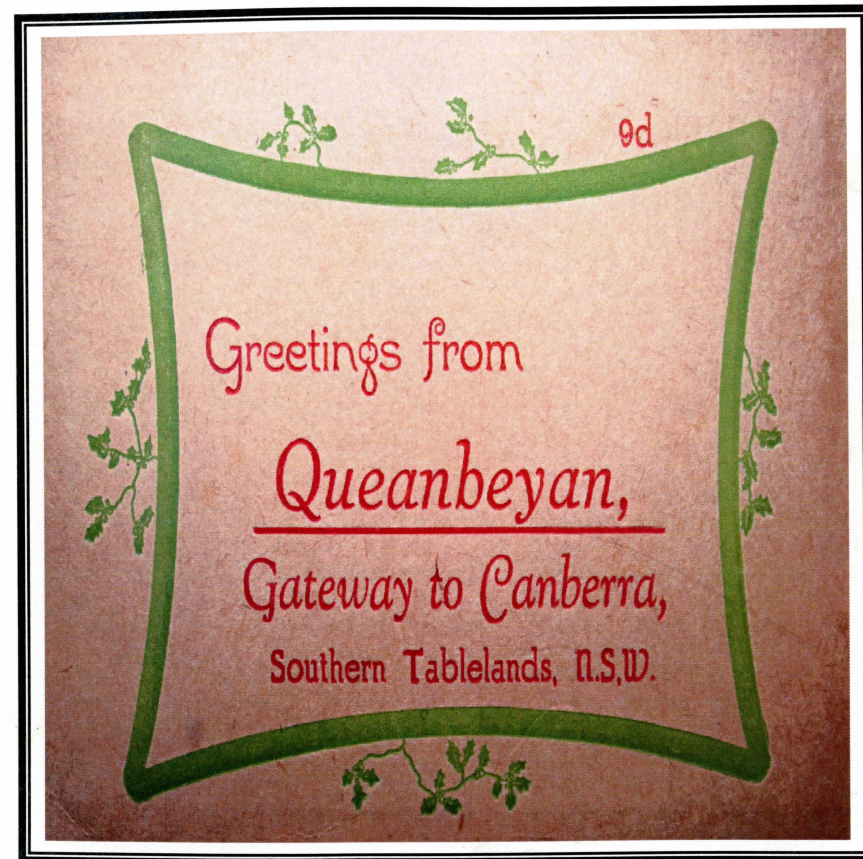


QUINBEAN

Volume 1 No 1

June 2007



The Journal of
Queanbeyan & District Historical Museum Society

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The Police Sergeant's residence – Queanbeyan Museum

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COVER STORY

From the cover of concertina folder of Queanbeyan photographs, c 1935

PRESIDENT'S WELCOME

It is with much pleasure that I, as the acting President of the Queanbeyan and District Historical Museum Society (QDHMS), write a welcome for the Society's very first journal.

The QDHMS is one of those Societies that started with a passion back in the late 1960's and has progressed to one of Queanbeyan's most respected organisations. I read through the history of the Society and see names from Queanbeyan's past, as well as people who are still active in the community today. I as a very amateur and green participant in Queanbeyan's history am in awe of these people, some of who have mentored me, and others who I respect through their community services and writings. It is these people who should be thanked for their commitment to Queanbeyan's history, that has resulted in a museum collection that in turn allows the current society to produce this first journal edition.

I unfortunately can't say my family were big players in the social or political development of the region, they were simple pioneering people who simply made a difference for their children. My family have been resident here-a-bouts since the 1840's, and I am sure if you scratch a true local you will find some Blundell blood, but it wasn't until I began looking into my family's story that I discovered that there was not a lot written about them.

Sure you say, everything is there in the Cottage by the Lake, but it is the everyday, mundane events that make a true family history. A very wise historian once said to me "...Your family is noticeable because of its obscurity", and perhaps that is the way they wanted it, but wouldn't it be good if something of those people long gone is left for those in the future?

It is my wish that you the reader of this journal will think about your stories, what your ancestors left of their past, what did your great-aunt tell you about your father's grandmother, what

photographs do you have of early Queanbeyan? It is the simple and quaint stories that need recording, *Quinbean* will hopefully become an outlet for these interesting stories, facts and these little known pieces of information of the wonderful City and region we are all passionate about.

Current Society members are passionate about the museum, its collection and preserving Queanbeyan's history for those in the future. My thanks must go to several people who have committed every spare moment for the museum: our current President, Kerrie Ruth is the backbone of the Society, Gillian Kelly, our Secretary is always available as a sounding board, Vice President Nancy Monk is always around with encouragement and Treasurer, Les Manning has found the funds for this first publication - Thank you all!

It is with much pleasure I welcome you to the first edition of *Quinbean*.

Andrew Blundell
President QDHMS.

A LITTLE STORY

Henry Arthur Grady was born in Queanbeyan in 1895. He grew up to be a blacksmith and married Eliza Smith in 1920.

As the years rolled on the need for blacksmiths declined and Henry, known as Harry, worked at the Canberra Power Station in Kingston. He lived in what is now Collett St opposite the 1935 hospital.

In the 1950s the dreaded poliomyelitis hit the district with many folk being patients in the iron lung at the hospital, and many more suffering severe muscle damage caused by the disease. Harry's smithy skills came to the fore – he was employed by the hospital to custom build the callipers that helped victims walk.

Harry made the iron frame to fit, and the hospital produced the padding.

Marie Grady, February 2007

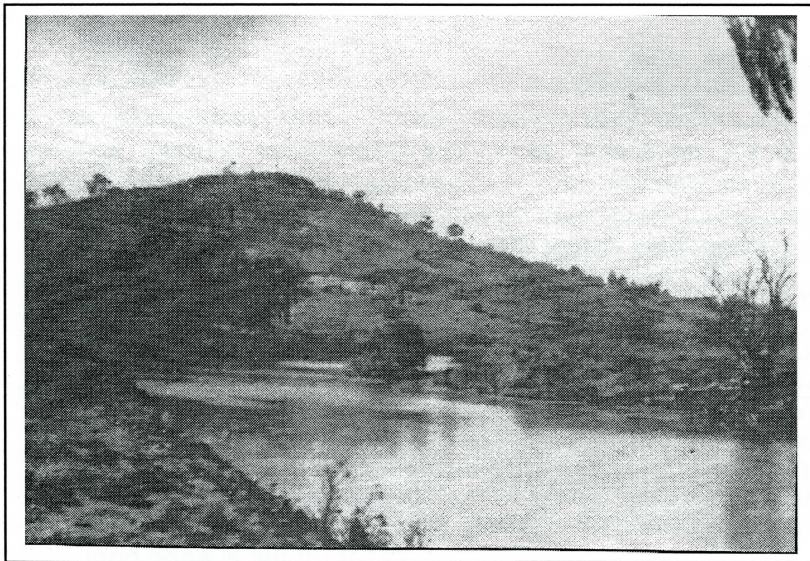
TRUE STORIES OF CANBERRA

By Old Identity

In 1930 there was a correspondent who wrote to the Editor of *The Queanbeyan Age* telling stories of Early Canberra. Reproduced from *The Queanbeyan Age*, Tuesday 27 May 1930 comes the following:

What the mothers of the early days had to contend with...

About ninety years ago a call was made on one of the early women residents of *Duntroon* to attend a maternity case. The names of the ladies concerned were Mary Ann Mayo and Louisa McKenzie, but I cannot remember which was the patient and which was the nurse.¹ The river separated the parties and when the nurse arrived at the *Duntroon* crossing she found the river a banker, a heavy storm the day before being the cause.



Duntroon, looking across the Molonglo – Collection QDHMS

¹ Louisa McKenzie was the patient

Matters were very serious indeed for the prospective mother, as there was none of her sex available, so one of the hands on *Duntroon* in a very short time constructed a raft of two boards and a large tub. The boards were in a V shape with the tub resting on then and in this frail structure the nurse crossed the river.

The actual site of this exploit was the large waterhole below the dairy. A man called the Black Trencher (I cannot recollect his proper name) swam the river with a line and swam back again and steadied the float with its precious freight. At that time the ladies mentioned were the only ones in the locality who had any knowledge of obstetrics, and there was a wide spread call for their services.

Mrs. Charles Campbell was considered an angel of mercy when she was in the locality and when a call of this nature came she was quickly on the scene. The above incident took place when she was absent, and on her return she was instrumental in having a raft constructed that did duty for years. I witnessed this raft being broken up in 1858. The first bridge in County Murray being opened about that time in Queanbeyan; also an up-to-date boat was available in Queanbeyan.

In Mr. Gales's book, *Canberra*, Hugh Maguire is mentioned and I here give his account of an isolated case of maternity. When he left that inhumane hell, Port Arthur, he was assigned to a gentleman in the Glen Innes district and through this gentleman's recommendations was granted a ticket-of-leave.

One day Maguire was informed that another station owner, about 30 miles away wanted a practical man to make hurdles, build bush houses, etc., and that if satisfaction was given the wages would be £35 per year. I have recommended you for the job, he said, as I have no pressing work for you at present and the employer is only a new arrival.

Maguire decided to take the job and in a few days started for this station, the name of which I have forgotten. There were no

beaten roads bit rough bush tracks. On the second day, about noon, he arrived at a bush hut and there found a woman with a family of six children, and was astonished at the reception he received.

The woman raised her hands and said, "My prayer is answered: the good God has sent you to me; I have been in great distress all day." "My good woman," he replied, "What is the matter? Tell me what you mean: The woman then said: "On the other side of that creek, about a mile away, there is a young woman living alone. Her husband and mine went away droving three months ago; they should have been back a month ago, but the rain and floods have been the cause of the delay.

The young woman is expecting to be laid up, and I was to look after her. You see the creek is in flood; about ten years ago they made a rude bridge over it. My daughter Lottie here, stops with her and comes home occasionally. She came home at midday yesterday; all was well then a couple of hours later a great thunderstorm set in and washed the bridge away.

At dusk yesterday the poor woman came down to the edge of the creek, but there has been no sign of her to-day and there has been no smoke from the house. The nearest neighbour is near the station which is miles away and a flooded river between it and us.

The creek here is uncrossable but four miles up the creek there is a place called the rocks; a man can cross there for the limbs of the trees meet and you can cross and see how this poor creature is; I fear the worst.

Maguire said that on the side he was on there was a very large tree and it leaned over the creek which was in high flood and rising as heavy rain was falling. Steps had been cut in the tree and he did not find it a difficult matter to cross. When he reached the hut he found an infant a few hours old, the young mother quite conscious but perfectly helpless.

There was plenty of meat and bread and in a few minutes he had made a fire and gave her a little tea and also killed a fowl. It was several days before this kindly neighbour could cross, but he let her know how matters stood and she gave him instructions how to act and in a couple of weeks the patient was able to get about. Her husband came home about a month later.

Maguire was a couple of years on the station, and some years later was employed at Ginninderra where I met him in 1858. He left Ginninderra in the year 1863 and paid a visit to the scene of this remarkable occurrence. Some of his acquaintances there were dead, and the child born as related above was grown to a fine young woman, 5ft. 9in in height, and he said she could turn her hand to any necessary farm work.

Her father had taken advantage of the Free Selection Act and was in prosperous circumstances, this girl having 320 acres. There were three more children – two boys and a girl. Maguire died about seven years later : he was Marcus Clark's hero in *The Term of His Natural Life* – Rufus Davis.

Louisa McKenzie was in fact well known in the early district for assisting with child deliveries. Her daughter Eleanora married John Blundell, the first son of Joseph and Susan Blundell of Blundell's Hill and she appears as the witness to many Blundell births in the early years of Canberra and the district.

Queanbeyan Age, Tuesday 27 May 1930
McLennon, W & McLennon R, *The Mayo Connection, Truth Lies & Gossip*, Genie Publishing, Canberra 1996

WHAT IS THIS QUINBEAN ?

This first edition of *Quinbean* is a trial to calculate interest and support for such a journal.

Why have a journal? Queanbeyan's history has been recorded in accurate and careful volumes. These books tell of the big picture of this district – its climb from a squatter's outpost in the 1820s to a blossoming city in the twenty first century. What they don't record is the smaller human stories and personal efforts that are the mechanism that influence how a community reacts to and involves itself in the developing world. It is these stories that get lost!

How can a little journal save recorded history? It is mandatory that all serials are given to the state authority for preservation. For Queanbeyan, this is the State Library of NSW, but because of its proximity to Canberra, it would also be kept at the National Library of Australia – thus preserving stories and making them available in the future.

Who can write for *Quinbean*? You can!

What will I write?

It is QDHMS' hope that everyone will have something to offer.

It may be a little story like Marie Grady's

Perhaps you remember particular events in the town or how things used to be.

Or perhaps you are interested in scholastic research and would like *Quinbean* to be your publishing vehicle.

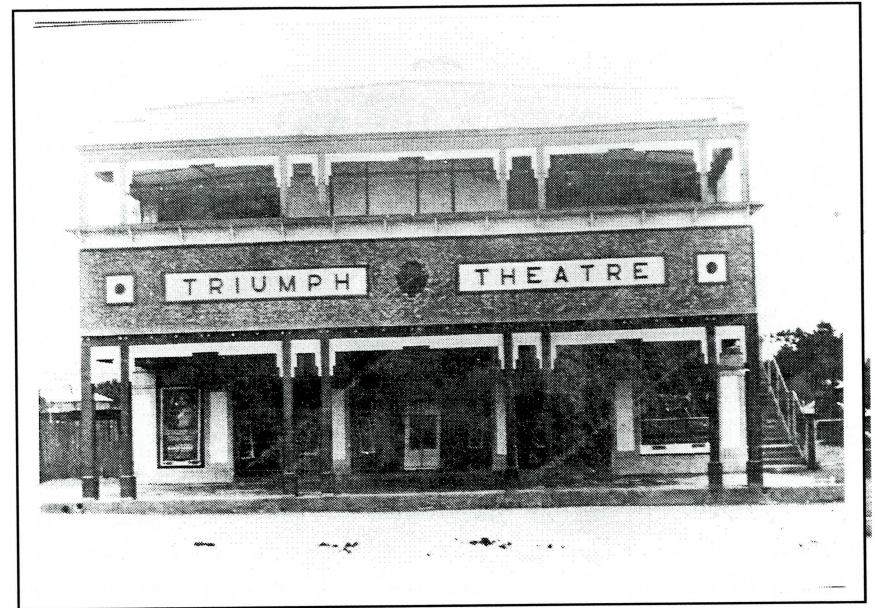
Is this venture worth pursuing?

Please can you offer an opinion to

The Editor, PO Box 1277 Queanbeyan NSW 2620,

or email gilliankelly@bigpond.com

QUEANBEYAN'S TRIUMPH



The Triumph Theatre, Crawford St, Queanbeyan

Queanbeyan's Triumph Theatre was a cinema with capital beginnings. Citizens of Canberra in the 1920s travelled through rain wind and snow, walking, riding, 'some say even crawling', to find entertainment in Queanbeyan.

The Territory was an alcohol-free zone with rabbit-catching 'one of the few leisure activities available in the Bush Capital.' Thus, Queanbeyan's Triumph pictures (not to mention the pubs and parish hall dances), was the Canberrans' Saturday night objective.

One worker remembers: 'Canberra was a pretty dull place for a young fellow of seventeen ...the old Triumph Theatre film nights were very popular, but at like Cinderella, we all had to be ready

to return across the border. Cars met in the centre of town, blowing their horns, and everyone came running. If you had a late kiss with your girl friend, you had to pinch a push bike and head back on your own, over seven miles of rough road.'

Queanbeyan's Triumph began life as an open-air stadium about 1910, behind the Hawes family home, off Crawford Street, with a sign at Jordan's joinery pointing the way to 'pictures'. Hawes may have started the operation, but was closely followed by brothers Percy and William Byrne Freebody. Pictures were shown from a tin shed adjacent to the house, and the stadium became the venue for skating, dancing, and pictures, as well as a haven during floods.

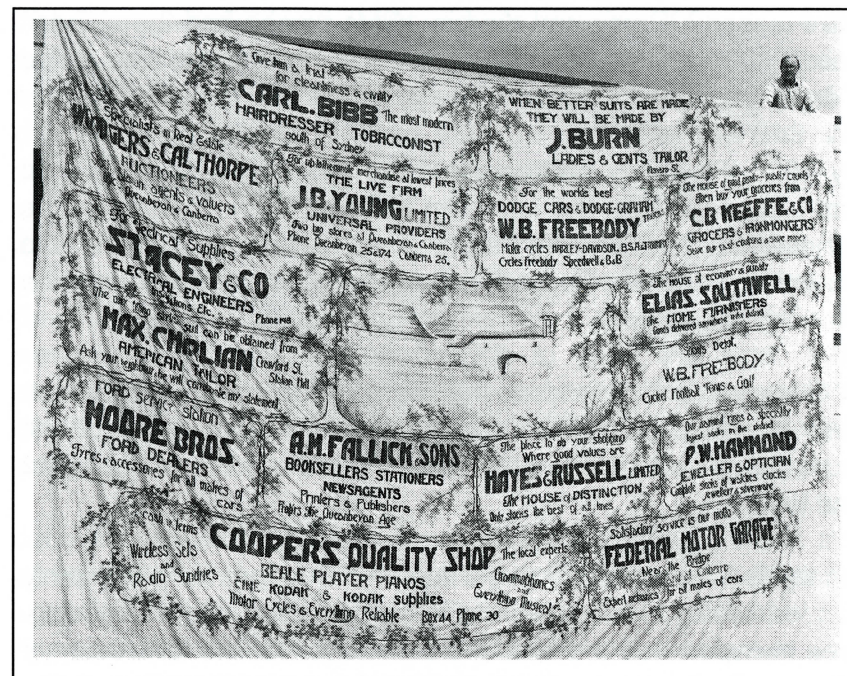
GRANNY HAWES' PADDOCK

On March 2nd, 1913, however, two 'significant events occurred in the district. On the day Lady Denman named the paddocks surrounding Capital Hill, 'Canberra', a new weather-board building in Granny Hawes' paddock was opened and named 'Triumph Picture Hall and Skating Rink'

The local paper bore ads devised by Percy, enthusing over the Triumph's warmth (The Monaro is a jolly cold place):

*When it's cold and raining outside
It's warm and cheery
Watching Triumph's screenings*

By the 1920s, the Triumph had ousted the skaters, and pictures showed three times weekly. Harold Lloyd comedies and serials were regulars, with films such as "Devil to Pay". Its large, canvas curtain was manually hawled up and dropped at each performance, and was probably assembled by contract in Sydney. Painted notices on the curtain advertised local shops and services.



The canvas curtain of the 1920s, now owned by QDHMS, hung over the wall of Queanbeyan Police station in the 1970s.

Projectionists of this period were Peter Long, Tommy Jordan, and Sid Skinner, while musical accompaniment for the silent pictures, was provided by Ena Freebody (nee Hawes), and Harry Wormald, on violins. Dick Arneson manned the trumpet, and Eileen Gardner (nee Hawes), the piano.

By now the Triumph's popularity made it essential to update the building, and in 1922, tenders were called for such additions as a gallery, balcony, stage, dressing and supper rooms. The gallery planned to seat 200 with 'the latest padded seats'.

In February 1925, competition reared its head with 'Star Pictures' opening in St Gregory's Buildings in Monaro Street. It was imperative that the Triumph revamp itself to compete.

Bill Freebody (Percy had died in 1914) demolished the wooden building, replacing it with a fine brick building, and this time added a dress circle.

By 1926, Freebody had acquired the Star theatre's lease, and had a monopoly on the local film industry. With Tom Jordan as projectionist, he showed silent films at Duntroon Hall, the Causeway, and the Federal Hall in Bungendore, as well as the Star and Triumph.

With the advent of 'talkies', members of the Hawes family took over as projectionists, (Len, William and Charlie), and by 1933, Queanbeyan was dubbed by Canberrans 'the home of beer, jazz and talkies!'

Finally in the mid 1930s, the Triumph did reopen with its 'comfy padded seats, and to celebrate the event, gave a free screening. Free transport was provided there and back for the town's senior citizens. Perhaps appropriately titled for such an audience, the picture was 'Over the Hill to the Poor House.!'



Senior Citizens outside the Triumph at the free screening of *Over the Hill to the Poorhouse* in the mid 1930s

The Triumph thrived in the 40s and 50s, drawing 300 to 400 most nights, and patrons recall the 'beautiful blue velvet curtain, and soft leather seats upstairs.' It is said that the Triumph gathered 'a different crowd, more civilised than the crowd at the Star We were of the same age, and knew each other'

John Kettle remembers the next renovation in the 1950s, two years after he started as an usher. (The Kettle family lived behind the theatre, and gained free admission if they helped.) Seats were removed, and it was his job to paint the floor. With replastering and repainting, bright colors were the order of the day 'to make an interior with a pleasing sense of gaiety, vivacity and life'.

John juggled with inexpertly synchronised advertising slides and commentary, and once when examining the speakers behind the screen during a blackout, had his ears and nerves temporarily impaired when the sound came on suddenly, unannounced!

This major refurbishment included an enlarged dress circle and lounge, with a 28 foot screen, for the introduction of Cinemascope. A new green velvet curtain was the finishing touch, and it finally reopened with *The Ambassador's Daughter* on April 4, 1957. Local papers stated, 'truly a triumph in modernity and beauty'.

But within seven years, despite the addition of a new milk- bar, air conditioning, and oil operated heating, Queanbeyan could no longer support two theatres. The Triumph was sold and demolished, and in 1967, the site redeveloped. Later, the Star, which had eclipsed the Triumph, met a similar fate, when its site too was redeveloped. Now, only memories remain.

Cross, R.1980, *Bygone Queanbeyan*, Canberra publishing & Printing, Fyshwick
Denning, W.1954 *The Geographical Review* p116

Drury, H. & J, **A Tale of two banners**, *Qbn Historical Soc. Newsletter* 1/9
 Hardy, P (Percy Freebody's grand-daughter). Personal communication
 Kettle, John & Therese. Personal communication
 Lea-Scarlett, E Personal communication
 Nova Cinema leaflet, 1972
 Sheedy, B & M. Personal communication
Queanbeyan Age 1.9.22: *ibid* 29.3.1957: *ibid* 22.4.1985

Rosemary Curry

THE AUTOMOBILE ARRIVES IN QUEANBEYAN

The middle 1920s saw the arrival in Queanbeyan of the motor vehicle as a personal asset. Council recorded an increase in the number of building applications for the erection of private garages.

A special Council meeting was held to discuss an application by the Vacuum Oil Co Pty Ltd for a garage, store, tank, wagon filling stand and two petrol tanks.

Mr Jack Esmond, Queanbeyan agent for Chevrolet cars and trucks, appraised the market and moved his business to Station Hill. Here he was as close as possible to the Canberra markets. As well as the Chevs he services Oldsmobiles, the Nash, Vulcan trucks and AJS motor bikes.

Canberra Times, September 3, 1926

Now Showing

at

Queanbeyan & District Historical Museum

A New Beginning – Celebration in White

Stories of Christening Gowns from Queanbeyan
Families and owned by QDHMS

Presented by

Doug Quane, Merideth Langdale, Glen Nicolson and Craig Clune , Museum IV students at CIT and starring the gowns of the Carr, Grady, Tankey, Southwell & Willans families



Coming Soon

THAT'S ENTERTAINMENT

How did your folk fill their leisure hours? Indeed, was there time for leisure in days gone past?

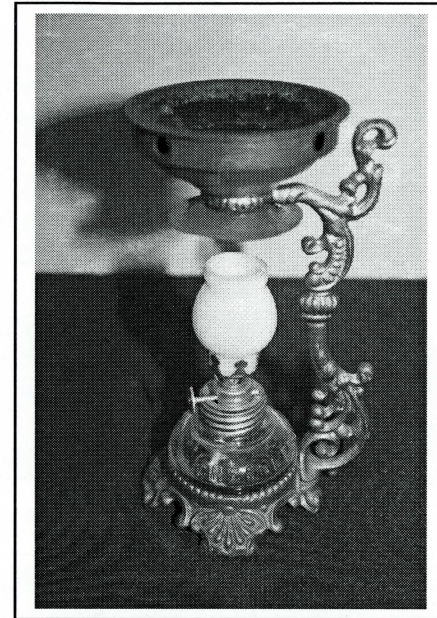
This exhibition, to open later in the year, will focus on home entertainment – reading, embroidery, knitting, cards, board games, musical instruments, and children's games.

It will step outside the home to balls and amateur theatrics and then to the exciting world of the moving film, to be followed by the unbelievable talking film – both of which Queanbeyan boasted in their very earliest days.

Matters Medical

The medical collection has been established at front of house. While the fine details are still being attended to – story boards and labeling, it is open for business!

THE CRESOLENE VAPORISER



This little lamp is a medical antique and was recently donated to the museum by Bevan Mitchell of Queanbeyan and is on display in the Hospital Gallery.

It was originally sold by the Vapo-Cresolene Co. of New York City from the 1880s through the early 1900s. A fluid marketed as Cresolene (an acid made from petroleum and coal tar) was poured into the upper dish. The lamp was lit and the ensuing vapour undoubtedly eased breathing difficulties.

The advertising material provided with the lamp says that the Vaporiser and lamp with a two ounce bottle of Cresolene, neatly packaged in a box was \$1.75 (US).

It was stated that the vapour was a germ destroying liquid to be used in the treatment of whooping cough, spasmodic croup, bronchial asthma, nasal colds, coughs and bronchitis.

Nancy Monk

CAN YOU IDENTIFY ANYONE IN THESE PHOTOS?

QDHMS has a large collection of photographs ranging from the large and elegant formal family portrait down to the tiny informal snapshot from the Brownie Box camera.

We are in the process of identifying and indexing these photos in a format that can be easily searched. Inevitably we are finding photographs that are intriguing but not identified.

If you can help with these two beauties, please can you let us know by contacting Gillian Kelly on 6297 2168 or by email at gilliankelly@bigpond.com

Photograph 1



Size: 10.5 x 6 cms

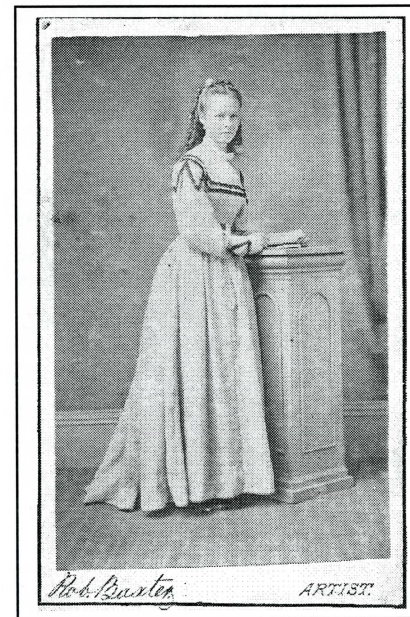
Identifying marks: Circular purple stamp on back Printed by Gallagher Chemist Queanbeyan (J L Gallagher was a Chemist in Monaro St c 1930)

Photograph 2



Size: 14 x 8.5cms;

Identifying marks – 1911 handwritten in pen on lower front; printed in postcard format. Subject seems to be a skiffle-type band with tools used as instruments.



Photograph 3

Carte de Visite

Size 6.5x10cms

Subject unknown but in McIntosh collection of photographs.

Photographer Rob Baxter, Artist

FROM LACE TO THE LIMESTONE PLAINS

Humphrey John and Lucy Wainwright were ordinary people leading ordinary lives who left no children to tell their tale but it has still been possible to piece together enough fragments to give us an idea of how they lived

Humphrey, known as John, and Lucy were both born in 1810 in Nottingham and married in 1835 in Radford – the heartland of the Nottinghamshire machine lace industry. By 1841 they had moved to Calais in France where the English had established a thriving industry. Early in 1848 France suffered another revolution and to escape this and the guaranteed poverty of the trade in England some 700 folk migrated to Australia as a group now known as the Lacemakers of Calais. Amongst them were the Wainwrights.

The Wainwrights alone in this migration chose Goulburn as their destination. From Parramatta they embarked on the rugged journey by dray over the mountains, camping out at night. They found the immigrants' barracks at Goulburn less than salubrious and without bedding of any kind. From there a Mr Maurice of Binda employed them and sent them a further hundred miles to the Limestone Plains to work as a shepherd.²

Once out of his term of employment John remained in the district. In 1851 he fostered a child, Andrew Horrocks, whose father was the landlord of the Travellers Arms at Gundaroo and whose mother died in 1852, leaving a very young family. In 1858 Samuel Shumack mentions him as fighting bushfires that swept across the plains.

By 1861 they were living close to the Stone Hut and on December 26 1861 there was a notice in the Golden Age:

² Letter, Humphrey Wainwright to Nottingham Review 1851

Divine Service will be conducted at Mr Wainwright's near Stone Huts, Limestone Plains on Sunday next and every alternate Sunday commencing at half past three.

This occasion was attended by eighty people and celebrated afterwards with a sumptuous afternoon tea served by Mrs Peter Shumack, Mary Southwell and Lucy Wainwright. This was the main Methodist church for the next seven years, and in the time Humphrey was described as a farmer. The courses of the services can be traced through the Golden Age. Thomas Southwell was a regular preacher.

Throughout 1862 young Andrew Horrocks, the Wainwright's fostered son, seemed to have attracted the ire of a neighbour. Early in the year he witnessed the neighbour's (G F Dunn) daughters maltreating a cow to the extent that they drew blood. John Wainwright preferred charges and Andrew gave evidence. Dunn then charged Andrew with driving stock (the injured cow) off land without permission. This exercise cost John 8/6! Later in the year Dunn again brought a charge against Andrew that was dismissed.

Bailliere's Official Post Office Guide lists John as a farmer at Ginninderra in 1867, and in the annual revision of the jury list of 1872 he was removed from because of ill health.³

By the 1870s education for children was of prime importance and in 1873 a primary school was opened at the Stone Hut with Mr & Mrs Wainwright the teachers. The Queanbeyan Age of May 29, 1873 reports them to be 'just the persons for such a school'. The school was provisional, under the control of the Council of Education. Mrs Wainwright taught needlework and sewing while Humphrey John attended to the basics. The school continued successfully under their care until 1879 when the Department of Education decided Wainwright had to retire. Mr Crace, who

³ Queanbeyan Age 12 dec 1872

owned the Stone Hut, appealed against this decision, but the Department replied:

The Minister has now approved of payment to you of the sum of £65/18/9, being the amount of the retiring allowance in your case. It is to be distinctly understood that your connection with this department will be regarded as having ceased at the end of the current month, up to which date you may charge salary.

Wainwright then moved to Queanbeyan where he continued to be involved in the community until his death in 1886.

On July 27, 1886 the Queanbeyan Age reported:

We have to record the demise on Saturday last at the Queanbeyan Hospital of Mr Humphrey John Wainwright of Majura. The deceased who had passed the allotted 3 score years and ten succumbed to paralysis. He had resided in the district over 30 years and was a superannuated public school teacher, having, until within the last few years, been in charge of the public school at Stone Hut, Canberra. The deceased leaves a widow without children.

The Department was premature in stating his replacement had been appointed to Stone Hut, as such difficulty was encountered in finding someone to teach there that they offered the positions back to the Wainwrights.

There is little to show for their being in Queanbeyan in the years to follow. The Queanbeyan Age reported on August 6, 1884 that an aged lady, Mrs Wainwright fell heavily whilst passing under the Colonnade in Manaro (sic) St on Monday evening and experienced cuts on her face and a severe shaking.

After John's death Lucy continued as a teacher, briefly running a Dame School in Atkinson Street. In 1891 a flood inundated her home and she moved, renting a sitting room and bedroom in the

Union Club Hotel⁴ She was friendly with and used to visit Henry & Elizabeth Phillips, nee Dove, who lived at Sherwood, at Uriarra Crossing, but were also Nottingham people.⁵

Lucy died in 1894, a victim of Parkinson's disease. She is buried with her husband in the Riverside cemetery Queanbeyan, leaving no descendants to tell their tale, and nothing to indicate their tumultuous years in the lace trade, the revolution of 1848 and their place in the largest single immigration ever from the one trade and one place to Australia. Andrew Horrocks died in Forbes in 1916 and doesn't seem to have maintained a filial relationship with the Wainwrights.

Archives of NSW, Department of Education, Stone Hut School file.

Notes and records of The Australian Society of the Lacemakers of Calais

The Golden Age

The Queanbeyan Age

Notes and records of Lyall Gillespie and Marilyn Folger

Gillian Kelly

PAPER AMBASSADORS

I had always thought of 'paper ambassadors' as stamps, small pieces of paper that crossed the town, or even the seas taking their small enveloped cargo with them. e-Bay changed that for me! It wasn't until I discovered this Internet auction site that I found out Queanbeyan's photographic history was spread world wide in the form of the humble postcard.

I am now a passionate collector. Most postcards I purchase are from within Australia, places like Diamond Valley, Townsville,

⁴ Now the Olde Kent, cnr Trinculo Place & Macquoid Sts

⁵ May Walker

Perth and Canberra but I have also purchased Queanbeyan images from Canada, the United States and England. There are images you still see today, such as the old Council Chambers in Farrer Pl, but there are wonderful shots such as from hospital hill, with clearly defined town blocks with nary a tree to be seen.

The interesting thing with these early postcards too, is if you find an early compilation set of Canberra snaps, it will undoubtedly included several images from Queanbeyan as there was just not enough interesting sites in the new Capital to make the set sellable!

My latest purchase was a first day cover of Queanbeyan's Centenary Celebration addressed to *Mr J Susskind 294-14th Avenue, NEWARK NJ, USA*. It cost 3d to send from Canberra, FCT on the 28 June 1938.

As with all auctions, the more people who are interested in a lot increase its price, I just hope now my secret is out you don't make my passion more expensive than it already is!

Andrew Blundell



Postcard : Queanbeyan from Hospital Hill c 1905