferences etc is more than just hearing the heritage word. It is also about mixing with like minded people, networking, and verbally sharing thoughts and ideas over a cuppa or a glass of red. This heritage isolation affects us in ways we may not be aware of. BMACHO encourages readers to share their heritage experiences with us in these troubled times via email. I am sure that heritage activities are still going on out there – research, walks and discovery, etc – and we would love to hear how you are coping with this crisis on a heritage level. Stay safe and healthy and keep in touch!

### ***Land of a Thousand Sorrows: revisited***

A documentary is currently being undertaken which will follow the unknown and untold story of 58 Canadian patriots from Lower Canada, sent into exile in the penal colony of Australia from 1840-48. In a 90 minute account in three acts this journey will be told through narration by a Quebec/Australian actor, interviews, film clips, trailers, news stories, photographs and illustrations throughout to engage the viewer. Historian Tony Moore, author of *Death or Liberty* is one of the star commentators in this documentary.



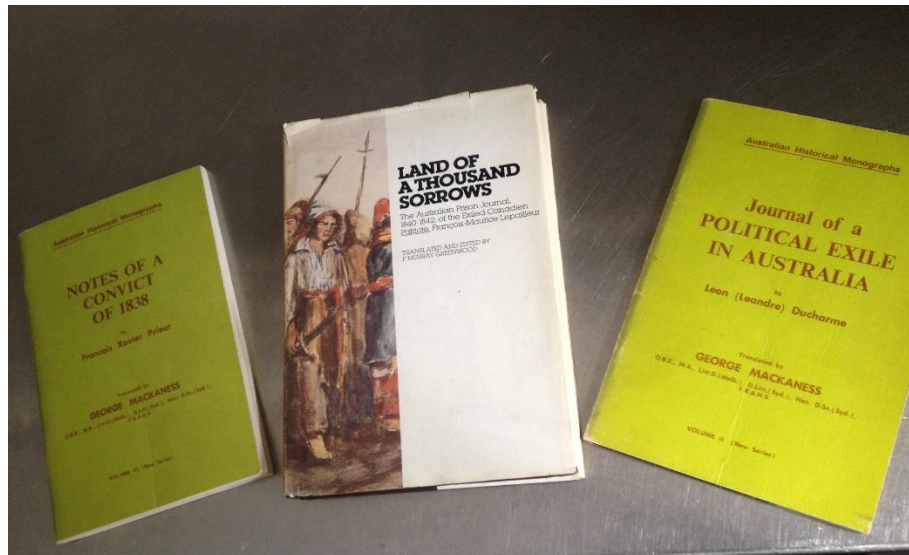
*Canadian exile monument at the City of Canada Bay*

To better understand why the Canadians were sent into exile to such a far away land, in the first act they will cover events that examine the roots and growth of Lower Canada (Quebec) and Australia in conjunction to each other before the patriots’ arrival at the penal colony.

The second act will focus on the six month journey the patriots had to endure, which commenced in Montreal and concluded in Australia. They will examine the challenges they had when arriving in Sydney with the locals, their time at the Longbottom stockade as political prisoners and their adjustment to the penal colony upon receiving their ticket of leave.

In the third act, they will focus on their return voyage to Canada, the growth of Quebec and Australia in relation to each other since 1848, as well as the legacies the patriots had left in both continents today.

That being a summary of the documentary itself, a brief story follows which examines the historical connections Australia and Canada had in common with each other through the patriot political prisoners.



*The three books written by the French Canadian exiles published in Australia*

It will soon be 50 years since the inauguration of the Canadian exile monuments at the present City of Canada Bay, NSW and Hobart, Tasmania. The first ceremony took place on May 18, 1970, in commemoration of the French speaking Lower Canadian prisoners, with Canadian Prime Minister Pierre Trudeau doing the honours (ironically his son Justin now serves as Prime Minister of Canada). The second ceremony took place on September 30, 1970, at Hobart to honour the English Upper Canadians, with former Canadian Defence Minister Douglass Harkness doing the honours. Like distant cousins, Australians and Canadians do not know much about each other, and especially these events which shared so much of our early history.

After an insurrection in Lower and Upper Canada in 1837-38 for better government representation, a total of 58 Lower Canadian and 92 Upper Canadian prisoners who were spared the gallows were sent to the penal colony of Australia. This was under the recommendation of the Lieutenant Governor of Upper Canada (Ontario) Sir George Arthur who had assumed the post there on 1837. His last posting was Van Diemen's land where he left a dark legacy.

The ship containing all the patriot prisoners *HMS Buffalo* (which bought the first settlers to South Australia in 1836) commenced the journey from Quebec City in September 1839 to its first stop to Hobart Town, Van Diemen's Land in February 1840. There the ship unloaded the Upper Canadians to their fate. What is not known is that the majority of those prisoners were Americans who fought for Canadian independence in the Battle of the Windmill at Prescott, Ontario in November 1838. There to meet the patriots with disdain was the Governor of Van Diemen's Land, James Franklin, who was related to American revolutionary Ben Franklin. He would later lead the doomed 1845 expedition to find the Canadian Northwest Passage after leaving the island.

Once the Lower Canadians arrived in Sydney on February 25<sup>th</sup>, they would stay on the *Buffalo* for two weeks awaiting their fate. Msg. Bede Polding who spoke fluent French and was of their faith had vouched for the patriots to NSW Governor Sir George Gipps, who served in the 1836 Gosford Commission in Lower Canada, studying the patriots' grievances before the insurrection broke out there.



Spared transport to Norfolk Island, the Lower Canadians were lodged at the Longbottom stockade where the present Concord Oval Stadium now stands. They worked on improving the Parramatta Road, collected oyster shells to make limestone and had even worked on the officers' quarters in the present day Victoria Barracks where a monument to their legacy is on display in the section of the family quarters.



*The monument, Sydney Victoria Barracks honouring the Lower Canadian Patriots*



*Names of the Canadian patriots sent to Australia, on the Patriot obelisk at the Notre-Dame-des-Neiges cemetery in Montreal, Quebec*

The Upper Canadians in Van Diemen's Land also worked the roads but had suffered more hardships than their French Canadian counterparts. Five had escaped the island while one Lower Canadian escaped from Sydney (He would become the first mayor of a town called Farnham in Quebec, years later).

The Lower and Upper Canadians would receive their tickets of leave in 1842, and after much political pressure from American and Lower Canadian lobbyists, the young Queen Victoria granted the political prisoners from the 1838 insurrections a pardon. The majority would return to Canada, but a few had stayed where their descendants now live throughout Australia, carrying the surnames of their patriot ancestors like Sharpe, Polley and even the French Canadian, Marceau.

NSW would receive responsible government in 1855, another Canadian legacy which was a result of the 1837-38 insurrections that led to responsible government being established first in a United Canada in 1849.



*Francois Lepailleur, Author of Land of a Thousand Sorrows*



*Canadian exile Joseph Marceau's grave at Dapto, NSW, (the one Canadian who chose to stay behind)*

The book, *Land of a Thousand Sorrows*, written secretly by a French Canadian political prisoner, Francois Lepailleur, at the Longbottom stockade, was much revered by Australian historians as an important piece of literature describing convict life in NSW at that time. Two other books written by the French Canadian exiles would also be published in Australia. Many Upper Canadians which included the Americans had books published as well on their memories of convict life in Van Diemen's Land.

Although the proposed ceremonies to mark the 50th anniversary of these plaques honouring the Canadian exiles and their legacy of responsible government has been cancelled (due to COVID-19), their memory through these monuments, books, street signs and decedents lives on.

Pierre Marcoux

Inquiries may be made to Pierre Marcoux, producer, writer and director of the documentary at:  
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Note: Connection to BMACHO – Pierre's mother, Kathy McMahon-Nolf (deceased) was a former BMACHO Treasurer and active committee member.

Jan Koperberg

## **The Mahogany Ship**

*"In 1837 the skeleton of a mahogany ship was seen lying on the sand dunes at Warrnambool. The sand drifted over her, and subsequent efforts to find the remains of the vessel have failed": K Dalziel, May 1930.*

*Somewhere under the sand dunes, where the coarse grains slide and dip,  
Somewhere under the sun-washed marge lies the old mahogany ship;  
Though the sea gives up its dead, and to light comes the spoil of the river,  
The spoil that the sand dune claims for her own is the sand dune's own forever.  
Over oceans uncharted, over long leagues of foam,  
Sailed the unknown stout-hearted in the ship that never sailed home;  
Till once, in a storm that lost her the realm she ruled before,  
The unkind breakers tossed her to a far unkind shore.  
Rock-a-by winds in the morning! rock-a-by waves on the sand!  
And a low tide just on turning and sweeping in from the land  
An odour of sun-warmed pastures, of minty grasses and clover,  
And under the waves of the sand dunes she lies with her last watch over.  
Long 'ere the first fleet schooner fled by with billowing sails,  
Long 'ere the smoky coaster sagged down on our deep-sea trails,  
'Ere ever the stately liners ploughed through the plunging rip,  
Somewhere from out of a day that's dead sailed the lost mahogany ship.  
The lost ship! What was her story? What was her port and name?  
Did they seek adventure or glory, stout-hearted souls who came  
Out of the old world sailing, sailing into the new.  
With the Unknown beckoning onward, to a land of dreams come true?  
Was she loaded with gold or treasure? Was she pirate or Spaniard's own,  
The ship that braved the Pacific 'ere ever this land was known? Where was she bound  
for?  
Lazily the winds sweep to and fro, over the sea and the sand dunes, crying, "We know!  
We know!"  
Somewhere under the sand dunes in the pitiless drifting pass,  
Her bones are hidden from heaven, under the sparse dry grass.  
Though the seagulls call o'er the salt of the wave and the great tides heave and quiver,  
She will sail no more from her silver grave in the sweep of the dunes forever.*

The mahogany ship is purported to be an early Australian shipwreck believed by some to lie beneath the sand in the Armstrong Bay area, approximately 3 to 6 kilometres west of



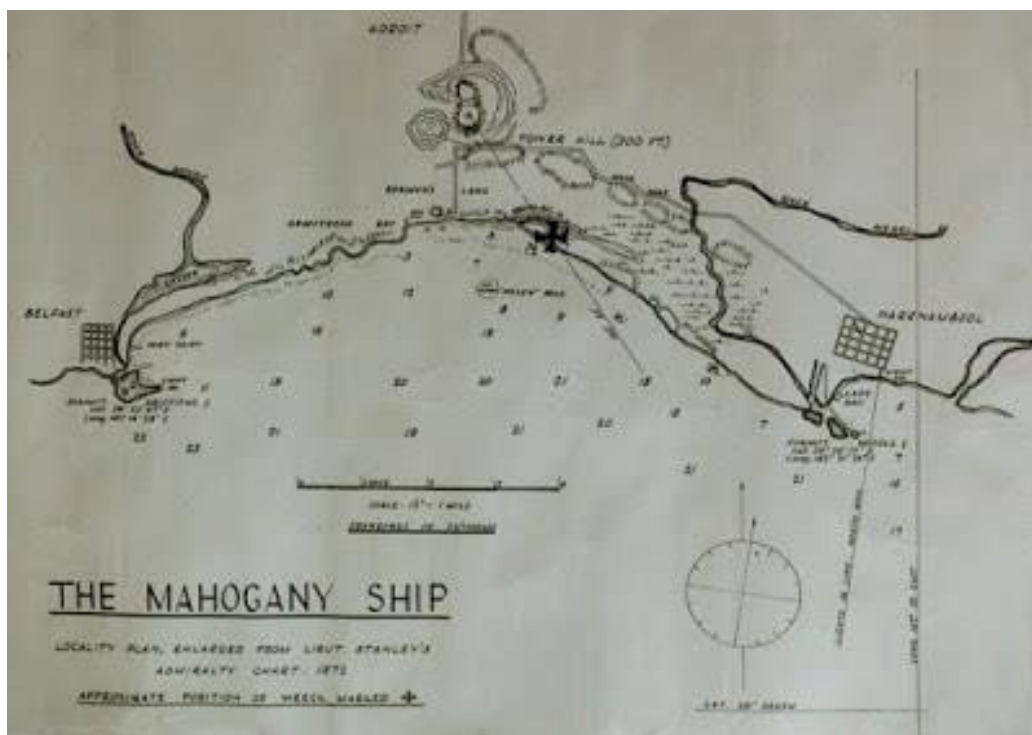
Warrnambool in southwest Victoria. In many modern accounts it is described as a Spanish or Portuguese caravel.

While there is no conclusive evidence such a wreck exists, nineteenth-century accounts of the relic persist both in popular folklore and in publications. Many nineteenth century eyewitness accounts of the wreck have been documented. While these were of varying degrees of detail, they indicate a strong local tradition about the wreck in the area. *"When people knew it, and could see it, they called it 'The Old Wreck'". It was only after it disappeared... that it was given the romantic and slightly misleading name of 'The Mahogany Ship.'* Some observers placed the wreck in the sea, some said it was on the beach, and some said it was high up in the sand dunes. The stories may actually be describing three separate wrecks.

The earliest documented account of a wreck in the area was carried by a Portland newspaper article of 1847, which connected the wreck to the 1841 discovery of a number of articles of French derivation found strewn along the beach.

One story tells that in January 1836, Captain Smith, who was in charge of the whaling station at Port Fairy (formerly Belfast), went with two men, named Wilson and Gibbs, in a whale boat to the islands near Warrnambool, to look for seal. In trying to land at the mouth of the Hopkins River, their boat capsized in the surf. They travelled overland back to Port Fairy, and on their way they found the wreck of a vessel, supposed to be a Spanish one, which has since been covered by the drifting sand.

Captain John Mason of Port Fairy was the first to describe the ship as being constructed of a dark timber which had the appearance of cedar or mahogany, in a letter to the Melbourne Argus on 1 April 1876.



*Supposed location between Port Fairy (Belfast) and Warrnambool*

Joseph Archibald, curator of the Warrnambool Museum, made strenuous efforts to document accounts and stimulate local interest in the wreck in the early 1890s.

In many of the accounts written in the late 19th century, the Mahogany Ship was described as Spanish. One suggestion was the galleon *Santa Ysabel*, which had sailed from Peru in 1595. Another was that the wreck was the ex-Spanish ship *Santa Anna*, (although *Santa Anna* wrecked in 1811 in the Straits of Timor). The most popular theory suggests that the vessel is the missing ship of a voyage of Portuguese exploration, wrecked in 1522.

Over the years much has been written about the ship, theorizing and estimating its location and country of origin, not to mention the treasures that may have been on board! Newspapers of each generation have willingly covered these often romantic musings with enthusiasm:

- 1910: Mrs Joseph Ogle, who had lived at Tower Hill since 1844, niece of Captain Mills of Port Fairy (formerly Belfast), told how her uncle recorded the location of the ship in his log, and how the local blacks told of the ship having been there long before 1844.
- 1910: Mr W T Sumner wrote to the Argus, in answer to a letter from A W Shervill, that a naval officer's rapier of the 17<sup>th</sup> century was found on the bed of the River Moyne at Port Fairy. The rapier was the property of Captain Cowtan, lost in 1842-43 when it fell overboard. The question was asked whether the rapier had come from the legendary mahogany ship.
- 1929: A similar story described also the claims of Captain Mills, who claimed to have stood on the ship's deck on the sand, describing it as being 6km from Warrnambool and with wood upon which his knife made no impression.
- 1932: GR Leggett alluded to much research carried out on the subject with little concluding evidence. He referred to Captain John Mason, formerly of Port Fairy, and Mason's account of 1846. He too had recorded the thoughts of locals that the remains of the ship were certainly there then, and that legend had it that it was of Spanish or Portuguese origin.
- 1932: A writer to the Portland Guardian draws on the evidence of Captain Mason, the comments of GR Leggett, and the notes of TH Osbourne.
- 1933: This article suggests that the ship may or may not be mahogany, it was on Koroit Beach, in a direct line between the first Church of England and Tower Hill. It questions again the nationality/origins of the ship but notes that Charles Kingsford Smith landed on this beach after conquering every ocean, "*.....passing by that strip of ocean which the stout mahogany ship failed to overcome*".



*The Mahogany Ship: painting by Thomas Clark*

Such was the popularity of the story that, in 1992, the Victorian Government offered \$250,000 to anyone who found the wreck, leading to waves of treasure hunters trekking and digging in the dunes. This offer was withdrawn the following year. Three Mahogany Ship Symposia have been conducted in nearby Warrnambool, in 1981, 1987 and 2005, attracting significant public and academic interest.

Even as recently as 2009, the fabled Mahogany Ship's exact location in sand dunes near Warrnambool might have been pinpointed for the first time with the use of satellite technology. Images from Google Earth shown to The Standard by Melbourne man Rob Simpson appeared to show a clear outline of the vessel under the sand. Mr Simpson, who had been researching the ship for the previous 20 years, was convinced that his search was over. Using the Google Earth satellite image co-ordinates, he mapped the location on the coast south of Tower Hill. He drilled three-and-a-half metres down into the sand dunes and got a surprise when he struck something solid. Simpson said the wreck might not be foreign, or even very old. A shipwreck was sighted partially buried in the dunes in 1876 before disappearing in the shifting sands the following year, and Mr Simpson said his discovery fitted the 19th century eyewitness accounts exactly. He planned to hand the research over to professional archaeologists. A Heritage Victoria spokeswoman said its archaeologists would investigate any substantial or credible evidence of shipwrecks in Victoria. Flagstaff Hill Maritime Museum & Village at Warrnambool document that all their sources reported a shipwreck in the hummocks between Gorman's Road and Rutledge's Cutting in the 19th century. One of these reports states that the shipwreck was intact and almost buried by sand in 1878 and completely disappeared under still more sand a year or two later. They hold that:

*"Aerial archaeology is a technique of finding buried structures that has been used globally since the invention of flight. It helps archaeologists determine where to dig, because buried buildings - or parts of them such as the remaining foundations - can be identified much more readily from the air than at ground level. When seen from above, irregularities in the earth, sand and vegetation commonly betray the symmetrical shapes of objects constructed by humans that have become buried with the passing of time. Typically, these irregularities cannot be distinguished at ground level because they are so close to the viewer. The technique is described in many web sites and is constantly used on Time Team".*

An endless parade of wreck-hunters has marched around on the dunes, with many serious expeditions mounted which were unable to reach a definite conclusion either way. Complete absence of a wreck might help put the legend to rest, but various intriguing artifacts have shown up, including parts of very old ships or parts that should not have been in the area. A team from the University of New England even used hyper-sensitive magnetometers to seek out the wreck but found nothing conclusive.



*The Mahogany Ship - the mystery ship – artists' impressions*

In January 2020 the ABC's Matt Neal wrote of the mystery, documenting the comments of Dr Murray Johns, geologist and amateur historian, who had studied the Mahogany Ship legend for 60 years, who said *"there was never any evidence"* the ship was Portuguese or Spanish. No proper investigation was ever done on the data collected and that the same stories are simply repeated over and over. He also said that *"The scientific analysis of pieces of timber said to have been cut from the wreck have all been Australian timbers [with] two of the three ... specifically identified as timbers coming from northern NSW and southern Queensland"*. Dr Johns said this meant the wreck in the dunes was more than likely an Australian-built ship. At the 2005 Mahogany Ship symposium held in Warrnambool, he had suggested the



wreck was actually that of *Unity*, a boat built in NSW in 1808, stolen by convicts in Tasmania in 1813 and never seen again.

Almost every theory about the Mahogany Ship is based, essentially, on guesswork from reading 150 year old eyewitness accounts of what, even then, was a 300+ year old wreck. Current historians cast grave doubts of there ever being a ship there, as the old stories were often embellished through the telling to suit the teller, and although it would be exciting to find such a ship, the chances of doing so are very thin.

Today, visitors frequently take to the Mahogany Ship Walking Track, which follows the coast between Warrnambool and Port Fairy and pass possible sites where the Mahogany Ship may rest.

Interestingly, the Warrnambool Portuguese Cultural Festival showcases Portuguese culture in a vibrant display of traditional music, dance and food every 2 years. *"We are very happy to have the Portuguese community here every two years; we want the festival to get bigger and better. [However] We also want to keep the Mahogany Ship buried in the dunes, we don't want to dig it out and spoil the mystery, this is great for our city,"* said Cr Robert Anderson, Mayor of Warrnambool.

Although just maybe, somewhere under that sand, there's lies the proud backbone of an old caravel, or carrack, or galleon, just waiting for a big storm or a king tide to show her to the world once more.

*Patsy Moppett*

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## **The Button**

Such a small and seemingly insignificant little item, but one which literally holds mankind together! Although sometimes now surpassed now by Velcro, it remains taken for granted; it often superseded hooks/eyes and press studs, and it still remains a feature of much modern day clothing and other items.

So, what were its origins? It is assumed that it was a matter of the invention of something necessary, much as was the wheel.

Buttons are actually more ancient than most people believe - they are thought to be as old as clothing itself. The oldest button was found in the Indus Valley, now known as modern day Pakistan. It is estimated to be around 5000 years old. Back then they served more as ornaments rather than fasteners.



*Buttons of India*



*American Indian*



*Victorian glass*

Buttons were also used by the ancient Romans. Their flowing garments required strong buttons made out of strong materials like wood, horn, and bronze.

However, the Middle Ages was when the button's use as a functional fastener started to take hold. Though the buttons of the Middle Ages were functional, they were also seen as symbols of prosperity and prestige. In Europe, close-fitting clothes came into vogue among nobles and royalty, and buttons were used to help the garments fit more snugly around the wearers' body. For women, it was the bosom that was accentuated, while for men, it was the arms.

In medieval Europe, garments were laced together or fastened with brooches or clasps and points, until buttonholes were invented in the 13th century. Then buttons became so prominent that in some places laws were passed putting limits on their use.

By the 14th century buttons were worn as ornaments and fastenings from the elbow to the wrist and from the neckline to the waist. The wearing of gold, silver, and ivory buttons was an indication of wealth and rank. Expensive buttons were also made of copper and its alloys. The metalsmith frequently embellished such buttons with insets of ivory, tortoiseshell, and jewels. More commonly, buttons were made of bone or wood. Button forms of these materials were also used as foundations for fabric-covered buttons.

In the 16th century French button makers' guilds started to emerge. These guilds regulated the production of buttons, as well as the laws regarding their use. Like several old traditions, not everyone is quite sure why the button switch began to dominate in fashion design. It is believed that it may have to do with how middle and upper-class women in Europe used to dress.

Only those who were rich enough to afford them could be allowed to wear elaborate buttons. If you were poor or from the lower class, you were forbidden to wear clothes with an excessive number of buttons.

The Industrial Revolution helped popularize and democratize buttons. Buttons could then be had by the masses and their use was not limited to just the upper classes. Buttons could by then also be mass-produced cheaply.

In the 18th century luxury metals and ivory largely replaced fabric button, although embroidered buttons in designs to complement particular garments were popular. Pewter, the familiar metal of the age, was used to make moulded or stamped-out buttons, but these were scorned by the wealthy. Cast brass buttons, particularly calamine brass, with ornamental and distinguishing designs, also became popular on both military and civilian dress.

During this period, Matthew Boulton, the English manufacturer and partner of James Watt, introduced the bright, costly, cut-steel button, which was made by attaching polished steel facets to a steel blank. In France the facets of the cut-steel button were elaborated by openwork designs. During the first quarter of the 19th century, a less costly stamped steel button was made in an openwork pattern. Brass buttons that were gilded by dipping in an amalgam of mercury and gold also became popular.



*Early 16-17<sup>th</sup> century pewter buttons*



*Button factory*

And then to the age old question - on shirts and jackets today, buttons are found on the left for the ladies and on the right for men. Why is this so? It is said that this originates from horses, babies, and Napoleon! On men's shirt or jackets buttons on the right side is said to come from the fact that decades ago, clothing, for wealthy men, often included weaponry. Since most men held swords in their right hands, it was more convenient and quicker to use their left hand for unbuttoning. You could also see the right-button orientation as a holdover from warfare more directly. To ensure that an enemy's lance point would not slip between the plates they overlapped from left to right, since it was standard fighting practice that the left side, protected by the shield, was turned toward the enemy. Thus, men's jackets button left to right even to the present day.

Then why are women's on the left? One theory relates to babies. Given right-hand dominance, women tended to hold their infants in their left arms, keeping their right arms relatively free. So, shirts whose open flap is on the right made it easier for them to open with those free hands for breastfeeding. Another theory relates to horses. Women, to the extent women rode horses, rode side-saddle, to the right - so putting their shirt and dress buttons on the left reduced, to some extent, the breeze that would flow into their shirts as they were trotting along.

Yet another theory relates to spite. The early days of industrialization, the time when clothing manufacturing practices were becoming standardized, coincided with the early days of the women's movement. It is said that manufacturers took advantage of little differences in clothing to emphasize bigger differences between the genders. The left-right button differential wasn't, in that sense, so much a matter of practicality as it was one of philosophy. (Enter Napoleon - that hand-in-waistcoat pose? All of Napoleon's portraits have his right hand tucked into the coat which could only be achieved if the buttoning was from left to right. It is said that women used to stick their hand in just like he did, mimicking & mocking him. He then ordered all women's clothing to have buttons on the opposite side to avoid such behaviour!).



*Antique metal*



*Emperor Napoleon*



*Modern plastic*

More likely it related to the fact that most women, particularly the wealthy, did not dress themselves. And since buttons were expensive, with intricately fastened clothing doubling as luxury items, the conventions about them were decided by the wealthy. women's clothing was often much more complicated and elaborate than men's - think petticoats, corsets and



bustles. Servants were often required to help rich ladies get into and out of their elaborately buttoned dresses—and servants, like everyone else, were most commonly right-handed. When buttons became easier to manufacture and apply to clothing, opening them up to mass consumption, the buttons for women remained on the left so the masses could mimic the style of the wealthy.

*Patsy Moppett*

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## ***The Inns of Court***

In recently reading the book *A Daughter's Love* by John Guy 2009, I came across many references to Sir Thomas More's activities and in particular relating to his legal background. The book relates to More's life and times and in particular to his daughter Meg (Margaret), her devotion to her father, and her role in keeping his legacy alive. More is well known for his opposition to Henry VIII's marriage to Anne Boleyn, his arrest for treason, his execution and martyrdom.

More was born in about 1477-78 in Cripplegate, London. In 1492 he entered Oxford University and subsequently began a legal career in 1494. In 1496 he was admitted to his father's Inn of Court, Lincoln's Inn.

He married Joanna (Jane) Colt in 1504. His daughter Margaret (Meg) was born in 1505, his daughter Elizabeth in 1506 and his daughter Cicely in 1507. His only son, John, was born in 1509, and Henry VIII acceded the throne the same year.



*Sir Thomas More*



*Daughter, Meg*



*Henry VIII*

Following Jane's death in 1511 at age 23, he remarried Alice Middleton later the same year. After a brilliant career which included his becoming Speaker of the House of Commons, Chancellor of the royal duchy of Lancaster, and finally Lord Chancellor, he resigned his position in 1532. In 1534 he was imprisoned by Henry VIII, the king who had knighted him, for refusing to sign the Act of Succession which would have allowed Henry to marry Anne Boleyn. On 6<sup>th</sup> July 1535 he was beheaded for high treason and canonised a saint in 1935. Going back to his legal career, it was interesting to read of his continual visitation to, and time spent at, the "*Inn*", and my first thoughts were that meeting at a pub was an unlikely occurrence for legal men of the time! With some quick research I then found that the word "*inn*" had another broader meaning!

- The Oxford Dictionary defines an inn as: "*a small hotel providing liquor, food, accommodation etc. for travelers*".
- The Collins Dictionary states: *An inn is a small hotel or pub, usually an old one.* It also mentions an inn being *accommodation for law students*.

- Wikipedia suggests: *Inns are generally establishments or buildings where travelers can seek lodging, and usually, food and drink. Inns are typically located in the country or along a highway; before the advent of motorized transportation they also provided accommodation for horses.*
- The Merriam-Webster Dictionary provides two definitions:  
 1: *An establishment for the lodging and entertaining of travelers, or a tavern.*  
 2: *A residence formerly provided for British students in London and especially for students of law.*
- The 1894 Worcester Dictionary includes the following:
  - *A lodging; a house; a dwelling.*
  - *A house of entertainment for travelers; a public house; a hotel; a tavern.*
  - *A house where students were boarded and taught.*
  - *Formerly the town-house in which a nobleman or other distinguished person resided when he attended court.*
  - *Inns of court – colleges of common law in England, in which students have lodgings.*

The most common definition as above is familiar to us all. However, going to other definitions we start to establish an explanation for the “inn”, as applying to the ***Inns of Court***.

*"As well as applying to the houses used by travelers and pilgrims - the usage (Inn) that usually comes to mind ..... also applied to the large houses of magnates of all kinds, such as statesmen, bishops, civil servants, and lawyers, whose business brought them to town, especially when Parliament and the courts were in session. The areas in which many were situated were then suburbs, salubrious but convenient for both Westminster and the City. This type of inn was often not simply an individual residence but provided accommodation for a whole retinue of guests, and typically included, both as a focus for medieval living arrangements and as a status symbol, a hall (indeed, the bishops' inns were also called palaces). Law students, or "apprentices" of law, who at the period learnt their craft largely by attending court, sought shared accommodation during the legal terms, sometimes in part of an inn of a magnate who did not need it."*

*- Duhaime's Law Dictionary, Inns of Court Definition*

Thomas More was one such student who furthered his early legal career at such an Inn. His father, Sir John More, a judge of the King's Bench, had preceded him into the legal profession and Thomas was admitted to his father's Lincoln's Inn.

Four Inns of Court have constituted the principal institutional home of common lawyers since medieval times, legal institutions responsible for the education of barristers, and by the early modern period were regarded as a third university. During the 12th and early 13th centuries, the law was taught in the City of London, primarily by the clergy. A papal decree was issued that prohibited the clergy from teaching the common law, rather than canon law, and then a decree was issued by Henry III in 1234 that no institutes of legal education could exist in the City of London. The common law began to be practiced and taught by laymen instead of clerics, and these lawyers migrated to the hamlet of Holborn, just outside the City and near to the law courts at Westminster Hall.

The Inns of Court were instituted at Holborn chiefly for the benefit of those desiring to devote themselves to the legal profession, but from an early period they were utilised by churchmen and sons of the nobility and gentry.



*Badge/Coat of Arms of the four Inns of Court*

A student would first study at either Oxford or Cambridge University, or at one of the many Inns of Chancery, which were dedicated legal training institutions. If he studied at Oxford or Cambridge, he would spend three years working towards a degree, and be admitted to one of the Inns of Court after graduation. If he studied at one of the Inns of Chancery, he would do so for one year before seeking admission to the Inn of Court to which his Inn of Chancery was tied, eg. Thomas More was admitted at first to New Inn before moving on to Lincoln's Inn. To be called to the Bar and practice as a barrister in England and Wales, a person had to belong to one of these Inns, a professional body that provided legal training, selection, and regulation for members.

There were also Inns of Chancery, including Clement's Inn, Clifford's Inn and Lyon's Inn (attached to the Inner Temple); Strand Inn and New Inn (attached to the Middle Temple); Furnival's Inn and Thavie's Inn (attached to Lincoln's Inn); and Staple Inn and Barnard's Inn (attached to Gray's Inn). There were and are only four Inns of Court, which have a special and historic status. The other Inns (none of which continues to function) were not Inns of Court. The Inns also became centres of intellectual and social activity in Renaissance England. Many of the men who attended them did not become practicing lawyers, but they used the Inns as a way to make connections with members of high society.

The four Inns of Court are:

- The Honourable Society of Lincoln's Inn.
- The Honourable Society of the Inner Temple.
- The Honourable Society of the Middle Temple.
- The Honourable Society of Gray's Inn.

The early records of all four Inns of Court have been lost, and it is not known precisely when each was founded. The First English Civil War's outbreak led to a complete suspension of legal education, with the Inns close to being shut down for almost four years.

A brief detail of each is provided:

- **Lincoln's Inn** had the earliest records, with the minutes of the governing Council going back to 1422. Lincoln's Inn is recognised to be one of the world's most prestigious professional bodies of judges and lawyers. Lincoln's Inn is the largest Inn and is believed to be named after Henry de Lacy, 3rd Earl of Lincoln. The Inn became formally organised as a place of legal education thanks to a decree in 1464, which required a Reader to give lectures to the law students there. One such later Reader was Thomas More.

The Inn is situated between Chancery Lane and Lincoln's Inn Fields, north of Inner and Middle Temples and south of Gray's Inn. The Inn is surrounded by a brick wall erected in 1562, separating it from the neighbourhood.



The site consists of the Old Hall of 1489, much refurbished. In it were held revels, moots and feasts, and it was also used as a court. There is also the Library, Chapel, Great Hall, Gatehouse and lawns. The coat of arms consists of a purple lion on a gold field.

- **The Inner Temple** was a distinct society from at least 1388, although its precise date of founding is not known. After a disruptive early period it flourished, becoming the second-largest Inn during the Elizabethan period (after Gray's Inn). After a period of slow decline in the 18th century, the following 100 years saw a restoration of the Temple's fortunes, with buildings constructed or restored, such as the Hall and the Library. Much of this work was destroyed during the Blitz, when the Hall, Temple, Temple Church, and many sets of chambers were devastated. Rebuilding was completed in 1959.

The Inner Temple is noted for its collection of silver and pewter plate dating back to 1534, described in the early 20th century as similar in value to that of Oxford or Cambridge University. Site features include the Chambers, Garden and Gateway, Hall, Library and the Temple Church. The coat of arms of the Inner Temple is a Pegasus.



*Lincoln's Inn*



*Inner Temple*

- **The Middle Temple** is the western part of "The Temple", which was the headquarters of the Knights Templar until they were dissolved in 1312. Much of the Middle Temple was destroyed in a fire in 1678, which caused more damage to the Inn than the Great Fire of 1666. The Thames being frozen over, beer from the Temple cellars was supposedly used to fight the fire! One of the Middle Temple's main functions now is to provide education and support to new members of the profession. Buildings include the Hall, Library, Gatehouse and Chambers. The badge of the Middle Temple consists of the Lamb of God with a flag bearing the Saint George's Cross.
- **Gray's Inn** records date from 1569, but the Inn dates back to at least 1370. It took its name from Baron Grey of Wilton, as the Inn was originally Wilton's family townhouse (or inn) within the Manor of Portpoole. A lease was taken for various parts of the Inn by practising lawyers as both residential and working accommodation, and their apprentices were housed with them. In 1506 the Inn was sold by the Gray family, and it has changed hands many times since. Queen Elizabeth I was its patron, and many notables such as William Shakespeare performed there as the students hosted regular festivals and banquets, parties and festivals, and masques and plays in court weddings.

The fortunes of the Inn waxed and waned over time. Gray's Inn was the smallest of the Inns during the early 20th century, and the Inn was badly damaged during the Blitz in 1941, with the Hall, the Chapel, the Library and many other buildings hit and almost destroyed. The rebuilding of much of the Inn took until 1960.

Today many buildings are let as professional offices for barristers and solicitors.

There are also residential apartments, rented out to barristers who are members of the Inn. The Inn also contains the Inns of Court School of Law, a joint educational

venture between all four Inns of Court where the vocational training for barristers and solicitors is undertaken.

Features include the Hall, the Chapel, the Library, and the walks. The Inn's badge is a gold griffin on a black field.



*Middle Temple*



*Gray's Inn*

Each Inn holds a huge legacy of myths and legends, and histories of events, notable patrons, members and attendees, and of the construction over time of the precincts and buildings themselves. The Inns of Court also have a long tradition of entertainment. Revelry of different kinds has played a large part in their activities since medieval times. There were solemn revels, which consisted of singing psalms and stately dancing. For the students the past revels included wilder dances such as the galliard. There were also masques, which were a respectable and fashionable entertainment.

Patronage of the Inns of Court was very much seen as a method of significant advancement, including for members of the royal court, who joined the Inns.

Today Inns of Court have a common council of legal education, which gives lectures and holds examinations. Currently, Inns have the exclusive authority to confer the degree of barrister-at-law, a prerequisite to practice as an advocate or counsel in the superior courts in England.

*Patsy Moppett*

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## ***The Technical Side***

### ***The Shaker Box***

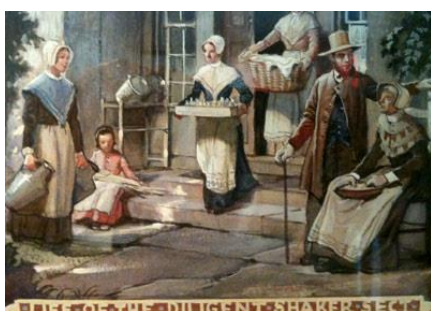
Back before plastic, people still needed a way to store tea, spices and other small items.

Bentwood "pantry boxes" or "shaker boxes", were sometimes used for this purpose because

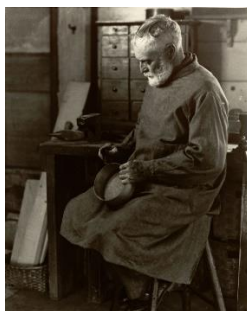
they were strong and light. They were associated with Shaker folklife because they expressed the utility and uniformity valued in Shaker culture.



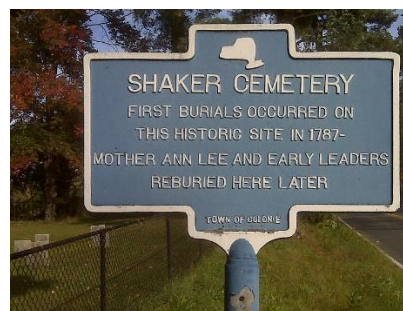
They were made in a number of shapes and sizes. They stored easily, as a smaller one could be put inside an empty larger one as in a nest; many smaller boxes could be stored within the space of the largest box. The idea of buying a complete set of seven or eight graduated size boxes was a luxury that was out of the reach of most nineteenth century households, as each size cost about a full day's pay and the larger ones even more. Long handles could be added to make them easier to carry, whether to market or for collecting eggs. Shakers disliked ornate and ostentatious work, preferring instead the creed that "*beauty is utility*." Despite this emphasis on practicality, they created work that was carefully and gracefully made. This care resulted in work that was both useful and beautiful, which held not just for their furniture and their homes but was also kept in mind when they made their boxes. Most of the boxes were made by the Shaker religious leaders, the male elders. However, the oval bentwood box had no special religious significance and in fact was being made in Europe over a century before the Shakers even existed.



Shaker life



Shaker craftsman



Shaker Cemetery, USA

The history of shaker boxes started when the United Society of Believers in Christ's Second Appearing arrived in New York from England in 1774. Over the next few decades, they established a number of communities in New England and eventually westward. It is a Christian sect founded circa 1747 in England and then organized in the United States in the 1780s. They were initially known as "*Shaking Quakers*" because of their ecstatic behavior during worship services. They are known for their simple living, architecture, technological innovation, and furniture.

At its peak in the mid-19th century, there were 4,000–6,000 Shaker believers living in 18 major communities and numerous smaller, often short-lived, communities. External and internal societal changes in the mid- and late-19th century resulted in the thinning of the Shaker community as members left or died with few converts to the faith to replace them. By 1920, there were only 12 Shaker communities remaining in the United States. As of 2019, there is only one active Shaker village in Maine. Consequently, many of the other Shaker settlements are now museums.

At the time the Shakers were becoming established, round bentwood boxes were being made in numerous countries in various forms. These boxes were common household items



used to store any number of dry contents including tea, herbs, grains, sewing supplies and so forth. Within a couple of decades of arriving in New York the Shakers began to create boxes and carriers for use within their own communities and in some instances created them for sale. Shaker products were popular among non-Shakers because of the consistently high quality of their goods. Shop owners would put signs in their windows to advertise the Shaker products they carried as a way to draw customers.



*Herb harvesting*



*Shaker barn*



*The Shaker Dance*

After the Civil War the Shaker communities were not only affected by a financial decline in their various industries but also by a significant decline in their membership. In an attempt to compensate for this loss of income they responded by commercializing some of their skills (in particular textiles) by inventing a new product line they called “*fancy goods*” or “*fancy work*”. One of the more popular items was a carrier padded and lined with silk or satin and outfitted with sewing accoutrements. Typical accessories included a pin cushion, beeswax, an emery and a needle case.

Box making continued to decline within the Shaker communities in the late 19th and 20th century. A “*non-believer*” named George Roberts made boxes from about 1920 to 1940 using original forms, however the only boxes being created by a Shaker Brother in the 20th century was at the Sabbathday Lake and Alfred communities. One of the most prolific, and the last Shaker Brother to make oval boxes, was Delmar Wilson. Brother Delmar Wilson made his last oval box around 1955 at the Sabbathday community.

The Shakers made mostly oval boxes which they sold in nested sets - another modification that added to the efficiency of the boxes. But they also made carriers with handles, round “*dippers*” (basically a box with a handle on the side that was used as a scoop for measuring dry goods), sewing boxes and other bent-wood containers. Today, shaker boxes are valued as much for their beauty as their utility, and a few craftspeople continue the tradition of creating boxes using techniques and forms developed by the Shakers. *Patsy Moppett*

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**PLEASE NOTE THE CLOSING DATE FOR ARTICLES AND  
NOTIFICATIONS TO THE EDITOR FOR THE JULY-AUGUST ISSUE OF  
HERITAGE IS 26<sup>TH</sup> JUNE 2020**

#### ***Blue Mountains Museums update***

Gay Hendriksen, Museums Advisor to Blue Mountains City Council, has advised that she will still be available throughout 2020 to connect, share, advise and continue with the museum meets and workshop programs.

Gay remains happy to contact and be contacted via phone, skype or facebook messenger. Her phone number is 0447 189 137 and both her skype and messenger are Gay Hendriksen. If you call or email her, she can set up a time for “virtual visits”.

**Museums workshops:** Consultation with Council staff has resulted in the setting of dates for the year's workshop program, as follows:

- \* **Workshop 1:** 22<sup>nd</sup> May - looking at museum operational priorities - Strategic Plans, Business Plans and succession planning.
- \* **Workshop 2:** 28<sup>th</sup> August - looking at interpretation, including exhibitions and outdoor trails.
- \* **Museum Meet:** 5<sup>th</sup> November - this would be in the Grose Room at BMCC.

Should health concerns remain around these times a method of running the workshops would be set up through online live feed. Information about this will be sent closer to the time.

Could you please advise Gay if you would be interested in participating in these events or prefer to leave it until later in the year where hopefully they can do face to face, in addition to the following:

1. Who from your organisation will contact Gay to set up a virtual meeting?
2. Do members from your museum want to attend a workshop with content described in Workshop #1 above (yes or no), and do you prefer:
  - a) to wait until face to face is possible later in the year, or
  - b) Attend a virtual workshop

**BMCC Strategic Plan:** Gay also advises that the BMCC Strategic Plan has been completed and is being submitted to Council for approval. It includes an important Museum Strategy within the Heritage Strategy:

*"A component of this will be to raise the profile of the cultural collateral held within the museums and local histories facilities across the City. This includes the need for long term storage of local collections and disaster plans for extreme weather and fire events".*

To this end Gay would suggest in your plans you give priority to significance assessments and Disaster Planning. She would certainly like to make some of her time available for working with you on completing your Disaster Plans, working on significance assessments and your collection policies and storage issues.

Gay Hendriksen

### **BMACHO 2020-2021 Management Committee**

At the BMACHO Annual General Meeting, held 21 March 2020 at Hobby's Reach, Wentworth Falls, the following were elected as the BMACHO Committee for 2020-2021:

- President: Rod Stowe
- Vice President: Patsy Moppett
- Secretary: Fiona Burn
- Treasurer: Phil Hammon

Committee: Suzanne Smith, Roy Bennett, Kate O'Neill, Jan Koperberg, Dick Morony.

### **Greater Blue Mountains Heritage Trail Update**



BMACHO continues to promote the Greater Blue Mountains Heritage Trail and members' upcoming events. At present participation in the Trail is partially on hold due to the corona virus situation, and activities are of course limited. The Trail is normally an ideal activity for the kids and grandkids, be it in the school holidays or any weekend, especially in autumn!

The 2019 trail brochures can still be collected at participating venues and Visitor Information Centres which have remained open.

*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](mailto:committee@bluemountainsheritage.com.au)  
For general information about BMACHO and the Trail, see [heritagedrive.com.au](http://heritagedrive.com.au) or [www.facebook.com/GBMHeritageTrail](https://www.facebook.com/GBMHeritageTrail)  
To find out more about BMACHO visit [www.bluemountainsheritage.com.au](http://www.bluemountainsheritage.com.au)*

#### **BLUE MOUNTAINS ASSOCIATION OF CULTURAL HERITAGE ORGANISATIONS INC.**

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**Website:** [www.bluemountainsheritage.com.au](http://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 Mountain Education & Research Trust; Blue Mountains Botanic Garden, Mt Tomah; Blue Mountains City Library; Blue Mountains Cultural Heritage Centre; 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; 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; The Eleanor Dark Foundation Ltd; 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: Fiona Burn, Philip Hammon, Dr Wayne Hanley, Ian Milliss, Patsy Moppett, Keith Painter, Dr Peter Rickwood & Dr Robert Strange.

**Committee:** The management committee for 2020-2021 (from March 2020) is: Rod Stowe (President); Patsy Moppett (Vice President and Newsletter Editor), 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, Kate O'Neill, Roy Bennett.

**Greater Blue Mountains Heritage Trail sub-committee:** Fiona Burn, Jan Koperberg, and Suzanne Smith, with guest member Gay Hendrikson.

**Blue Mountains History Conference sub-committee:** Patsy Moppett, Jan Koperberg, Summar Hipworth, Phil Hammon.

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