

Quinbean

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The Journal of
Queanbeyan and District Historical Museum Society

Q&DHM Archive
10 Farrer Place
QUEANBEYAN NSW 2620

QUEANBEYAN & DISTRICT HISTORICAL MUSEUM SOCIETY

QDHMS is a local history society aiming at preserving the history of the city and its wider district and sharing this, with the strong support of the Queanbeyan City Council, through the context of the Museum of Queanbeyan.

Find us on the net at www.queanbeyanmuseum.org.au

Contact us: qbnmuseum@yahoo.com.au

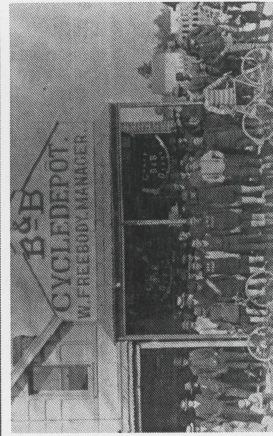
THE MUSEUM

The Museum is open from 1pm to 4pm Saturdays and Sundays or by arrangement.

It is found at 10 Farrer Place Queanbeyan, next to the Police Complex and opposite the State Office Building.

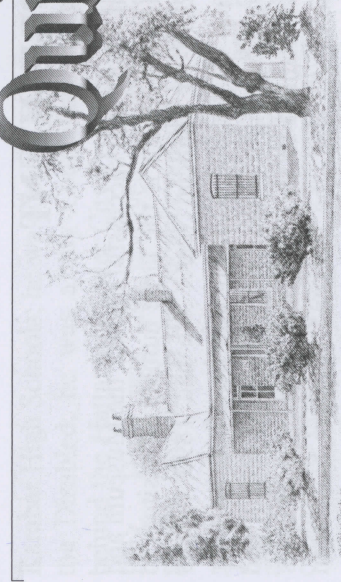
Cycling was an important part of the sporting life of Queanbeyan in the late 18th to mid 19th century. Freebody's store was in Monaro Street around where Cassidy's Arcade is today.

This photograph was donated to the Museum by Dennis Crawley, from the collection of his mother, Norma Crawley, nee Southwell.



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FROM THE PRESIDENT

The past year has been a busy and successful one for the Museum and Society. The most pleasing aspect is the large number of visitors to the museum in the 2015-16 financial year. We had 1890 visitors though the museum and all seemed to enjoy and benefit from their experience. The big numbers have come from events and school and other groups who have thanked us profusely and even in most cases left substantial donations. As well, the weekend numbers have been good. The visitors' book continues to record complimentary comments.

We have also had a good number of new volunteers, including nine at the latest Volunteers' Training day, some with valuable history and museum related skills.

The very successful Heritage Week Made by Hand Fair and Open Day attracted a large and enthusiastic number of visitors, good press coverage and left some very beautiful quilts and hanging on loan to adorn the Museum. The stallholders were also happy with the day and indicated a willingness to return.

Members Get-Togethers continue to be popular, the latest being on Festivals in Queanbeyan and one coming up on November 27th, topic suggestions welcome.

The Museum has been included in Nichole Overall's popular Mysterious Queanbeyan program with a *Mysterious Night at the Museum* event in August.

For History Week, on September 17th at 12 noon Shirley Hesse will launch a new exhibition on Harry Hesse: *A Good Neighbour*. This exhibition covers the many aspects of Harry's life and contributions to the Queanbeyan community. Harry was a family man whose sons attended Queanbeyan High School; he taught at both Queanbeyan and

Karabar High Schools; he was deeply involved with Technical Aid for the Disabled; he was a city Councillor and was the driving force behind the Hattamura Sister City Program and the Queanbeyan Peace Park. Harry was also involved in many progressive community groups, particularly the Queanbeyan and District People for Peace.

This exhibition replaces the World War 1 and Red Cross exhibitions although the contributions of Queanbeyan to the war and to nursing continue to be recognised in the picture gallery.

We have received some significant donations including one from Dianne Lucas. You can read an article about her grandmother in this edition of *Quinbean*.

Cataloguing of the museum collection is continuing and in that context I would like to congratulate Ximena Briceno on her permanent appointment as Museum Assistant.

John McGlynn

FROM THE EDITOR

The very nature of the location of Canberra and the political influences of the very wealthy landowners, who were also power brokers in the developing colony of New South Wales has, I believe, given us quite an insular perspective on the development of the village of Queanbeyan.

While the amalgamation of the councils of Palerang and Queanbeyan has caused some angst, it has also opened a window on the historic connections of Queanbeyan with its eastern cousins, Bungendore and Braidwood in particular – windows that have been largely closed and yet the earliest tracks to the district came this way – from Bong Bong

to Marulan then Bungonia. From Bungonia it went to Larbert and Ballalaba and then to the Monaro Plains. Access to the Queanbeyan district was by this track to Larbert, thence turning westward, proceeding through a gap in the range via Bungendore to the Limestone Plains.

James Larmer was the surveyor of Queanbeyan, Bungendore and Braidwood. He warned the Colonial Secretary of the problems of sly grog in the region of Bungendore and recommended that a police presence be established in the district. The result of this was the arrival of Captain Faunce in the non-village of Queanbeyan, and Larmer made Braidwood his home.

Faunce's wife, Elizabeth, was the daughter of Lieut-Colonel John Kenneth McKenzie, who lived at Liverpool but raised sheep on the Monaro. He too took up land in the Braidwood district on a property called Nerriga.

George Briand's other village map was of Braidwood, and the Braidwood Independent newspaper of the 1860s was published by John Gale.

In the edition of this paper, September 11th 1867 there is an indication of a purposeful plan to break the links. The road between the two towns was being heavily used and had fallen into a state of great disrepair. A petition requesting it be repaired was presented to the Department of Lands. It was denied on the grounds that the line crossed difficult and most useless country and no money would be made available. This answer aroused a suspicion that it owed its origin to somebody with an interest in discouraging the flow of traffic between these two towns. One

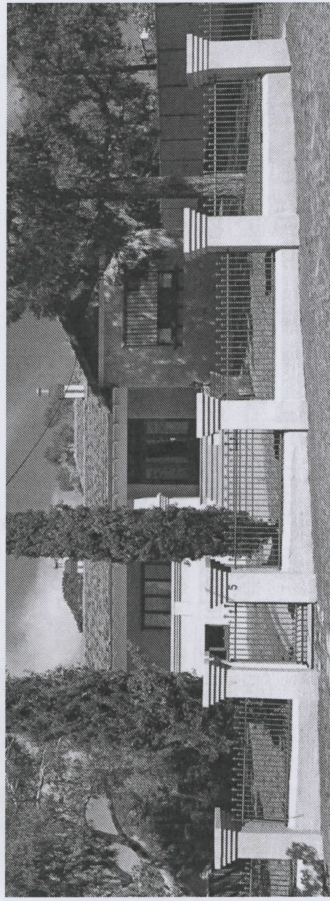
would have to suspect those wealthy influential landowners of the Limestone Plains.

Where is my point in this short tale? There is an enormous lack of knowledge of the very first days of Queanbeyan – 1837 to 1845. Perhaps there are clues out there to our east that just might join the dots!

Gillian Kelly

THE RESIDENCE AT 5 STORNAWAY ROAD

WAS IT DESIGNED BY JOHN SMITH MURDOCH?



According to a long-standing tradition in Queanbeyan, the large house at 5 Stornaway Road was designed in the 1920s by the Commonwealth's chief architect of the time, John Smith Murdoch. Murdoch was the designer of Old Parliament House in Canberra and many other prominent buildings throughout

Australia. The tradition associating him with 5 Stornaway Road has never been substantiated – or refuted – mainly because the building application and plans for the house have not survived in Queanbeyan City Council's archives or anywhere else. If Murdoch was in fact the architect for the house, it would constitute an unusual, even unique, addition to the corpus of works that he designed.



Wal Mason Photo courtesy
Alan Fokkett

The house was erected in 1925-26 for Walter Henry ('Wal') Mason, a major builder of that era in Canberra and Queanbeyan. Born at Beaufort west of Ballarat in 1885, Mason was attracted to Queanbeyan in 1924 by opportunities available for builders in the town and especially in the nascent federal capital. He secured contracts to erect a large number of houses at the Causeway and Telopea Park, the observatory buildings on Mt Stromlo, various buildings associated with the Government Printing Office and the early Canberra railway station. In Queanbeyan, he built the Hotel Queanbeyan, reputedly the largest residential hotel in southern NSW at the time, while outside the town he established a major brickmaking operation whose extensive remains can still be seen along the Captain's Flat Road.¹

At the height of his commercial success in the mid-1920s, he decided to build a grand residence for himself and his wife. The

¹ *Federal Capital Pioneer*, 21 December 1925, p. 4; *Queanbeyan Age*, 25 June 1926, p. 4; *Canberra Times*, 17 September 1926, p. 11; A292, item C7560, and A6270, item E2/28/2959, both NAA, Canberra.

house was erected in an elevated position on two blocks of land that he amalgamated in Stornaway Road, near his hotel and other main business properties. Solidly constructed in rendered brick with a low-pitched tile roof, the house is a substantial double-fronted building in California Bungalow style that originally contained ten rooms. Its front fence is formed of decorative wrought iron supported by rendered brick pillars topped by corbelled cappings. The corbelling is repeated, in inverted form, in the chimneys and in the pylons on the verandah. In 1927, the residence was valued at the considerable sum of £2,250. The size and style of the residence and its position were meant to affirm Mason's elevated status in the community.²



J S Murdoch courtesy
National Library of
Australia

On the face of it, it seems at least plausible that J.S. Murdoch could have designed the residence. Mason would probably have had some contact with Murdoch over his various building contracts in Canberra, notably the Stromlo buildings in whose design Murdoch was involved. Perhaps, Murdoch designed the house as a private commission or even as a favour to Mason. Certainly, Mason's son, the late Wal Mason junior (born 1921), believed that Murdoch was the architect of his parents' home.³

² *Queanbeyan Age*, 20 April 1926, p. 4; 29 November 1927, p. 2; NSW State Heritage Inventory, database no. 2290061; registered R.P. mortgage, 2 April 1927, in NRS 13555, item 10/24334, State Records of NSW [SRNSW].

³ Wal Mason, junior, *pers. comm.*

There is much, however, to suggest that Murdoch was not the designer of the residence. Mason submitted a building application and plans for the building to Queanbeyan Council in September 1925.⁴ This was while he was working on only his first contract for the Federal Capital Commission, the construction of cottages at the Causeway, and quite likely well before he could have had any contact with Murdoch. Any such contact is more likely to have occurred after Mason was awarded the contract for the Stromlo buildings in March 1927. But quite apart from this temporal mismatch, it is in any case difficult to see how Murdoch, who was based in Melbourne, could have found the time to design the house. More problematic still, it is very doubtful that he would have even been given permission to take on any such private commission.

On stylistic grounds, too, the evidence that Murdoch was the architect of the building is flimsy. The comprehensive listing and description of Murdoch's buildings in the definitive work on his architecture, David Rowe's 1998 PhD thesis, show that none of them demonstrate any stylistic resemblances to Mason's residence.⁵ This was confirmed by David Rowe himself. In July 2015, he told the author that apart from ...

... the shingled or horizontally boarded gable end and exposed rafter ends in the eaves – which are generic interwar design qualities in any case – nothing suggests to me that Murdoch had any strong design involvement in this dwelling. I've not seen any of his residential work

⁴ *Queanbeyan Age*, 2 October 1925, p. 2.

⁵ David John Rowe, 'Building a National Image: The Architecture of John Smith Murdoch, Australia's First Commonwealth Government Architect', PhD thesis, Deakin University, 1998.

of this composition, and he never designed multi-corbelled chimneys – they were always more streamlined, rectangular forms with simple cappings or soldier-coursed caps in the 1920s.⁶

If Murdoch did not design the building, the question arises as to who did. The most obvious candidate is (Percy) Gordon Craig, the architect that Mason employed to design the Hotel Queanbeyan. Having commenced practice in 1912, Craig was an experienced and well-credentialled architect who had designed a range of commercial, industrial, ecclesiastical and residential buildings. His most notable works would eventually include William House in William Street, Sydney (1928), the Harbord Beach Hotel, Manly (1928), and the Art Deco-style Orion Theatre in Campsie (1935).⁷ Craig was certainly well qualified to design the stylish residence that Mason desired.

The trouble is that there is not much to indicate that he was the architect for the building. The State Library of NSW holds a number of Craig's architectural plans and drawings, and they do not include plans for Mason's residence (though the collection is far from complete). Of all Craig's works, the house bears some stylistic resemblance to the Harbord Beach Hotel, which displays a number of elements of the California Bungalow genre. However, as the elements common to both buildings are typical of this style, they cannot be accepted as diagnostic of Craig's authorship of the design for the house. In 1929, Craig prepared for his entry in *Who's Who in Australia* what looks like an exhaustive list of buildings he had designed to that date, the

⁶ Email, David Rowe to B. O'Keefe, 31 July 2015.

⁷ *Who's Who in Australia* 1929, p. 947; NSW State Heritage Inventory, database nos. 2421419, 2610063 and 1300031.

list going down to the level of individual shops and houses. Mason's house is not mentioned. While this might be because Craig did not want to be associated with Mason's well-publicised bankruptcy in 1927, it did not deter him from listing the Hotel Queanbeyan among his credits.⁸

After Craig, the architect next most likely to have designed the building was the Queanbeyan-based practitioner, James Wallace Sproule ('Wal') Sproule. Sproule had set up practice in February 1923 and, facing no local competition until the beginning of 1926, had dominated private architectural commissions in both Queanbeyan and Canberra in that period. That he had the capacity to design Mason's residence is undoubted. Either alone or with one or other partner, he had designed many residential and other kinds of buildings across a range of idioms. His crowning achievement, in collaboration with George Mitchell, was the current Queanbeyan City Council Chambers which was built as the town's School of Arts in 1927 in Georgian Revival style with some Interwar Mediterranean elements.⁹

It is interesting, too, that documents dealing with Mason's bankruptcy show that he had employed Sproule and Mitchell for preparing plans for some small and unspecified project in connection with his business ventures.¹⁰ But while this raises the possibility that Mason engaged Sproule to design his house, it might equally suggest that he preferred to hire another architect

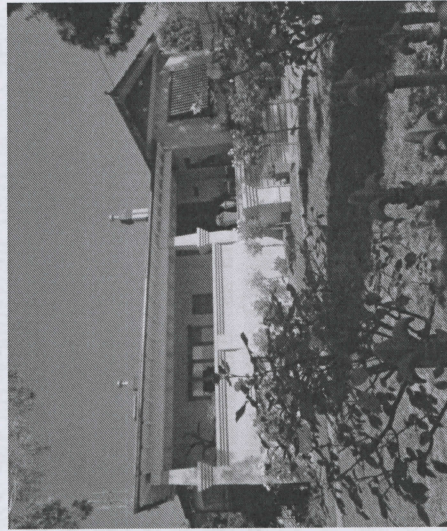
⁸ *Who's Who in Australia 1929*, p. 947.

⁹ Brendan O'Keefe, 'An architect of the 1920s: James Wallace Sproule', *Canberra Historical Journal*, new series no. 62, October 2009, pp. 25-35.

¹⁰ W H Mason, Affidavit verifying accounts, 12 April 1928, NRS 13655,10/24334, SRNSW.

for projects of greater personal or commercial value to him, such as his house and the Hotel Queanbeyan.

In summary, the identity of the architect of Mason's residence remains unknown. What is all but certain, however, is that Murdoch was not responsible for the design. The origin of the story that he was the architect for the building is also not apparent. An intriguing explanation is that, if Sproule did in fact design the building, he may have had Murdoch cast an eye over the plans while he, Sproule, was employed for a time as a draftsman on plans of Old Parliament House. But this is of course sheer speculation.



Kinkora, 5 Stornaway Rd, photograph Brendan O'Keefe

Brendan O' Keefe

JOHN GRAY'S TROUBLES AND WOES

John Gray has often been tagged as Queanbeyan's first business man, but who was he, where did he come from and where did he go?

Gray was a Scot, the son of James Gray, a merchant from Fraserburgh in Aberdeenshire, Scotland. His mother Elizabeth was the daughter of Alexander Findlay, athane¹¹ of Aberdeenshire. John was one of at least eight children, five of whom, plus their mother, ended their days in Sydney.

John Gray, aged 25, arrived in Sydney on the *Pocklington*, a whaler that had left London in April 1824 and called to the Bay of Islands for whale oil, before reaching Sydney in June 1825. He was the only passenger to disembark in Sydney and was quickly employed by Robert Cooper who was in the process of establishing a gin distillery in the city. By 1828 Gray was working for Robert Campbell Jnr as a storekeeper at the latter's Bligh Street stores, and here he met Eliza Evans who was a domestic servant for the same Robert Campbell.

On the 18th November 1828 the couple were married but not until John McGarvie, the celebrant, had announced that he certified to all concerned that Eliza Evans, spinster, native of NSW, residing in Sydney, after having produced proof of respectability of character and the banns having been read, was able to marry John.¹²

¹¹ Thane – a male, often a clan chief, who held land granted to him by a king or nobleman. The title sits between a freeman and a nobleman.

¹² Eliza Evans has a fascinating story of her own.

John did well. In 1831 he rented land on the Hawkesbury and by 1833 was advertising that he could provide salt beef for ships from Hutchinson's buildings, York Street. In that same year his first child, Agnes Elizabeth was born. Towards the end of the year he announced his intention of running a coach between Parramatta and Bathurst three times a week.

By 1836 he had established his own store on his own land, still in York Street, but across the road. It was here that Dr Patrick Gray, his brother, joined him in business ventures, but by 1838 the business interests were sequestered¹³ with Robert Campbell 3rd and William Hirst to be trustees for Gray's creditors, and Gray to collect the debts owing to the firm. Campbell was the son of the owner of Duntroon and William Hirst with Henry Buckley owned the store on squatted land in what by 1838 had become the village of Queanbeyan.

Patrick returned to practising medicine in Windsor and then Sydney and with the support of two of the few people who had a working knowledge of the County of Murray, it is no surprise that John Gray became the third Postmaster of Queanbeyan, operating from the Hirst and Buckley store on squatted land that did not align with Larmer's town plan¹⁴. He quickly advertised his intent to run a Subscription Post from Queanbeyan to the Monaro.

Over the next several years he became the Pound Keeper, the owner of Hirst and Buckley's store (despite there being no land

¹³ to remove (property) temporarily from the possession of the owner; seize and hold, as the property and income of a debtor, until legal claims are satisfied.

¹⁴ This land was skewed across what is now the Morisset Street frontage of the Riverside car park.

title available) and bought up many land titles and buildings along Monaro, Crawford and Morisset Streets. His two blocks on Monaro Street aligned with two on Morisset, giving him legal tenure to the land Buckley and Hirst had squatted upon. In 1839 he took over *Boboyan*, a thriving station in the Namadgi, employing Charles McKeanhnie to run it.

By 1842 it became obvious Robert Campbell was his silent partner. Gray's financial situation was such that on December 14th, 1842 *The Australian* advertised that the partnership in stores in Queanbeyan and on the Monaro between Campbell and Gray had been dissolved with Gray buying Campbell out.

The good times did not last – this was a colony wide problem with even the great Campbell family being sequestered. A list of his outstanding debtors that included all of the wealthier locals ran to eight pages of three columns!¹⁵ Bills were simply not being paid and Gray found himself once again insolvent and again sequestered, forcing the sale of all of his properties.

The Official Assignee forced the sale by public auction on 23rd Sept 1844, of Gray's valuable estate in inns, houses, cottages and lands:

1. All that property situate in Maneroo street, Queanbeyan, having 132 feet frontage by 424 in depth (more or less), on which is erected a brick house containing on the ground floor one entrance hall, one large shop, 20 by 46 feet, one parlour, one dining-room, two bed-rooms, kitchen, with oven, and servants room; on the second floor two bed-rooms, one large tea store and servant's bed-room, over the shop, outbuildings and

¹⁵ Gray files, Errol Lea-Scarlett collection, QPCC library

other improvements: four-stall stable, coach-house, harness room, with hay-loft the whole length of the building, brick store and laundry, fowl house, and lumber shed, a large garden, trenched three feet deep, well pulverized and manured, and supplied a large family with vegetables during the dry season, the whole excellently paled and fenced: stock-yard, piggery, and milking-yard.

2. Land situated in Morriset-street, on which is erected a slab cottage, let at 4s per week. (unencumbered)

3. Land situated in Morriset-street on which is erected a slab cottage with two rooms, stable in the rear, (unencumbered)

4. An Allotment of land to Morriset-street, 66 feet by 330, being No 14 of section No 8, on which is cottage, with two rooms. Half acre; Also the materials of another cottage. (Unencumbered)

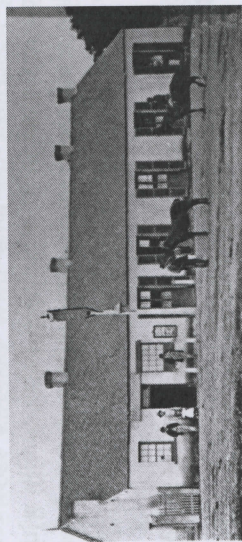
5. Half acre. (Unencumbered)

6. An allotment, half an acre in Crawford street, a brick cottage of four rooms, let at 9s per week, and rented as The Post Office fenced in with 5 feet 6 inch paling, at No 19 of section No 3 (Unencumbered)

7. An allotment, half an acre of Land, a stone cottage of four rooms, detached slab kitchen, and stable, a large yard and garden paled in, let to the Reverend Catholic Clergy Cavenagh and Kenny at £26 per annum, from 8th January, 1844 (Unencumbered)

8. A corner allotment McQuoid-street, about three quarters of an acre to Molonglo street premises formerly known as The Dog and Stile Inn, now conducted by Mr Booth, at the moderate rental of £100 per annum most admirably adapted for public accommodation and comfort: ten rooms accommodation, a tap room, two parlours, one bar-room six bedrooms, detached kitchen and store, eight-stall stable, coachhouse,

garden, large yard, and extensive stockyard, the custom and run of trade.



The Hand & Heart, 1870, formerly known as The Dog & Stile.
Photograph Merlin Beaufoy

9. 63 acres, with all Mr Gray's right, title, and interest, therein and to. This farm adjoins the township, is fenced, partly cleared, and commands both a river and road frontage.

10 All Mr Gray's right, title, and interest, in and to the lease of the Land and Premises, known as the *Union Inn*, Michalago, now let to Mr Henry Murphy, at £120 per annum.

But even this sale did not save Gray. On the 17th September – a further sale of sundry items including twenty horses and a few cattle were advertised and on December 26th, 1845 his creditors were paid a meagre nine pence in the pound.

By 1846 Gray was back in Sydney, advertising as a wine and spirit merchant, perhaps with the aid of his old employer, Robert Cooper. His premises were advertised for let in April 1847 when John Gray became the publican of the *Tahmoor Inn*¹⁶ at Myrtle Creek¹⁷, operating under the new name of *Pastoral Inn*.

¹⁶ Built by William Klensendorfle who moved from there to the Limestone plains.

¹⁷ Now Tahmoor

Gray purchased the property on 1st April 1853. After five years of owning the property, it, with its acreage were put up for sale due to "poor health". It didn't sell.



Tahmoor House built 1824 by William Klensendorfle,
Photograph, National Library of Australia

Gray continued to struggle with financing the property. With the railway line bypassing the Inn and the decreased number of travellers using the Great South Road, his financial woes became worse. He struggled on with various mortgagors until he was listed as insolvent and then bankrupt. The causes of insolvency were reported as loss of cattle and failure in business as well as pressure from creditors¹⁸, and the property was sold to James Watson, a butcher from Sydney on January 31st 1870.

At the end of that year his wife Eliza died in Picton and he seemingly moved to live with his married daughter Agnes' who lived at Windmill Hill near Picton, where he died on November 11, 1870.

¹⁸ *Empire* Friday 22 October 1869:

Was Gray an extremely poor manager, or was he an unfortunate victim of the severe financial and climatic woes that plagued the colony in his time? Certainly his circle of supportive and wealthy friends would suggest the latter.

Gillian Kelly

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Niche Environment and Heritage, Tahmoor House

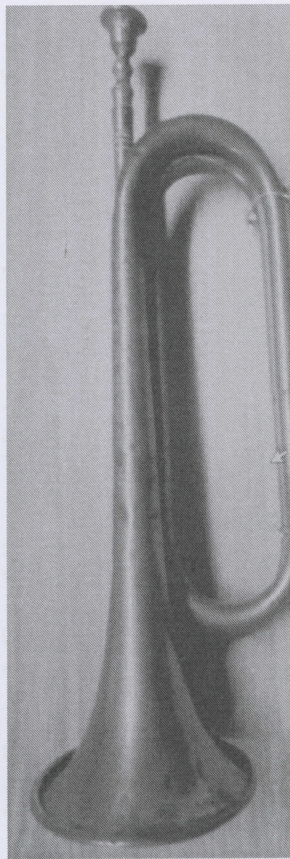
The Maitland Mercury & Hunter River General Advertiser

Sydney Morning Herald

The Australian

The Empire

A BUGLE, DUNTROON AND QUEANBEYAN



THE BUGLE

Last used in 1912 on the double decker couching servicing Queanbeyan, Captains Flat and Duntroon. Coach drawn by six horses carried up to 40 passengers often collecting men from the hotels in Queanbeyan at 11 pm and taking them to Duntroon.

In a south coast museum, I spotted a connection to Queanbeyan among its displays. It was a well dented and much used bugle, last used on a coach that ran in 1912, servicing Captains Flat, Queanbeyan and Duntroon. According to the period, it is probably B flat or E flat.

Duntroon was on the coach route in 1912, since the Campbell homestead and surrounding properties had been compulsorily purchased by the embryonic Department of Defence. Its first class had begun in 1911, and all workers there were extremely isolated in this converted sheep and cattle station, with no entertainment facilities for time off.

Canberra was non existent, and not surprisingly Duntroon men drifted to Queanbeyan on weekends. Horses and sulkies were

used to go into Queanbeyan for shopping, and the Queanbeyan baker and butcher came out to Duntroon to take orders for meat and grocery. (Dick Arneson tells us).

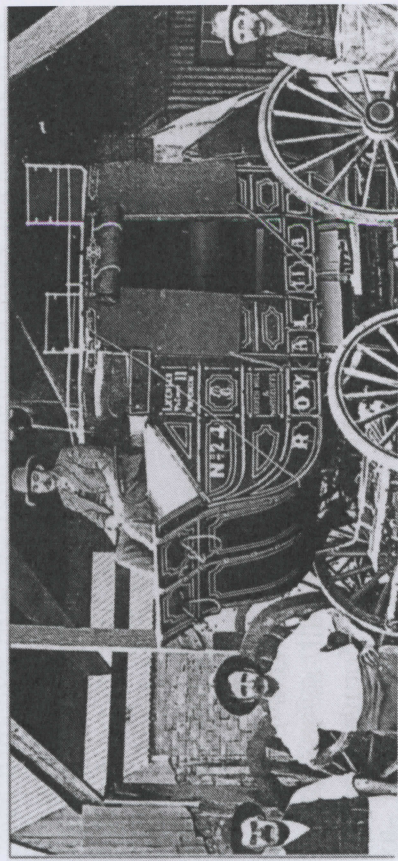
So the coach's bugle was required to sound at 11 pm as it approached Queanbeyan on weekends, to collect the Duntroon population in time to get them home. (Normally the bugle would only be sounded a mile before the next stop, to warn grooms to have fresh horses ready.)

If the provenance of this coach is correct, it was quite a substantial size, a double decker carrying 40 passengers. Larger ones had been unsuccessfully tried taking up to 100 people, but needing up to 16 horses, the driver finding it less than satisfactory with a whip that could not reach the lead horses.



Cobb and Co's Leviathan.

Clarrie Munns (late of Queanbeyan) tells us coaches were good money-earners for children when he was a kid of 6 or 7. He grew up in Forbes, and the coach drivers travelling between Condobolin and Grenfell, would throw the boys pennies for opening the gates. "We used to play with the Aboriginal children, and they would put their ears to the ground and say, 'it's coming'. They could hear kangaroos running ahead of the coach."



Cobb & Co Mail Coach. Picture Bob Miller

So what was the entertainment that Queanbeyan offered these Duntroon 'refugees'? There were many hotels of various standards like most country towns, so refreshment was assured, a necessity with the ACT practising prohibition. Byrnes Hotel (opened 1850), later becoming the Royal Hotel, would have been one well attended in 1912. The Victoria Hotel (opened 1867), licensed in 1900 to Hungerford, would also have been a popular gathering place, as would the Globe Hotel (later Walsh's hotel in the 1920s. Ryans Hotel, another popular drinking place thrived in the early 1900s for the edification of

the Duntroon population. Also, in 1913, Granny Hawes Paddock was opened and named *Triumph Picture Hall & Skating Rink*. However, a major entertainment facility for younger non-drinking workers, was dances at the Parish Hall. Clarrie Munns reminds us that up to 1926, "the dances there were everything, as we were under 21 and couldn't go to the pubs. Even in the 1950s, Sid Drury, an early builder of Canberra, noted that what few entertainment events the Capital attempted, such as at The Causeway, "they always seemed to end in a brawl".

These men, looking for entertainment in the early days of Duntroon and Canberra, were fortunate to have an established town like Queanbeyan to provide for their needs.

As long as they didn't miss the midnight cars circling the Boer War Memorial, as Clarrie Munns tells us, to race back home to Canberra, like Cinderella, and Duntroon workers could not afford to miss the Cobb & Co bugle call as the coach approached Queanbeyan. It's worth a visit to Moruya Museum to see this significant bugle, a small item related to Queanbeyan's history.

Rosemary Curry

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ONYONG

AND HIS BATTLE WITH SOURCES

A once famous local person, now called Onyong, is involved in a new 21st century battle, and he is losing. The modern weapons are sources, references, and footnotes. It matters, because the real sources are missing from the discussion, and few relevant people even notice. To regain his rightful place, Onyong and his own particular tribe need the original primary documents to be returned, reinstated, and recognized. If this does not happen, then Canberra, Queanbeyan, and Tuggeranong are diminished because of this current one-sided stoush.

The primary evidence about Onyong comes from reports by Europeans who were in our district in the 1820s and 1830s. At first, his name was spelt in several ways. In the 1830s he was better known as Hong Gong. He was an Aboriginal leader.

In 1827, William Edward Riley, son of a Sydney merchant, was on his way between Bungendore and the Monaro. Riley was working with Captain Richard Brooks who already claimed a pioneering estate at Bungendore. He was at the forefront of a move by merchants, entrepreneurs, and others to set up and develop the sheep industry in the most suitable places they could find. On his way through the district, W E Riley stopped near the stone axe grinding grooves that are still there in Tuggeranong. He met the people assembled near there. He wrote up the story of the encounter ready for publication. Riley clearly heard the name of the chief and the people. It was the Namitch tribe. At Riley's request they prepared and performed a native dance or 'corobberie' for him. It included a caricature of 'white

fellows' milking cows (Lamb 2006, p.256). It may be astonishing to realize that these people in 1827 had enough English to be able to converse with Riley, who could only record a handful of their words.

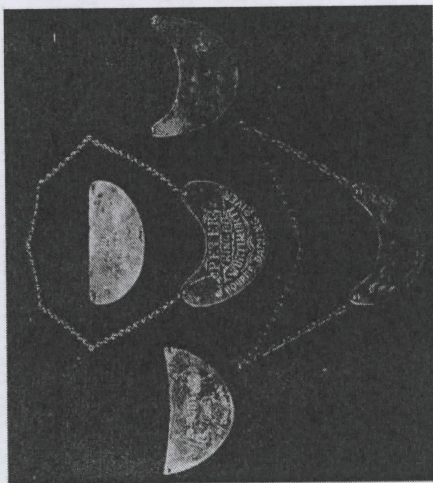
Next, there is the 1834 'Return of Aboriginal Natives taken at Janevale... a very early property in Tuggeranong. It can be seen still. It is published in. The Namwich people are in it, arranged in order. There is Hong Hong, called their chief. His details are at the head of his tribe's section of this public document. It says in the comment column that his district in 1834 was 'Mountains beyond the Murrumbidgee opposite Limestone plains; sometimes resides about this part of the Country', that is, Tuggeranong. That looks fairly precise for those days.

B	1. Chief	Aug. May 30	2	2	1	
B	2. Chaloy					
B	3. Mung					
B	4. Neaky					
B	5. The Dany					

The probable number of this tribe, about 50 or 60. Two, Mung, Chaloy, and had of them, twelve Blacks, and children of war. The remnants of 40 left now.

From the Return of Aboriginal Natives taken at Janevale
1834, Lyall Gillespie *Aborigines of the Canberra Region* (1984,
p.36)

Following that, there is an item that has been referred to previously in general terms, but it really does exist. It is an Aboriginal gorget or 'King Plate' in good condition.



Brass Aboriginal King and Queen plates. The bottom one is Onyong's. Photo: carters.com.au

The bottom plate shown here, now in private possession in the Vizard Foundation, is very pertinent. Its inscription reads, 'Hong Gong/ Chief of the Namidge Tribe/ Presented by Mr Campbell 17th Jan 1837'. Certainly Charles Campbell was in the district then. The king plate has a genuine provenance.

At that time, Campbell was part of a group of men here, called the 'Southern Association', who wished to curb lawlessness in the area. Their main concern was the bushranger menace. They also wanted to prosecute runaway convicts (Newman 1961,

p.200). After the king plate was awarded, its status and effect was noted. In 1844, the official return prepared at Queanbeyan refers to Onyong as 'King Hong Gong' (Gillespie 1984, p38). He obviously wore it, and Europeans could see what it said.

The last example is about the fate of Onyong himself. Steven Avery sums it up. He notes that 'Hongyong' was killed by an inter-tribal rival, Jemmy the Rover, sometime between 1847 and 1852 (Shumack 1977, p.148). Today we might assume that it was political rivalry. He was buried at James Wright's Cuppacumbalong (Avery 1994). It looks like he died in his own country. Avery further noted that survivors of Onyong's group are recorded as working on that property during the 1850s.

Those items alone may re-balance the battle mentioned at the outset of this article. If only other famous characters from our European history were as well supported by primary evidence as is Onyong of the local Namidge tribe. Never-the-less, the context of the above items needs to be addressed too.

A procession of early explorers in the vicinity of the wider present-day 'Canberra district' has been noted and commented upon (see Fitzhardinge in White 1954, p.14). Popular lists of names have been around for a long time. They include people who almost visited our area. Their tracks have been thoroughly examined by Alan Andrews. He walked throughout the area following their directions. His skilfully prepared conclusions are exemplary, detailed, and thorough (Andrews 1998). Riley is not named in Andrews' work, or in most of the usual books and papers. Riley's original paper on the Namitch was submitted for publication about 1830, but it was not accepted. Then, Riley died in 1836 at his own place called 'Cavan'. That property still

exists, but it is not regarded as part of our Canberra area. It is recorded in histories of Yass, as are Riley's comments about characters living on the Limestone plains (Howard 1963, chapter 'The perils of squatting'). Well before that, James Jervis published a paper on the exploits of William Edward Riley. In it, Jervis explains why Riley was so keen about keeping a diary and writing up his notes on a daily basis (Jervis 1946, p.217ff).

A few comments are made about the impact of European diseases on the local indigenous population. One early traveller somewhere in this wider region was Charles Throsby. He came here with a support group and did not travel by himself. On reading through Throsby's notes of his travels, now preserved in the Colonial Secretary's Papers (AONSW reel 6034), it is clear that he always tried to make contact with local people. He met them, and he asked their names and made notes about the places where they lived. It was once noted that at the time of his visit he was suffering from catarrh (not confirmed). That is more significant than anyone has yet realized. Under no circumstances whatsoever, neither Throsby nor anyone else could have even the slightest inkling of what this contact might have brought.

The catarrh was noticed and mentioned by Robert Howe, founder and editor of the *Sydney Gazette*. In his *Chronology of Momentous Events...*, he presents a coincidence, but does not draw our 20th century conclusions about it. Howe recorded the arrival of two ships from Vladivostok this way: 'The Russian discovery ships Blagonamerenei and Itkritie sailed for Kamschatka, March 24' and 'The Russian discovery ships, Wostock, Captain Billingshausen, and the Moronoy, Captain Lazaroff, called to refresh, April'. That was in 1820. Then on the same 1820 page he records, 'An epidemical catarrh

prevailed, throughout the Colony. Many families suffered severely from this strange complaint; there was hardly a house but what had indisposition, more or less dangerous for an inhabitant. The symptoms of this disease were unaccountably varied. In many instances it evinced an attack in hectic cough, accompanied by violent spasms...'

He goes on, 'Many of the inhabitants were consigned to the grave in a few days from the violence and fury of the attack'. Babies, old people, and aborigines suffered extremely, and died. Today, we can read between those lines and work out what was going on. It looks like a version of an Asian influenza pandemic was here. If it affected elders in Aboriginal society, then its impact may have begun the disruption of their oral society.

Another kind of disruption was better known to local people. Europeans found it a novel situation. Few sources refer to the great and devastating drought that occurred throughout the Colony during 1838-9 and 1839-40 (Moore 1978 CDHS Seminar Papers, p.16). Even the Murrumbidgee ceased to flow for two years (Watson 1927, p.44). Campbell realised one of the consequences for him. The price of wool crashed. He lost income and property and had to relocate back to Duntroon (Newman 1961, p.200). Other consequences about the 'most oppressive drought' are spelt out in the governor's despatches in *Historical Records of Australia* (Gipps to Glenelg 1839, si vol 20 p. 107ft). Not all drastic circumstances that impacted on local society were brought on by European invasion.

A few people have commented on the lack of Aboriginal names in parts of our district. This is summed up by Graeme Barrow in *Exploring Namadgi & Tidbinbilla* (1987, p. vii). He put it this

way, 'One of the oddities of Namadgi is the absence of names for many of its prominent features'. He explained that Surveyor-General Thomas Mitchell reprimanded Assistant Surveyor Robert Dixon for failing to find out these Aboriginal place names (Cranfield 1966). Dixon's original survey was done in 1830 and was published in London in 1837. It is a familiar item in many secondary works, such as Fitzgerald's *Canberra in two centuries* (1987, p.10). It may be a surprise to learn that it was official policy to include Aboriginal placenames as a priority.

Did Dixon miss the indigenous inhabitants because he did not cross the Murrumbidgee? Several early explorers to the Limestone Plains region and southwards mentioned the lack of contact with any local Aboriginal people.

Another example is seen in Dr John Lhotsky's account of his journey (1835, republished 1979, p.60). He was in Mr Campbell's garden at 'Kemberry'. He fished in the Limestone River on Friday 31 January 1834. He caught two cod. Lhotsky wrote mainly about the local rocks and the weather, as well as birds and plants.

Others, like Captain Mark Currie in 1823 pronounce that the Aborigines ran away or hid as early Europeans came by. Perhaps the original inhabitants were otherwise occupied. Few Europeans then had even a glimmer of traditional Aboriginal ties with their land, their songlines and pathways, or the way that negotiations were customary before moving from one territory to another. This perceived absence contrasts with Riley's experience. It was also not the experience of Garrett Cotter and 'Honyong' after 1832 (Bruce Moore 1999, *Cotter Country*, p.22).

There is one better-known first-hand account of the interaction between a European and Onyong. It is a personal story called *Canberra*, published in 1923 by a person born at Lanyon, in Onyong's territory. He was William Davis Wright. Wright is quite straight-forward about it. He said 'Hongkong was chief of the Kamberra tribe' (1977 reprint, p.56).

Wright was wrong. Firstly, as W D Wright was born in 1843, he was only four years old when Onyong disappeared and when the Wrights also left Lanyon in 1847 (Moore 1982, p.43). W Davis Wright wrote his work 76 years later. He had no notes to support his memory. His 'oral history' today is called a reminiscence. Although it is articulate, memories must fail when contradicted by primary evidence from 1827 and 1834, mentioned above. The often-quoted W P Bluett (1954, p.20), a secondary source, got Onyong's details wrong too.

The Namadgi became invisible in the literature. What more unfortunate example could there be than the omission of the Namadgi and their land from N B Tindale's 1974 map of 'Language groups of South-eastern Australia'? There is a tentative, unassigned area north of the Ngarigo (near Cooma) and south of the Ngunawal (Queanbeyan and northwards). It might belong to almost anyone.

It is difficult to resolve some issues today. The battle of the missing sources continues. It is very disappointing therefore that the ACT Heritage Council (amongst many others) used what can be seen as dubious evidence when coming to a recent decision about the heritage value of Onyong's Grave Site (online, June 2015). Certainly, there is no doubt that Aboriginal people first inhabited the Namadgi area over 21,000 years ago (Flood 1996,

p.3). That pre-history is something to be both astonished about and proud of. However, neither the axe-grinding grooves in the Tuggeranong suburb of Theodore (Garnett & Hyndes 1992, p.3 8) nor the rock art or archaeology in the Brindabellas can supply us the real name of the traditional people like Onyong who lived there. Against that, this article points to valid, contemporary, primary evidence about him and his country.

In the last 150 years there has been almost complete disruption to the indigenous way of life in the Canberra region. It collapsed and survivors became dispersed. In pre-European times, the strict oral process that Aboriginal nations used was managed by community surveillance that was stringent and exacting. That procedure is gone too. We look backwards, hoping to confirm our minor revisions. It is said that descendants of the Namidge tribe lived at Lanyon. There is a photo taken in 1896 at Lanyon that includes Nellie Hamilton holding a pet dog (Jackson-Nankano 2001, Plate 2, de Salis Family Collection). If the caption was altered, what did it say originally?

The country was theirs. It still is Namadgi land. Who will take it from Onyong now?

Peter Procter

From the Collections:

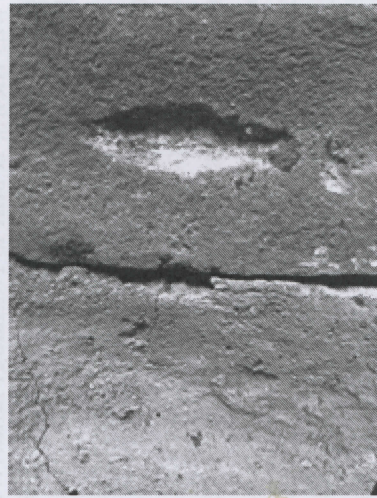
BUILDING QUEANBEYAN BRICK BY BRICK

My own amateur family history research led me to the Queanbeyan Museum and to an interest in the buildings of Queanbeyan and area. We had some "HK" bricks in our family and I found more at the Museum, along with quite a few other old interesting bricks. I have written this article to showcase the Museum's collection of bricks and in the hope that there are others in the community who may be able to throw more light on early building in Queanbeyan or answer some of the questions posed. I am not a historian nor a writer so I have referenced what I have written, and any inaccuracies or false assumptions are my own.

Pat Brady

The Queanbeyan Museum holds an intriguing variety of old handmade and machine-made bricks, many of which are on display in the "building" room. Apart from the Aboriginal stone tools held in the Collections, some of the bricks could possibly be the oldest items held in the Museum Collections.

Bricks from Dodsworth



Left: Red brick from the original Dodsworth. Right: Grey brick from an extension to Dodsworth in the 1840's(?) (1)

Possibly the oldest bricks held at the Museum are those from Dodsworth.

Dodsworth was the home built in 1839 for the first resident Police Magistrate, Captain Alured Tasker Faunce. It was a slab and brick residence constructed about two miles from the town on the east bank of the river. (2) Adjacent to the home were huts for the court, lock-up and constables' quarters.

Captain Faunce is quoted as saying in 1840 that "the want of good bricks retards the improvement of the town". (3) It is unlikely that these bricks formed his opinion as Dodsworth survived more than one hundred years until its demolition in the 1970s when the land became part of the Queanbeyan Golf Course extension.

The NSW Census of 1841 recorded three brick buildings in the town of Queanbeyan, Gray's store in Monaro Street, the police barracks (Barracks Flat) and The Elmsall Inn, built by William Hunt and Joseph Kaye. (4)

The Museum holds bricks from the Elmsall Inn and from the Victoria Hotel which was built on the site of Gray's store.

Bricks from the Elmsall Inn

Dating from c. 1840-1841, the bricks from The Elmsall Inn bear the mark, or frog, HK - the mark of business partners William Hunt and Joseph Kaye, who built the new Elmsall Inn, which opened for business in Trinculo Place in 1843.



Family historian Margaret Kaye wrote:

Shortly after acquiring Lot 12 Trinculo Place, the partners set about building a new inn, also bearing the name of 'Elmsall' on that site. The quality of bricks being produced locally at the time was so poor that they began to manufacture their own with the brand HK stamped thereon. The building, constructed entirely of these bricks and now in its 128th year is shortly to be demolished. The bricks from their kiln were used in the construction of other buildings in Queanbeyan and have withstood the ravages of time remarkably well. (5)

The Kaye Family by Margaret A. Kaye, unpublished ms, 197[1?]

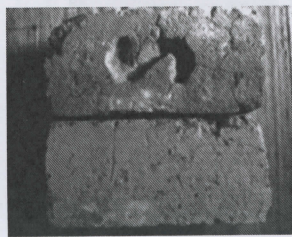
When the Elmsall Inn was demolished in February 1973 to make way for the new Queanbeyan Bridge which was opened in 1975, Margaret drove out to Queanbeyan from Springbank in Canberra, and collected some of the old bricks for posterity.

It is not written which other buildings used the HK bricks, but Bam Dudley, Joseph Kaye's grandson, suggests that they were used in the home

on the corner of Isabella and Crawford Street where Bill Kaye lived for a while. He did not know where Hunt and Kaye had their brick kiln. (6)

Rex Cross undertook a study of brickmaking in Queanbeyan and his best guess was that the HK bricks were made by John Bailey, an English brickmaker who "was granted permission to make bricks near Morisset Street in 1840." (7)

Bricks from the Victoria Hotel



The Victoria Hotel was situated on land on which had several different buildings and occupants over the years. William Hirst and Henry Buckley originally slab-built a store, post office, dwelling and outhouses on the land now occupied by the carpark of the Riverside Plaza. (8) They sold these buildings in 1838 to John Gray, who operated a postal service until 1841 and the store until 1845 when he sold out to Stephen Nutter. He in turn sold to Abraham Meyer. In 1857 Thomas and Edmund Walsh bought the premises which they named "T. and E. Walsh's Railway Stores". In 1867 Catherine Walsh, Edmund's wife, took out a licence for the store, and named it the Victoria Hotel. (9)

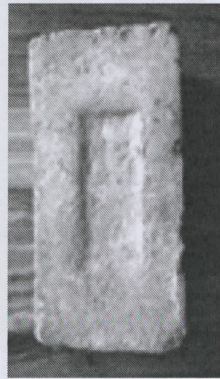
Could it be that "Gray's store" mentioned in the 1841 Census was now known as the Victoria Hotel? Do these bricks come from Gray's store or one of the various buildings on that land, or are they from a later renovation of the hotel? Who was the brickmaker who used the initial "S" as his mark?

The Victoria Hotel operated until the 1980s when it was demolished to make way for the Riverside Plaza. It sounds a popular hotel, with Susan Mary Withycombe describing "Spandie's" (after the licencees in the 1940s and 50s, the Spindeloves) as the pub of choice for

country men bringing their stock into the sale yards behind The Victoria. (10)

Other bricks in the Museum

Pictured below are some of the other bricks held in the Queanbeyan Museum, both hand made and machine made. If readers have any information they would like to pass on to the Museum we would appreciate hearing from you.



1



2



3



4



5

1 Brick from the "pumping station, wool scouring site, Oaks Estate"

2 Brick from Yass

3 Brick with Bulli imprint

4 Brick with QBN imprint

5 Diamond imprint on bricks, which were possibly made by William Holitt of Majura in 1869 and used for the extension of the Courthouse and Christ Church Rectory and the Farriers Arms Inn in Macquoid Street. (11)

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10. Withycombe, Susan Mary *Woolcock, Town in Transition: A Socio-Economic History of Queanbeyan*, New South Wales, 1945-1985, Canberra, Canberra Publishing and Printing Co., p. 20
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LILLIAN WHITBY (1900 – 1967)

Lillian Marie Penninton Anderson was born in London in on 30 December 1900. Her father, William Anderson, was a businessman, an original canned goods broker. The family was quite well off, so the story goes, until William's brother, or cousin, cheated him out of his fortune. Then, say her daughters, she wasn't able to invite any of her friends home any more.

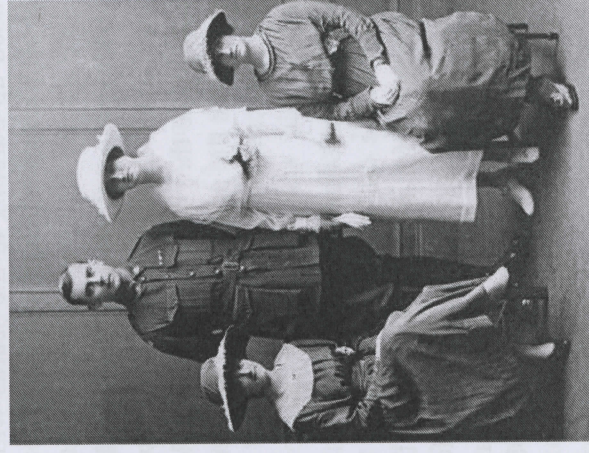
Lillian was thirteen when World War 1 broke out and both her father and eldest brother, Ernie, joined up. When she was old enough, Lillian started working at the YMCA, which was expanding its services in line with the organisation's international focus on supporting prisoners of war. Because she was a typist we presume she was one of the hundreds of secretaries they hired and not one of the thousands of volunteers.

William, her father, died at home in 1916, and Ernie, her favourite brother, died on the tenth of November 1918 at Lille near the Belgian border, the day before the Armistice.

Lillian met Ron Whitby, the big Aussie man with grey eyes, when he was invalided to England from France with a fractured hand in December 1918. They married in September 1919 in the Parish Church of St Margaret, in the grounds of Westminster Cathedral. She was eighteen, he had just turned twenty-nine.

Lillian's daughters say that their mother only married their father to get as far away as possible from her family, out of England preferably. 'There was something not right in the family', they said. When quizzed about it all they'd say was that Lillian's mother, our

Great Grandmother Eliza, was a very strict woman and that Lillian's only other surviving family member, her brother Harry, used to cross the street to avoid both his mother and his sister.



Lillian and Ron's wedding, September 1919
Photograph Leanne M Taylor, ancestry.com 1915

Eliza wasn't happy about Lillian marrying Ron and she didn't go to the wedding. Harry didn't go either. When the newly-weds arrived back at the family home, Eliza snatched the hat off her daughter's head and whipped her across the face with it. A few months later, when Lillian and Ron set sail from Tilbury Dock on the *Orvieto* for their trip to the far-flung but beautiful south coast of New South Wales, Harry and Eliza weren't there to wave goodbye to them either. Lillian never heard her mother's voice again.

The photos in Lillian's album change at this time, from men in uniform and family portraits to microscopic black and white landscapes of Rocky Hall, an inland village near Bombala at the foot of Big Jack Mountain. Fairy Bower, the tiny cottage that started with Ron and Lillian ended up bursting at the seams with four daughters in one room and six sons wherever they would fit.

My cousins and I grew up with stories about how the kids at Rocky Hall had to walk two miles to get to school with no shoes on their feet. On the way home they had to collect candlebark and sticks for the fires and shoo home the poddy calves that were let out to feed off the verges.

We heard how Grandmother Lillian was up at four in the mornings to light the fires, put the kettle on, make some toast, unrope the dog, send it to bring in the cows for milking, and wake the older kids to help her with the milking before school – all before Grandfather finally woke, had a cup of tea, rolled a smoke and moseyed over to deal with the last few cows that were hard to milk. She was the last to bed at night too.

The family battled drought and bushfires and it was a constant struggle to keep food on the table. It wasn't an easy life for Lillian and her children have shared their memories of a hard working and long suffering mother, isolated from her English family and resented by her new extended Australian family for her Englishness.

Lillian was a superstitious woman according to her daughter, my mother Audry. I was never allowed to cut my fingernails on a Friday or a Sunday, and still don't, because Grandmother Whitby said it was bad luck. It was also bad luck to point your finger or whistle on a Sunday. Lillian's favourite bible verse, which she used to quote to her children all the time, was 'Go to the ant you sluggard, consider

its ways and be wise'. She used to torment her children by telling them about Armageddon.

Lillian refused to be constrained by the small Rocky Hall hamlet and undertook some correspondence courses: cake decorating, and learning to be a radio disc jockey! When she received a one hundred pound inheritance from London she donated it to the village to build the community hall that still stands in Rocky Hall today. She raised extra funds for the project by cooking cakes, biscuits and jams and selling them on stalls in Bombala and Bega. Our aunts and uncles don't remember any other adult family members helping her. When a schoolteacher sexually abused one of her daughters she pursued him in court. During the court case she became a target herself: a lawyer asserted that the daughter, who was all of eight, was sexually precocious, taking after her mother, because a woman who had ten children must be sexually promiscuous. Lillian certainly wasn't that. Her motto was 'Populate or Perish', a dutiful citizen of the British Empire.

Ron loved Lillian in the early years of their marriage. There are letters he wrote to her when she was away for weeks in Bega waiting for her fourth child to be born. In between the news about how he had to beat Ernie because he'd been so naughty, and the mischievous antics of Marie who wouldn't take no for an answer, he calls her My Lily and My Dearest Lily.

My Dear Lily, he wrote, from your ever-loving Ron.

People change and so do relationships. One of Lillian's younger sons says that his father was a jealous man, mean at times, and he could have made things a lot easier for Lillian.

Lillian came from London to *Fairy Bower* where there was no running water and no electric light. Ron promised to organise it but

eighteen years later, there was still none. The Towamba River that lapped the back door of their cottage when it was in flood didn't count.

In 1940, Lillian couldn't stand it any longer and packed up the sulky with the five younger children and left Fairy Bower for good. She brought them up the mountain to Queanbeyan, where she whipped a lice and flea infested shack into shape and opened a cake shop on Cooma Road that supplied the Canberra army, navy and air force canteens during the rest of the war years. She was rarely in Ron's company again.



Lillian outside her shop on Cooma Road.
Photograph Di Lucas, granddaughter.

In her later years she travelled with a caravan between Queanbeyan, Mittagong and Sydney, staying with some of her children and their families. She was badly afflicted with leg ulcers, a result say her daughters, of many pregnancies, and a lot of hard work. She died in 1967 and is buried in Sydney's Rookwood Cemetery.

Di Lucas

BOB JENNINGS A WINNER AT 1930 COUNTRY WEEK



Southern NSW Cricket, 1930:

Back row, from left: Leo McGuirk, R. Merriman, Albert Bennett, Elijah Weatherby (manager), Bob Jennings, Leonard Ziems, John Senior; front: Bill Grogan, Ralph Fitch, Bill Tickner (captain), Les McCabe (vice-captain), Bill Wanless. Photograph Alan Clark

When a Southern NSW team was chosen for the Country Week carnival held in Sydney during the second week of February 1930, the only Shoalhaven player to be included was 22-year-old Perseverance allrounder, Bob Jennings. South was up against West, Far West, North, Far North and Riverina, with the prize being the Iredale Shield.

The team was led by Goulburn's Bill Tickner who the previous summer had represented Southern Districts against the touring

Englishmen, and had the distinction of bowling the legendary Jack Hobbs. Two of his team-mates from that match, Albert Bennett and Leo McGuirk had also been retained in the 1930 squad. The vice-captain was Les McCabe whose younger brother Stan had already made his first class debut and would be regular in the Australian team before the year was out.

Jennings had no experience playing on turf wickets, but the first day of the week was set aside for coaching and practice at the Sydney Cricket Ground. NSWCA coaches, James Searle, Ward Prentice, G.L. Garnsey and J.S. Taylor who had all represented the state, were said to be "untiring in their efforts of instruction".

A report in the *Goulburn Evening Penny Post* the following day stated, "Two fine slow bowlers in Jennings and Bennett were noticed; the former turned the ball from the leg." All the teams lined up together for a photograph that appeared in the following week's *Sydney Mail*.

South comfortably won its three matches to take out the shield. The squad comprised: Bill Tickner (Goulburn) captain, Les McCabe (Grenfell) vice-captain, Albert Bennett (Port Kembla), Keith Carnall (Canberra, wkpr), Ralph Fitch (Grenfell), Bill Grogan (Murrumburrah), Bob Jennings (Shoalhaven), Leo McGuirk (Goulburn), R. Merriman (Yass), John Senior (Queanbeyan), Bill Wanless (Goulburn) and Leonard Ziems (Goulburn).

Jennings started well by making 28 in the opening round victory over Far North at Coogee Oval, but he was not used in the attack. His only spell came on day four when there was a break from shield matches and South took on the Sydney combination, Randwick-Paddington-Waverley. South was bundled out for 92 of which Jennings made top score of 31, and he followed it up with 33 in the second innings.

The *Sydney Morning Herald* described his efforts as "outstanding", and that his runs had come from on-side play. With the ball he took 1/18, but the city team was far superior. Its top scorers who both retired after reaching the 60s were former NSW player Dr Eric Barbour and Jack Fingleton who was destined to be a Test batsman. Given his chance at the top of the order in the final match against West on Sydney Cricket Ground No. 1 Oval, Jennings had scored five when run out by his partner. Had he scored another 20, he would have led the team's rungetters for the week. As it was, South won the match by 201 runs with eight batsmen getting to double figures.

A columnist writing in the *Goulburn Evening Penny Post* under the pseudonym of "Leg Break" praised the team on securing championship honours for the first time in many years, and his lengthy summary included the comment, "Playing for the first time on turf, Jennings, of the South Coast, did very well indeed, and it was unfortunate for him that there were not more opportunities to exploit his fine leg break."

The skipper had preferred the English-born Bennett who was the attack's equal leading wicket-taker, but his nine victims had cost almost 20 runs apiece. He was serious about his cricket, practising on his own wicket at Port Kembla. The following year he made his debut with NSW, and had two seasons with Lancashire before returning to Australia. Among the top scorers for the Southern team was Bill Wanless who would go on to represent Australia in hockey.

As a memento of the victory, Bob Jennings returned home with the team photograph, which was framed and treasured. It would be found among his cricketing items when he died 70 years later. Although the wicketkeeper was not in the photograph, manager Elijah Weatherby was featured in the middle of the back row. While watching his team practise on the first day he was struck by a ball, and his fractured collarbone was not diagnosed until he returned home. Weatherby was a legendary figure at Goulburn, having twice played with a Goulburn XXII against the touring Englishmen, in 1887-88 and 1891-92, while he also umpired a match involving the 1929-30 tourists. He continued to umpire until 1937-38, during which season he survived being struck by lightning during a match at Kenmore.