



NUMBER: 211 — MAY 2019



Hotham Poultry Farm, Gymea, when owned by Frederick Turner, 1930s
[Photo: Larry Humphrey, descendant of Frederick Turner, supplied by Kim Hatherly]

See story inside: **'Hotham House Under Threat of Demolition'**, page 15

MINDFUL OF THE PAST – FOCUSED ON THE FUTURE

EMAIL: shirehistory@gmail.com **SSHS WEBSITE:** www.shirehistory.org

FACEBOOK: Sutherland Shire Historical Society

HOTHAM HOUSE, 65 Hotham Rd, GyMEA

Built in 1914 and once the homestead of the largest poultry farm in NSW

(See story, 'Hotham House under Threat of Demolition', page 15)



[Photos SSHS]

Sutherland Shire Councillors will meet at Council Chambers on
Monday, 20th May at 6.30pm

to debate on a rescission motion, which if passed (and it looks likely), this beautiful and rare historic 1914 Federation home in Hotham Road, GyMEA, will not be given permanent heritage listing immediately, despite expert advice on its significant heritage value.

Macquarie Health, who own President Private Hospital, the property on which Hotham House now stands, want to demolish this unique piece of Shire history to make way for a car park.

IF YOU WANT TO PROTECT A UNIQUE PIECE OF OUR HERITAGE FROM SUCH A FATE, ATTEND THE COUNCIL MEETING AND VOICE YOUR OBJECTION

Council Chambers, Level 2, Council Admin. Building, 2 Eton St., Sutherland
At 6.30 pm on Monday, 20th May

or write to your local Councillors



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SUTHERLAND SHIRE HISTORICAL SOCIETY

THE SOCIETY

The SSHS has a proud tradition stretching back more than 50 years and is an entirely volunteer and not-for-profit organisation. Over the years the Society has taken on the responsibility of recording and preserving local history so that Shire residents can learn more about our past.

WRITING FOR THE *BULLETIN*

Since its beginning, the Society has fostered the skills of local writers and their work is recorded in the *Bulletin* – copies of which can be accessed in Sutherland Shire Library Local Studies room. Members and non-members are invited to submit material for future editions and although we give local history priority, we are happy to accept stories on Australian history generally. We ask that you quote your sources and acknowledge any material used as well as obtaining permission from authors. Any enquiries contact the Editor: Elizabeth Craig at elizabeth.craig@y7mail.com or phone 0416 234 272.

Digital copies of the *Sutherland Shire Historical Society Inc Bulletin* are emailed to all Society members with online access. Print copies are sent free to members with out online access. Digital copies are also emailed to all Shire council libraries, the Mayor, Shire General Manager, all Councillors, the Royal Australian Historical Society, National Trust of NSW, NSW State Library, National Library of Australia, University of Sydney, University of NSW, State Rail Authority, Australia Post Archives, Sydney Water Board Historical Research Unit and Shire high school libraries. Issues from September 1966 are also posted on the SSHS website: www.shirehistory.org

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REGISTRATION

SSHS BULLETIN – ISSN 1444-2930 (from February 2000); ISSN 2652-0400 (Online) (from May 2019)

Society publications are registered with the National Library of Australia in accordance with International Standard Serial Numbering and have an ISSN or ISBN number.

SUTHERLAND SHIRE HISTORICAL SOCIETY MEETINGS

Monthly meetings are held on the THIRD Saturday of each month at 1.30 pm (except December) – at Stapleton Centre, 3A Stapleton Avenue, Sutherland (near the library). We welcome visitors to hear our guest speakers, mix with local history enthusiasts and share afternoon tea and a chat.

SUTHERLAND SHIRE MUSEUM

Our museum is located in the Sutherland Memorial School of Arts, 23 East Parade Sutherland (on the western side of Sutherland Railway Station).

Aside from the Christmas–New Year period, the Museum is open on each Saturday from 9am to 1pm and contains some gems of Shire history and a fine collection of old photographs. For schools and other groups requiring a special tour at other times: contact the Curator, Ian Kolln on 9528 3094 or iankolln@yahoo.com.au.

DONATING MATERIAL: If you have items of historical significance for Sutherland Shire, we welcome their donation to the museum to keep for posterity. If you do not wish to part with items, we would appreciate having copies of documents and photographs. Temporary loans for specific periods are also welcome. Cash donations and sponsorship assist us to improve the museum and perhaps you can keep the museum in mind when planning your estate.

CONTACTING THE SOCIETY

All correspondence and membership enquiries should be addressed to The Honorary Secretary,
Sutherland Shire Historical Society, PO Box 389, Sutherland, NSW. 1499

Alternatively, email us at shirehistory@gmail.com

SOCIETY EXECUTIVE COMMITTEE: 2018-2019

ELECTED MEMBERS

PATRON:	Shire Mayor, Clr Carmelo Pesce		
PRESIDENT	Bruce Watt	0405 493 187	watto51@optusnet.com.au
DEPUTY PRESIDENT	Ian Kolln	9528 3094	iankolln@yahoo.com.au
SECRETARY/PUBLIC OFFICER*	Don Rothnie	0409 820 815	bardon@bigpond.com.au
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MUSEUM CURATOR	Ian Kolln (Assistant) Peter Moore	9528 3094 9523 5375	iankolln@yahoo.com.au peter_mo@ihug.com.au
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	Carol McDonald	9528 5122	jmcDonald@optusnet.com.au
	Greg Jackson	9543 6224	greg.jackson100@gmail.com
	Angela Thomas		a.badger@optusnet.com.au

APPOINTED MEMBERS

ASSISTANT SECRETARY	Carol McDonald	9528 5122	jmcDonald@optusnet.com.au
BULLETIN PROOF READER	Merle Kavanagh	9521 1043	
MUSEUM COMMITTEE	Peter Moore, Bruce Watt, Carol McDonald, Ineke Niewland, John Doherty		
EXCURSIONS BOOKING CLERK	Vacant		
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HERITAGE WEEK LIAISON OFFICER	Helen Rosner	8539-7707	hmrosner@bigpond.com
SCHOOLS LIAISON OFFICER	Elizabeth Craig	0416 234 272	Bruce Watt – 0405 493 187
WELFARE OFFICER	Gloria Hans	9589-0251	
HONORARY SOLICITOR	Michael Solari		

* Joan Tangney has resumed her position as Publicity Officer. She distributes information leaflets about the Society and Museum to Libraries and public places. The SSHS Executive also welcomes Frank Zumbo who has offered to take over the marketing and media aspect of the Publicity Officer's role. All Executive Committee positions will be spilled for re-election at the AGM in September.

SSHS CALENDAR: MAY- AUGUST 2019
(See website: www.shirehistory.org for updates)

MEETING 1.30pm, 3 rd Saturday in month Stapleton Centre		MUSEUM 9.00am-1.00pm Saturdays Sutherland Mem. School of Arts 23 East Parade, Sutherland
DATE		
MAY	Sat 18th	SSHS MEETING Speaker: Beryl Davis to speak on 'The Faces of Sydney', including a look at some sandstone buildings in the City of Sydney
MAY	Fri. 24th	EXCURSION A visit to historic Megooral House, Nowra. We will be car-pooling. Please confirm your participation at the May meeting, or by phoning Bruce Watt on 0405 493 187 to arrange details of pickup. After a lunch in Nowra we will visit Bundanon, Australian artist Arthur Boyd's home on the Shoalhaven and gift to the nation. (Cost of entry: Megooral free; Bundanon \$8 for seniors)
JUNE	Sat. 15th	SSHS MEETING Speaker: Carol McDonald will speak on the development of transport in the Shire.
JULY	Sat. 20th	SSHS MEETING Speaker: Greg Jackson will speak on 'Marine Archaeology'
AUGUST	Sat. 17th	SSHS MEETING Speaker: Dennis and Stephen Burns, descendants of Williams Burns, an original settler in Caringbah, will speak about the family timber business, 'Burns' Timber Yard' established in 1910.

MUSEUM

Please refer to the roster located at the Museum and at meetings.

If you are unable to attend at your allocated time, please make private arrangements to swap your roster time

WEEKDAY OPENINGS

If you are interested in volunteering as a Museum guide from 9.30am to 4.00pm on a weekday once a month, contact Peter Moore on 9523 5375 or 0427 213 575

SSHS MEMBERSHIP RENEWALS FOR 2019/2020 NOW DUE

Please see Membership Renewal Form included with this *Bulletin*
Note change in fees: \$40 for individuals; \$60 for couples

PRESIDENT'S REPORT

BRUCE WATT



To members and friends, the start of 2019 has been action packed with many events and issues to report on. Prominent among these has been the Heritage Festival, an event the Society has supported since its commencement some 30 odd years ago. Many community groups across Australia participate in the festival coordinated by the National Trust of Australia. Across the globe World Heritage Day is celebrated on 18 April. The formal name is the International Day for Monuments and Sites. It was established in 1982 and approved by UNESCO in 1983. This year's theme is 'Connecting people, places and the past'. The opening was held at the Como School of Arts and it was very ably organised by the Spinners and Weavers group who mounted an impressive display of their work. Many participants have displays at a day's event at the Woronora Cemetery. This year the grounds looked resplendent and the able organisation drew a large crowd. We thank our sponsor, Olsens Funerals for the generous donation that we receive to mount a display. Peter Moore again enlightened visitors on his graveyard tour with stories of early Cronulla residents and the family connections between them.

As usual the Tramway Museum provided a vintage bus that took visitors on a loop to the several locations, including the Sutherland Shire Museum. The Continuum Art Society mounted its annual show on 26 April at Miranda and Botany Bay Family History held another well organised event at Tradies in which we participate on the 11th May.

Coinciding with Heritage Festival dates is an event that is held at Kurnell each year on April 29. The 'Meeting of 2 Cultures' marks the day that Lieutenant James Cook and the crew of the *Endeavour* entered Botany Bay in 1770. The first meeting with Aboriginal people of the Dharawal language marked a significant event that would in time lead to British settlement. Though the event - through colonisation - also led to the decimation of traditional Aboriginal culture, the modern event is designed as an act of reconciliation. The Society is always represented in this event. This year the Society also took part in the Kurnell Village Fair, held on the day before the Landing Place event.

Vale Les Bursill

On matters Aboriginal, it was with sorrow that members attended the funeral of a long time Society member and spokesperson on Dharawal Aboriginal matters. Les Bursill was influential in awakening an interest in our Aboriginal past and he was active in many of the events, activities and committees that recognise our Indigenous past. Les' service was not religious but it certainly was spiritual with a Welcome to Country, a smoking ceremony and many fine words spoken about his life and deeds. A humanist rather than a religious devotee, I was touched by a quote in his service booklet. 'Once you accept that this is it, then life truly demands that you do your utmost with what you have here'. Les did. (Read the tribute to Les Bursill on page 17.)

Pat Hannan, the quiet achiever

Another honourable mention must go to Pat Hannan who has served in many capacities within the Shire. Pat has been a tireless

worker and her efforts in the museum to catalogue our resources have been monumental. We will miss her but we also welcome her decision to slow down and to spend some quality time with her family.

Museum without a home

For 33 years the Society has occupied the Sutherland Memorial School of Arts where it has operated a museum. Sutherland Council has indicated that we must move out before November so that works can commence to enhance the building as a performance space. It is not intended that we return. We are currently in negotiations with Council over other suitable alternative spaces. Options/alternatives suggested have so far not been compatible with our needs. This museum is the only one in the Shire and is operated entirely by volunteers. Our research has shown that many Councils across Sydney and in country towns support local heritage and provide premises. A preferred model is a multifunctional one where a variety of uses such as an art gallery, museum, café etc operate together to create a communal space and civic centre that people are drawn to rather than a one off, stand-alone destination. Watch this space.

Aboriginal artefacts acquired by SSHS

We have welcomed two new items into our museum collection. Both of these are Aboriginal. One is the Aboriginal breastplate we purchased (see *SSHS Bulletin*, February 2019, p.13). The other is a collection of Aboriginal stone and bone items gathered over the twentieth century by Caringbah man, Fred Matson. Fred was a boat builder and keen student of Aboriginal matters. It is highly significant as the items were collected from Kurnell, Cronulla, Sutherland and Port Hacking. Very few such items are still available as time, close settlement and site disturbance has intervened. I came across

an obscure reference to this collection when researching my book on the Dharawal people. A negotiated semi-permanent loan to the museum has been secured for the greater benefit of Sutherland Shire residents.

I was invited in April to attend a service organised by Campbelltown Council recognising the Appin Massacre on April 16 1816. At least 14 Aboriginal people were murdered by military troops. The area has many Aboriginal descendants who keep their culture alive. Once again I was privileged to be invited to attend a meeting of the Dharawal Men's Aboriginal Corporation. I was keen to hear of their plans for a cultural precinct at Campbelltown that would combine meeting facilities, dance and public art amongst other ideas. I would very much welcome such an initiative at Hungry Point at Cronulla on the former Fisheries site. The Society has a presence there which could be expanded to include a vibrant meeting and exhibition space.

Cook commemoration in 2020

Society plans are continuing for the 2020 celebration. This will mark the 250th year since Lieutenant James Cook stopped at Botany Bay. Our publication committee is preparing a 'Cook' book (name as yet undecided). It will include contributions from 11 authors on a diverse range of topics related to Cook.

Launch of book on the Dharawal

On April 27 I launched my contribution to the 2020 celebrations. *Dharawal the first contact people* takes Cook's arrival in Botany Bay in 1770 as a pivotal event. That meeting had starkly different consequences for each party. While in time it would advance Britain's imperial ambitions, it marked the beginning of the decimation of a culture that was thousands of years old. The British account is just the catalyst. The book is about the

Dharawal people who have occupied this area for at least 8,000 years. It details pre-contact culture and unpacks the events and personalities over the following 250 years. Though we make the claim that the Sutherland Shire is 'Dharawal Country', few people know much about the people, their culture or their history. This book is a contribution to that understanding and especially to teachers and students who now study our Aboriginal heritage beyond the mere platitudes that many of our previous generations were told.

We continue to give talks to a variety of clubs and organisations as well as advocating on

other heritage matters. Our representations have so far been successful in saving, or postponing Hotham House at Gymea from demolition and use as a car park. I am represented on a Council body for Arts, Culture and Heritage.

Sponsors to support printing of *Bulletin*

Thanks to our editor and others there is a new look in the *Bulletin*. We welcome several new sponsors who will help to ensure a high standard of presentation is maintained as we move to a new environment where our *Bulletin* will no longer be printed by Council.

We indeed live in interesting times

HUGHES COMMUNITY AWARD for SSHS MEMBER

Sutherland Shire Historical Society is pleased to announce that our hard-working *Bulletin* editor Elizabeth Craig has been honoured with a Hughes Community Award for services to Shire history, in particular unstinting voluntary work for Sutherland Shire Historical Society. This well-deserved honour was announced by the Member for Hughes Craig Kelly, and Elizabeth received the award at a ceremony held in November last. All members join in congratulating Elizabeth. We also wish to thank our archivist Carol McDonald and recently retired archivist Pat Hannan for their thoughtfulness in nominating Elizabeth for this award.

PAULINE CURBY



A reminder that Society membership falls due on July 1.

The cost is \$40 for individuals and \$60 for couples.

MUSEUM REPORT

PETER MOORE

Finally, the touch screen in the Museum is up and running, although it still needs some fine tuning and the loading up of additional information. I must thank Sasah Powell for her great help in getting this device working. We really need someone else to take the touch screen under their wings as our Sasah is soon to be leaving us for a stint in the UK.

The displays are continually undergoing some minor changes, and we are divesting the Museum of some of our non core items. Clive Baker has gratefully received from us some war time photos that we would not be displaying in the foreseeable future.

Cataloguing the Museum collection

A group has been formed to start to identifying, listing and photographing the items on display in the Museum. They are Carol McDonald, Creo Moore, Elizabeth Carr and John Doherty. So far, the two cabinets containing our Aboriginal artefacts have been listed and are being recorded on a new database.

In the last month the Museum has been very busy with some good attendances on Saturday mornings. The Museum Boxes are also being let out to schools in the Shire with three now being available. The Museum has had a large school group on a special opening and a small group of tourists during week days. Another special opening is booked in for August.

An attempt to get our new scanners working revealed the deficiencies in our existing computer. Because of non-standard software installed in the scanners we will have to upgrade our computer.

I am sure that most of you will know that the Sutherland Shire Council (SSC) wants us out of the Museum permanently by November. There have been several meetings with the SSC, but the offers received from them have been far from satisfactory. Our President, along with input from many others, has composed a response to the SSC offers and we are awaiting their reply.

Well, a very old friend in Pat Hannan has decided, after breaking her leg in a recent fall, to move to be nearer her family. This will leave a great hole to fill and Pat will be sorely missed. We put on a morning tea for her farewell in the Museum, which was well attended by her many friends in the Society and family.

Unfortunately, Carol McDonald will be away for some months which has left us short staffed, but others are stepping up to help out. In particular, I would like to acknowledge John Doherty's input to the Museum office with his backing up of the computer and organising the roster.

Again, I must thank all those who have come along to be guides and to help out with the cataloguing of our exhibits.

FROM THE EDITOR'S DESK

ELIZABETH CRAIG

SSHS *Bulletin* is on our Website!

All our *Bulletins* from the first one in September 1966 are now digitised and loaded on to our Website: www.shirehistory.org (under Publications/Bulletins in the Menu). It has been a collaborative effort building on the work of others in earlier years – Ray Sowden and Merle Kavanagh who compiled the first indexes (1985 and 2006 respectively), and Daphne Salt who digitised all the printed editions to 2006. I compiled the subsequent editions and created a digital index for *Bulletins* from 2007. Creo Moore put all 210 *Bulletins* one by one on to the website, along with the three indexes. Thank you to all.

Over the 53 years since the *Bulletin* began we have accumulated a goldmine of Shire history, often not found anywhere else. To have it all on the website is a dream come true! However, what it needs now is a single index. Because the first two indexes were created for print-only *Bulletins*, they were compiled alphabetically as in a book index. They cannot be merged with a digital index which is formatted to search on a word or topic. Creating a single index would mean starting from scratch.

If you are interested in taking on the job of creating a single index of all the articles in our *Bulletins*, please let me know. We would love to hear from you. It would be such an invaluable tool for researchers of Shire history.

Protecting Hotham House

Our cover story is about saving Hotham House, a rare and beautiful example of Federation architecture, built in 1914 in Hotham Road, Gympie and an important part of Shire history. It is now in danger of demolition to make way for a car park. See what action you can take to help save it. (See story page 15.)

***Bulletin* Sponsors**

You will notice on the back inside cover that the *Bulletin* is now running ads for local businesses. This is to help fund the printing of the *Bulletin* for those who cannot access it by email. If you know anyone who would like to advertise their business in *SSHS Bulletin*, please ask them to contact me.

Thank you again to all our contributors for the great mix of articles on Shire history.

SOCIETY NEWS

Welcome to new members: Elizabeth Carr, Julie Donno, Joseph & Sandra Hales, Karen Little, Anyes McLean and Lamorna Osborne. Please make yourselves known at meetings, and don't be shy about getting involved – joining excursions, helping out at the Museum, and the myriad of other events that come up. You will be welcomed with open arms – and we have a lot of fun.

As mentioned already, we sadly farewelled Pat Hannan, whose quiet diligence and gentle friendly nature made her a very popular member of the Society. We will miss her, but we have her enduring legacy – thousands of photos and documents representing Shire history neatly digitised, catalogued and filed for easy access. We are lucky to have Carol McDonald, who has been Pat's offside, and also known for always being on the spot when needed, to take over the mantle of researcher and archivist.

On page 17 you will see a tribute to Les Bursill, a life member of the Society, former *Bulletin* editor, and champion of Dharawal heritage. He has recently died after a long illness. *Vale* Les.

KURNELL 1770 – THE ‘WATERING PLACE’

EXACTLY WHERE WAS IT?

BRUCE HOWELL

When the *Endeavour* arrived at the heads of Kamay Botany Bay in 1770, it had been four weeks since quitting New Zealand, with no landfall in between. During the six months spent in New Zealand, the ship's water was replenished whenever the opportunity arose, so it's reasonable to assume that as the *Endeavour* entered the heads, finding water was one of the top priorities. Indeed, an aborted attempt to find landfall near Bulli Beach the day before suggests a degree of urgency. The 1770 logs and journals tell us that water sufficient to replenish the ship's needs was found near the landing place at Kurnell, at a location referred to as 'the watering place'.¹

But exactly where was it?

It would seem an easy question to answer – a map attributed to James Cook himself shows a stream, labelled 'fresh water', right where you would expect it to be – where the stream now dubbed 'Cook's Stream' enters the bay. In fact, a plaque fixed to a rock near the mouth of the stream states:

*From this small stream Captain Cook took water for his ship Endeavour which entered the heads
29th April 1770.* [All capital letters]

Yet from Cook's journal we learn that even though the initial landing took place close to the stream, it apparently went unnoticed. Referring to the landing place on the southern shore of the bay, first visited in the mid-afternoon of Day 1,² Cook writes:

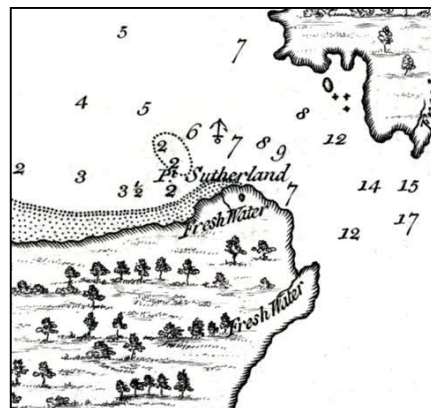
After searching for fresh water without success, except a little in a Small hole dug in the Sand, we embarked, and went over to the North point of the bay.

Curiously, it is only through the following entry from Cook's journal, that we learn of the stream at all (on the morning of Day 2):

I sent a party of men ashore in the morning to the place where we first landed to dig holes in the sand, by which means and a Small stream they found fresh Water sufficient to Water the Ship.

Those words suggest that Cook was of the impression that 'holes in the sand' would provide sufficient water, mentioning the stream almost as an afterthought.³ After that, the word 'stream' is not used again, not in Cook's journal nor any other of the dozen or so journals and logs that are available,⁴ instead the term 'watering place' is used, from the middle of Day 2 onwards.

So we have a conundrum: Cook's own map⁵ (part of it shown at right) almost certainly features what is now known as Cook's Stream, and yet this stream is mentioned in Cook's written accounts in only the most cursory manner.⁶



A 'close-up' of Cook's map of 'Botany Bay', indicating the stream, and in particular, where it enters the bay.

But there is another plaque, 330 metres southwest of the stream, where it states:

The Records of H.M.S. 'ENDEAVOUR' point to this spot (where at one time a well existed, known as 'Cook's Well' to the early settlers of Botany Bay) as the 'Watering Place' frequently mentioned in Captain Cook's journal,

(and it goes on, now in reference to the stream):

NOTE – the stream is shown on Cook's Chart, and is that now crossed by the dam near the present cottage. It is apparent from the logs and other records that it was undiscovered when the Watering Place was formed. [The sections in bold font were added by the author.]

So do we take the watering place to have been at the so called 'Cook's Well'?

The 'Cook's Well' plaque states that the watering place had been determined *before* the stream was located. But can we be sure of that? Cook's journal entries for the *morning* of Day 2 refer to *holes in the sand* and a *small stream*, but the first time that the term 'watering place' is used is in Cook's journal entry for the *afternoon* of Day 2, presumably *after* the stream was found. This appears to be at odds with the claim on the plaque.⁷

Could the information on the Cook's Well plaque be in error? Common sense would suggest that since Cook drew a stream on his map and wrote 'Fresh Water' next to it, that the stream was the source of the fresh water and once discovered was from then on referred to as 'the Watering Place'. Would the waterers have persisted in trying to access water from holes dug in the sand *after* the stream was found? One can imagine that such water would have been brackish to say the least.

A conundrum indeed, because either way, we have no way of knowing exactly how things played out on that day.

However, if we look more closely at the journals, Zachary Hicks',⁸ Cook's second in command, specifically says that '80 tons' of water was collected.⁹ This seems an almost unbelievable amount, but there are several other examples in Cook's journal where the quantities of water are expressed in tons. For example, in Tolaga Bay on the North Island of New Zealand, Cook stated that 70 tons of water was collected.¹⁰ If we can assume that the *ton* as used by Cook is the same as the imperial ton as we know it today,¹¹ we have to assume that roughly 80,000 litres of water was collected from either the stream or the holes in the sand, or both.¹²

Could holes in the sand deliver anywhere near that much? (*Sounds very unlikely*)

But on the other hand, could the *stream* have delivered that much? – the current stream rarely contains any water at all.



The Watering Place with Sporing's Isles New Zealand, Tolago Bay, a pencil drawing by Herman Sporing, October 1769.

[For the full drawing and attribution to Sporing, see: www.captcook-ne.co.uk/ccne/exhibits/C3117-06/index.htm]

The Stream as it is today:

The modern topographic map shows two streams meeting at roughly the same point where the stream now identified as 'Cook's Stream' enters Kamay Botany Bay. The north eastern most of the two is now visible on the ground as a short trough in an otherwise flat, grassy part of the picnic ground. However, the south western branch is readily recognisable as a watercourse, 10 metres wide near its mouth and varying from about two metres to five metres wide elsewhere, and can be easily walked from the current boardwalk bridge near the foreshore, up to the south western side of the 'Meeting Place' monument to a point nearby where a 70-centimetre diameter pipe hides the stream for a distance of 110 metres. The watercourse is visible again farther uphill on the south eastern side of another boardwalk bridge until it is crossed by the current tarred access road into the park (Cape Solander Drive). Its catchment then continues on the south eastern side of the road as a sedge swamp across a shallow basin (see the modified GoogleEarth view).¹³



GoogleEarth view modified to show the location of the stream and its catchment.

Clearly the stream is a relatively minor one, but the degree to which it has the capability to provide at least an intermittent stream of water is very likely masked by modern modifications, for example: the creation of a cricket pitch flat, and the piping of the water when (presumably) landfill was added between the cricket pitch and the Visitor Centre (formerly called the Discovery Centre); and the building of the tarred road straight across its middle reaches. The combined effect of these has almost certainly limited the watercourse's ability to channel water as it once did.¹⁴ Even so, there are historical photos of the stream that show it containing water,¹⁵ probably when it was 'dammed', and similarly there are aerial photos that show signs of water at the bottom of the creek, either having flowed through the sand, or pooled behind the old dam.¹⁶ And of course we can't ignore the fact that the stream is shown on Cook's own map. These things together are probably enough to prove the point that the stream has flowed in the past even if it doesn't seem to now.

But let's give some extra thought to the amount of water collected in 1770: Is it feasible that the stream could have delivered 80,000 litres of water?

Another way of looking at this is to consider it in terms of an equivalent *flow rate* for the stream rather than a static amount. The journals show that the waterers worked for three full days.¹⁷ If we estimate that they worked for, say, nine hours a day, then the water was collected in roughly 27 hours. Considered as an equivalent flow rate we get roughly 50 litres per minute. This is not a high flow rate in the context of a small stream, indeed a garden tap can deliver about 40 litres per minute. If we also factor in the possibility that the water was pooled near the mouth of the stream, an even lower flow rate than 50 litres per minute would suffice.

So yes, it is feasible that the stream could have delivered the 80 tons of water collected in 1770.

But where does this leave us? Are we any more enlightened as to where the 'watering place' was?

A Reluctant Conclusion:

Taking all of the above into account, although James Cook's map suggests that the 1770 watering place was at the stream, the existence of the place referred to as 'Cook's Well' and the information on the plaque there, casts doubt over the whole situation. Upon looking to the logs and journals for help, it seems that the deeper you look, the more uncertain things become. The only time that Cook specifically mentions the stream is in his journal, just the once – and not at all in the two available copies of his diary/log.¹⁸ Cook's wording suggests that he didn't accompany the party of men who established the watering place, in which case his entries must have been based on reports he received. Perhaps he had more information when he wrote his journal, but still his only reference to the stream gives it very little weight. On the other hand, Cook refers to the fresh water found on the *north* side of the bay as 'a very fine stream of fresh water' (see End note 6).

Looking at the other available journals and logs doesn't help either. They refer only to 'the watering place', with no other clues as to the nature or specific location of it. And Joseph Banks, commenting about the general lack of fresh water sources along the east coast, writes: *at the two places where we filled for the ships use it was done from pools not brooks*.¹⁹ Banks' observation could be interpreted as relating to a pool of water at the mouth of the stream, the holes dug in the sand, or even a 'well', so unfortunately it doesn't help. And of course, even though a concerted effort was made to find fresh water upon landing on Day 1, the stream wasn't even noticed.

So as it turns out, all of these things conspire to deny us the chance to give an exact location for the 'watering place', or even knowing exactly what the nature of it was²⁰. Unfortunate, but this is consistent with how the watering places were referred to during the time in New Zealand – in an almost generic sense.

Thankfully though, the 'Botany Bay' journals and logs are rich in detail on the many and various other aspects of the 1770 visit.

References:

1. *Captain Cook's Journal During the First Voyage Round the World*, by James Cook, available through Project Gutenberg at <http://www.gutenberg.org/files/8106/8106-h/8106-h.htm>
2. *The Endeavour Journal of Joseph Banks*, by Joseph Banks, available through Project Gutenberg at: <http://gutenberg.net.au/ebooks05/0501141h.html>
3. *Historical Records of New South Wales. Vol. I Part 1. – Cook. 1762-1780*, 1893, with introduction by F.M. Bladen, available as a free download at: <http://www.archive.org/stream/historicalrecor00bladgoog#page/n12/mode/2up>
4. *Backdrop to encounter: the 1770 landscape of Botany Bay, the plants collected by Banks and Solander and rehabilitation of natural vegetation at Kurnell*, an article by Doug Benson and Georgina Eldershaw, in the journal *Cunninghamia* 10:113-137, January 2007, available at : https://www.researchgate.net/publication/229043054_Backdrop_to_encounter_the_1770_landscape_of_Botany_Bay_the_plants_collected_by_Banks_and_Solander_and_rehabilitation_of_natural_vegetation_at_Kurnell
5. James Cook's handwritten diary, available at: http://www.bl.uk/manuscripts/FullDisplay.aspx?index=0&ref=Add_MS_27885

End notes:

¹ **Regarding the time since quitting New Zealand:** Cook's journal entries suggest that the *Endeavour* left New Zealand on April 1st 1770 (log date).

Regarding the last watering: Cook's journal entries suggest that the last watering in New Zealand commenced by 28th March and was completed by 31st March 1770 (log dates). Cook wrote that he had '30 tons of casks empty' prior to watering, so it appears that 30 tons of water was taken on board during that time.

Regarding Bulli Beach as the likely location for the landing attempt: A copy of a map that shows the route of the *Endeavour* the day prior to arriving at Botany Bay can be seen on a University of Wisconsin-Milwaukee webpage at: <https://collections.lib.uwm.edu/digital/collection/agdm/id/1090>

The map is attributed to James Cook (see the item description on the webpage).

² To avoid confusion relating to James Cook's journal dates, in particular his use of *nautical* rather civil time, events here are considered on a 'day by day' basis, so for example, the *Endeavour's* morning arrival at the heads and its mooring within the bay later that afternoon, are both on Day 1.

³ Indeed in both of the available copies of Cook's diary (as opposed to his journal) he doesn't mention the stream at all.

⁴ There are several journals and logs available via Reference 3.

⁵ For the full 'Botany Bay' map, see <https://dictionaryofsydney.org/media/5171>. The attribution is given as *By James Cook/Contributed by State Library of Queensland [Image number: 397436]*

⁶ Compare this to Cook's journal entry (with log date May 6th 1770): "but I afterwards found a very fine stream of fresh Water on the North shore".

⁷ At the time of writing, the origin of the plaque itself has not been established, so neither when nor by whom the plaque was installed can be revealed here. The various documents uncovered so far suggest only that the plaque was installed in the early 1900s. [Many thanks to Pauline Curby for her assistance in this regard, as well as Stephanie Bailey and Helen McDonald (Sutherland Library), Donna Newton (Royal Historical Society) and Georgina Eldershaw (National Parks)].

⁸ Zachary Hicks' journal is available in Reference 3.

⁹ The journals of John Bootie, Francis Wilkinson, Charles Clerke, Richard Pickersgill, Stephen Forwood plus the journal attributed to the ship's astronomer Charles Green, all give '80 tons' - see Reference 3.

¹⁰ Regarding water collection in Tolaga Bay, see the entry in Cook's journal for log date 26th October 1769.

¹¹ The Imperial System of measurement was not properly defined until the creation of the British Weights and Measures Act of 1824, however the *Endeavour* journals and logs frequently refer to units such as gallons, pounds and tons, with at least one reference to the hundredweight, so it's fair to assume that the ton referred to in the journals is either exactly the same as, or at least comparable to, our modern idea of the Imperial ton, equivalent to 2 240 pounds.

¹² 1 imperial ton = 1.016 metric tonnes and 1 tonne of water = 1000 litres, so 80 tons of water is roughly 80 000 litres.

¹³ The description of the current state of the stream and its catchment is based on a field survey conducted by the author. Positions along the creek line plus high points around the perimeter of the catchment were recorded on a GPS unit and plotted onto GoogleEarth. The catchment area was found to be 14 hectares.

¹⁴ Changes within the catchment of the stream are also discussed on page 124 of Reference 4.

¹⁵ For example, water can be seen in the image at: https://www.researchgate.net/figure/Photo-at-the-dam-on-Cooks-stream-the-Watering-Place-in-1910-showing-Casuarina-glauca_fig7_229043054.

¹⁶ See the aerial photos on 'Shire Maps' at: <https://maps.ssc.nsw.gov.au/ShireMaps/> The 1970, 1978, 1984, 2001, 2011 and 2016 aerials, if zoomed onto the mouth of the stream, show either water seepage across the sand, or pooling.

¹⁷ Cook's journal (and virtually all the other journals) indicates that watering started on the morning of Day 2 and finished on the evening of Day 4. (See Reference 1)

¹⁸ Compare the two sentences, firstly from Cook's diary (See Reference 5): *I sent a party of men ashore in the morning abreast of the ship to dig holes in the sand by which means we found fresh Water sufficient to water the ship*, then from Cook's journal (Reference 1): *I sent a party of men ashore in the morning to the place where we first landed to dig holes in the sand, by which means and a Small stream they found fresh Water sufficient to water the ship*, (bold font added).

¹⁹ See the journal of Joseph Banks (Reference 2), 'Some account of that part of New Holland now called New South Wales', dated 26 August 1770.

²⁰ It needs to be mentioned that in a 1773 publication based upon the journals of James Cook and three other British explorers, compiled by John Hawkesworth, the entries relating to the search for water on Day 2 of the time in Kamay Botany Bay differ from the entries in all other publications of Cook's journal. Hawkesworth's version states: '*I sent a party of men to that part of the shore where we first landed, with orders to dig holes in the sand where the water might gather; but going ashore myself with the Gentlemen soon afterwards, we found, upon a more diligent search, a small stream, more than sufficient for our purpose*' (bold font added). This would appear to answer the central question posed in this article, however Hawkesworth's 1773 publication has always been shrouded in controversy since he freely admitted in his introduction that he had included comments of his own (but note, without indicating where he had done so). In his words: *liberty has been taken to introduce such sentiments as the events suggested to me*. Unfortunately this makes any reference to Hawkesworth's publication problematical, because even when a significant difference can be identified, there is no way of knowing what Hawkesworth's justification was for adding that part. It could be argued in this case that Hawkesworth was simply 'putting 2 and 2 together', but as the above article shows, there is no existing documentation to unequivocally support his conclusion.

[Hawkesworth's publication is available at: http://southseas.nla.gov.au/index_voyaging.html]

HOTHAM HOUSE UNDER THREAT OF DEMOLITION

ELIZABETH ADAMS



Hotham House, 65 GyMEA Bay Rd, as it is now [SSHS]

There is a need for urgent action to dissuade Sutherland Shire councillors from reversing a vote on Monday 18 April to protect Hotham House from demolition through adding it to the heritage list in the local environment plan. Councillors Kent Johns, Dan Nicholls and John Riad (Liberal) and independent Steve Simpson have signed a rescission motion, which will be debated in Council on 20 May.

You can change their minds through emailing them, expressing your concern to your ward councillors and attending the council meeting. A crowd in the gallery, armed with some posters might persuade those who are supporting the development of the site regardless of the social costs, that they should listen to community concern. This gem of World War I architecture must be protected by heritage listing.

The possibility that Hotham House could be destroyed for a car park was not expected, but the property has been part of President Private Hospital since 1972. Macquarie Health Group's current plan ignores the history of the house and site, its architectural value and its rarity despite a strong community reaction in 2018 to news of the development. That led to last week's Council vote for heritage listing. If the May 20 rescission motion succeeds, there will be no way to stop the imminent demolition of the over 100-year-old house. A win/win is possible — a high standard of health care and an extension of car parking as well as preservation of an irreplaceable building.

The history of the house and the memory of the people who operated one of the biggest and most successful poultry farms in Australia in the pre-suburban period of Gymea/Kirrawee's history is notable. Kim Hatherly has been researching Gymea history as well as Hotham House and the poultry farm that it represents. The following history is taken from Kim's *History of Hotham House* (to be published). She notes that other grand properties from the pre-World War II era have gone and are forgotten, along with the associated farming history. Hotham House is the only survivor:

We have already lost the Victorian Italianate 'Lincolnhurst' (corner President Ave and Gymea Bay Rd) dating from at least 1893; John Dalglish's homestead (c 1886) on his large orchard on Kingsway; 'Brahea', built by Walter Parry, and its neighbouring home, built by Llewellyn Parry Thomas, both on Gymea Bay Road between Kingsway and President Avenue, and both dating from at least 1912; Frank Marien's early 20th century residence 'Pine Lodge' was gobbled up by, and eventually disappeared under, the Tradies' club; Mary Norton's 'Grandview' on Ellesmere Rd (c 1912-14) has been unsympathetically renovated, its street-facing perspective an unrecognisable shadow of its former self.

Built for Albert and Isabella Tildesley in 1914, the bungalow at 65 Hotham Road served as the family home on their 'Hotham Mammoth Poultry Farm'. Albert was president of the NSW Poultry Farmers' Association. He and Isabella converted their initial five-acre lease to freehold, expanded the property to 20 acres north of what is now President Avenue, made significant improvements and supplied the Sydney market with eggs and table poultry. Their ballroom provided a social hub for people from near and far.

The Tildesleys' success was replicated by the next title holder, Frederick Turner who was the first president of the Miranda Poultry Farmers' Union and Miranda's representative on the NSW Union's executive committee. From 1946 when Joseph Horace King purchased the property, the business continued to be very successful. Ten years later, the property was gradually subdivided for housing but the King family remained in Hotham House until 1972 when it was sold to President Pty Ltd.

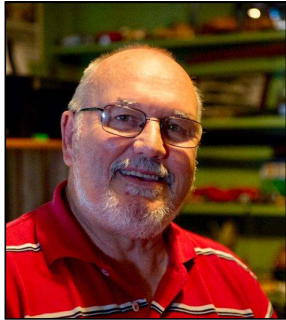
The building has been well maintained and has been used for convalescence. The 'leadlight stained glass windows, dominant roof, detailed fretwork, exposed rafters and beams, verandahs with thick square columns, brick verandah supports, roughcast exterior feature panels, numerous windows, dark timber wainscot panelling and interior mouldings' make it a noteworthy example of late Federation Arts and Crafts influenced architecture. The aesthetic and historical value of the house, a scarce treasure, makes it worthy of heritage listing and preservation, in the face of the rapid re-development that is enveloping the Sutherland Shire. If we have no past to observe, our identity is diminished.

See more at <https://www.theleader.com.au/story/6065290/updated-hotham-house-heritage-move-suspended/?cs=1507>.

VALE
LESLIE WILLIAM BURSILL
1945 - 2019

GARRIOCK DUNCAN

Dyi nga ni nura
'Here I see my country'



Leslie William Bursill OAM passed away in the early morning of 16 February this year following a long illness. Born and bred in South Hurstville, Les worked for a number of years on the printing presses of *The Sydney Morning Herald*. He later moved to Engadine, where he lived until eventually moving to the Nowra area, with which he had always identified because of his Dharawal heritage.

Les had a deep respect for education as his later careers would show. He became a qualified counsellor and worked on programs combatting alcohol and drug abuse among indigenous youth. He was at times a lecturer in mental health and counselling at the NSW Police Academy, Goulburn, the University of Sydney and Charles Sturt University. He did post-graduate studies in anthropology at the University of New England.

His contribution to the intellectual life of the Shire is no less impressive. He championed his Dharawal heritage. He conducted heritage tours into the Royal National Park and cruises along the Hacking River. He advised Sutherland Shire Council and ANSTO on indigenous, i.e. Dharawal, culture. He chaired the Council's Aboriginal Advisory Sub-Committee for many years and was a founding member of the Kurranulla Aboriginal Corporation. Eventually, in partnership with Mary Jacobs, Les helped found Dharawal Publications, specialising in indigenous issues.

He was a member of Sutherland Shire Historical Society for many years, serving as research officer, archivist and editor of the Society's *Bulletin*. Les, although a life member, broke with the Society in 2004 after a dispute over the future direction of the *Bulletin*.

His involvement in community education continued. In August 2008, he launched *Doryanthes*, an on-line 'liberal arts' journal, which lasted for 42 issues (www.doryanthes.info/archive). After it became obvious that his illness was serious, Les hoped *Doryanthes* would see out ten years. The final issue was published in December 2018, a fortnight before Les went into hospital for the final time. After he had moved to the Nowra area, Les forged links with the University of Wollongong, where in 2015 he instituted an annual NAIDOC Week Conference.

Despite his impressive achievements, Les was a reluctant writer. In consequence, he promoted opportunities for publication to those he saw as having a gift he felt he lacked. Archivist, researcher, mentor, adviser, above all, Les as a Teacher, imparting the knowledge of his heritage to all those who would listen.

For his longstanding service to community, Les was duly honoured. Amongst others, he was awarded the Order of Australia Medal (OAM), the Centenary Medal, the NSW Police Commanders Award for Excellence in teaching and a Premier's Heritage Volunteer Award.

EXPERIENCING THE ART AND CULTURE OF CENTRAL AUSTRALIA

ANTHONY GRIBBLE

Local artist and Aboriginal art consultant, Anthony Gribble, addressed SSHS members at the March 2019 meeting on his experiences living and working with the Central Desert Aboriginals for nearly 20 years, sharing with us what he learned about their art and culture.



Anthony Gribble, 2016
[Courtesy: A. Gribble]

Standing in front of a large painting on canvas by the indigenous artist, Kunbry Peipei, I asked her which way she would consider hanging the painting on the wall. She told me that it would depend on which direction she was approaching it. In other words, if she was approaching from the south the orientation as it stood, would be correct. If she was approaching from the west, the left side of the painting should be uppermost.

Kunbry was referring to the fact that she regarded the painting as being like a map and therefore viewing it as an aerial perspective. The tribal designs and patterns on the artworks produced by the Central Desert Aboriginals of Australia are exactly that. They are a representation of an aerial perspective and therefore a depiction, and translation, of traditional ground designs that are used in ceremony.

In 1992 I accepted an invitation to be included in an artist-in-residence program in Central Australia. The exhibition was to be for a period of four weeks. Almost 20 years later I was still living and painting in the desert and the experiences that took place astound me to this day.

Having a background in art conservation and Australian art history, I was out of my depth in terms of producing an exhibition of my own paintings. I managed to produce a selection of 20 paintings depicting central desert subjects. These included Uluru, Kata Tjuta, Kings Canyon, and several paintings depicting areas in and around Alice Springs.

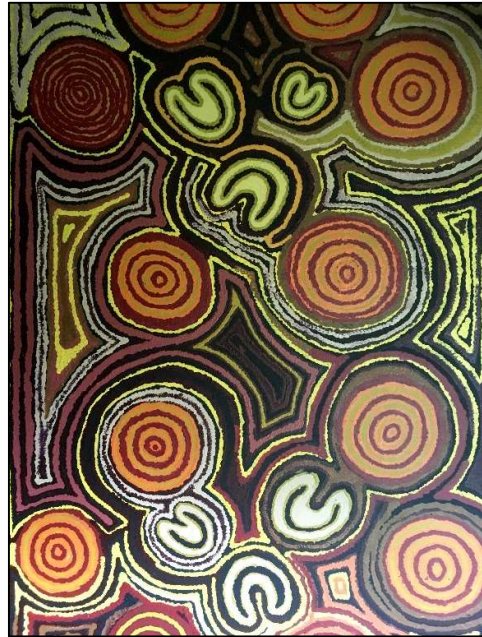
I arrived at the town of Yulara which is situated 20 kilometres from Uluru. My first attempt at painting this magnificent monolith found me confronted by an incredibly strong wind in the middle of a hot, dusty summer. After several determined attempts at painting I stood back and verbally protested the inconvenience of this wind. I was amazed when the wind ceased immediately. I resumed painting in a calm, mysterious atmosphere. The number of bizarre experiences that occurred, during the 10 years that I lived at Uluru, would embrace incredible coincidences, mysterious circumstances, and a privileged spiritualism.

The Peipei family were the first Pitjantatjarra that I met and the bond was immediate. They were welcoming and fascinated with my paintings and photography. They were so generous with their knowledge and the descriptions of their own paintings. This was a friendship that lasted for the entire time that I lived in the desert. They taught me the creation stories that related to Uluru and Kata Tjuta and although the interpretations were available in numerous publications, they would provide extended details that related to their own ancestry. They provided my first introduction to the Pitjantatjarra language and were amused that I was writing the words down. They informed me that the best way to learn was just to listen. I did a lot listening.

I accepted a position as Field Officer with Maruku, the indigenous arts cooperative based at the Mutitjulu community. I was responsible for the coordination of more than 1000 artists and craftspeople, and I made regular visits to the remote communities in Western Australia, South Australia and central Northern Territory. This was a huge area of remote desert travel. I think I lost count after about 40,000 kilometres!

I was privileged to attend several ceremonial occasions and observed the preparation of traditional ground designs. These designs are very large scale and the symbols and designs are produced using materials including various plants, coloured ochres, feather, and charcoal. The ground design, or 'walka tjukurrpa' depict the content of tribal stories used to celebrate the origins of life. These ground designs are bordered by large 'wind breaks' which are made from the branches of Mulga trees. These borders are referred to as 'yuu' and prevent those who do not have eligibility to observe the designs. The participants in the ceremony, or 'inma', will be adorned with body designs in natural ochres and feathers. The application of these designs is accompanied with singing that refers to the content of the story lines. Significant ceremony sites may also display cave paintings and or petroglyphs. These provide a permanent indication of the importance of these sites and will often include hand stencils.

The word 'Tjukurrpa' refers to the period of creation when ancestral entities conducted various activities and rituals. These activities established tribal laws and beliefs and eventually formed the landscape as we know it, including the geology, the flora and the fauna. The humans that emerged also have a direct relationship to these mythological ancestors. The symbols and designs that can be observed in the canvas paintings that are now produced are translations of traditional ground designs. Initiated individuals are entitled to produce paintings that relate directly to their own ancestry and are not at liberty to depict stories that belong to other individuals.



Minymyma tjukurrpa, by Kunbry Peipei
[Photo: A. Gribble]

There are numerous publications that illustrate the various symbols and designs that are used in central desert art, including cave art, and petroglyphs. We now recognise that the modern 'dot painting' movement has evolved from thousands of years of tribal rituals. An historical event took place in 1971 when a new school teacher by the name of Geoffrey Bardon arrived at the Papunya community, west of Alice Springs. He immediately recognised the importance of preserving the traditional designs being produced by the men of Papunya. With his encouragement and dedication an art movement was to emerge that went from humble beginnings to an internationally recognised art form. These paintings continue to inspire and enlighten people throughout the world and have also provided the recognition and acknowledgement that this ancient living culture has long deserved.

FORGOTTEN BLOSSOMS

Adam Forster, Neville Cayley, Thistle Harris and the illustrations for *Wild Flowers of Australia*

EDWARD DUYKER

Many Shire residents will be familiar with Thistle Harris' (1902–1990) very popular work *Wild Flowers of Australia*, first published in 1938. It had many printings and eight revised editions up to the late 1980s. I own a sixth edition, published in 1966.¹ It contains descriptions of some 250 plants and a treasure trove of illustrations by the botanical painter Adam Forster (1848–1928). Forster was born in Prussian-ruled Emden in 1848,



Adam Forster 1890s
[Nat. Library of
Australia]

and was baptised 'Carl August von Wiarda'. He was a medical student, at Hamburg University, when the Franco-Prussian War broke out in 1870 and he promptly enlisted in the army with his brother.

Commissioned as a lieutenant, he won the Iron Cross, First Class, during his military service. Ultimately, for a man drawn to healing rather than killing, the war was deeply unsettling. He left Germany for South Africa soon after the conflict and made his way to the Eastern Cape Province. In 1874 he married Mary Emma Smith, the daughter of the mayor of Port Elizabeth. At first he thought that he had found happiness, but around 1890 some of his business ventures failed and he

was troubled by the growing political tensions evident in the country (which would soon lead to the Boer War). Disillusioned with South Africa, he decided to sail on the clipper ship *Cutty Sark* and seek a new home for his family in Australia. He and his wife and children would not be re-united until 1899. Von Wiarda also decided to change his name to one that was less-obviously German. He chose 'Adam Forster', in clever homage to Johann Georg Adam Forster (1754–1794), the German naturalist and artist of Scottish descent who accompanied his father Johann Reinhold Forster (1729–1798) aboard the *Resolution* on James Cook's second great voyage 1772–1775.²



Thistle Harris, *People*
Magazine, 1951

With his medical training and new name, Adam Forster settled in Ashfield, Sydney, and was appointed Registrar of the Pharmaceutical Board. He held this position until his retirement in 1920, despite attempts to have him dismissed during the First World War because of his German birth. In 1916, he began a personal quest to paint one thousand Australian wildflowers. After his retirement, Forster joined the Naturalist's Society of New South Wales and began to exhibit his splendid botanical paintings. Through the society, he also befriended the marine biologist and socialist David Stead (1877–1957), father of the novelist Christina Stead³ and the partner (and later husband) of Thistle Harris.⁴ In the mid-1920s, David Stead suggested to George Robertson, of the publishers Angus and Robertson, that he should publish a guide to Australia's wildflowers and proposed Adam Forster as the illustrator. Forster accepted the commission, but died of a heart attack before completing his task. Christobel Mattingley (born 1931) states that at the time of his death on 11 April 1928, he had

completed 248 images for the book.⁵ The publisher George Robertson died in 1933. For another five years the project was in limbo, with the blocks for the botanical plates locked in a bank vault until retrieved by Robertson's nephew George Ferguson. Originally it was intended that botanist Edwin Cheel (1872–1951) would be the author of the botanical descriptions, but Ferguson agreed with Thistle Harris' assessment that Cheel's text was too academic for the general public. Harris, who had a degree in botany and was also a qualified teacher, agreed to write the descriptions herself. To increase the number of images, many of Forster's larger paintings were reproduced in a smaller format, but we know – from an oral history interview which Thistle Harris recorded with Hazel de Berg for the National Library of Australia in 1972⁶ – that there was still a shortfall in the coverage of species.



Neville Cayley, c.1936
[Nat. Library of Australia]

Cronulla resident, Neville Cayley (1886–1950), already famous for his beautifully illustrated ornithological guide *What Bird is That?* (1931), was engaged to repaint details from Adam Forster's large paintings as miniatures. But after seeing Cayley's first contribution, Thistle Harris was adamant that she did not want images that had 'Neville Cayley character'. She wanted illustrations that would 'not be distinguishable from the original Adam Forster's'. Cayley rose to the challenge and Harris declared:

I'd defy anybody to pick out the paintings that were done by Neville Cayley and the paintings that were done by Adam Forster; in fact, I can't do it myself, because I have forgotten which ones we actually chose'.⁷

Joan Webb (born 1929), however, has suggested that the miniature of *Grevillea oleoides* can be identified as a 'fragment taken out of the larger *Grevillea oleoides*' and that the 'larger painting of *Acacia suaveolens* is identical to the one in the book'.⁸

I believe that it is possible to augment this list of paintings that are potentially by Neville Cayley.



Grevillea oleoides



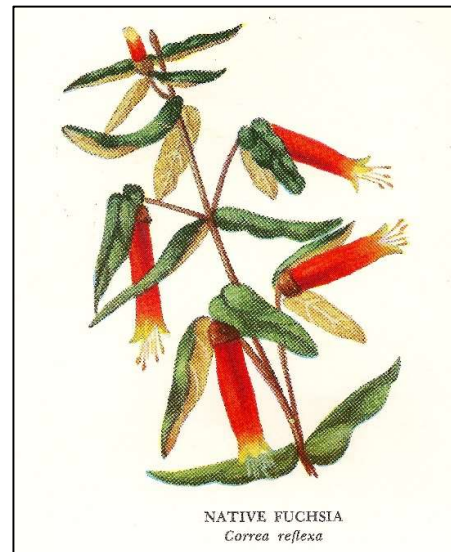
Acacia suaveolens

Of the 1,000 (large) botanical paintings Adam Forster began in 1916, an impressive 918 were completed by the time of his death in 1928. They are now preserved in the National Library of Australia. I have not consulted the originals in Canberra, but I now own a copy of Christobel Mattingley's book containing a selection of ninety reproductions of Forster's remarkable paintings. It struck me as an interesting challenge to compare these images with those published in Thistle Harris' *Wild Flowers of Australia*. In doing so, I think I have identified another three images which were painted by Cayley.

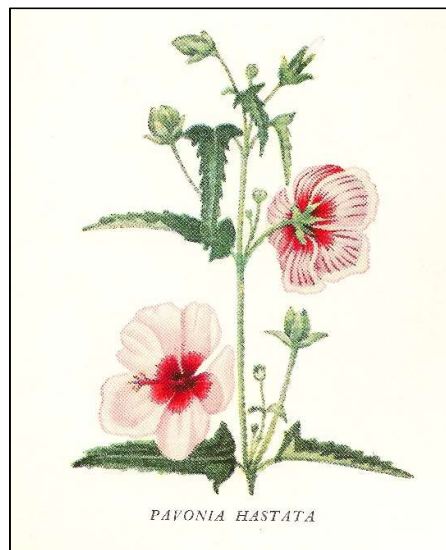
On plate 1 of *Wild Flowers of Australia*, the 'Bush cherry, *Syzygium paniculatum*' offers an identical detail to that which appears at the bottom of Forster's painting of the same species (see Mattingley, page 88). So too, the 'Native fuchsia *Corea reflexa*', on plate 35, is identical to the top-right-hand detail of Forster's painting (see Mattingley page 125). And on plate 46, the miniature of *Pavonia hastata* is identical to the two top flowers and adjacent leaves in Forster's larger painting (see Mattingley page 77).



Syzygium paniculatum



Corea reflexa



Pavonia hastata

Of course, Forster might have done *all* these images, but would he really have slavishly reproduced his own work in the miniatures? Since we know that Cayley was asked to reproduce such details, it would seem that these paintings were in fact some of his additional images for Thistle Harris' book. The exact nature of the copies also helps explain why Cayley was not formally acknowledged by Harris or the publishers. Although I do not want to detract from Adam Forster's remarkable legacy, I am happy to have had an opportunity to showcase other paintings by Neville Cayley, undoubtedly the most famous natural history artists to live and work in the Sutherland Shire in the twentieth century. If my readers possess their own copies of *Wild Flowers of Australia* and want an alternative to Sudoku or Solitaire, they might like to access digital images of Adam Forster's painting via the National Library of Australia's online catalogue and make their own comparisons and guesses!

Edward Duyker (School of Languages and Culture, University of Sydney) wishes to acknowledge Mavis Sourry, Sutherland, for the generous gift of Joan Webb's very engaging biography of Thistle Harris and Christobel Mattingley's beautifully illustrated book on Adam Forster's paintings. They made this article possible.

¹ My copy once belonged to the conservationist Valerie 'Bette' Kingsford-Smith (1917–2013).

² Most of these biographical details come from Christobel Mattingley's *A Brilliant Touch: Adam Forster's Wildflower Paintings*, National Library of Australia, Canberra, 2010. Joan Webb suggests that Wiarda departed South Africa during the Boer War and changed his name during his voyage, but I suspect that there might be some confusion with the departure date of his family; see Webb, J., *Thistle Y. Harris: A Biography of Thistle Yolette Stead*, Surrey Beatty & Sons, Chipping Norton (NSW), 1998, p. 66.

³ Christina Stead's novel, *The Man Who Loved Children* (1940), is based on her childhood. I had the honour of meeting her in 1977, not long after her return to Australia.

⁴ The Stead family home, 'Lydham Hall', 18 Lydham Avenue, Bexley, is now a house museum owned by Rockdale Council and is open to the public on Sunday afternoons, 2.00 pm to 4.00 pm, phone 9567 4259.

⁵ Mattingley, op. cit., p. 20.

⁶ It is possible to listen to Thistle Harris' 1972 interview, ORAL TRC 1/574, online <<https://nla.gov.au/nla.obj-220821099/listen>> via the link on the National Library of Australia's catalogue.

⁷ Ibid.

⁸ Webb, op. cit., p. 69.

JAZZING ON A SUNDAY MORNING

DAVID OVERETT

Many people who grew up at, or visited, Cronulla Beach years ago will remember, with or without affection, the kiosk situated on the ground floor of the Cecil Ballroom. The Ballroom was at the northern end of the beach itself directly below what is now the Cecil Apartments and was formerly the Cecil Hotel. You could go into the kiosk half dressed, get sixpence worth of hot chips and have them fill your billy can with hot water. They sold ice-creams, milkshakes, lollies and most things you could do with while enjoying the sun and the surf.

What many of us don't remember, due to our relative youth, is the time when the Cecil Ballroom was built by Joe Monro as a complement to his hotel directly behind.

The Ballroom was very innovative for its day with a cafe and auditorium where young people would gather on a Saturday night in the 1920s and to the sounds of a jazz band, dance the night away.

When opened in September 1926, admission was 2/5 or for those of the decimal era 24 cents. Dancing was the main event starting at eight o'clock, finishing at eleven thirty. All are welcome 'but on no account will the American Charleston dance be allowed'.

In the earlier years of that decade though, things were a little different in Cronulla. There was no Cecil Ballroom, nor were there regular dances. Every weekend large numbers of young people would come across the George's River by means of the car-ferry or punt. They would be accommodated overnight at guesthouses, flats or holiday homes and after a weekend of surfing, drinking and dancing would return by the same ferry on Sunday afternoon.

Because of the numbers arriving every weekend, the Sutherland Shire Council tried to accommodate the young men and women. They even tried to arrange for a jazz band to play on Cronulla Beach on Easter Monday, 1921. This was on condition that local residents promised not to object to it. The promise was not forthcoming so the Cronulla Jazz Band did not perform.

In late 1921 a regular Saturday night dance was started at the Masonic Hall in Cronulla. Called the 'White Dance', it was well patronised and music was supplied by the Jazzola Jazz Band.¹ Other dances were also arranged including fund raisers by the Cronulla Surf Club.

Come Sunday morning the young would gather at Cronulla beach, jazzing and drinking along the seawall. There were many complaints of the behaviour exhibited, so by lunchtime the kegs, bottles and demi-johns of beer had been cleared from view.² To their credit the offending parties cleaned up voluntarily.

Two years later, Councillor Hand suggested that this dancing on the seawall must be stopped. The 'jazzers' did not agree. One such, described in the *Sydney Sun* as a jazzomaniac, described Cronulla as '... dead as a doornail,' and otherwise implied that there was nothing to do. A 'young lady,' boldly suggested that what was needed was a sea side pavillion with a dance-floor. She further added that it would pay.³

In 1924 a solicitor, Ernest Abigail, contracted to have a lodge built at Burraneer Bay '...where he could entertain his friends. He wanted a large room where they could jazz, a plaza opening off it, sleeping accommodation, and kitchen.'⁴ This illustrates the fact that money was no object when it came to having fun by indulging in jazz.

Back in their cars on Sunday afternoon the out-of-towners would head off to wait for the Taren Point punt. The queues were extremely long and over a hundred cars could be lined up. To fill in the time more dancing and more drinking would ensue alongside the line of those cars snaking down Taren Point Road.

During this period the Council finally agreed for the need to provide these jazzers with somewhere to let off steam but it wasn't until Cr. Monro got his ballroom going that tensions were somewhat eased.

Besides the admission fee to the ballroom as mentioned above, a dance contest was organised with a prize of £20, (\$40.) It was also decided that during summer additional dances would be held on Friday nights. The organisers also arranged to put on buses after the dance, to transport the merrymakers home to Kogarah, Rockdale and Hurstville.



Young women on Taren Point punt, 1924

[courtesy: SSL photo collection]

In Cronulla the 'roaring twenties' came and went with its music and fast living style associated with it. Jazzing came to an end as we eventually came into the 'thirties' when the global economic depression arrived.

¹ *The Propeller* (Hurstville), Friday, 9 December 1921 - Trove

² *The Sun*, (Sydney), Tuesday, 10 April 1923

³ *The Sun*, Monday, 16 April 1923

⁴ *The Evening News*, Monday, 17 November 1924, p7.

WORKING THE TIDES: TRAVELLING BETWEEN THE WORONORA AND BRISBANE WATER MILLS

GREG JACKSON, PAM FORBES AND BRAD DUNCAN

Early in 2013 experimental archaeology in the form of a voyage between John Lucas' two water mills was made in a six-metre craft not unlike the crafts used in the 1820s. The voyage was made by working the tides, aided only by oar and sail power, to answer questions about the transport system that must have operated between these two mills.

When settlers came to farm the fertile river flats of the Georges River in the early 1800s they used the river as a highway for taking goods to market and bringing in supplies via Botany Bay Colonial miller John Lucas built two undershot watermills in the Georges River estuary. The Brisbane Mill was built in 1822 and the Woronora Mill in 1825. The mills operated at least until 1828 when Lucas was declared bankrupt, a victim of droughts, floods, loss of his family boat, *Olivia* and possibly mismanagement. The Brisbane Mill was just above the head of navigation of Williams Creek and the Woronora Mill just above the head of navigation of the Woronora River. (The location and archaeology of these two mills was described by Jackson and Forbes in earlier SSHS Bulletins.¹) Although it is only 10 km in a straight line between Lucas' two mills, approximately 13 km through the bush, the terrain is steep and rugged. The descent to the Woronora River of over 110m would make the cartage of large and/or heavy items impossible.² In 1843 Sir Thomas Mitchell struggled to build a road down and across the Woronora near the Woronora Mill and this road was soon abandoned because of the steepness of its ascent.

Until 1832 there was no customs presence in Botany Bay. By operating his mills in the Georges River Lucas avoided duty on incoming wheat which was only collected at Port Jackson.³ To avoid duty on the flour he produced Lucas could ship his flour in small boats to Liverpool then use land transport to markets in Sydney. From 1813 a road connected Liverpool with Sydney, a distance of 34km.⁴ By escaping duty on both wheat and flour Lucas had an economic advantage over millers operating in Sydney.

John Lucas operated his two water mills during the succession of droughts that dominated the 1820s. Rainfall records were poorly kept in the 1820s, but the local newspapers all describe the drought conditions in the colony.⁵ Williams Creek, feeding the Brisbane Mill dam had only a small catchment and its water supply was badly affected by the drought. 'The uncommon drought has caused the Mill to stand still,' reported *The Sydney Gazette and New South Wales Advertiser* in April 1824,⁶ and in 1839 R. M. Martin talks about '...the great drought of 1827...'⁷

The Woronora Mill was built in 1825 as a reaction to these drought conditions. The Woronora River is a perennial river, draining a large catchment, including the wet and boggy Maddens Plains south of Sydney and would supply good water to a mill but access is limited to shallow draft vessels and there is no local supply of wheat.

Table 1 below gives the approximate distances by water between Lucas' two mills and the incoming port for his wheat at Botany Bay and outgoing port for flour at Liverpool. The voyage undertaken was 28km, between the Woronora and Brisbane Mills (underlined).

Distances by water	Brisbane Mill	Woronora Mill	Botany Bay
Liverpool	14km	40km	40km
Brisbane Mill	-	<u>28km</u>	28km
Woronora Mill	-	-	21km

Table 1:

Undertaking this voyage in the 1820s would have been by using the tidal flow in the river assisted by rowing and/or sailing - travelling down the Woronora River on a falling tide and up the Georges River and Williams Creek on a rising tide. The distance between the two mills and between Botany Bay and the Brisbane Mill is considerable and may be too long a journey for a single tide. No data is available on the currents generated by the tidal flow in the Georges River system.

By completing this trip between the two mills in a suitable sail and oar driven craft, the time taken and difficulties encountered in undertaking river voyages in the Georges River basin in the 1820s can be quantified. The boat used in this voyage was *Mystra*, built from timber and epoxy by author, Greg Jackson and launched in 2005.



Mystras' statistics are as follows:

Length: 6 metres LOA (length over all)

Beam: 2 metres

Rig: Gaff ketch

Displacement: 500kg

Burden: approximately 1 tonne

Draft: 0.2 metre (centreboard up), 1 metre (centreboard down)

Auxiliary engine: electric, 2HP (not used in this project)

Image 1: *Mystra* being sculled in the Georges River.
[Photo D. Forbes 2013]

Mystra can be powered by sailing, using her efficient gaff ketch rig or rowing using a single 3.3 metre sweep on the starboard side. She could also be poled along if the river bottom is suitable.

Boats used in the 19th century

Images from the early 1800s suggest that boats using the Sydney river systems were of clinker construction with long fixed shallow keels, rowed with a pair(s) of oars and usually with a lugsail rig.



Image 2: A pencil sketch of Sydney Cove by Jacob William Jones in 1845. [NSW State Library]

Image 2 shows several clinker boats with one large boat, heavily laden. Note the lug sail rigging on the quayside, presumably removed from the large boat to make room for cargo. Rowing this heavily laden boat in the conventional manner with two oars would not be possible but it could be poled or towed by another boat.

The image below shows a clinker boat a little smaller than *Mystra* sailing in the lower reaches of the Georges River in the 1890s. This boat has a simple lug sail; a pair of oars is visible on the thwarts.

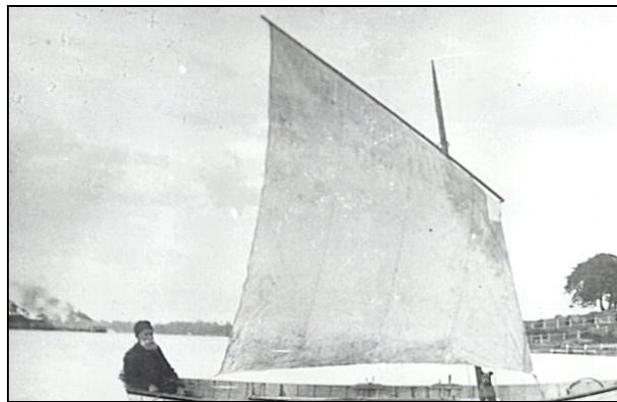


Image 3: Captain William Rice, Georges River 1890s [Sutherland Shire Library]

It is also possible that goods were moved to and from the mills on barges. The ability to row or sail a barge is limited but they have shallow draft and can carry a large load. They would rely on the tides, poling or being towed by another boat for their propulsion.

Although *Mystra* is a modern boat there are similarities between *Mystra* and boats of the 1820s. While *Mystra*'s gaff rig is traditional small colonial boats were more often lug sail rigged, and *Mystra*'s size of six meters and burden of about a ton, would have been at the upper end of boats able to approach the Woronora Mill. Some time in the 1930s the shoals known as 'The Needles'

were partially cleared from the Woronora River. These rocks would have limited the draught of the boats that could approach the Woronora Mill. A part of the survey below created by Roderick Mitchell in 1843 show Lucas' Mill Dam (circled on left), the only part of the mill remaining in 1843, and The Needles (circled right), approximately 700 metres downstream. The Needles would also have limited the times at which boats could have approached the Woronora Mill to near high tide.

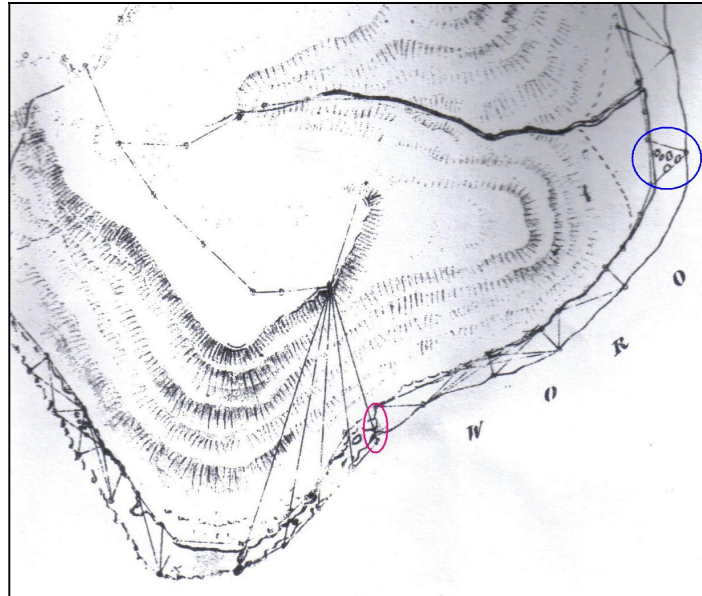


Image 4: Survey by R. Mitchell, 1843 [NSW State Archives]

Working the tides is a time-honoured method of moving along a river estuary. The boat simply travels with the tides as it flows up and down the river and is anchored when the tide is contrary to the desired direction of travel. Where the tidal flow is swift this method is efficient but at the headwaters of the estuaries, where Lucas' Mills are located the tidal flow is reduced to zero. The tidal flow also depends on the relative heights of high and low tide. This can vary between 0.8m and 1.5m in the Georges River estuary. There are many historic examples of boats using the tides as their means of propulsion. In 1836 bridge builder David Lennox built a stone bridge over Prospect Creek, not far from the Brisbane Mill. The stone was transported by barges from a quarry on the Georges River, a distance of 11km using only the tide. The same quarry and barges supplied stone for Lennox's Weir at Liverpool, the head of navigation of the Georges River.⁸

Other common methods used for the propulsion of a small boat include sculling the boat with a single oar over the stern. This method has the advantage that the rower is facing forward, and it takes up little boat room as shown in Image 1. Boats can also be poled. This is very efficient but does not work well with muddy river bottoms and is impossible in deep water. Sailing a shallow draft boat is feasible in much of the Georges River but very difficult in the Woronora River and Williams Creek because of the narrowing of the river and high river banks, rising to over 100 meters in places, reducing the wind. Given the location of Lucas' Mills and the waterways connecting them some combination of propulsion methods must have been employed. Note that at times of heavy rain the volume of fresh water would overpower the tide and neither of Lucas' mills could be approached by boat.

The voyage between the two mills was completed in early 2013 and the statistics for the voyage are presented in Table 2 below.

Time taken hours	Measured distance travelled along the river km	Average speed km/hr	Average tidal range m	Method of propulsion
7.75	27.2	3.5	1.06	Tide, sail, sculling, oar, walking

Table 2

As well as these statistics the following observations were made:

- i. It is impossible to travel along a narrow river against a strong headwind. Trips may have been undertaken early in the morning, at dusk or at night when the wind generally drops.
- ii. Poling is very efficient in a shallow river with a sand or rock bottom, impossible in deep water or thick mud.
- iii. When using only tidal power an oar over the transom was far more useful than a rudder for controlling the boat.
- iv. Sculling over the transom will push *Mystra* along at about 1.6km/hr in calm conditions.
- v. Tidal flows of up to 2.5km/hr were experienced. The average tidal flow was much less. There was no tidal flow near the two mills as they are both at the extent of the tidal influence.

This voyage was undertaken to answer some questions about how Lucas' two mills operated. From the data presented in Table 2 a voyage between the two mills would be possible on a single tide cycle (a bit over 12 hours) as long as there were not strong headwinds or large amounts of fresh water coming down the rivers. A short stop would probably be necessary at the junction of the Georges and Woronora River (Como) to wait for the tide to change. *Mystra* would be close to the maximum size boat able to voyage between the two mills with the limiting factor being the shallow Needles in the Woronora River. A combination of methods would have to be used to move watercraft along this waterway.

Downstream from the mills the tide was the most important factor with sailing becoming increasingly important as the river widened. Poling is considered the most likely method used at the river's headwaters near the mills. From the statistics gathered a trip from the Woronora Mill to Botany Bay (21km) would be feasible in a six-hour tidal fall, especially if the boat employed had reasonable sailing characteristics. The trip from the Brisbane Mill to Botany Bay (28km) would probably require two tidal falls. It would probably be possible for a large boat, such as the Lucas' family boat *Olivia* (at 60 tons burden) to deliver wheat to the door of the Brisbane Mill from Botany Bay although a boat of this size would be difficult to move in the confined waterways of Williams Creek and the voyage may have taken more than one tide cycles.

The complexities faced by John Lucas in building and running his two water mills, sourcing wheat and delivering flour to market should not be underestimated. The reasons for his failure and bankruptcy in 1828 were largely due to factors beyond his control. Archaeological research at the mill sites may shed more light on the mill's operations and the lifeways of the people who worked there.

The experimental archaeology described in this article has provided some information about how Lucas' two mills functioned as a single economic unit. Experimental archaeology is a developing field in archaeology. By re-enacting historic events such as this voyage important knowledge can be obtained about the adversities that faced our early pioneers.

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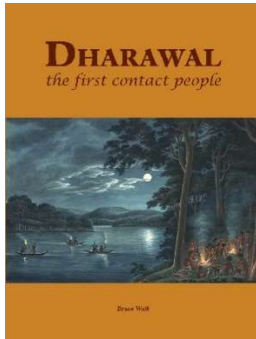
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BOOK REVIEW

ELIZABETH CRAIG



Dharawal: the first contact people
250 years of black and white relations

by Bruce Watt

Published by Bruce Watt, Sydney 2019

Cost: \$40.00

Available from Bruce Watt (watto51@optusnet.com.au), 0405 493 187,
at the Sutherland Shire Museum on Saturday mornings, in selected bookshops or
at Sutherland Shire Historical Society meetings.

The impetus for writing this history is the upcoming 250th anniversary of the meeting of Lt James Cook and his crew of the *Endeavour* with the Dharawal speaking Aboriginal people at Kurnell in 1770. That meeting had starkly different consequences for each party. While in time it would advance Britain's imperial ambitions, it marked the beginning of the decimation of a culture that was thousands of years old.

The British drive to colonise and exploit the environment for profit was at odds with traditional Aboriginal culture and practices. This clash of cultures, the alienation of land and the spread of diseases led to conflict, Frontier Wars and a rapid decline in the Aboriginal population.

Bruce has widely researched the writings of other historians, early settler accounts, newspaper reports, maps and images, and interviews with Dharawal descendants who are still keeping some traditions alive. It is arguably the first coherent story of the effect the arrival of the British had on the Dharawal speaking people. He outlines traditional pre-contact culture and practices, which we can compare with post-contact periods, and the cumulative effect of white contact. As Bruce says, the Dharawal history and experiences in many ways reflect the experiences of Aboriginal peoples across the continent. It is a yardstick by which to measure the clash of cultures.

We read about the effect of racism and paternalistic policies in which mixed-race children were removed from their families and placed into institutions for education, religious conversion and assimilation into the white population. Bruce describes the black and white protests in the mid-20th century, which led to the 1967 referendum to include Aboriginals on the Census. We also get a glimpse of the personalities of individual Aboriginals through the delightful portraits by Herbert Beecroft, and stories of the lives of some - Biddy Giles who worked for Thomas Holt and Queen Emma Timberly who lived at La Perouse (a mission established for displaced Aboriginal people in 1895).

The book spans both a large time period and geographic extent. This 167-page beautifully presented hard cover book is loaded with colour images and maps. It is meticulously researched, includes ample endnotes, a bibliography, a timeline, an index and appendices. The inclusion of local dreamtime stories and speculation about the huge impact of traditional burning of the landscape that greatly assisted the development of pastoralism and Australia's wealth add perspective and interest for students, Aboriginal people and the general public. Bruce's story-telling and command of language adds much to our knowledge of our shared history. It is both enlightening and easy to read.

BOOKS FOR SALE BY SSHS

Available at the Sutherland Shire Museum (23 East Parade, Sutherland) on Saturday mornings. Or email us at shirehistory@gmail.com for other options.

Shire history publications

Dharawal: the first contact people, \$40.00
by Bruce Watt, 2019

Kareela: lucky and liveable, \$35.00
by Elizabeth Adams, SSHS 2018

The Shire, \$40.00
by Bruce Watt, 2017

History of Scouting in the Sutherland Shire, \$25.00
by Christine Edney, 2017

Caretakers of our past: the first 50 years of SSHS, 1966-2016, \$15.00
by Elizabeth Craig, SSHS 2016

My World When I Was Ten, Stories by \$10.00
SSHS members. Angela Badger (compiler), Elizabeth Craig (ed), SSHS 2012

Dharawal: the story of the Dharawal speaking people of Southern Sydney, \$15.00
by Les Bursill, 2001

Kurnell: birthplace of Modern Australia \$10.00
by Daphne Salt, 2000

Ink from the Bottlebrush: writings from Sutherland Shire: the Aust. Bicentenary \$ 5.00
1988, Laurel Dumbrell (Ed) SSC, 1987

Books by SSHS Members

The Land of My Fathers: Letters of Private James Blackwood. Died of wounds in France 2 Dec 1916, aged 20 \$40.00
by Don Rothnie, 2018

Blackwoods: the first 120 years The family, financials and activities J. Blackwood and Son Ltd, 1863-1983, \$25.00
by Don Rothnie, 2016

Père Receveur, Franciscan, Scientist and Voyager with Lapèrouse, by \$10.00
Edward Duyker, Dharawal Pubs, 2011

John Lees, the Chapel builder \$10.00
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Books by Angela Badger:

- *Charlotte Badger, Buccaneer*, 2002 \$15.00
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LAUNCH OF *DHARAWAL: THE FIRST CONTACT PEOPLE*, BY BRUCE WATT
At Sutherland Memorial School of Arts, 27th April, 2019



120 people gathered for the launch. Bruce Watt is speaking here.

Special guests seated from left: Bruce Howell (MC), Auntie Barbara Sims-Keely (gave 'Welcome to Country'), Auntie Deanna Schreiber (Kurrnulla), Dr Shayne Williams (La Perouse), Michael Organ (University of Wollongong), Hon. Mark Speakman (NSW Attorney-General, Member for Cronulla) [Photos by Ted Craig]



Terry Lane played Didgeridoo



Smoking ceremony conducted by Dean Kelly, Aboriginal Elder from La Perouse



Crowds mingling after the launch.