

Descent

MAGAZINE OF THE SOCIETY OF AUSTRALIAN GENEALOGISTS

*The loss of gold is much,
The loss of time is more,
The loss of Christ is such,
That no man can restore.*



MARCH / AUTUMN 2025

Miss Roberts' Work finished July the 3rd 1860

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Descent

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Editorial Committee

Danielle Tebb, Ruth Graham, Pauline Weeks,
Danielle Lautrec, Viv Cunningham-Smith, Linda Waters,
Sandra Dexter, Heather Garnsey

Editor

Danielle Tebb
editor@sag.org.au

Design

Tracey Grady
www.traceygrady.com

Cover Image

Eliza Roberts 1860 Sampler, Tebb Family Private Collection.

Acknowledgment of Country

We acknowledge the First Nations peoples and we pay respect to Elders past, present and emerging. The Society acknowledges the Gadigal people of the Eora nation, the traditional custodians of the land on which Richmond Villa stands.

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President's Message

PHILIPPA SHELLEY JONES

I am pleased to introduce the March/Autumn *Descent* magazine. This issue explores the connection between family historians and the crafts, artisans and makers throughout our diverse heritage. It serves as a reminder of the importance of preserving these traditions, both within our genealogical research and the wider cultural context.

Craftsmanship has long been a significant part of our shared history. The skills of artisans and makers have helped shape the communities and homes of our ancestors and continue to influence our family stories today. In this edition, we highlight the work of individuals or groups who have practiced these crafts, illustrating how their work is not only an artistic expression but also a way of connecting us to our past. Many of these skills and artefacts have been handed down through generations, and we reflect on how we can honour these traditions.

This issue also includes an overview of the Society's activities and achievements in 2024. It continues to highlight the important contributions of our volunteers and staff. Whether through research, organising events, or leading workshops, supporting members in the Library or working on our archives listings from home, each of you has played a key role in ensuring our services and resources remain accessible to all those interested in their family histories. Your efforts continue to enhance the experience for many members and help foster a strong sense of community within the Society. Updating the Society's constitution in 2024 and early 2025 has required significant effort ensuring that the changes reflect the evolving needs of our community and legal requirements. This process has involved careful review, detailed consultation, and thoughtful consideration to ensure the constitution remains relevant and supportive of our Society moving forward.

Society of Australian Genealogists 2024 Year in Review

Last year proved to be a dynamic and productive year for the Society of Australian Genealogists, with significant progress in resetting our operations.

In February, the Society's **Code of Conduct** was approved and was introduced with a focus on expected behaviours to sit alongside the existing Society Code of Ethics. It is available on the Society's website at: <https://www.sag.org.au/Code-of-conduct-and-protocols>.

The other significant policy approved at Board level was the Society's Research Collection Development Policy (2023), which addresses approaches to modern collection management.

Education Program. In 2024, the Education Program continued to thrive, delivering 758 hours of live content across webinars, multi-session courses, conferences, and workshops. The months of November, May, and August were particularly active, with notable participation from members. The introduction of new courses such as the *Beginners Practical Introduction to Family History* and *Digital Skills for Family Historians* contributed to the diversity and engagement of our offerings. The program also saw advancements in genetic genealogy education, particularly in Y-DNA analysis, led by Chris Hingerty and the Genetic Genealogy Advisory Group. Our Certificate in Genealogical Research and Diploma in Family Historical Studies continued to attract enrolments.

While virtual conferences on topics such as convict history and artificial intelligence were successful, in-person events such as the Ulster Historical Foundation Lecture Tour and the Family Tree Maker event faced challenges in profitability due to venue costs. Despite these setbacks, the Society continues to build strong volunteer engagement, with a concerted recruitment effort undertaken in late 2024, further strengthening our educational network. Significant contributions from volunteers like Danielle Lautrec, Christine Woodlands and Jeff Madsen enriched the program and ensured its success.

Archives Management. The Archives Program made substantial progress despite a challenging year, particularly following the

flood damage in April 2024. Key priorities for 2024 included the assessment of the archives collection for digitisation and disposal, and the purchase of scanning equipment to support the digitisation process. Significant progress was made in assessing Series 4, which includes over 25,000 files, and work continues towards reducing the physical footprint of our archives by prioritising digitisation.

Following the flooding, staff have continued to press the facilities management for plumbing rectification so the files can be cleaned and returned to the compactus. Due to the length of time this process is taking, we are changing our priorities and expect to be able to deliver news on the cleaning progress in the coming weeks.

Library Services. The Family History Research Centre and the Library experienced steady member engagement throughout 2024, despite the challenges posed by the ongoing closure of Richmond Villa. The Library saw an average of 5-6 member visits per regular opening day, with Tuesdays and Thursdays being the busiest. Saturdays, however, continued to be quieter, prompting a potential reassessment of Saturday opening hours in 2025.

The Library continued to host a wide range of events throughout the year, including workshops, tours, and Family History Connect sessions. These events played a significant role in maintaining engagement with members. Staff increased their presence in response to the ongoing flood rectification works at Richmond Villa and volunteers continued to be integral to the smooth operation of services. The Library Services Manager, CEO, and Education Manager will collaborate to improve the member experience, investing in equipment to enhance event hosting and facilitate easier access to services.

Governance. In the second half of 2024, the Society undertook a comprehensive review of its Constitution to ensure that it remains relevant and aligned with the evolving needs of the organisation and its members. The review process involved careful examination of the current provisions, identifying areas for improvement and assessing whether any adjustments were necessary to



accommodate the Society's activities and the relevant legislation. This included refining governance structures, membership categories and the role of the Directors. The review also aimed to ensure that the Constitution supports the Society's objects and complies with contemporary legal and regulatory standards.

Particular appreciation is given to those with specific input into the changes, including members Kathryn Barrett for her work based on the Australian Charities and Not-for-profits Commission template, Keith Roberts for his governance expertise, and external consultant Jonathan Casson. This is in addition to the members who provided thoughtful feedback, all of which played a crucial role in shaping the proposed revisions to the Society's Constitution.

Last year also saw the Society embark on the development of a new strategic plan, designed to be a member-led initiative that aligns closely with the needs and aspirations of our community. The process began with a comprehensive member survey, which gathered valuable insights and feedback from our diverse membership base. Director Darryl Low Choy has played a key role in steering the development of the plan, ensuring that the strategy is informed by the responses received and directly addresses member priorities. During his presentation to members in November, Darryl outlined the progress made and members will be kept up to date with developments in 2025.

A new initiative of virtual Member Forums was introduced, providing an accessible platform for members to engage with Directors and discuss topics related to the Society's governance. The Member Forum on finances offered a valuable opportunity for members to hear from Honorary Treasurer, Cheryl Wright, who utilised her expertise to transparently explain issues associated with the Society's overall financial health.

External Consultations. The Society is frequently contacted by government agencies or organisations seeking the Society's input on matters of relevance to family historians. Over the course of the past year, the Society has provided feedback on the following:

- Storage and retention of original will documents (UK Ministry of Justice)
- Rural Cemetery Reforms Consultation – Bathurst, NSW
- Law Commission consultation on burial and cremation (England and Wales)
- Protecting the Vista and Supporting UNESCO World Heritage Listing: A Response to the Parramatta North Rezoning Consultation

Information on these responses is available at: <https://www.sag.org.au/Advocacy>. If there is a matter that the Society can add its voice to, please contact admin@sag.org.au.

Every year, the Society undertakes an assessment of its purpose and charity status; the Society remains incorporated under Australia's Corporations Law as a not-for-profit company limited by guarantee. Society income is tax exempt and donations over \$2 to the Collections Fund are tax deductible.

Community. In 2024, the Society bid farewell to Directors Keith Roberts and Sonya Russell, whose contributions and dedication to the Society are appreciated. Andrew Redfern and Chris Hingerty were welcomed as new Directors, bringing fresh perspectives and expertise to the Society's Board. I stepped in as Board President in mid-2024 following the completion by Melissa Hulbert of a dedicated five years in the role. She has taken on the position of Vice-President, alongside Janette Pelosi.

We also welcomed Kendall Webber as Returning Officer and Boyd Robinson to the newly created role of Volunteer Manager; new volunteers joined our Library and Education teams, enhancing our capacity to support members. A special mention must be made of volunteer Yvonne Masters, whose invaluable support of our Certificate in Genealogical Research has significantly improved the review of assessments, providing a more comprehensive and supportive experience for our students.

The Society was also pleased to see the appointment of SAG member and co-lead of the Society's English and Scottish Research Groups, Diana Pecar, as the new NSW representative to the Council of the Australasian Federation of Family History Organisations.

Additionally, we were proud to award fellowships to three dedicated members—Danielle Lautrec, Jeff Madsen and Judy Meyer—for their exceptional contributions to the field of genealogy. The Fellows were recognised at a new style 'End of Year Party' in Sydney for Society volunteers and members, featuring memorable presentations from Director Kerry Farmer on her legacy and member Patrick Medley on an incredible family tradition of memoirs.

There was also a partial farewell to Alexandra Mountain in 2024. Although she stepped down from her full-time role as Archives Project Manager, she continues to support ongoing initiatives. Finally, we will soon bid farewell to our Administration Officer, Jessica Page, who is leaving in March 2025 to take up a teaching role at the University of Sydney. The Society sincerely thanks all staff for their hard work and dedication in managing a busy and challenging year.

One of the highlights of the year was the award to former Executive Officer and Honorary Member Heather Garnsey of the Medal of the Order of Australia (OAM) as part of the 2024 King's Birthday Honours.

The Society extended its sincere gratitude to former Patron-in-Chief, General the Honourable David Hurley AC CVO DSC (Retd), for his dedicated support and service to the Society during his tenure as Governor-General; we wish him all the best in his future endeavours.

Bequests and Fundraising. The Society is grateful to former members Robert Pauling, Elizabeth Allum, Maxwell Rowland and Joan Hayhurst who generously left bequests in their wills to support the ongoing work of the Society. These thoughtful contributions will have a lasting impact.

In November, the Society launched a call to members to support the further digitisation of its collections and enhance the accessibility of existing resources. The \$15,000 target was exceeded within weeks and \$16,061.03 was raised through the generous contributions of members. These funds will play a vital role in accelerating the digitisation process, ensuring that more of our valuable archives and materials are accessible, regardless of their location. We would like to extend our heartfelt thanks to all donors for their support, which demonstrates the strong commitment of our community to preserving and sharing genealogical resources for future generations.

Looking Ahead. As we immerse ourselves in 2025, the Society's focus is on the strategic planning process and consideration of our premises needs. Melissa Hulbert is leading the Society's Premises Group, which is taking an active role in addressing the current issues related to Richmond Villa and the Society's overall premises requirements.

Our next theme is: Migration & Immigration

Submissions are due 15 April 2025 for the June issue of *Descent*, with a Conference scheduled for Friday 18 July.



Perkins, Ann: (1818–1883)

LINDSAY FARLEY

Ann Perkins was born on 9 October 1818 at Magna, Leicestershire, England and was the first of 10 children born to John Perkins (1791–1851) and Elizabeth Beale (1790–1855). Ann's education reflected the social norms of the early 19th century for female children of working-class families. As the eldest daughter, Ann would be expected to support her mother with her younger siblings while learning female skills such as cooking, needlework and housekeeping.

The 1841 Census shows Ann lived in the picturesque little village of King's Norton, Billesdon district, Leicester. Head of household is her father John, with wife Elizabeth plus six siblings: Sarah (14), Joseph (12), Samuel (10), Hannah (8), Lydia (6) and James (2 months). John Perkin's occupation is stated as 'Tailor'. The three eldest male siblings William (1821–), Thomas (1822–) and George (1825–) are not listed.

In October 1843, Ann married Thomas Buxton (1823–1845) at Uppingham, Leicestershire. Their daughter Emma was born in April 1844. Tragically, Thomas died in January 1845. One can only sense the unimaginable grief and pain Ann felt as a young widow supporting little Emma. Worse lay ahead, relating to Ann's work as a servant for a certain 'Mr Pratt' of Leicestershire. Harrowing, Ann faced charges of theft and larceny of calico and linen. She was found guilty on 2 July 1849 at Leicestershire's Borough of Leicester Quarter Sessions. Ann's fate was transportation to Van Diemen's Land (VDL) with a seven-year sentence. Ann would never leave VDL, nor ever see her family or friends again.

After months aboard a prison hulk, Ann joined "two hundred and six other convicts" and their 26 children on the all-female convict ship *St Vincent*. The ship departed on 13 December 1849. Analysis of convict records identified one simple notation stating "six-year-old Emma was aboard". Two adult and two infant deaths were recorded on the journey, but Emma was not one of the deaths and she remains an enigmatic mystery.



Image generated using AI tool DALL-E from a physical description of Ann Perkins in convict records

Ann's convict records provide a small glimpse of her as a person. At 5 foot 2 inches with dark hazel eyes and very dark brown hair, Ann presented a striking image. The records noted she was a "Plain Cook" but a "very good cook". To be sure, her 'Needlewoman' skills passed from tailor father to daughter. Finally, contrast the image of Ann the convicted thief against her onboard description on the *St Vincent*, portraying her as "Very Good". Unfortunately on arrival at VDL, Ann had developed a leg ulcer

"the size of a Crown piece with a dark slough". As her general health was bad and she experienced "much pain", the ship's surgeon discharged Ann to hospital on 17 April 1850.

On 27 August 1851, Ann gave birth to an illegitimate son, Edward, at the Female House of Correction in Hobart Town. Curiously, Ann

and William Farley (1801–1867), a fellow convict, were in a serious relationship at the time, applying for permission to marry on 8 April 1851. Although submitted well before Edward's birth, they were refused with no reason given. However, a second request won approval on 23 January 1852 and the couple married on 16 February 1852 at Trinity Church, Hobart. Both signed with marks (X), indicating neither could read or write.

Edward died on 8 March 1852 from infantile convulsions. Ann and William did, however, go on to raise three other children: Frederick George (1853–1946), Elizabeth (1855–1923) and William Farley (1859–1907). William died a pauper aged 67 on 4 October 1867 at the Brickfields Depot, North Hobart from "debility and old age", or perhaps the severity of the VDL penal system? Widowed and alone again, Ann required all her characteristic skills to raise her children.

At the age of 63, Ann married William Walter Culf (1829–1894) on 20 October 1881. But in less than two years, on 8 August 1883, Ann's body was found floating in the River Derwent. A coroner's inquest found Ann had "suffocated and drowned, no marks of violence appearing on the body". But the inquest asked, "how she came into the harsh waters ...?" Ann, who gave so much to her family and loved ones was finally at rest.

Life Summary [details]

Alternate Names

Buxton, Ann
Farley, Ann
Culf, Ann

Religious Influence

Independent

Birth

9 October 1818
Wigston Magna,
Leicestershire, England

Occupation

Servant
Plain Cook and Needlewoman

Death

8 August 1883
River Derwent, Hobart, Van
Diemen's Land

Legacy

Founded Farley Line in Van
Diemen's Land from 1852

Bibliography

Dall-E image created from convict records of physical description of Ann from Libraries Tasmania. Source:

<https://libraries.tas.gov.au/Digital/CON19-1-8/CON19-1-8P57>

Mr S. Donnelly Surgeon, Journal of The Convict Ship *St Vincent* (transcription) https://femaleconvicts.org.au/docs/ships/StVincent1850_SJ2.pdf

Female Convicts Research Centre Inc.

<https://femaleconvicts.org.au/convict-ships/convict-ship-records>

Ann Culf Findings, Depositions and associated Papers relating to Coroner's 'Inquests'

[https://libraries.tas.ent.sirsidynix.net.au/client/en_AU/tas/search/detailnonmodal/ent:\\$002f\\$002fARCHIVES_DIGITISED\\$002f0\\$002fARCHIVES_DIG_DIX:SC195-1-63/one](https://libraries.tas.ent.sirsidynix.net.au/client/en_AU/tas/search/detailnonmodal/ent:$002f$002fARCHIVES_DIGITISED$002f0$002fARCHIVES_DIG_DIX:SC195-1-63/one)

SAG runs a **Certificate in Genealogical Research** to assist members to hone their research skills and explore areas of study they may not be familiar with. The course also functions as a prerequisite to our Diploma in Family Historical Studies. One exercise is to write a biography of an ancestor in the style of an Australian Dictionary of Biography entry. In each issue of *Descent*, we feature one such biography.

Croker Prize for Biography 2025

MY RELATIVE'S JOURNEY

PHILIPPA SHELLEY JONES

CONVENOR OF THE CROKER PRIZE FOR BIOGRAPHY COMMITTEE

Whether you're an aspiring or fully fledged writer, it's time to dust off the creative side of your brain and get cracking on an entry for this year's Croker Prize for Biography. The competition, now in its twelfth year, publicly recognises the generous bequest given to the Society by Colin and Loas Croker; the \$1000 annual prize is funded from the bequest. All entries are published on the Society's website for 12 months and are retained by the Society as part of our manuscript collection.

The Croker Prize for Biography is an excellent way for members to record their research for posterity and for the Society's collection of biographical material to be added to for future generations of members and researchers. It doesn't matter how long you've been a member of the Society, where you are located, or how long you've been researching – just give it a go.

A competition entrant must be a financial member of the Society and submit an 800-1000 word biographical essay about one relative, based on the chosen theme for the year. The entry must be accompanied by a completed entry form which can be found, together with the full conditions of entry, on the Society's website <https://sag.org.au/Annual-Croker-Prize-for-Biography>.

Entries must be submitted by midnight on 31 May 2025, with the winner announced and their biography published in the September edition of *Descent*. Please note that it is strictly forbidden to make use of AI programs for all or any part of your entry.

The competition is judged by the Croker Prize Committee, consisting of myself as Convenor, Heather Garnsey and previous winners of the award, Michael Considine (2023) and Maxine Elder (2024). We extend our sincere thanks, for their expertise and generous donations of time, to Michele Bomford (2021), who must retire from the committee under the competition's terms and conditions, and former Board member Sonya Russell, who does not have the capacity to continue on the committee in 2025 – perhaps both will try their hand at entering!

The committee was delighted to see another very healthy number of Croker Prize entries in 2024, with 42 family historians submitting wonderful biographies centred around the theme 'A Special Family Connection'. The popularity of the competition continues to impress (and gives us lots of marking to do!); we hope that will continue to be the case in 2025 and beyond.

So, to this year's theme: **MY RELATIVE'S JOURNEY**.

The topic allows scope to explore the various definitions and interpretations of the word 'journey' – it could relate to, for example, an emotional or physical journey, an immigration story, a tale of geographical relocation, or a journey of discovery. However, please remember:

this is a biography competition – the entry must have the relative as its focus and not the journey.

The theme is a focal point – the entry must make mention of the theme and connect it to the biographical subject. Last year we had a surprising number of entrants who made no mention of a special connection at all or who assumed just being related to the subject of the biography was special connection enough.

Also, a reminder to those entering to read the conditions carefully, in particular the word count specifications and the requirement

that the submission be about the entrant's relative, i.e. the biography must be about one person in your own family tree. The writer's relationship to the subject of the biography must be clearly stated in the entry itself. The checklist on the entry form makes it easier for entrants to ensure they have met the competition's requirements. That checklist is as follows:

- My entry is between 800 and 1000 words (not including title, references and any illustration captions)
- My relationship to the subject of the biography is clearly stated in my entry.
- I have included no more than one illustration and the caption for that illustration is 10 words or less.
- I have not used any form of AI in the writing of my entry.
- I have provided references and those references do not include extra biographical material or analysis.
- I have read and agree to the Conditions of Entry for the Croker Prize for Biography.
- I declare that my entry complies with the Conditions of Entry for the Prize.

Although detailed information about the judging criteria can be found on the website, the following suggestions might prove useful:

- Relevant detailed and properly formatted sources provide evidence of good genealogical research skills. Referencing guidelines are provided in the Member Area of the website. Remember that references are not included in the word count.
- A good introduction helps to engage interest and set the scene; a meaningful conclusion rounds off the entry for the reader.
- Good grammar and spelling boost an entry, as does evidence of a thorough proofread.
- Those entries which rate highly often make good use of descriptive language, occasional humour, sensitivity, relevant historical context and a logical sequence of events.
- Entries without a good anchoring to the theme will receive marks at the lower end of the range.
- An entry which doesn't clearly state the relationship between its subject and the author is at risk of disqualification.

Reading previous successful entries on the website will provide some insight into what makes a good entry. You could also listen (or re-listen) to a recording of the 'Let's Talk About ... Croker Prize for Biography' session held in March last year, which covered the 'dos and don'ts' of a Croker Prize entry.

<https://sag.org.au/letstalkabout>

In the words of last year's winner, Maxine Elder:

"The 'Let's Talk About ...' session last year was really great and motivated me to enter!"

Good luck to all. We look forward to reading about some fascinating journeys and the associated research discoveries.

Photo: Blue ocean under sky, Cape Otway, Joshua Hibbert, Unsplash

In Search Of...

CRAFTING YOUR FAMILY HISTORY: INTRODUCTION

by Danielle Tebb

Crafting your family history may take many forms: from simple photo albums and published books, scrapbooked pages, cross-stitched family trees and samplers to endless examples of items made with needle and thread. As those of our ancestors who worked as skilled tradespeople in the craft industry will be the subject of our upcoming conference on 12 April, this section will essentially explore items an ancestor made that have come down through the family and items we craft to celebrate our family history.

One thing both have in common is that they are essentially made during leisure time, enforced or otherwise. While the Rajah and Changi quilts, for instance, were made on a convict ship and in a prison camp respectively, something like a signature quilt, particularly one made as a fundraiser, brought the local community members together to work on a common cause. Similarly, the Comfort Fund groups active during World Wars I and II not only knitted socks, balaclavas and other items of clothing for soldiers, but also packed and sent them to where they were needed. Leaflets were also printed to support the community demand for relevant patterns.

Unlike professional crafts, these items, frequently of a fabric or textile nature, were usually done by women and remain largely unidentified. Betsy Ross, for instance, is celebrated in the USA as the maker of the union flag, yet our equivalents in the form of the Eureka flag and lesser-known Lambing Flat flag, together with the many banners created to lead men to recruiting offices, local or otherwise, during the world wars, have no makers names associated with their creation. These symbols are cemented into our social history with thread and fabric, but they did not stitch themselves.

One of the best examples of sewing being used to 'craft' history is in the Bayeux tapestry, made to celebrate the Norman conquest of England in 1066. Depicting the events leading up to the Battle of Hastings, there remains some discussion around who physically stitched the piece. Was it done by nuns under the authority of William's half-brother Otto of Bayeux, or by local, skilled craftswomen, presumably Anglo-Saxons, who would have been sewing the story of their own conquest?

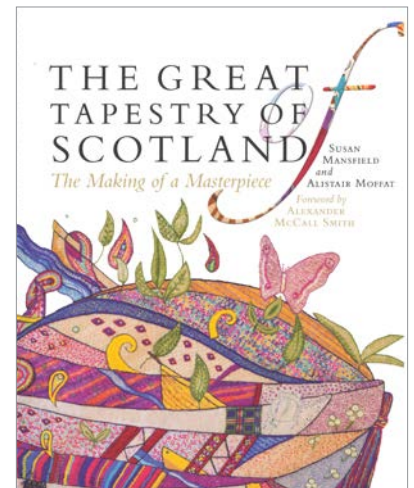
Inspired by the Bayeux Tapestry, the Great Tapestry of Scotland tells the story of Scottish history through 160 embroidered panels. A call-out for this project was made in *Descent* Vol 42 No 2, June 2012, 73. 1,000 stitchers worked 50,000 sewing hours to complete the project. The finished tapestry, housed in a purpose-built venue situated in the Scottish Borders, opened to the public in August 2021.

On the opposite scale to National importance, yet vastly more meaningful to family historians, are those everyday items handcrafted by our ancestors. Love Tokens, for instance, an area more dominated by men, utilise every day or discarded materials



to create a personalised gift for a loved one, from Welsh love spoons carved from pieces of wood, convict love tokens decorated from coins or trench art utilising artillery shells. The items were intensely personal to both maker and recipient, but once they leave the family, their identities are lost to time.

Today, commemorating the triumphs and tragedies of our ancestors provides the opportunity for us to unleash our creative talents, as the following pages will show. Items created from our own emotional journeys, however, shouldn't be neglected - clothing from a family member who had died can be made into a quilt to embrace a grieving spouse, while handcrafts such as knitting, crochet or patchwork can be used to keep hands busy while sitting with a loved one during endless rounds of doctor's appointments, hospital stays and palliative care, making the finished item all the more significant for the many hours of loss that have been sewn into it. These are the items which we need to claim as our creations, to document them so they may be passed down the family line with provenance and pride.



Title photo: Sonny Sixteen, Unsplash

Above: Work on a Bayeux Tapestry reproduction – photo credit: J. Meyer

Above right: Book cover, The Great Tapestry of Scotland: The Making of a Masterpiece

In Search Of... Crafting Your Family History

CRAFTING INSPIRATION

by Ruth Graham
SAG CEO

For us as family historians, our research outcomes are a journey through time, tracing family branches and discovering connections that stretch across continents and centuries. This journey can be expressed in more than just written records or digital files. There are a variety of crafts to draw upon, to consider undertaking ourselves, or commissioning someone to do for us – these might include a carefully stitched quilt, a handcrafted piece of jewellery, or a creative timeline presentation. Crafts not only preserve aspects of our ancestors' lives in a tangible form but can also prompt stories that create lasting emotional connections.

Photobooks, Journalling, and Scrapbooking: Curating Family Memories

Scrapbooking is a wonderful way to creatively preserve photographs, documents and other mementos from your family's history. It is a versatile craft that allows for customisation based on the theme of your project. Scrapbooking can be a way to collect generations of memories into one visually appealing space. You can include family trees, photographs, letters, postcards, and other memorabilia, transforming them into a tangible keepsake.

A more advanced form of this craft could be a 'heritage scrapbook', in which you not only document your family history but also include handcrafted items like hand-stitched elements, original artwork, or even embroidery that reflects your ancestors' cultural background. This type of scrapbook transcends being just a personal gift—it can become an heirloom that family members treasure for generations to come.



Quilting: Weaving Family Stories into Fabric

Quilt-making is a powerful and creative way to preserve family history. Different quilt sections can represent a different family member, an important family event, or a symbolic element connected to your lineage. Quilts can be made using fabric that represents different eras in your family's history, such as vintage textiles, clothing remnants, or materials passed down through generations.

A family tree quilt might incorporate patches with the names of each family member, and a small, embroidered date or event could be attached to each patch. Quilts can also be themed around key events, such as a wedding anniversary, the birth of a new family member, or a family reunion or immigration date.

Embroidery: Stitching Heritage into Keepsakes

Embroidery is another traditional craft that can be deeply personal and meaningful. Through this art form, you can stitch family names, dates, or symbols onto fabrics to create meaningful heirlooms. Embroidering family crests, initials, or significant locations (such as the town or village where your families lived) can serve as both a tribute and a storytelling device.

Embroidered pieces can be incorporated into a variety of items, such as framed artworks, pillowcases, table linens, or even handkerchiefs. For instance, embroidering a family's coat of arms onto a cushion could create a lovely gift for a wedding or a family reunion. Alternatively, an embroidered family tree could serve as a visual representation of your ancestors, making the family tree itself an art piece that can hang proudly in a home.



Title photo: hello aesthe, Unsplash

Scrapbooking photo: Kirk Cameron, Unsplash

Haring family album quilt, New York c1870, Queensland Women's Historical Association, CC-BY 2.0.

Embroidery threads, Mel Poole, Unsplash

Jewellery Making: Adorning with Ancestral Significance

Jewellery-making can be personalised with charms, gemstones, and other meaningful symbols representing your ancestry. For instance, a locket containing photos of ancestors could be passed down as a treasured heirloom.

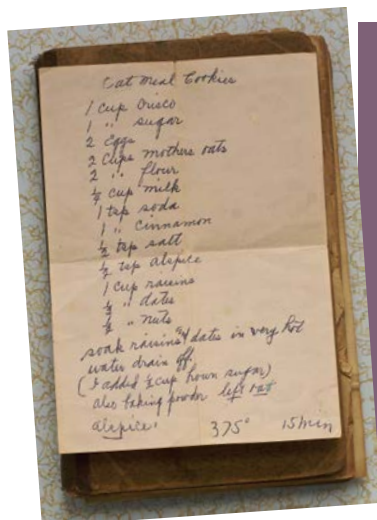
An even more personal project could involve using old family jewellery—perhaps a necklace, brooch, or bracelet that belonged to a grandparent—and reworking it into something new. This way not only does the jewellery hold a sentimental value, but it also becomes a way to honour your family through craftsmanship and design. Whether it's a pendant, ring, or bracelet, family-themed jewellery pieces can make beautiful gifts for children or grandchildren, carrying forward the memory of a loved one or marking a significant family milestone.



Recipe Books: Preserving Culinary Traditions

Many families have recipes passed down through generations, from secret sauces and traditional holiday dishes to forgotten snacks or comfort foods. Crafting a family recipe book is a great way to keep those culinary traditions alive. You might get some inspiration from the SAG's recent publication, *Our Family Cookbook* <http://socaustgen.square.site/product/our-family-cookbook/734>.

Consider compiling recipes from different generations and pairing them with family stories, pictures, and anecdotes. A hand-bound recipe book, perhaps with illustrations or handwritten notes, can be a unique way to pass on a family's culinary legacy. This could include instructions for favourite dishes, along with tips and personal touches from those who loved to cook.



Family Trees: Creating a Visual Legacy

While family trees are often seen in genealogical charts or online databases, creating a handcrafted family tree can be a meaningful craft that symbolises the connections between generations. This craft can be as simple as a painted wooden family tree with branches representing different family members, or as complex as a detailed, layered, mixed-media piece incorporating photographs, hand-written names and keepsake items.

A family tree can be made on a large scale to hang on a wall as a centrepiece for the family home, or it could be crafted on a smaller scale as a personalised gift. Whether made from paper, wood

or clay, the family tree is a beautiful visual representation of your genealogy. The effort and creativity put into making a family tree reflect the deep connection you feel to your lineage, making it an heirloom worth cherishing.

Art and AI/digital imagery: Online Inspiration

There are numerous Pinterest Boards for inspiration for your own projects. Search 'family history crafts' to see a wide variety of examples.

SOME MORE IDEAS

Pennies or cents in art – utilising coins from years of significance to put into a frame indicating "The Days of Our Lives" sew-handmade.blogspot.com/2012/05/days-of-our-lives.html.

FamilyTree Magazine has considerable features on crafting the handwritten recipe: familytreemagazine.com/projects/crafts/family-history-diy-projects/#generations.

Canva.com has an increased amount of available templates. www.canva.com/online-whiteboard/templates/family-tree – I particularly like their blended versions including pets!

Ideogram.ai is less craft, more visual art, but can provide useful **artificial intelligence-generated images** to support your representations when you are lacking a desired image of a family member.



Tartan rosettes – for those with Scottish heritage, a fabric rosette in one of your clan tartans is a quick craft for use at family reunions, weddings, and other occasions. Search 'fabric flower' at Melanie Ham's website: melanieham.com.

All of these handmade items are not just objects; they are living memories that carry stories, love, and tradition – **get crafting!**

Gold and diamond brooch c. 1790. Photographer: Rodney Start. Museums Victoria.
Collection created by Trevor Hancock and Mark Dale. File identifier 2593346
Gold locket, Queensland Women's Historical Association, CC BY 2.0.
Grandma's Oatmeal Cookie Recipe, Chiot's Run www.flickr.com/photos/chiotrun/4457386484/ CC BY-NC 2.0
Munro Tartan Flower Rosette reproduced with permission from Baylan Designs www.etsy.com/au/shop/BaylanDesigns

Ruth Graham, CEO of the Society of Australian Genealogists, is a family historian with a career in education and research management. Ruth has been included on Australia's higher education regulator's register of experts and volunteers as a mentor for the University of Melbourne and the Association for Tertiary Education Management.



SAMPLERS

by Michelle Patient

As family historians we typically follow a research process, gathering genealogical evidence from records held in repositories. What often starts out as a gathering of names and dates soon expands into wanting to know more about what sort of people they were, what they looked like and what sort of lives they lived. Where we aren't able to find oral histories, we enhance our family stories by gathering clues as to their personal situation, giving us some social context.

Some of us are fortunate and have photographs, paperwork, diaries and other types of memorabilia passed down the generations. Often it is these items which spark our initial interest in researching our ancestors. By the end of this article, I hope to inspire you to create a current personal treasure to spark an interest in centuries to come in those who are curious about your family.

Have you ever thought about what evidence might lie within your ancestor's needlework?

Like any other genealogy record, step one is to understand the record, who created it, when and why, as well as how and what it was created with. While you don't need to be a needleworker yourself, there are a huge number of resources available to better understand the "textiles" of which we are custodians.

Embroidery has held many purposes over the years, a sign of status, education, religious commitment, a celebration, a commemoration of grief, as well as documenting significant moments in history. One common form of embroidery to express these aspects of life and death is the sampler.

Originally, samplers were a reference tool for stitchers; a cloth covered in examples of stitch techniques, patterns and designs, including those used to mark laundry items as well as for household decoration. With the increased availability of printing presses, the need for a personally stitched reference tool declined, but like many other aspects of life, they developed and evolved into various forms, expressing a range of aspects of the embroiderer's life.

There are many sampler types, which can help identify a time frame. Band and spot samplers were common in Europe during the 17th century, with band samplers living on into later centuries once printing made traditional spot samplers obsolete. Map samplers, from the time of 18th century exploration, were often on silk, while

darning and marking samplers were more likely to be stitched on linen by school girls to prepare them for later life.

Many styles were family-based, include the age of the embroiderer and location. Some may mention siblings, or in the case of many Scottish samplers, the initials of grandparents, parents and siblings, often using black thread for those who had died by the time of the stitching.

Materials used and motif style give clues to not only the timeframe, but also the social status of the stitcher. Did they use silk threads or cotton, linen or wool? Did they stitch on linen or silk fabric or perforated paper? Paper was a sign of economy – a time when the more expensive linen fabric could not be afforded; while silks were a sign of opulence.

Like the language of flowers, the symbols samplers contain can be read to tell us more. Pineapples mean hospitality/welcoming; pomegranate – abundance; willow tree – grieving. Location can often be gleaned from the style: like Welsh, Irish, Scottish, Norfolk, Saxony or Mexico, or even from a school like the Quaker school at Ackworth or the George Müller Orphanage School at Bristol.

Both extremes of the social scale are reflected, be they a gentlewoman's occupation or employment training for those in economic need.

There are many resources available to help us understand the evidence in embroideries and a bibliography follows for some of the many books published over the years. Witney Antiques has been a collector of samplers for over 25 years and their catalogues are a gold mine. More recently, a number of private archivists – individuals who collect embroideries – are preserving, sharing and researching them. They can be found online, telling the stories of the pieces they have found and the stories of those (mostly young children) whose work they are caring for. The internet, mostly via YouTube and Instagram, has provided a great platform

for archivist collectors to share the stories of these once forgotten family treasures.

Many things came together to encourage me to write this article, including the story behind a recently released free family history index in New Zealand, *The Wilson Collection*. Founded by Diane Wilson in 2021, it is a result of decades of indexing, sharing and collaboration.

As President of the New Zealand Society of Genealogists, I met Diane many times and had the pleasure of staying in her home, enjoying her collection of embroideries. We spent many hours discussing them. The key take-away for me was they had started her interest in family history when she inherited two Scottish samplers back in 1947. Diane was only 12 when one of her father's first cousins sent the items to New Zealand after Diane's great aunt had died in Scotland. One sampler was stitched by Margaret Cunninghame in 1816 and the other by her daughter Margaret Blair in 1844. These were Diane's great and great great grandmothers. Imagine the effect this had upon a young child, half a world away, to receive these just two years after World War II? Researchers worldwide are fortunate that the curiosity these items invoked ultimately resulted in a free online index.

Commemorative samplers have become popular recently with the Platinum Jubilee, the passing of Queen Elizabeth II and the Coronation, as well as the pandemic. Christie Steffensen modified a sampler from the McCall magazine in 1984 to document her pandemic experience.

It has been on my mind for some time how best to pass on the items I am custodian of, in a way that will help keep them out of a future garbage bin. Inspired by Christina from *Whilst Iris Naps* Flosstube episode six, I've made a new sampler to celebrate my grandmother's birth, accompanied by a photograph taken when she is less than two. My great grand-parents' photographs and wedding ring from 1883 will be framed together with another sampler. What can you create to inspire those born decades into the future?



Birth sampler stitched by Michelle in 2022 will be framed with Ada's photo and handed down in the family

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Michelle Patient is a genealogist, computer geek, and DNA enthusiast, with qualifications in Chemistry, Geology and Family History. Growing up with a grandmother whose family stories, photographs, and memorabilia sparked her life-long interest in genealogy. In 1987 Michelle began searching for her English half-sister, and in 2005 she reconnected her mother with her birth family. With ancestry ranging from long standing English lines, early Australian military and convicts, Australian & New Zealand early colonists, through to post-WWII British Royal Naval Support, her personal research covers a wide range of British Isles diasporas and early Down Under research. She has separated facts from fiction, uncovering stories of will disputes, adoptions, children being given away, bankruptcies, and murder-suicides.

Adding DNA research to her genealogy tool kit has increased the range of Michelle's methods, revealed skeletons, and broke down many brick walls. Michelle volunteers for several genealogical societies, is a member of the Association of Professional Genealogists (APG) and is one of the DNA consultants behind the Australian SBS TV series *Every Family has a Secret* and co-hosted *Talking Family History* with Fiona Brooker.

SCOTTISH SAMPLER

by Dorothy Loudon

The sampler illustrated in this article was sent to us from Scotland by the executrix of Miss Marion Hastie Loudon, late of Newmains, Lanarkshire. It came with a packet of old photos and cards some considerable time after the death in 1993 of 'Minnie' who had been born in 1902 and was my husband's second cousin, related on the Loudon side of her family. We had visited her in 1979 and 1982 and she delighted in showing us 'Penty' – that part of the Murdostoun estate farmed by generations of Loudons for over 200 years.

The sampler, alas, is not part of my husband's ancestry, as it must have come down to Minnie through Susan Marshall who married Robert Loudon in 1870. Susan was born in 1840, the daughter of John Marshall and Jean Smellie, who married in Shotts parish in 1838.

I suspect that 'Elisabeth Marshall', who was 12 years old when she finished her sampler in 1813, was a sister of the above-named John. Unfortunately, there are no suitable Church of Scotland baptisms on the IGI for an Elisabeth (born c1807) with a brother John Marshall who became the great-grandfather of Minnie Loudon.

As well as the usual design of letters of the alphabet, the sampler has rows of variously coloured crowns and coronets. These were originally used on the household linens of the aristocracy, but gradually appeared on samplers – perhaps the young embroiderers hoped to gain employment in nobler households! In Scotland, evidently, it was quite usual to place initials of members of the worker's family under each crown. Therefore, this sampler would be a genealogical goldmine if the family groups could be identified: M and S are the chief surname initials and no doubt the M stands for Marshall.

In 2002 we decided this treasure should be in safe-keeping for others to admire, and after reading an article in *Family Tree Magazine* by Naomi Tarrant, then Curator of Costume and Textiles at the National Museum of Scotland, we posted the sampler and an explanatory letter to Edinburgh.

Towards the end of 2005 we were advised that Ms Tarrant had retired, regrettably the National Museum had a large collection of samplers and they would return the article to us. I asked them to hold it a little longer while I emailed various folk museums and historic collections in Lanarkshire, hoping to find a home for the Marshall needlework in the county where it originated. The curators who replied each regretted that either they had an adequate collection, or lacked the funds to accession such a gift. So, we offered this heirloom to the Society of Australian Genealogists to grace a wall and illustrate one method of setting out a family tree!

The code is cracked

While the sampler was prepared for display, there was just a lingering regret that the creator remained unidentified.

Indexes to the transcribed 1851 and 1861 Scottish censuses had just been added to Ancestry.co.uk and it was possible to find out more about John Marshall, who married in 1838. He was living in Lanarkshire at the time of both censuses but had been born in Bathgate, Linlithgowshire, and his year of birth was deduced as c1803.

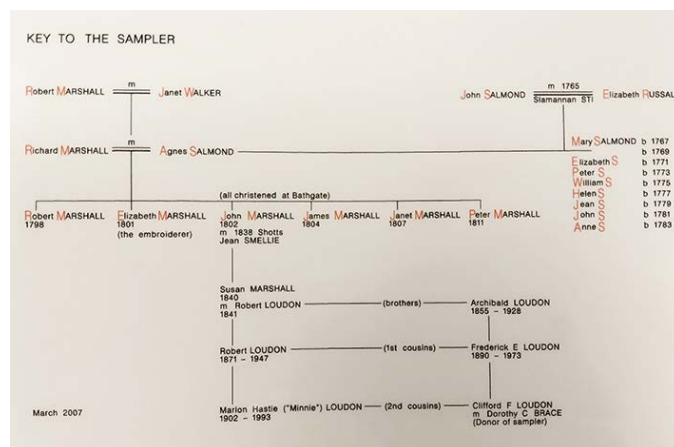
The IGI was searched and the christening of John Marshall, son of Richard Marshall and Agnes Salmon, on 12 December 1802 at Bathgate, fitted perfectly. Next was a Parent Search and among



Above: the Scottish sampler on display

Below: key to the sampler family relationships

Bottom: key to the embroidered crowns, coronets and family initials



RM	AS	RM	EM	JM	IM	JM
PM	JS	ER	RM	JW	JM	
JM	MM	MS	AS	ES	PS	
WS	HS	JS	IS	AS	CC	BC
RJS	RWF	RPC	RRM	AL	IG	JGT
						MW

the six children of the above couple was Elisabeth, christened 28 June 1801; add 12 years, 1813. This had been thought a possibility for the year embroidered, though most people read it as 1819.

The sudden recognition of the initials AS equalling the name Agnes Salmon was the start of cracking the code. The young

cross-stitcher had begun her family chart with her parents RM and AS, followed by their children in order of age: Robert, Elisabeth, John, James, Janet and Peter. Instead of using J three times in a row, she seems to have used the old form I as a variation.

More excitement followed as the 1769 christening of Agnes Salmond was found on Family Search, along with eight other children of John Salmond and Elisabeth Russal in the parish of Slamannan in Stirlingshire. So Elisabeth Marshall placed the initials of her maternal grandparents, JS and ER, after her own siblings. RM and JW must equal her paternal grandparents; and using the Scottish naming pattern, one would expect this pair to be Robert and Janet – a Robert Marshall married a Janet Walker in 1765 at Larbert, Stirlingshire. If JM, JM, MM were their children, they have yet to be revealed.

The next nine pairs of initials match the entire issue of John Salmond and Elisabeth Russal. The last 10 pairs await identification (remembering that the people they represent were alive before 1813) but at least the provenance of this sampler has been resolved.

This sampler is on display in our Research Centre and Library at 2/379 Kent St and we remain grateful to Mrs Loudon for her donation.

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In Search Of ... Crafting Your Family History

SCRAPBOOKING

by Debra Katon

To showcase how scrapbooking your family history is a great way to present and preserve important documents and photos for generations to come, I have chosen my pages of WWI and WWII.

World War I

These pages feature my grandmother's four brothers William, Philip, Frank and Stanley Kelly who all passed away long before I was born. Despite this, I have brought them to life by including their own handwriting on their Attestation Papers and I have linked their lives to me by writing in my own hand when I created the pages and journalling on vellum where my direct line fits in the large family of 12 siblings.

Concentrating on Philip Kelly, the only brother to have been killed in action, just months before the end of the war, I included a map of where the fighting occurred in France and a photo of the original cross erected at the battlefield, together with details of Philip's life, printed on vellum. Philip's Service Record is clearly written in red ink when he was awarded the Military Medal and I have included the direct quote about his actions at Polygon Wood, along with researched photos from the time.

To honour Philip's memory, I included photos of Philip Kelly's name on the Wall of Remembrance at the Australian War Memorial, with me pointing to it. I used poppies purchased from the souvenir shop as embellishments throughout the pages.

World War II

My Grandfather, Norman Orr, enlisted in WWII at age 39, without telling his wife! I can imagine my grandmother's horror when she found out as she was the sister of the Philip Kelly who was killed in action in WWI. The photos on the page were taken by my grandfather and posted back to Australia. The comments are those that he wrote on the back of each photo. After asking my uncle, John Orr, to write about his father, I printed his heartfelt words in vellum and included his signature and date.

I love the photo of my grandmother, Betty Orr, leaning out of the window of her home. She posted this to my grandfather with her words, "Love from Betty, 2-2-41" on the back.

These pages evoke emotion and bring to life my ancestors in a beautiful and colourful way that I can share with my descendants. Photographs capture the essence of the subjects, and I am honoured to be the custodian of these original treasures. The additional records I have added were freely available and enhance the story of these men who I am proud to claim as family.

Above and right: content from the author's family history scrapbook



YARNING MY WORRIES AWAY

by Fleur Creed

I love most forms of craft, but especially yarn crafts, as I find them restful and therapeutic. When my mind is full of words and deadlines, if I pick up a pair of knitting needles or a crochet hook and a ball of yarn, my problems unwind with the yarn and are lost in the stitches.

For as long as I can remember, people around me knitted. My mother, Joy Sherwood Banyard (1924-2024) knitted; my maternal grandmother, Charlotte "Lottie" Hirth Young (1885-1968) knitted; and my maternal grandfather, William "Bill" Charles Banyard (1884-1963) knitted. During the day when I was little, my father Rex Lawrence Cross (1921-1987) went to work, my grandfather pottered around in the vegetable garden and looked after the chooks, my grandmother baked and looked after me, while my mother cleaned, shopped and prepared meals. In the afternoons, everyone sat around and knitted, and I guess my grandparents kept knitting after we left for home for my father's return from work. My mother didn't teach me how to knit, my grandfather did. My friends at school always thought that was strange, but my grandfather was better at knitting than my grandmother. I think he may have taught my mother too, because she was an exceptionally skilled knitter.

As I grew older, and my brother was born, our mother made increasingly more intricate jumpers for us, including Fair Isle patterns with little animals knitted in and sometimes decorated with protruding fluffy tails. She knitted beautiful lacy baby clothes and delicately patterned baby blankets. She also knitted for our father and herself. As we grew, and shop-bought garments increased in variety, we didn't want home-made jumpers any more so she started producing made-to-order items for a yarn shop, which gave her some pocket money and a reason to keep knitting.

My mother and I taught ourselves to crochet in the 1970s, as blankets made with colourful 'granny squares' were all the rage. We crocheted everywhere we went: in the car, at the beach, in waiting rooms, but we were never able to crochet as well while reading as we could knit while reading.

My mother was able to read, knit and watch TV at the same time; she even managed to knit while riding her exercise bike and watching TV, which was quite an achievement!

I haven't inherited those skills, but I usually have some knitting or crochet in my bag whenever I expect to be waiting somewhere, and always when I am away on a trip.

When I started delving more deeply into my family history, I began to look at some of the trades, occupations and pastimes that had been passed down by my ancestors. This piqued my interest in my grandfather, Bill Banyard, and his ability to knit. I knew he was born in West Ham in Essex in 1884 and had emigrated with his family to Australia as an infant on the *Bombay*, arriving in June 1885. His mother, Henrietta Anne Sherwood (1854-1886), sadly died soon after their arrival in Sydney, and his father, Charles Banyard (1851-1924), was left with four young children to raise, so remarried soon after. Although Charles had emigrated with a secure position as carpenter-in-charge of the railways at Parramatta, it appears that his new wife, Emmeline Mannix (née Howe) wanted him to join her in her grocery business in Parramatta. Sadly, this resulted in bankruptcy within a few years, and the family returned to her family's home in Yorkshire.



Bill Banyard wearing beanie that he knitted himself, with Fleur sitting on his lap c.1962

This now started to make sense, as there was considerable information to be found on the practice of men handknitting in Yorkshire from the 16th to the 20th centuries. Men were known to both spin and knit in the sheep-farming areas of the Yorkshire Dales.¹

Knitting was a pastime for men prior to this, however.

As early as the 14th century, knitting guilds had been established, and these were exclusively for men. In these highly prestigious guilds, members spent their lives learning, practising and developing their knitting skills.

Three years of apprenticeship was required, during which time the apprentice would learn to make stockings, socks, caps, gloves, mitts, and coats. These items were then exported to Europe and beyond. After the three-year apprenticeship, the knitters were then expected to travel for a further three to four years, learning foreign techniques and patterns, before sitting an exam to create a masterwork. This masterwork consisted of several pieces, including clothing items and a carpet involving 20 different colours, before they could achieve the status of Master. This practice continued into the 19th century.²

In *Book of Trades: a circle of the arts of manufactures*, James Wylde describes hand-knitting:

The early method of making hosiery was by means of needles worked by hand, and in many parts of this country, especially at small farms in the North, the women employ their leisure time in knitting the stockings of the household, the wool being generally the produce of the sheep fed on the land of the farm. Articles thus produced are called "hand-knitted," and they are generally much liked, although somewhat expensive, because they wear longer than those produced by the stocking-frame.³

The basic techniques of knitting were relatively easy to learn, but it was not a high-paying job, considering the amount of work which went into each item. "By the late seventeenth century reducing the poor rate and teaching the poor skills, including knitting, so they were no longer a burden on the parish, exercised the minds of many writers".⁴

There have been some famous historical men associated with knitting; perhaps the most notable being Edward VIII, who is recorded as the Royal who introduced Fair Isle knits to general fashion by wearing them in public.⁵ James Thomas Burdenell, The Earl of Cardigan, contributed to the popularity of knitting by requesting a jumper that he did not have to pull over his head, as he did not want to mess up his hair. The 'cardigan' was the answer to this request.⁶ Another man who contributed to the development of knitting was Fitzroy James Henry Somerset, Lord Raglan, who had lost his right arm in the Battle of Waterloo. He had a new jumper constructed with a diagonal sleeve seam from the underarm to the neckline to make it easier to dress himself.⁷

Knitting has also been a popular pastime of sailors, as it was portable, and gave them something to do on long voyages.⁸

In modern times, as many have returned to crafting to either connect with their creative aspects or return to a slower, more traditional way of doing things, research has been conducted on the value of knitting and its contribution to wellbeing.⁹ Knitting's repetitive actions require both physical and cognitive skills, developing confidence as more advanced techniques are practised and achieved.¹⁰ It has also been suggested that the rhythmic and sensory nature of knitting "can be calming, with potential meditative and therapeutic qualities".¹¹

One thing is certain, knitting is a skill that requires connection, being passed on from one to another. While there are many YouTube clips teaching both the basics and more advanced knitting skills, nothing can replace the shared experience of teaching and learning, especially from a loved family member. Similarly, machine-knitted garments produced in Third-World countries can be purchased without effort and at little cost, but

also without the benefit of the repetitive actions of knitting (or crochet), and the increased wellbeing gained by times of shared crafting with family members, friends or in craft groups.¹²

Today we have seen a resurgence of male knitters. This was not the case when I was pregnant with my first son in the late 1980s, and my late husband wanted to learn how to knit to make something for the new baby. I taught him how, and he completed a few items, even knitting at the hospital when he came to visit during and after the birth. He was not brave enough to be seen, however, and would hide his knitting whenever someone entered the room. If only we had known the history of male knitting then! Knitting has been in my family for several generations that I know of, and possibly many more. I have carried on the tradition with my own children, and I hope it will continue into the future.



Fleur descends from convicts, free settlers and bounty immigrants who settled in NSW and VDL. She has completed the SAG Certificate of Genealogical Research and the UTAS Diploma of Family History. Currently living in Queensland, Fleur and her husband are converting an old timber church into their home, while Fleur conducts a One Place Study on their tiny rural community and works part-time as an academic researcher.

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A First Fleet Reunion

In October 2025, a gathering of descendants of three First Fleet convicts will occur in Hobart. The purpose is to celebrate the strength and resilience of our ancestors, their unique history, and to share stories of their lives.

When the First Fleet set sail on 13 May 1787, on board the *Scarborough* were Jacob Bellett and Edward Garth and, on the *Friendship*, Susannah Gough. All were convicts, found guilty of theft and sentenced to transportation.

After the landing in Sydney Cove in January 1788, Edward and Susannah were selected to travel to Norfolk Island to establish a colony to grow food and harvest flax. They were the first to step foot on Norfolk Island when Philip Gidley King established a settlement there on 6 March 1788. They married and had seven children on the island.

Jacob was sent to Norfolk Island on 4 March 1790 on the *Supply* and married Ann Harper, who was transported on the *Second Fleet*.

When the decision was made to close the settlement on Norfolk Island, both families chose to move to Hobart, where they were resettled by 1808. The families must have known each other well as, following their arrival, three Garth children married three Bellett children – James Garth married Mary Bellett in 1815, Edward Garth married Ann Bellett in 1816, and John Bellett married Susannah Garth in 1822. These marriages created a strong bond between the two families as well as a unique family history.

Thousands have descended from the Garth and Bellett families and we hope many will attend the week of planned activities. If you are related and would like more information about the reunion, email hobartoct2025@gmail.com for details or view the website <https://garthbellett.wordpress.com/the-event/>

TEMPERATURE BLANKET 2021

Recording a pandemic year in a family's life

by Barbara Barclay

Living through a pandemic is not something I had ever considered would happen in my lifetime. I was aware of the 'Spanish Flu' pandemic that decimated an already exhausted world after the Great War 1914-18, but worldwide health scares such as the spread of HIV in the 1980s, Swine Flu in 2009 and the Ebola outbreak in 2014 never really impacted my life. That all changed in March 2020 with the outbreak of coronavirus, Covid-19.

I was living in Ireland, and we went into lockdown on Friday 13 March 2020. It was both surreal and frightening. Being in Europe, we had watched as warnings and lockdowns advanced west across the continent. We knew it was coming, but we didn't know what that was going to mean for us.

Two years later, by March 2022, the Republic of Ireland had endured five Covid-19 waves, with 1,326,946 cases and 6,571 deaths.¹ These figures are from a population of only five million people. The waves of Covid-19 brought numerous lockdowns, where we were forced to stay at home. This is not an article about the pandemic, but how I endured those lockdowns with more time on, and with, my hands.

I had started getting crafty by sewing masks after seeing a public health YouTube video from the Czech Republic, where a young woman pleaded with us: "Wear a mask. I protect you. You protect me".² Patterns for masks were available online, so I brushed the dust from my sewing machine, and I started sewing. I posted my handmade masks to everyone I knew, especially the older people in my life. Ireland had not introduced mask-wearing at that stage and I remember it feeling like a novelty, but it soon became a necessity.



Barbara's masks

I had learned how to knit when I was about six years old, taught by an older sister. I had never taken to crochet, but the lockdowns gave me time to properly learn, with everything you need to know available on YouTube. I started shopping for yarn online, and was always looking for new patterns. By the end of 2020 I had a myriad of knitting and crochet projects on the go.

Like everyone, I was also scrolling social media, and that is where I first started seeing images and discussions

of 'temperature blankets'. Temperature blankets use weather data to determine the colour palette of a blanket. Each row of a temperature blanket is knitted or crocheted in the colour representing the temperature of that day. Many people make blankets for a calendar year, while others choose significant dates, such as the birth of a baby, making a blanket that records the temperatures for the first year of their life. I decided that a 2021 temperature blanket was the project for me, particularly as it looked like we were going to endure another lockdown year as in 2020.

I took my inspiration for my temperature blanket from a project I had seen online, where the maker had not only recorded the temperature, but also the weather for each day. Each row of the blanket was made up with two threads: one for the temperature and one for the weather. This was very appealing for reflecting Irish weather as the changes are so dramatic; no two days are the same and the expression 'four seasons in one day' is not an over-reaction.

I created my colour chart by choosing five cool-to-warm colours that represented the temperature in five-degree Celsius intervals: one to five degrees, six to 10 degrees and so on. Note that my scale for the Irish temperature only went as high as 30 degrees, and it was highly unlikely that that temperature would be reached.

The temperature yarn was cotton, and I added mohair as the second yarn to represent the weather: yellow for sunny, grey for overcast, blue for rain, white for snow. Knowing the Irish weather, I bought more grey and blue yarn than yellow! I later combined strands of blue and white to represent hail.

I sourced the official daily temperature data from the local Met Éireann (The Irish Meteorological Service) weather station, which is available online.³ The record for the daily weather was more subjective; I chose the weather depending on how it 'mostly' felt to me on any given day. As the year progressed, I also added combined strands of grey and blue for 'Named Storms'. These are forecast damaging storms that are given names to increase public preparedness for extreme weather,⁴ just as we name cyclones in Australia. I settled on a 'ripple stitch' for my blanket, which forms in chevron waves, to represent the fluctuating weather every Irish day can experience.

My temperature blanket was not just any usual knitting project, and it became more than just recording each day's temperature and weather. It also meant that I stopped to reflect on the day as I took the time to knit. In an anxious time – a pandemic – it gave me at least 15 minutes a day of meaningful crafting, a chance to live solely in the



The temperature blanket, January

moment. Significantly, I also started adding other 'records' to my blanket, which made it a more substantial record of our family's experience of the year 2021. I added a green strand for St Patrick's Day, and a red strand for Christmas Day, two major Irish holidays. I chose teal blue to mark the days of family birthdays and, most importantly, I chose a bright orange to record the days that family members were vaccinated for Covid-19. These were special; they indicated that we were moving forward, and hopefully away from the ordeal of the pandemic and lockdowns.

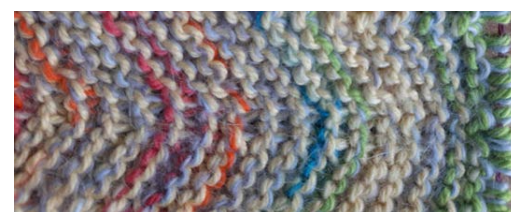
I was meticulous in my recording, using an exercise book to record the yarns used, the size of my needles, the daily temperature and weather for each day, as well as additional notes of interest for that month. I photographed the blanket each month, taking two photos. One was a close-up of that month's knitting, and one revealed the growth of the blanket as it spread across my couch.

I also recorded my monthly progress with linked posts on Twitter.⁵ The final post garnered the attention of Met Éireann, who produced their own tweet commenting on the creative use of daily weather observations and the visualisation of the Summer 2021 heatwave.⁶ Note that this was an Irish 'heatwave', where we had warm temperatures for an unheard-of two week period, reaching highs of 26 degrees.

I moved back home to Australia permanently at the end of 2023. Before I left, my employer, the National Museum of Ireland, announced they were creating a contemporary collection of everyday objects that represented people's experiences of the 2020-21 pandemic and lockdowns.⁷

The objects they collected included medical and personal protective equipment, a signed script of 'Normal People', the drama starring Irish actor Paul Mescal that captivated Irish audiences who were home watching television every night, and a tie belonging to the Chief Medical Officer of Ireland, who also made nightly appearances on television to report on the current status of the pandemic.

I recognised that my temperature blanket had become my own family's record of the



September (detail)

experience of living in Ireland during the Covid-19 pandemic. I decided to donate my blanket, and the supporting documents, to the Museum.

At present, the Museum's pandemic collection is in conservation storage. However, some day in the future will be the right time to present an exhibition on the Covid-19 pandemic, a period that deeply affected so many people. I am honoured that my 2021 temperature blanket, the record of one year of my family's life, is included in the collection.



Barbara Barclay has been interested in her family history since growing up hearing stories about her Scottish grandfather. After living in Ireland for 25 years, she has returned home to Australia. She is an experienced family history researcher, and her research interests include 19th century emigration from Ireland to Australia. Some of her research on The Mayo Orphan Girls can be found at <https://mayoorphangirls.weebly.com/>



Pages from Barbara's project notes, and her colour chart



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In Search Of ... Crafting Your Family History

QUILTING MY FAMILY HISTORY

by Sue Bulbrook

During the 2020 worldwide pandemic, my home became my everything. Face-to-face shopping for quilting fabrics became forbidden and as a lover of fabrics, I need to feel the fabric in my hands. I resolved to make a quilt using only fabric I had in my drawers. This quilt was to be an historical record of my family during the 2020 pandemic.

The cedar drawers that hold my fabrics are circa 1880s – a five-drawer chest that lived for many years in Mudgee and came from my maternal father's family. Just as I have done, these drawers were used to keep a sewing box and fabrics safe from moths and moisture.

The fabrics I chose for my pandemic quilt were old fabrics, all with a family story; and they were a vibrant mix of colour. Miraculously they went together, almost without guidance.

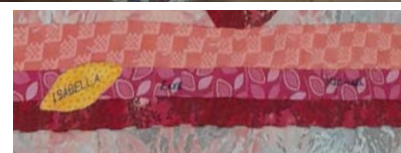
A messy, colourful quilt top formed during 2020 and 2021 (quilting has no respect for time!) and by 2022 I was able to put the top together, with a middle (if you're not a quilter, this is the warm bit) and a back (again, a quilt is three layers sewn/quilted together to give functionality and sturdiness). I have sewn the names of my family around a centre square within the quilt.

Now, in 2025, as I read and feel my quilt and look at the names, I remember those who have died and rejoice over those who are new to my family. The new names are all births and, although my quilt is dated 2020, 2021 and 2022, the new names have been embroidered onto the quilt in a contrasting colour and fabric. Suddenly I realise that I would not normally put together such a contrasting colour palette. These colours clearly demonstrate my yearning for freedom from the pandemic's limitations. Yet, the



Above; the author's pandemic family history quilt

Right: detail showing some of the family names embroidered on the quilt



quilt also demonstrates how my family not only survived, but grew, preserving our family's story.

PS: still haven't finished the quilt ...



Sue Bulbrook has been having too much fun researching her family's history as her mum did all the hard work before the wonderful world of digitisation. She is now able to spend time embroidering and augmenting her mum's research, with the help of SAG, with the aim to make her family's stories engaging for her grandchildren.

FROM FACT TO FICTION

by Yvonne Masters

If you think about it, we craft family history almost daily. Each time we have a conversation where we describe something about our lives, we are crafting our personal history in our choice of words. We might leave out the 'boring' bits, embellish our role in an event, or add humour to a situation. If we re-tell the same story to someone else at another time, how we depict the event might change as we bring different words and memories to the description. Often, we are doing this crafting subconsciously, but there are definitely times when we deliberately craft our own story. In our resumes and job interviews we carefully choose what will highlight our accomplishments, then gloss over other aspects which may not be as suitable: we are consciously creating our own story. The same conscious deliberation occurs when portraying more extended family history, whether in words or images. The same events can resonate very differently depending on the crafting choices that we make. The life, and death, of George Arthur Moore and Edward Moore are cases in point.

Hatch, Match Dispatch: the Traditional Report

George Arthur Moore was born in Pendleton, Lancashire in 1891 to Edward William Moore and his wife Ellen, neé Dixon. Baptised on 18 February 1891 at Stowell Memorial Church, George is next found in the census records for that year living at 8 Clay Street, Pendleton with his parents. His father is recorded as a Police Constable. George died 18 June 1899, drowned, and was buried 22 June 1899 in Weaste Cemetery. His brother, Edward Moore, was born 15 August 1899 and died 27 August 1899.¹

Such reports are useful. They provide a basis for a family tree, a pedigree chart, or further research. They are generally the genre of writing that is required in any formal course of study, fully referenced for checking and duplication. But they are not exactly emotive, are they? They don't draw someone into the story. For that we need to look at other forms of writing. Let's continue building the lives of George, Edward and their parents, and a more relatable story, by looking at a newspaper report from the time.

Newspaper Report

ANOTHER BOY DROWNED IN THE CANAL

'The Coroner (Mr. A. Holmes) held an inquest at the Hare and Hounds Hotel, Broad-street, Pendleton, on Monday afternoon, on the body of George Arthur Moore, the eight-year-old ... whose body was taken out of the Manchester, Bury and Bolton Canal ... early that morning. The father said the deceased took his supper to the Cross-lane Police Station about 8 o'clock, and afterwards left for home, returning by way of the canal. Later on, his wife went to the station and told him that the deceased had not reached home. He was on the canal bank whilst the canal was being dragged, but was not present when the body was recovered.

The Coroner: Has he often been round by the canal bank? Witness: Repeatedly during the past 18 months. ... The Coroner: Do you think he fell in by accident? Witness: Oh, yes; certainly. Police-constable Chesworth said he heard the deceased was missing at 11.40, and he went along the canal bank, taking the grappling irons with him. He subsequently found the body near Windsor Bridge.

... The jury returned a verdict of accidental death'.²

Unlike some newspaper reports, this one is not unduly sensationalised. It does, however, provide more detail regarding the death of George Arthur. We learn of his death in the canal after delivering his father's supper and of the subsequent search, with the father present at that stage. This kind of report can tug at the emotions as we ponder the parents' feelings. It raises questions to which the answers can only be surmised, but questions that can

provide the trigger for us to craft family history in a manner which draws the reader into the story even more. Can this be done for George and his family? Yes!

Creative Storytelling: Delivering Emotion

Using empathy can be effective in crafting a family history story that has its basis in fact, but which moves more into the realms of fiction as it cannot be substantiated. It draws on common human emotions that may, or may not, have been present in that time, person, or place, but which are identifiable. It could be considered a form of historical fiction. Let's turn to creative storytelling to explore how Edward and Ellen may have been feeling at the end of the year, and century, that saw not just the drowning of George, but the death of Edward, the child that Ellen was carrying when she received the news about George. Creative licence allows for a reflective questioning of the past, seeking to understand how they might have felt as the new century arrived.

1900: a new century. Did you celebrate this as a new beginning or tearfully reflect on the death of the old year and of two sons? 1899 was a tragic year – we can only imagine how you both must have felt the night George went missing. He brought your supper, Edward, to the police station on Cross Road. What did you say as he left? Was there a fond thank you and goodnight?

Ellen, did you send him off that night with a reminder to hurry as Dad would be waiting for his meal? How long before you started to worry at his non-return? It must have been a difficult walk to the police station to tell Edward that George was missing. You were pregnant and had two other children at home.³ Did you take them with you?

You both knew George's habit of taking a short cut along the canal: this would be the first place searched. You must have both been distraught as you stood over the body when taken to see him. Did you ask yourselves, "what if we hadn't let him deliver supper?"

Edward was born two months later on 15 August, and died only 12 days old. Had George's death brought on premature labour? The records do not say.

1900 was the birth of a new century, but were you ready to move on?⁴

Poetry (with thanks to ChatGPT)

Crafting poetry can also help to provide interest in family history events and this can be aided by the use of AI. Although enjoying writing my own poetry, I decided to trial ChatGPT with a couple of poetry forms, a sonnet and a haiku, using the newspaper report of George's inquest as a prompt.

Sonnet

*Beneath the moon, the silent waters lie,
A mirror dark where stars refuse to gleam.
An eight-year shadow fades, a mother's cry,
Lost echoes carried on the canal's stream.*

*The supper cold, the hearth bereft of cheer,
A father waits where lanterns flicker low.
His heavy steps trace paths of doubt and fear,
The grappling irons cast where secrets flow.*

*O tender youth, what dreams were yet to bloom?
What laughter stilled beneath that endless deep?
The canal, a grave, a child's quiet tomb,
Now holds the memories the night must keep.*

*Yet, soft, a voice drifts through the morning air,
A ghostly hymn of love, beyond despair.*



The image produced by ChatGPT: Response to George's Inquest Report⁵

Haiku

*George drifts in silence,
his father calls on the bank—
echoes do not speak.*⁶

Admittedly, ChatGPT uses rather 'flowery' language, but it evokes the emotions that could have been part of this family history event. The poetry has come a long way from the cold facts of the traditional report.

AI Image

While the previous examples have all been crafting with words, it is also possible to craft family history through images. We do this when we take photographs of weddings, birthdays, and other important events. Who and what is included – or not included – in these images tells its own story, sometimes a story that grows in the telling over time! In this case, ChatGPT was asked to provide an image to accompany a story based on the newspaper report.

Although the body in the canal is rather large, the moody scene evokes the sombre feelings that must have been present among the searchers.

Perhaps crafting stories that read more like fiction than genealogy, and particularly the use of AI, may be frowned upon by some, but we already craft our family histories whenever we talk about, write about, or photograph the family. Some of us also craft our family history through art, needlework or calligraphy. We need to embrace diverse approaches to family history, suiting the method to the purpose.

Yvonne has a background in education, both as a teacher, particularly of English and History, and as a university lecturer in teacher education. She has been researching her own and her husband's family histories for over 40 years and, now retired, genealogy is her passion, making her question how she ever found time to work! She has completed the UTAS Diploma of Family History, SAC's Certificate of Genealogical Research and also the Diploma of Family Historical Studies. Yvonne is a co-facilitator of the AI and Tech Special Interest Group, and a member of the Diploma and Certificate Committee.



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WAGGA SOLDIERS' COMFORT FUND

by Philippa Garnsey

The Australian Comfort Fund was formed in 1916 from a number of individual state-based organisations which had been created at the beginning of World War I to send comfort to the troops.¹ However, the Wagga Soldiers' Comfort Funds (the Fund) had been established a few months earlier with the aim of providing comforts to soldiers, specifically from Wagga and the surrounding district, on active service in World War 1. These comforts were to supplement the men's army rations and personal kits and were achieved by appeals for donations, public subscriptions and organising fundraising activities.

The Committee

The Fund was inaugurated on 16 March 1916 at a public meeting of Ladies in the Wagga Town Hall and comprised of 16 women and two men. Members' fees were two shillings and six pence for women and five shillings for men. Each member was entitled to send in a soldier's name and he would have a parcel of comforts sent to him at a later date.² The main role of the committee was to send parcels to Wagga soldiers, to raise money to fund the items sent, including postage, and to send newspapers to Wagga troops. Initially the committee met weekly and then fortnightly. The local newspaper, the *Daily Advertiser*, advertised the meetings and generally reported what occurred at every meeting of the committee, often recording who was present.

In early April, Mrs. Hannah Oates, president of the Fund and wife of the Wagga mayor, wrote to the local paper appealing for assistance to fund the needs of the soldiers.³ By May, the number of members attending the meetings had increased to 70. Prizes were being donated and a buying committee for the sewing room had been appointed. This smaller committee was responsible for purchasing tussore silk and flannel to be made into shirts for the soldiers.⁴

Several other smaller committees were also set up, including the Sweets Committee and the Newspaper Committee. Sugar was donated to the Sweets Committee and lollies, such as toffees, were made to be sent in the parcels. Similarly, newspapers were donated to the Newspaper Committee and were included in the parcels sent to

Wagga soldiers at the front so they could keep up with local news. These committees met more frequently and occupied a room at the Commonwealth Bank, Wagga, set aside for their activities.

Later, smaller towns in the Wagga area set up their own Soldiers' Comforts Funds including: Bruceedale, Ladysmith, Tumbarumba, Tumut and Yathella. Even small localities such as Pullitop donated items to be included in the parcels.

Raising money to purchase items for parcels

Not only did the women sew and pack parcels but they raised money to fund the purchase of fabric for shirts as well as wool, cigarettes and other sundry items.⁵

Many innovative ways were used to raise money. Adults and children, such as boy scouts and school children, were involved. Money was raised by those people who enjoyed playing euchre, and Button Days were held where buttons (tin badges) were sold to raise money for patriotic causes.⁶ These buttons were sold on the main streets, cakes were also sold at stalls in the main street as well as at markets. Competitions were held for the woman who created the

probably taken in late June 1916⁸ at the Commonwealth Bank rooms and may have been produced to raise money for the fund. These cards were sent to the men at the front to show that the people in Wagga were supporting them. A report in the local newspaper recorded:

There was a busy scene at the Commonwealth Bank rooms yesterday, when about 50 ladies belonging to the Wagga Soldiers' Comforts Fund packed 116 parcels for Wagga and district boys at the front. The parcels contained a shirt, pipe, tobacco, cigarette paper, sweets, envelopes, paper and pencil, nooks, laces, handkerchief, housewife soap, sardines, insecticide, cheese cream, Bovril and devilled ham. Messrs. H. Oates, G. Bellair and W. L. Shaw were the members of the buying committee. The parcels were packed on tables lent by Mr. Skudder, and weighed - each went 3lbs - on scales lent by Mr. A. Ross and Messrs. Edmondson and Co.

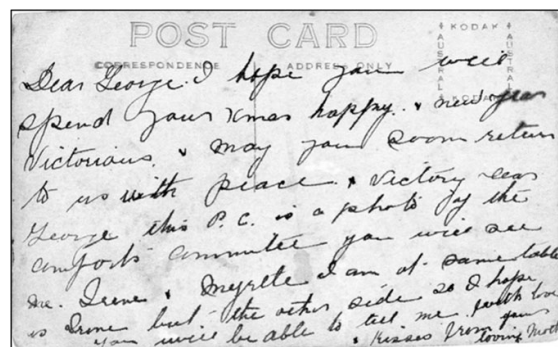
The third and fourth class pupils at the Wagga Primary School sent suitable donations for inclusion in the parcels. Packing for the week was postponed,



greatest number of garments, prizes were donated by citizens, and parties were held where guests paid to attend. Donations also came from charging people to attend events such as swimming carnivals. One local farmer donated the money raised by selling the crop on an acre of his land. These proceeds were all donated to the Fund.

The Postcard

This photo (above), which was used on the front of a postcard, was



*Top: photograph used for the postcard sent to soliders from Wagga.
Above: a message on one of the postcards.*

owing to the shortage of shirts, until Wednesday next. The ladies partook of afternoon tea, for which Mr. A. Boss was largely responsible.⁷

This card was sent to George Lloyd, son of committee member, Mrs Catherine Lloyd. George had enlisted on 31 May 1916 and embarked for overseas in early October. The card was undated, but was probably sent in late 1916 as his mother, Catherine, mentioned Christmas and New Year in her message. Fortunately, she also mentioned where she and two of her daughters sat in the photo, this enabled me to identify where my grandmother, Irene Lloyd (aged 16), and her sister, Myrtle (aged 12) and their mother, my great grandmother, Catherine Lloyd, were seated. Irene was seated on the far right and Myrtle sat immediately behind her. Catherine was at the same table and was almost diagonally opposite Irene. She wore a dark dress and hat and was directly looking at the camera.

The roles of women supporting the war effort

The roles of the women who were members of the fund varied according to their skills and the amount of time they had available. Many had young children and husbands at the front. Knitting socks, especially for soldiers in the trenches was an important job. It was estimated that one million pairs of socks were knitted by the women of Australia.⁹ A small instruction book, *The Grey Sock*, was available for knitting soldiers' socks. Warm dry socks were one way used to prevent trench foot.¹⁰ In addition to sewing shirts for the soldiers and knitting woollen socks, other items such as vests and balaclavas were knitted. Shirts were cut and sewed separately, and this enabled the cutting to be done at home while the sewing would be done on the machines at the Commonwealth Bank room.

The women also wrote notes to the soldiers, and these were included in the parcels. They may not have known the soldier who received their letter, but the men appreciated receiving a note from home and a number of them later expressed their appreciation.

Wartime offered women the opportunity to expand their traditional role as wives and mothers. Women were able to showcase their cooking, sewing, knitting and other craft skills. Most importantly, they were able to use their organisational skills. Those in Wagga and surrounding areas joined the Wagga Soldiers' Comfort Fund as well as the Red Cross and enthusiastically became involved in voluntary work. They also replaced those men who had enlisted in various roles such as retail, food production, teaching and telephone services.

The Parcels

On 6 April 1916 the first sewing committee meeting was held at the Commonwealth Bank, in an unoccupied room lent by the bank, which had sufficient space for the equipment required by the women to make the numerous shirts and to pack the parcels. This meeting was attended by 30 ladies and a start was made in the making of the silk shirts, flyveils and handkerchiefs. Wool was also distributed to those ladies who were able to knit socks. Afternoon tea was, of course, provided.¹¹

In mid-May, 30 ladies from the fund met to commence packing comforts for the troops. Over 60 parcels, weighing, 3 lbs each, were made ready for the post. The 3 lbs comprised of a selection of items such as silk shirts, knitted socks, tobacco, cigarettes, lollies, cheese, potted meat, soup, sausages and toothbrushes. The group planned to make a further 100 more parcels in the following two days.

Again, in early July 1916, up to 40 ladies had assembled to pack parcels of comforts for Wagga boys at the front.¹² In one week, 81 shirts were completed and 81 parcels were made up and posted that day. Shirts were often made from silk as these dried more quickly than the heavy cotton shirts issued by the Government to soldiers and were also stronger.

"These women and girls are busy making up parcels for the troops, into each parcel is placed a tin of sardines, ham, chocolate, toffee, soup powder, paper, pencil and envelopes, chewing gum, a small mirror, cigarette paper, tobacco, bachelors buttons (a button which can be attached without sewing) laces, soap, housewife germicide, socks, towel, shirt (tussore silk or flannel), and cards or notes with greetings. Truly a useful, if miscellaneous, collection. These articles are built up into an oblong wrapped into a khaki handkerchief tied with the laces and finally secured in unbleached calico bearing the name and address of the soldier. Last month 200 of these parcels were sent away to England, Egypt and the continent. They are placed in the Wagga Post Office to start on their long journey."¹³

This article also listed the names of the men who were sent parcels. These names and the ranks of 144 soldiers were recorded in the local paper. In October 1916, 333 parcels were despatched to soldiers on the front.¹⁴ All 333 names of the recipients are listed and reflect many of the surnames still found in the Wagga district.

Coming home

Soldiers were invalided out of the army after they were well enough to return home. The train from Sydney arrived daily and, when time permitted, members of the Welcome Home Committee met the soldiers at the station, welcomed them home, and offered them congratulations, having decorated the railway station with bunting and flags.¹⁵

Shortly after their return, many soldiers arranged to personally thank the committee members. Letters were written and advertisements were posted in the local newspaper thanking the volunteers for the parcels received while on active service.

On 17 April 1917 my grandfather's brother arrived home and was met at the railway station. A report recorded his arrival:

PRIVATE HALE'S RETURN

Yesterday morning members of the Welcome Home Committee, met at the Railway Station to offer congratulations to returned soldiers on the mail train from Sydney. The railway station was decorated with flags and bunting by Mesdames Irving, Helton. Harrison and Misses Smith and Anderson, of the Wagga Comforts Fund. Other members present were Mesdames McInness, and Dunstan, Mrs. Hansard, representing the Red Cross, and Messrs.: F. Copland, J. Spies, I. Robinson and L. Brown for the War Service Committee. Pte. J. W. G. Hale son of Mr. C.J. Hale, of Wagga, was one of the boys fortunate to get home on furlough, though suffering from the effects of wounds through the hand. He was wounded at Pozieres and convalesced at Guildford Hospital.¹⁶

The first annual meeting of the Fund was held on 15 February 1917 and provided a lengthy summary of the extent of the work of the Fund. At the time, there were 595 members of the fund. Since the inauguration of the fund, a total of 1,403 parcels had been sent as well as over 11,000 newspapers. The balance sheet of the fund showed a grand total of 1,088 pounds. For a town of about 8,000 people, this was a magnificent result.¹⁷

The Fund continued with its good work during the remainder of the war and was eventually disbanded in the early 1920s.

My maternal great grandmother and grandmother were members of the Wagga Soldiers' Comfort Fund. My paternal grandfather and his two brothers served in World War I. Two were injured while serving in France. Their father, my great grandfather, donated part of a crop to support the Fund. All were from Wagga.

1. <https://www.awm.gov.au/collection/C101846?image=1>

2. *Daily Advertiser* (Wagga Wagga, NSW: 1911-1954) Saturday 18 Mar 1916, 4.

3. *Daily Advertiser* (Wagga Wagga, NSW: 1911-1954) Tuesday 4 April 1917, 3.

4. *Daily Advertiser* (Wagga Wagga, NSW: 1911-1954) Thursday 18 May 1916, 2.

5. *Daily Advertiser* (Wagga Wagga, NSW: 1911-1954) 26 May 1916, 2.

6. <https://collections.wa.net.au/node/126995>

7. *Daily Advertiser* (Wagga Wagga, NSW: 1911-1954) Thursday, 29 June 1916, 2.

8. National Archives of Australia, Series 2455, Item 8197800

9. <https://www.sl.nsw.gov.au/stories/woollen-comforts-home>

10. https://en.wikipedia.org/wiki/Trench_foot

11. *Daily Advertiser* (Wagga Wagga, NSW: 1911-1954) Thursday 6 April 1916, 2.

12. *Daily Advertiser* (Wagga Wagga, NSW: 1911-1954) Thursday 6 July 1916, 2.

13. *Daily Advertiser* (Wagga Wagga, NSW: 1911-1954) Saturday, 8 July 1916, 3.

14. *Daily Advertiser* (Wagga Wagga, NSW: 1911-1954) Wednesday, 4 October 1916, 3.

15. *Daily Advertiser* (Wagga Wagga, NSW: 1911-1954) Tuesday, 17 Apr 1917,

16. *Wagga Wagga Express* (NSW: 1892-1917) Tuesday, 17 April 1917, 3.

17. *Wagga Wagga Express* (NSW: 1892-1917) Saturday, 17 February 1917, 3.



SERBIAN STAMPS

Commemorating Australian medical volunteers in World War One

by Bojan Pajic

As Australians had been considered British during the First World War, Serbian histories had not specifically mentioned the presence of Australians and New Zealanders who served with them during the conflict. Similarly, the

Australian official history of the War and all subsequent histories omitted to mention the service of over 1,500 Australians and New Zealanders alongside the Serbs in World War I.

When my book, *Australians with Serbs in World War One*, was translated into Serbian by the Australian Embassy to Serbia and published jointly with the Institute for Recent History of Serbia in 2023, it attracted considerable media attention.

After consultation with Serbian historians, I proposed through the Australian Embassy in Belgrade that the Serbian Post Office consider publishing commemorative stamps about these Anzacs. To my delight, the Serbian Post Office agreed to publish several stamps in November 2024, on the 110th anniversary of the arrival of Australian medical volunteers in Serbia in November 1914. I believe that this issue of Serbian commemorative stamps is the first time another country has featured Australians who had served in that country and alongside its own people, as allies in a war.

Design of the stamps

The Serbian Post Office decided to publish six stamps of six Australian individuals who would represent all those who had served with the Serbs throughout the war. They chose the six individuals from lists of those described in my books, and decided to design portrait stamps and two First Day Cover envelopes with three franked stamps for each of the Australians. The six Australians were all medical volunteers, and short biographies of each were printed on the back of the envelopes.

War service of Australian medical volunteers with the Serbs

Australian and New Zealand medical volunteers commenced arriving in Serbia in November 1914; they and those who followed them served with the Serbs throughout the war. We know from their letters and memoirs that they joined the war effort to do their bit and were inspired to go to Serbia by the dogged resistance that the Serbs were putting up against repeated invasions by the Austro-Hungarian Empire, and then by the combined armies of Germany, Austria-Hungary and Bulgaria.

They joined voluntary organisations, sending hospitals and staff to allied Serbia, such as the Red Cross, the Serbian Relief Fund, the Scottish Women's Hospitals for Foreign Service, the Wounded Allies Relief, the Royal Free Hospital and the First British Field Hospital. They knew that they were going to a country facing repeated invasions and that atrocities had been committed by the invading armies on the civilian population, not to mention the wounded and captured Serbian soldiers.

The hospitals that came to Serbia in 1914 and 1915 were organized to help treat the wounded from the battles, but in 1915 they were also dealing with a typhus epidemic that spread from Austro-Hungarian prisoners of war, whom the Serbs had captured.

The combined invasion of Serbia in late 1915 by Germany, Austria-Hungary and Bulgaria forced the Serbian King, Government and Army (accompanied by civilian refugees) to conduct a fighting withdrawal southward towards the expected arrival of allied French and British troops sent to help the Serbs via the port of Salonika. Australian soldiers were involved in that Allied advance into Serbia.

However, the French and British forces were forced to withdraw back into the port of Salonika. The Serbian Army then trekked along snow-covered mountain paths in an epic march to the Adriatic coast, where it joined the Allied forces in Salonika. From Salonika the three Allied armies – French, British and Serbian – advanced to the border of now-occupied Serbia and continued the fight there until Serbia was liberated in September/October 1918. Australian and New Zealand soldiers, air force personnel and six Australian River class destroyers participated in that campaign.

Australian medical staff continued to serve with or alongside the Serbs from 1916 until 1918, and some followed the Serbs back into their liberated country after the war's end. Some served with the voluntary units that came to Serbia in 1914, others with British hospitals and several hundred with the Australian Army Nursing Service contingents sent to staff British hospitals. The French and British armies provided 1,000 beds each for wounded and sick Serbian soldiers to augment the Serbs' own hospitals on the Front.

The stamps launch in Belgrade on 8 November 2024

A delegation from Australia travelled to Belgrade for the stamps launch and Armistice Day 2024 ceremonies. The delegation comprised Ruth Stephens and Cathy Bromilow (granddaughters of Nursing Sister Ethel Gillingham, who had served in Serbian in 1915-1916), Kathy Hancock and Ava Hancock (great-niece and great-great-niece of Dr Mary de Garis who had served with a hospital of the Scottish Women's Hospitals in support of the Serbian Army in 1917-1918), Dr Robert Webster OAM, Victorian State president of the RSL, Lieutenant Colonel (Retd) Michael Buckridge RFD, President of Military History and Heritage Victoria and my wife Robyn and myself. We visited memorials to the medical volunteers in two towns where Australians had served.

The Serbian commemorative stamps of Australian medical volunteers were launched at the Serbian Post Office Museum in Belgrade on 8 November 2024 in front of a large media presence.

Presentation of commemorative stamps to the families of the six Australians

The Serbian stamps were presented to the Australian public at the Shrine of Remembrance, Melbourne, on 23 November 2024. HE Mr Rade Stefanovic, Serbian Ambassador to Australia, presented a folder of the stamps and First Day Cover envelopes to a representative of each of the six families of the commemorated Australians.

At the presentation, a trailer of the documentary film *By Far Kaymakchalan*, which tells the story of the service of Australians and New Zealanders in the Serbian Campaign of World War One, was premiered. The documentary is planned to be launched in 2025. A booklet, *Serving with the Serbs – Australian volunteers of the Great War*, describing the service of the six Australians featured on the Serbian stamps, as well as two Australian soldiers who served in Serbia and are featured in the documentary *By Far Kaymakchalan*, was also launched.¹



Individual commemorative stamps of Dr James Blair Donaldson, Nursing Sister Ethel Gillingham and Dr Thomas Alexander Benbow. Behind Donaldson is a graphic from a photograph of a Serbian hospital in Kragujevac, where he was stationed in 1915 operating an X-Ray machine. Behind Gillingham is a graphic of a photograph of her in a nurse's uniform from the war. Behind Benbow is a graphic from a photograph of a wounded Serbian soldier being evacuated as the enemy was approaching.

Honoured Australians on Serbian commemorative stamps

These short biographies are based on the book

Our Forgotten Volunteers – Australians and New Zealanders with Serbs in World War One.

BENBOW, THOMAS ALEXANDER PALMER (1886–1971)

Medical Officer, British Red Cross, Awarded the Serbian Order of St Sava, Class IV

War service

Thomas “Alec” Benbow served with the British Red Cross Number One Unit and was in Serbia from late October 1914 to June 1915. Alec served in the Serbian Fourth Reserve Hospital at Skopje, treating wounded and typhus patients. He and his colleagues were overwhelmed by the number of wounded arriving day and night for urgent care. He contracted typhus and diphtheria whilst on service.

Curriculum vitae

Thomas Benbow was born in Ararat, Victoria and graduated at the Jefferson Medical College of Philadelphia in June 1914, winning the prize of most worthy graduate.

After his WW1 service overseas, he returned to Australia, where he practiced in Potts Point, Sydney and took an interest in forensic science. Becoming something of an amateur detective, he proposed a solution to the ‘Pyjama girl’ case. He also worked on international cruise ships. Alec died in Sydney in 1971.

DE GARIS, MARY CLEMENTINA (1881–1963)

Medical Officer, Scottish Women’s Hospitals, French Red Cross, Order of St Sava, Class III, British World War One medals

War service

Mary travelled to England in 1916 and worked in London at the Manor Hospital for almost half a year. Following her fiancé’s death in France, Mary joined the Scottish Women’s Hospitals ‘America’ Unit and went to Ostrovo, near the Front, supporting the Serbian Army. Mary first served as one of the medical officers of the unit, carrying out operations both at the base location and at advanced dressing stations. She was promoted to be the Chief Medical Officer in 1917, after the departure of Dr Agnes Bennet, the unit’s first commander. Mary led the unit from February 1917 to October 1918. She was described as a strong but strict leader, who was meticulous in looking after both patients and staff. The Serbian Government awarded her the Order of St Sava, Class III for her services in support of the Serbian Army.

Curriculum vitae

Mary was born in Charlton, Victoria and attended Methodist Ladies College in Melbourne. In 1907, Mary became the second woman in Victoria to receive a Doctorate of Medicine. She worked briefly in Melbourne and spent over a year working in a hospital in Queensland before travelling to Europe and America to undertake postgraduate courses. She returned to Australia in 1910 and became Resident Surgeon at the Tibooburra Hospital in New South Wales. After the war, Mary became

the first female medical practitioner in Geelong. She worked closely with mothers and babies; she conducted medical research and kept records of thousands of deliveries. She published work in medical journals in Australia and internationally. Mary worked as a practitioner until her late seventies and died in Geelong in 1963.

DONALDSON, JAMES BLAIR (1888–1971)

Medical Officer, Wounded Allies Relief, British World War One medals

War service

James “Blair” was living in London when World War One commenced. He joined the Allies War Relief organisation and was sent to Kragujevac in Serbia in 1915. There, he was put in charge of an X-ray unit dealing with wounded and sick Serbian soldiers and civilians. At some point during 1915, Blair moved south to Gevgelija, then in southern Serbia near the Greek border. There, between October and December 1915, he was attached to a French Army field hospital, Hospital d’Evacuation, No.2, Secteur 503. French and British forces had advanced into Serbia at that time in order to link up with the Serbian Army fighting the invading Germans, Austro-Hungarians and Bulgarians. He performed some surgery whilst awaiting the arrival of his X-ray equipment. Later, Blair worked in France, again using X-ray equipment.

Curriculum vitae

James was born in 1888 in Rokeby, Victoria, the son of Dr James Blair Donaldson. He studied medicine at the University of Melbourne, but undertook further study and graduated from Edinburgh University in 1913. Upon his return to Australia in 1920 with his wife and child, he continued to practice as a doctor. James died in 1971 in Victoria and was cremated at Springvale Cemetery.

GILLINGHAM, ETHEL MAY (1884 – 1952)

Nursing Sister, British Red Cross Society, Queen Alexandra Imperial Military Nursing Service (QAIMNS), Awarded the Serbian Cross of Mercy, British First World War medals

War service

Ethel enlisted as a Nursing Sister with the British Red Cross Society, October 1914, and served with the 3rd Southern General Auxiliary Hospital, Milton Hill, Steventon, Berkshire, in the period October 1914 – April 1915. She then joined the Second British Red Cross Serbian Mission at Vrnjačka Banja in Serbia and served with that unit from May 1915 to February 1916. In November 1915, Ethel became a prisoner of war following the invasion of Serbia by German, Austro-Hungarian and Bulgarian forces. Ethel’s departure from Serbia was facilitated by the American Red Cross. She was part of a group of medical volunteers who were repatriated to England via Zurich and France in February 1916. Ethel wrote descriptively in a long letter of her exit from Serbia, “Poor little Serbia! How my heart aches for her and her brave people. I really worked hard during those first weeks of the invasion and my eyes were seldom dry.” Aspects of her account were published in Australian newspapers. Ethel then served at a Red Cross Hospital in Egypt from June 1916 until December 1917, and finally at Millbay V.A.D. Hospital, Plymouth from July to October 1918.

Curriculum vitae

Ethel May Gillingham was born and raised in Geelong, Victoria. She completed three years of nursing training at the Colac Hospital, plus an additional year at Wangaratta Hospital for “surgical experience.” Later, Ethel resumed nursing in Cairo, Egypt, where on a blind date in



Individual commemorative stamps of Orderly Miles Franklin, Ambulance driver Olive King and Dr Mary de Garis. Behind Franklin is graphic from a photograph of an Australian nurse writing “Kangas only” on a petrol tin. Behind King is a graphic of a full figure photograph of her in Serbian uniform. Behind de Garis is a graphic of a photograph of her with a Serbian officer at her field hospital.

September 1917, she met and became engaged in less than 24 hours to Australian Imperial Force Captain Theophilus Richard Evans. After the War, Ethel and Theo went on to have three children.

FRANKLIN, STELLA MARIA SARAH MILES (1879–1954)

Orderly, Scottish Women's Hospitals, King George V Jubilee Medal (1935), Queen's Coronation Medal (1953)

War service

In 1917, Miles volunteered to serve with the Scottish Women's Hospitals 'America' Unit at Lake Ostrovo in Macedonia. She enlisted as a camp cook and served under the Australian Chief Medical Officers Dr Agnes Bennett and Dr Mary de Garis. Apart from cooking duties, Miles was also involved in store-keeping for the unit. Miles kept a diary and wrote about her war service experience: a memoir called *Ne Mari Ništa: Six Months with the Serbs*, and a play *By Far Kaimackchalan: A Play of the Balkan Front Today*. She suffered from various ailments and was looked after by Mary de Garis. She returned to London in poor health in early 1918.

Curriculum vitae

Stella Maria Sarah Miles Franklin was born in 1879 in country NSW, Australia. She was an author, feminist, advocate for workers' rights and a great supporter of the arts in Australia. When she was a teenager, she wrote her semi-autobiographical story, *My Brilliant Career*, and submitted it under the pen name Miles Franklin. It was published in London in 1901 and became an instant success. Miles moved to America in 1906, seeking to publish new works. She worked with the National Women's Trade Union League of America and became a secretary to the president of that organisation. She then moved to London late in 1915, where she mixed in feminist circles and worked in a restaurant. After the war, Miles stayed in London for a few years and worked for the National Housing and Town Planning Council. She returned to Australia in 1932 and devoted the rest of her life to Australian literature. She died in 1954 in NSW.

KING, OLIVE MAY KELSO (1885 – 1958) *Ambulance Driver, Sergeant, Serbian Army, Scottish Women's Hospitals. Awarded: Order of St Sava, Class V, Serbian Bravery Medal, Silver, Serbian Medal for Zealous Service, Serbian Cross of Mercy; King George V Silver Jubilee Medal (1935), King George VI Coronation Medal (1937).*

War service

In 1915, Olive first volunteered for war duty with her own ambulance and went briefly to Belgium with a private organisation trying to help the medical services. In May of that year, Olive joined the Scottish Women's Hospitals for Foreign Service as an ambulance driver and was sent to France with the 'Girton and Newnham' Unit. This unit was then sent to Serbia in late 1915, accompanying units of the French Army sent to link up with the Serbian Army then fighting an invasion from Germany, Austria-Hungary and Bulgaria. The French and British troops, as well as Olive's unit, were forced to withdraw to Salonika in late 1915. In 1916, Olive joined the Serbian Army as an ambulance driver for the headquarters of the Serbian Army Medical Service. She was decorated with the Medal for Zealous Service and the Medal for Bravery, Silver, for her actions during the great fire in Salonika in 1917. Olive founded the Serbian Canteens in 1918, with funds raised in Australia and London by a committee established by her businessman father. Olive organised stores and staff for several canteens in newly-liberated Serbia and nearby places in the period 1918–1920. She established a trust to fund research at the University in Belgrade. She was personally thanked by Crown Prince Aleksandar for her work and, after his coronation, was invited to his wedding in 1922. Olive was decorated with the Serbian Cross of Mercy for her ambulance work and with the Order of St Sava, Class V for her humanitarian service with the Serbian Canteens.



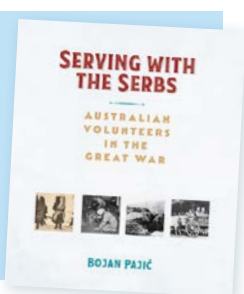
Curriculum vitae

Olive was born in Sydney to a wealthy family. As a young woman she was already a free spirit, with her nieces recalling that she was an "unconventional woman with a flair for languages and a desire to travel". She was educated at home and later at Sydney Church of England Grammar School for Girls, as well as in Germany. In 1910 she climbed Mount Popocatepetl in Mexico with a group of friends. She also developed an interest in motoring, including mechanics and rally-driving. She was in England when the war started and decided to volunteer as an ambulance driver. After the war, Olive returned to Australia and was very active in the Girl Guides' Association for many years. She later received the King George V Silver Jubilee Medal (1935) and King George VI Coronation Medal (1937). During World War II, Olive completed a course in inspection at a Commonwealth Government aircraft school and worked as an examiner at de Havilland Aircraft Pty Ltd from 1942 to 1944.

Left, second row: graphics of a photograph of Sister Ethel Gillingham in a group (she's in the top middle position) and a scene from an operating theatre in Kragujevac where Donaldson served. Middle section: graphics of photographs of two Serbian medals from my collection that were awarded to Australian medical volunteers. Left to right: the Serbian Cross of Mercy (with the inscription "For Care of Wounded and Sick, 1912"), awarded to Ethel Gillingham and others and the Serbian Order of St Sava (Serbia's patron saint), awarded to Benbow, King and de Garis and others. Third row left to right: graphics of a photograph of Miles Franklin with Serbian orderlies and of an Australian nurse writing "Kangas only" on a petrol tin.

Contact Bojan at bjpiris@austserb.com for more information about the Serbian stamps featured in this article and the booklet *Serving with the Serbs*.

Bojan's previous article, "Is Your World War II Australian Ancestor Buried in Belgrade?" was published in *Descent* 53-1 (2023), 20-21.



1. Bojan Pajic, *Our Forgotten Volunteers – Australians and New Zealanders with Serbs in World War One and Australians with Serbs in World War One*, Australian Scholarly Publishing, North Melbourne, 2018, available on this link: https://scholarly.info/article/book_author/bojan-pajic/
2. A video of the stamps launch in Serbia can be found on this link: https://youtu.be/eBXypY-X_U?si=f18XhafX6o3RbJ
3. A video of the presentation of the stamps, in Australia, the premiere of the documentary trailer and the launch of the booklet "Serving with the Serbs – Australian volunteers in the Great War" is available on this link: <https://www.youtube.com/watch?v=y3CmnztXC1s>

ACROSS GENERATIONS

by Lee McKerracher

They shall grow not old, as we that are left grow old.

These solemn words were accompanied by the hesitant twittering of waking birds. Night was slowly fading, extinguished by the approaching sun that warmed the bracing dawn. Those who had gathered to remember were lost in the thoughts of loved ones who had given their lives; of others who had returned battle scarred and tormented.

On the edge of the crowd, almost hidden behind a few scattered trees, stood a young man. His uniform crisp, boots reflecting his surroundings. He stared straight ahead, eyes glazed, trembling hands clutching a beret to his chest. A row of gleaming medals over his heart bore witness to acts of valour. His face was deeply lined and sad.

Age shall not weary them, nor the years condemn.

Slowly, an old digger edged towards him. His baggy jacket draped over his thin frame, a walking stick steadying his gait. They stood together, two soldiers from different generations watching those laying wreaths, the bright colours incongruent with the memories. The old man gingerly reached across and placed his shaky hand gently upon the young man's shoulder.

"Sad business this. War." said the digger.

The young soldier looked at him with haunted eyes and seemed to acknowledge that they shared memories others could never comprehend, let alone imagine. A solitary tear traced its ragged path down the young man's face, landing on the hand of the digger.

At the going down of the sun, and in the morning,

With the sky brightening overhead, the two men gazed to the heavens, hands now clenched as one, bonded by a wish to heal what has passed and to believe in a better future.

We will remember them.

Lest We Forget.

Lee's contribution was inspired by L. Binyon 'For the Fallen', The Times (London, 21 September, 1914).

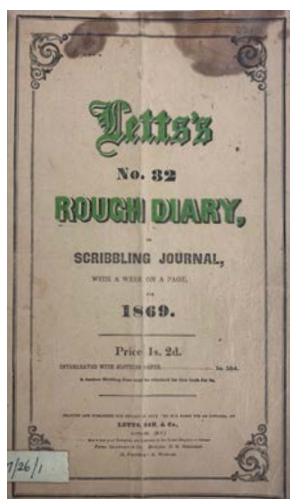
Lee McKerracher is an emerging writer from Western Sydney who has a passion for historical fiction. In December 2024, Lee's short story *Defending the Nation* appeared in the historical fiction anthology, *Small Things*, by Stringybark Publishing. She has just completed her first historical fiction novel, *Parallel Lives*.



CAVAN STATION FARM DIARIES

A treasure trove for a family historian

by Cameron Archer



It can be difficult to trace the whereabouts of one's ancestors in nineteenth century Australia – if they just went about their business and there was no reason for them to be in public records, there are few other avenues to pursue. Births, deaths and marriage records are all most researchers have to go on unless their ancestors are mentioned in the newspaper of the day.

I knew both sides of my father's family worked on Cavan Station, south of Yass, in the late nineteenth century. I was also aware that the station records were held in the ANU's Noel Butlin Archives.

I never expected to see what I found – a detailed daily station diary from 1869 to 1942, together with correspondence and staff ledgers. This answered many questions I had about how my family ultimately selected land and established our family grazing property. It also alerted me to the details about so many other families who lived and worked on Cavan Station.

Fred Castle, a successful owner of a private boarding school in Sydney, purchased Cavan in 1862 and came there to live with his wife Wilhelmina and daughter Eliza around 1870. His conscious management of the land, livestock and staff saw Cavan transformed into a leading sheep station. It passed onto further generations who prodigiously maintained the station records.

The research led me to write a book about the early years of Cavan, the locality and my family, titled *Resilience at the foot of the Brindabellas*. I also recorded the names of other people and families I found while reading the diaries and records, and compiled them into an appendix of 180 names.

Some of the names are related to families who, like mine, selected land and whose descendants continue to live in the district. Others are only mentioned once, perhaps as a shearer, stockman,

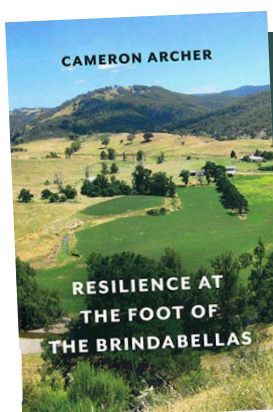
boundary rider, fencer, bullock driver, shepherd, domestic servant, surveyor, governess and so on. It is a snapshot of occupations of the era.

There was massive change from 1870 to 1900, whereby Cavan transformed from being a series of shepherding outstations to become a fenced property with the emerging occupations of boundary riders and fencers.

I found it to be a great privilege to read page after page of primary material about the people and lands where I grew up, dating back over 150 years. While my tabulation of the people of Cavan is not complete, it gives an idea of what the Cavan Station records can reveal. My time in the Butlin Archive was well spent, although at times a little tedious, but as I turned each page, I knew I may (and often did) find another piece of my family's story.

Research always leads to more questions to be answered but in this case, I could close off my research having recorded a good account of the life and times of my father's family.

Cameron Archer, *Resilience at the foot of the Brindabellas*. (ACABooks, 2024) can be found in our Library at 2/379 Kent Street at B4.611/1/1.



Cameron Archer is an agriculturist and was Principal, Tocal Agricultural College in the Hunter Valley for 28 Years. He now researches and writes about agricultural, environmental and family history.



Making Home: A Short History of Houses, Interiors and Gardens in NSW

MHNSW is on the road again, sharing our stories with the people of regional NSW with talks at Yass, Maitland, Bowral and Orange.

Learn about the history of houses, interiors and gardens in NSW and explore material relevant to your locality. Drawing on MHNSW's rich collections at the Caroline Simpson Library, the State Archives Collection and our museums, our experts will deliver illustrated presentations followed by a Q&A. There will also be an opportunity for you to view original collection material such as wallpaper, trade catalogues, tiles, architectural pattern books and historical garden sources.

Register here: <https://mhnsw.au/collections-on-tour/>

Changes to probate packets access

While all probate packets held in the State Archives Collection continue to remain open to public access, the Supreme Court has recently made an Access Direction (AD3292) that closes access to birth certificates in packets that are less than 100 years old because they contain personal information. That closure is now in place.

As a result, all probate packets less than 100 years old will be physically checked before being issued in the State Archives Reading Room. Whenever a birth certificate less than 100 years old is found it will be temporarily extracted from the packet. You will be notified of the existence of a closed certificate when you are given access to the packet.

We look forward to continuing to assist you with your use of the probate packets and encourage you to submit a pre-order via the State Archives catalogue (<https://search.records.nsw.gov.au>) prior to your visit.



Yoho & Merrit, *Craftsman bungalows* [trade catalogue], 1919.
Caroline Simpson Library & Research Collection, Museums of History NSW

Petitioner's Standing No.

Name Edward Naughton,

Ship *Rubin*

Year 1832

Seafarer *Yes*

Wife's Maiden Name Bridget Naughton

Present Residence, viz.

County *Galway*

Town or Parish *Lechnarey, Tonal.*

Street *Millage (Buckham)*

Children, viz.

Name	Age
Anthony	18
Mary	15
Catherine	12
Bridget	10

Respectable Persons to whom Petitioner's Family are known, viz.

Name	Rank
Captain Arthur	1st Lieut.
Anthony Reginald	2nd Lieut.
Edward Reginald	3rd Lieut.
Anthony Reginald	4th Lieut.

Finding family in the NSW State Archives Collection

Between 1848 and 1850, over 4,100 Irish female orphans were transported to the Australian colonies via the Earl Grey Scheme. Sisters Mary and Catherine Naughton were just two of the many young women who arrived in New South Wales via this scheme in 1849. Arriving on different vessels just two months apart, these sisters had one thing that set them apart from the other girls on their ships – a living father in Sydney.

Edward Naughton had been living in the colony of New South Wales for almost two decades by the time his two eldest daughters arrived. Convicted in Ireland in 1832 for 'Whiteboyism', an Irish agrarian movement which fought for tenant and farming rights, Naughton was transported to NSW with a life sentence, leaving behind his wife and two children. Previous attempts at reuniting his family, including an application to the Colonial Secretary for his family to receive free passage to Australia, had failed.

Mary and Catherine quickly integrated into their new country life, marrying local men in the district. However, two family members remained in Ireland. In 1853, Catherine and her husband John Broderick applied to the government to assist in the fare for Anthony Naughton and Bridget Naughton to join them in the colony.

Bridget arrived in Australia a year later via the *Sabrina*. At the age of 21, she met her father in person for the very first time. Her brother Anthony was sadly left behind, his assisted passage denied.

This story highlights how one family utilised government assisted immigration schemes to reunite on the other side of the world.

Find out more about our immigration records here: <https://mhnsw.au/archive/subjects/immigration-and-shipping/>

Left: Application of Edward Naughton to have his family brought out to NSW at the government's expense. NRS-905 [4/2550] 41/8125

Learning lineage: school records in the archives

The NSW State Archives Collection holds administrative files, admission registers, examination books, punishment books and visitor books for government school from across the state. While we don't hold these records for every school, those that we do hold can provide a wealth of information about your local public school and the people who went there.

Search our schools and related records index: <https://mhnsw.au/indexes/undefined/schools-and-related-records/>

Collection highlight: Henry Lawson visits his old school

In April 1914, Henry Lawson paid a return visit to Eurunderee public school, almost 40 years after he had attended as a young pupil. In addition to checking his entry in the admission register, Lawson wrote some comments in the Visitors' book, along with a poem which laments the absence of his name among students recorded in the Punishment book.

*"I must have been a Model Boy
Which means a Little Sneak!
'Oh! Give me back my youth again!'
Doc. Faustus used to say:
I only wish the Powers would give
My boyhood for a day
A Model Boy! Beloved of Girls!
Despised by boys and men!
But it comforts me to think that I've
Made up for it since then."*

Seeing Sydney, Knowing Country

Museum of Sydney exhibition, April to August 2025

Seeing Sydney, Knowing Country explores the development of the NSW colony through a selection of significant historical maps, plans, sketches, artworks and objects – including the first land grant issued in the colony – from the Museums of History NSW and other institutional collections, alongside picturesque colonial landscape prints from the collection of Beat Knoblauch. Inscribed over this colonial perspective is an innovative artistic intervention, led by designer Alison Page, that layers First Nations understandings of Country. Traditional owners' knowledge of Country offers a way to gain a deep understanding of the landscapes we encounter in Sydney today, from the other side of that circle in the sand.

This exhibition was developed in collaboration with Dharawal and Yuin artist and designer Alison Page and the Sydney Coastal Aboriginal Women's Group.

Read more: <https://mhnsw.au/whats-on/exhibitions/seeing-sydney-knowing-country/>



**Collections
eNews**

The latest events and information about Museums of History NSW collections, incorporating State Archives, Museums and the Caroline Simpson Library.

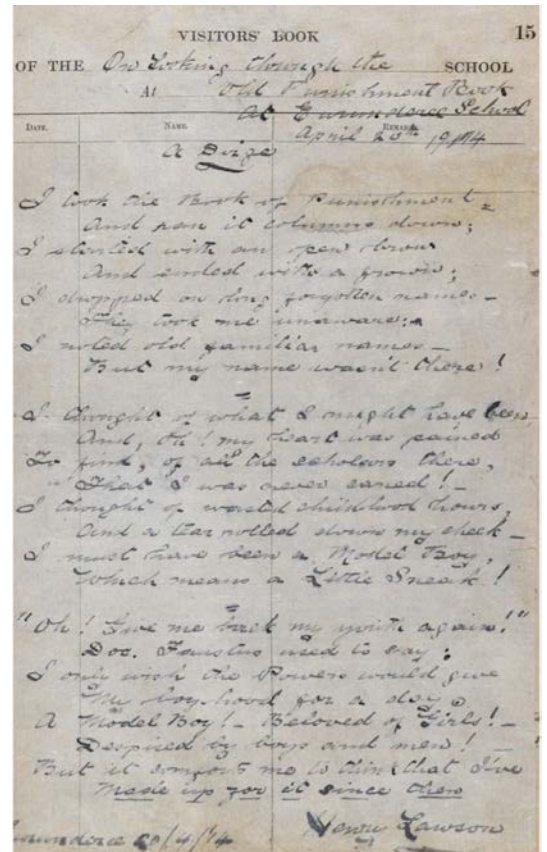
History.
Not as you
know it.

Subscribe online to Collection eNews

Join our mailing list to be the first to find out about our latest news, exhibitions, events and special offers.

To stay up to date with the NSW State Archives Collection, Caroline Simpson Library Collection and Museums Collection at Museums of History NSW simply select Collections as one of the options you'd like to hear about.

<https://pages.wordfly.com/sydneylivingmuseums/pages/Subscribe/>



Poem by Henry Lawson, 1914. NRS-3931 [4/7550] Eurunderee Public School Visitor Book

OUR SAG COMMUNITY

We congratulate the following members of the Society who successfully completed the *Diploma of Family Historical Studies*:

Michele Bomford, NSW:

Aspects of the Ulster Protestant middle class: A genealogical perspective

Rochelle Bradley, WA:

Searching for My Scarlet Pimpernel: Using contemporary social context and historical perspective as complementary tools to available documentary evidence and references, to uncover the identity, character and life of three male LATTO ancestors

Janine Fahey, NSW:

Patrick Quigley and His Descendants in Australia: The Journey to a New Life

Robyn Roylance, QLD:

The Gaffney Family: An Irish-Australian contribution to the Warwick community 1855-1955

Jody Taylor, QLD:

The Suley Family: Uncovering their stories through the generations

Linda Waters, QLD:

The descendants of Margaret Wogan, immigrant from Ireland by Earl Grey's Famine Orphan Scheme

If you would like to enrol in our August 2025 or February 2026 intake for the Certificate of Genealogical Research, or want to find out more about our other online and in-person courses, visit:

sag.org.au/StudyOnlineWithUs

We congratulate the following members of the Society who successfully completed the *Certificate of Genealogical Studies*:

Katrina Bradfield, VIC

Kim Cunningham, QLD

Lindsay Farley, QLD

Jan Hanlon, NSW

Wendy Hayler, WA

Peter Joseph Hoare, NSW

Tass Frances Holmes, VIC

Michael Jacobs-Smith, NSW

Sarah Jane Jermanus, QLD

Jennifer Ann Kladis, NSW

Janice Lynn Lawrenz, NSW

Janet Meredith Lee, NSW

Vikki Judith Leeson, NSW

David (Costa) Mendes, QLD

Kym Morris, NSW

Stephen Phillips, NSW

Barbara Simon, NSW

Wesley Smith, NSW

Jacquelyn Young, SA

The Board is grateful to everyone who has assisted the Society in a voluntary capacity during 2024, either in the Library, on committees, with indexing, specialised advice, data entry or miscellaneous projects. Both Board and staff offer an additional thank you for the patience of the volunteers who normally work out of Richmond Villa.

This list does not include Directors or other honorary office bearers whose names already appear in the journal, unless they carry out additional volunteer work. Members who have assisted in more than one area are listed under their primary area of volunteering.

Library

Roger Benson
Geoff Bovard
Judy Day
Vicki Eldridge
Janet Howe
Tony Jackson
Doug Jenkins
Jack Kelly
Jackie Kelly
Colin Kilduff
Judy Meyer
David Morris
Robert Nash
Margaret Neyle
Robyn O'Keeffe
Sharon Reece
Cathey Shepherd
Hilary Walker
Ken Webber

MIDAS & Archives

Michael Burleigh
Andrew Goffe
MaryEd Hartnell
Terence & Jenny Hicks
Lesley Hume

Christine Marcroft
Barbara Reen
Jill Roberts
Ann Rowntree
Norma Smith
Judith White
Alison Wilson
Alison Wolf

Education Leads & Helpers

Thistle Anderson
Jill Ball
Kathryn Barrett
Leisa Byrne
Gail Bryant
Sally Byant
Elizabeth Capelin
Patrice Connolly
Fleur Creed
Larry & Colleen Czarnik
Dale Fogarty
Michelle Goldsmith
Kathleen Hackett
Vicki Hails
John Heath
Lyn Hudson-Williamson
Melissa Hulbert

Suzanne Hyde
Alan St John Jones
Danielle Lautrec
Kam Louie
Lorraine Luks
Jeff Madsen
Lilian Magill
Kristine Newton
Danny O'Neill
Michelle Patient
Diana Pecar
Sandy Pullen
Linda Radulovitch
Andrew Redfern
Sharon Shelley
Helene Shepherd
Sally Skulte
Dianne Snowden
Maureen Trotter
Annesley Watson
Sharon Lee-ann Watson
Pauline Weeks
Veronica Williams
Christine Woodlands

Committees: Certificate & Diploma, Descent, Croker & others

Michele Bomford
Lorraine Brothers
Christine Cavanagh
Louise Coakley
Michael Considine
Rachel Croucher
Vivienne Cunningham-Smith
Rose Cutts
Sandra Dexter
Nyree Dietrich
Jennie Fairs
Kerry Farmer
Heather Garnsey
Tracey Grady
Chris Hingerty
Chris Kavanagh
Lesley Kuhn
Daryl Low Choy
Yvonne Masters
Janette Pelosi
Greg Ross
Christine Sanderson
Philippa Shelley Jones



Christmas Party and Volunteer thank you

Our annual Christmas party and Volunteer thank you was held on Friday 13 December at the Sydney Mechanics' School of Arts in Pitt Street. Well over 50 volunteers and members came to enjoy plenty of food, air-conditioning and sharing stories of their volunteer work with sympathetic ears. Judging from the buzz of conversation, the morning was a success.

After a brief update to volunteers by SAG President Philippa Shelly Jones, Kerry Farmer gave us a presentation on downsizing and digitising your family history. Morning tea followed, then there was an engaging discourse by member Patrick Medley on the background and compilation of his three-part family history, *A Medley of Medleys*.

Three very deserving SAG fellowships were awarded to Danielle Lautrec, Jeff Madsen and Judy Meyer, whose brief citations follow.

When the event formally finished, many volunteers went off to continue the get together informally at some of the many local cafes.

We deemed it such a success that we've already booked the venue for our 2025 Volunteer Christmas Party.

Photo: Kelsey Weinkauf, Unsplash



SAG FELLOWSHIPS

Danielle Lautrec

Danielle Lautrec has been made a Fellow of the Society of Australian Genealogists in recognition of her exceptional contributions to genealogical research, community engagement, and educational leadership. Danielle holds tertiary qualifications in history, family history, historical archaeology, and town planning, underscoring her academic prowess and expertise. Her authorship of *The Good Genealogist* has established her as a prominent figure in the field, offering invaluable insights and practical guidance to researchers of all levels. Through her influential blog, *Generations Genealogy*, Danielle has fostered a vibrant online community, promoting public interest in genealogy and the services of the SAG.

Beyond her written contributions, Danielle's commitment to the SAG extends to extensive volunteer work, notably supporting education and archival preservation. She has played a pivotal role in developing key educational programs and webinars, enhancing members' research skills and knowledge. Danielle's leadership in various research groups, including the Legacy Software Users Group and co-lead of the DNA Research Group – Tools in Practice, demonstrates her dedication to advancing genealogical methodologies and fostering collaboration within the community.

Jeff Madsen

Jeff Madsen has been awarded the status of Fellow of the Society of Australian Genealogists in recognition of his outstanding contributions with a focus on Geographic Information Systems (GIS). His innovative use of GIS technology has allowed researchers to visualise family history in a dynamic, spatial context, transforming genealogical data into rich, compelling narratives.

Jeff has also contributed to the Society's educational efforts through various webinars, sharing his knowledge of land records and map usage in genealogy. His ability to communicate complex topics clearly has inspired many to explore new avenues in family history research. Additionally, Jeff speaks regularly at other family history societies across New South Wales, further extending his influence.

Jeff's involvement extends beyond genealogy; he is an active participant in the Sydney-based Heritage Fleet, reflecting his passion for history and heritage. His long-standing use of the HLRV since 1999 to research his own family history highlights his personal commitment to the genealogical process and the value of geographical context in family stories.

Judy Meyer

Judy Meyer has been made a Fellow of the Society of Australian Genealogists in recognition of her contributions to genealogical research, scholarship, and community service. Judy became a member of the SAG in 1989 and quickly demonstrated a deep commitment to family history. She began volunteering in the overseas library at Rumsey Hall in 1995, which marked the beginning of her influential role in the Society. When the Society's library moved to its new location at 379 Kent Street, Judy played a key role in navigating this transition, helping to consolidate resources and improve member services.

As a Research Officer since 2015, Judy has provided essential support to members seeking assistance with genealogical queries, offering tailored guidance on both physical and digital resources.

Judy's contributions extend beyond practical assistance to intellectual achievements. Her published articles in the Society's journal *Descent* include "Who are You Edward Tarleton?" and "Kidnapped!", showcasing her ability to engage with historical narratives and present complex stories in a compelling manner. These contributions not only enrich the journal but inspire fellow members and the public, highlighting the importance of genealogical research in understanding our past.

It was mentioned in the previous issue of *Descent* that we would be delighted to celebrate and advertise the publishing successes of our members. Helen Dennis promptly contacted SAG with the following details about a book about her husband's ancestors, ***Rogues, Vagabonds & Sturdy Beggars: Tales of the Dennis Convict Ancestors*** which she self-published at the end of 2023:

From England and Ireland, across the seas on rickety sailing ships, the stories of the 'Dennis convicts' are alike, and yet intriguingly unique. William Cranfield endured several gruelling years on road gangs, Honora Murphy battled to free herself from lecherous suitors, while William Dennis ultimately rose to become a well-respected landowner at Burrarorang.

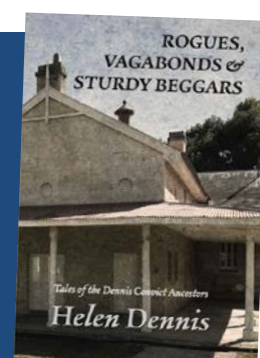
The experiences of eight Dennis convict ancestors are revealed in this family history, bringing to life the stories of William Cranfield,

William Dennis, Mary Ann Marshall (Gittoes), Ellen Murphy and her four children, Mary, Catherine, John and Honora.

This book is a referenced family history, written in a readable narrative style which will interest the many descendants of these convicts.

Copies of the book are available from Helen for the price of \$25 plus p/h. Please contact her directly on michael.and.helen13@gmail.com

* Any book sales are between the seller and individual buyers, SAG has no oversight on any transactions and offers this information in good faith.



Obituary

Joan May Healy

22 June 1937—1 Feb 2025

Joan became a SAG member in 1984 after her husband Tony joined the Society to trace his family history and she thought she may as well have a look at her own Clarke ancestry. She became a Library Assistant in 1992 and only gave up that role 25 years later due to failing eyesight. Joan contributed over 40 book reviews for *Descent*, completed the Society's Diploma in Family Historical Studies in 1998 and was awarded a Certificate of Merit in 2011.

Having spent her professional life in senior roles in the NSW Department of Education it is not surprising that Joan became active in the Society's Education program. This included instigating regular 'Hands On' county sessions for England and Ireland, with fellow volunteer Philippa Garnsey. Between 2009 and 2016 they gave around 40 presentations on the more popular counties in England and Ireland. Each two-hour presentation was followed by hands-on assistance for those attending the session for help in locating information on their family history from the Library resources. With Joan's knowledge of the relevant books held in the library and Philippa's of the online resources available, they offered a complete package.

Joan was also a hard-working member of the small group which organised the 2001 NSW & ACT AFHS State Conference held at St Ignatius College at Riverview, and the following year joined the Committee which ran our annual two-day Showcase fundraising event. From 2000–2005 she served on the Society's Council, where she was an excellent representative for members and volunteers.

With Tony she helped run the 'Reunion for Mac' software group and together they joined several of the Society's overseas tours to Ireland and Salt Lake City. Joan died on 1 February at the age of 87, and our sympathies are extended to Tony and her wider family.

Heather Garnsey and Philippa Garnsey

Joan's funeral was held on Tuesday 11 February. SAG was represented by former Executive Officer Heather Garnsey; former Librarian Lorraine Brothers; Honorary Member Perry McIntyre and Membership Officer Danielle Tebb.

SAG Out and About: Craft Alive

SAG representatives attended Craft Alive at Rosehill Gardens from 13-15 February. As our colleagues in the UK have had some success in spreading the news about family history at local craft shows across the continent, we thought a local event with minimal travel and disruption would be the perfect place to try.

Many thanks to Lilian Magill, Jane Wood, Rhonda Slade, Robyn O'Keeffe, Chris Hingerty, Treena Sara, Elizabeth Capelin and Ailsa Dee who supported SAG staff Ruth Graham, Danielle Tebb and Vanessa Cassin over the three days. A special thank you to those volunteers who brought examples of their crafted family history with them on the day, such as Rhonda's tea towel, pictured. A lot of interest was expressed from those attending the show: some were previous members, but many more were not aware that the Society existed. There were many conversations around how the SAG could help their individual research problems and we subsequently received a number of new contacts in our database.

Above right: Jane and Lilian at the SAG table.

Right: Rhonda printed copies of her mother's handwritten recipes onto fabric, then stitched them onto tea towels for herself and her daughters.



Deaths

The following deaths of members and former members were notified to the Society between November 2024 and January 2025.

We extend our sympathies to the family and friends of them all.

Guy Rich Griffiths
Castle Cove
5 March 2024

Joan May Healy
Willoughby
1 February 2025

Enid Lorna Turbit
Carlingford
September 2024

Photo: Daniel Klein, Unsplash



Correction

In the last issue of *Descent*, an alert reader pointed out a date error in the Introduction to Will & Probate Records, in the second case study described on page 119:

Carl Heinrich Ferdinand Wetzel was the first husband of my great-great-grandmother, Caroline Auguste Bertha Bertram. He was born in Hanover (part of modern Germany) in about 1841 and died at the Kew Lunatic Asylum in Victoria in 1869. He died intestate, that is, without a will, leaving his widow and six children who were aged between 5 and 21.

His birth date should have been recorded as 1 April 1888.

EDUCATION@SAG

BY VANESSA CASSIN
EDUCATION MANAGER

For the first issue of *Descent* for 2025 I would like to take the opportunity to formally welcome back all our members for another year of family history learning and discoveries. I hope you had time over the Christmas/New Year break to delve into your files and dig up more stories of your ancestors.

The Society's education program started very early this year with pre-recorded material for our first course sent out to participants on 31 December 2024, quickly followed by the first live lecture presented by Danielle Lautrec on 7 January 2025.

Whilst we continue to offer our popular existing program of courses, groups and webinars, 2025 promises to be a year of innovation at the SAG and we have already introduced some new courses and groups, with more to come.

Our new Source Citations Group is trialling a new format of fewer meetings and more ongoing activities posted via an online group forum, which is proving extremely popular. As mentioned in my previous column, this group was the brainchild of volunteer Danielle Lautrec and we are very grateful for her ongoing involvement in driving its implementation.

Another society volunteer, Chris Hingerty, is continuing to work hard to widen members' understanding on the uses and power of Y-DNA testing. In addition to working with small groups of members

as part of our Family History Connect initiative, Chris will be presenting a series of three webinars between February and July to help people come to grips with this aspect of genetic genealogy. A team of staff and volunteers is also working with those presenters who responded to our Expression of Interest to develop a new course on clustering DNA matches, which we expect to make available to members later in 2025.

Following on the enduring popularity of the First Look at AncestryDNA webinar presented by volunteer Christine Woodlands, we have decided to extend this concept to a year-long series of 'First Look' webinars. These sessions will cover a variety of topics relevant to family history research, from online platforms to reading maps and all manner of skills in between. If you have knowledge of a particular topic/skill and would be willing to present a 60-90 minute introductory webinar about it, I would be delighted to hear from you. I can be contacted at education@sag.org.au.

You can find more details about all these events plus much more by visiting the events page of our website at <https://www.sag.org.au/events>. Please check the page regularly as we add events on a weekly basis.

We were delighted with the response to our call out for more assistance with facilitating and hosting our array of online

events. I look forward to seeing our new volunteers in action and I know I can rely on our members to encourage and support them as they get used to SAG's online procedures over the coming months.

We also had a good response to our call out for volunteers to assist with supervising and marking candidates work in SAG's Certificate and Diploma program. The number of members undertaking these programs has grown substantially in the last few years and while the current group of markers has been dedicated in their support of both programs, the workload can be heavy. I look forward to finalising an expanded pool of volunteers to lighten the load for everyone and enable us to continue improving and growing these offerings. A special thank you to SAG member and volunteer Yvonne Masters, who has been very generous in sharing her extensive expertise and experience to assist in developing additional resources for the Certificate program.

Finally, I would like to acknowledge all the people and organisations who have presented at an event in the last three months, the vast majority on a voluntary basis. We could not bring our education and events program to fruition without these dedicated and generous volunteers and we thank them for their contribution to the ongoing success of the Society. Any omissions from the following list are purely accidental.

Event

Names

Presenters: Webinars, Book Club, Let's Talk About

Kathryn Barrett, Debra Carter, Tea Cooper, Jennie Fairs, Vicki Hails, Melissa Haithwaite (Creative Memories), Chris Hingerty, Lyn Hudson-Williamson, Danielle Lautrec, Michelle Patient, Veronica Williams, Christine Woodlands

Presenters and Assistants: Courses

Fleur Creed, Jennie Fairs, John Heath, Danielle Lautrec

Presenters: Family History Connect

Patrice Connelly

Presenters and Leads: Groups

Kathryn Barrett, Elizabeth Capelin, Laura Cunningham, Judy Dwyer, Kerry Farmer, Elizabeth Gordon, Ruth Graham, Vicki Hails, Julie Hind, Chris Hingerty, Lyn Hudson-Williamson, Alison Knight, Margaret Knittel, Danielle Lautrec, Lee McKerracher, Brian Maclauchlan, Bronwyn MacLeod, Lilian Magill, Yvonne Masters, Belinda Neilson, Margaret Neyle, Diana Pecar, Natalie Prior, Sandy Pullen, Emily Purser, Linda Radulovitch, Andrew Redfern, Helene Shepherd, Sally Skulte, Lyn Smith, Margaret Sutherland, Maureen Trotter, Jane Van Balen, Annesley Watson, Sharon Watson, Jane Wesson, Maria Whipp, Veronica Williams and Christine Woodlands

Photo: Chris Montgomery, Unsplash



WIKITREE CHALLENGE

BY VERONICA WILLIAMS

What is Wikitree? Wikitree is a one-world family history site where genealogists and SAG members collaborate on a single family tree for everyone to enjoy – for free; working together, carefully evaluating sources including DNA.

The Society was very excited to have been invited to participate in the 7 in 7 challenge with Wikitree in January 2023. Wikitreeers worldwide improved the connections of '7 people in 7 days' chosen by the Society – a mix of member ancestors, historical figures and a couple from our key research collections including Jess Hill and Quong Tart. During the challenge, SAG members and others in the worldwide Wikitree community worked on the nominated profiles, adding more sources, improving their biographies and connecting more of their family to the one world tree. Many interesting stories were also uncovered.

I am astonished at how much work some contestants can do in a long weekend! The competitive element is fun but the cooperation of other genealogists is vital to everything you do in Wikitree. Anthea



Following the 7 in 7 challenge, SAG established a regular challenge team called the 'Super Aussie Genies' (SAG) to participate in quarterly connect-a-thons and source-a-thons. Our team works closely with the Australia Project (www.wikitree.com/wiki/Project:Australia) and the other two Australian challenge teams, Wizards of Aus (www.wikitree.com/wiki/Wizards_of_Aus)

and Southern Cross Stars (www.wikitree.com/wiki/Southern_Cross_Stars). We also have a live chat channel on Discord, where team members can seek advice and discuss research issues at any time.

Joining the SAG Super Aussie Genies for two recent challenges was educational and personally rewarding. Supported online by our coordinators, Veronica and Danielle, with fellow team members we worked to enhance many profiles on Wikitree. My experience in the last challenge provided me with an opportunity to explore the Wikitree platform and hone my skills. It was a wonderful way to meet fellow SAG members. Please expand your horizons, join the Super Aussie Genies team and support this endeavour. Jill

Want to know more about Wikitree? Watch this 90 second video. www.youtube.com/watch?v=MDZ13G7HSPY

Unsure if you should join Wikitree? Check out Danielle Lautrec's blog post on 5 reasons to use Wikitree. generationsgenealogy.com.au/5-reasons-to-use-wikitree/

Not yet a Wikitree member? Sign up here! www.wikitree.com

Already a member? Are you on the Society's Members Page? https://www.wikitree.com/wiki/Category:Members_of_the_Society_of_Australian_Genealogists Add the category to your profile now. Just type [[Category: Members of the Society of Australian Genealogists]] on your biography page.

If you want to learn more about Wikitree why not come along to our workshop on 9 April. To book, check out the events calendar on sag.org.au.



DNA CORNER

BY CHRISTINE WOODLANDS

Over the last four years, hundreds of Society members have attended *First Look at AncestryDNA* and *Analysing your AncestryDNA results* webinars. Saturday 22 February 2025 was the 15th time I've presented *First Look at AncestryDNA* with the help of my 'DNA buddies' Kathryn Barrett and Vicki Hails. I spend the week before revamping the presentation to incorporate changes at AncestryDNA and reflect on our increased understanding of working with autosomal DNA evidence. It takes far longer than it should as I keep digging deeper into my own research but that's one of the benefits of getting ready to present.

When we started back in 2021, the online webinar was 90 minutes. Participants now have a pre-recorded 60 minute introduction to watch before the online webinar, which is two and a half hours. This reflects the evolution in working with DNA evidence and the need to be informed and stay up to date to fully research our family history. As I say:

Documentary evidence can be inaccurate, incorrectly identified or missing. DNA doesn't lie, but can be misinterpreted.

Like most Australian testers, over 90% of my DNA matches are at AncestryDNA which has by far the largest database: over 25 million testers globally. My matches over 20cM have grown from about 40 in 2017 to 499 today. The challenge is to find out how these matches fit into my tree or how I fit into their tree. This is more difficult the further we go back in time because of the lack of documentary evidence and the higher likelihood of "unexpected parentage" for the tester and/or the matches' ancestors.

With the growth in testers and the increase in the tools provided by the testing companies and third parties, we are accumulating more DNA evidence to help us "break down brick walls".

A key tool for success is a systematic and comprehensive method for sorting the tester's matches into pre-determined groups. This is the first clue to placing a match into the tester's tree and to identifying the tester's and matches' most recent common ancestor/s (MRCA).

- My first step is to sort matches over 20cM into *probably* matching somewhere on the tester's paternal and/or maternal sides.
- From there, I sort the matches into *probably* matching somewhere on one of the tester's four grandparent lines.
- Depending on who I'm working with and the 'DNA dilemma', these grandparent lines can then be sorted into *probably* matching the tester on one or more of the tester's eight great-grandparent or 16 second great-grandparent lines.

My aim is to work along the 'proof continuum', usually starting with little or no evidence other than the shared DNA to support the relationship between the tester and the match. The more DNA and documentary evidence that's gathered, the further along the continuum we move to support the relationship between the tester and match "on the balance of probabilities" and ideally "beyond reasonable doubt". It sounds so much easier than it is in reality but it's so satisfying when you have the answer for a tester looking for birth parents or a mystery grandparent. For all family historians, "proving our pedigree" is a key outcome as many of us have two families to research: our "known" family which is often supported by documentary evidence; and our genetic family which is revealed by our DNA. This chart demonstrates how we build the evidence when working with autosomal DNA.

An advantage of being systematic and comprehensive in sorting the tester's matches is that along the way, there are individual matches or groups of related matches that don't fit into the tester's (well-researched) tree. These are the challenging matches. We need to establish if they fit into our tree or we fit into their tree. As a rule of thumb, where there's more than 400cM of DNA shared between the tester and one unknown match and the tester's other matches prove the biological relationship to the great-grandparents, the unknown match is most likely looking for birth parent/s or grandparent/s.

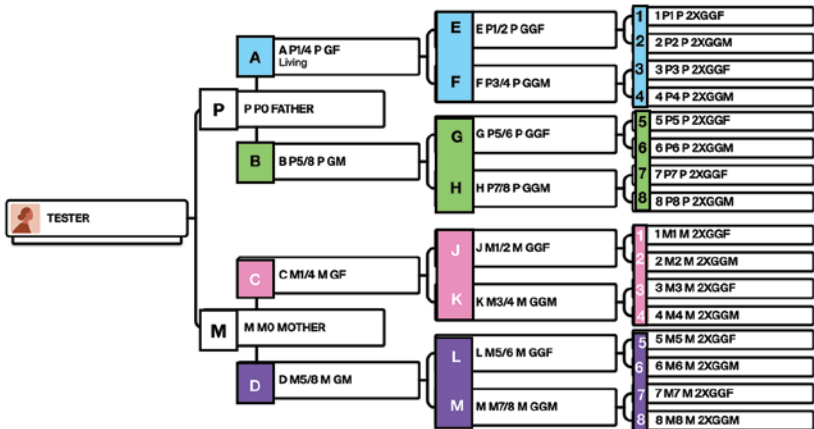
With the improved tools at AncestryDNA over the last year, subscribers now have 64 groups that can be used to sort a tester's matches. Each group can be one of 32 colours and the first character in the group's name is shown with the match. I've evolved my groups to get the most out of these developments and suggest that you do the same. This chart shows the basic structure of my groups.

BUILDING EVIDENCE OF SHARED ANCESTORS USING AUTOSOMAL DNA (atDNA)

TYPE OF EVIDENCE USUALLY REQUIRED	3RD COUSIN (or closer) relationships	MORE DISTANT relationships
TREE TRIANGULATION Most Recent Common Ancestor (MRCA) identified with a DNA Match	✓	✓
RELATIONSHIP SUPPORTED Amount of shared DNA (cMs) within range of relationship	✓	✓
CONTEXTUAL & GENEALOGICAL INFORMATION SUPPORTED People can be located in correct time and place using documents	✓ ✗	✓ ✗
RELATIONSHIP SUPPORTED BY MULTIPLE MATCHES MRCA is in common with others in a shared match group or cluster	✓	✓
SEGMENT TRIANGULATION MRCA confirmed using chromosome analysis	✗ ✓	✓

Prepared by Andrew Redfern and Veranica Williams, 2024

<https://genemoney25.blogspot.com/2023/12/types-of-dna-evidence.html>



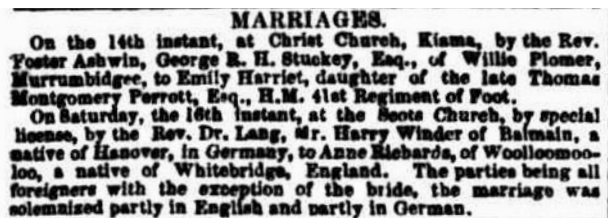
My paternal and maternal groups are coloured white with the letters P and M shown. The ancestral groups of my paternal grandfather are light blue; light green for my paternal grandmother pink for my maternal grandfather; and mauve for my maternal grandmother. I then use a combination of letters and numbers to identify my ancestors. I also use additional groups, which you can read about in *Mossie's Musings*: mossiesmusings.blogspot.com/2025/02/taking-advantage-of-additional.html

Below is a simple example that demonstrates how easy it is for me to identify the *likely* MRCA between the tester and a match. I use the 'star' when the relationship is proved 'on the balance of probabilities' to 'beyond reasonable doubt'.

- **Match 14:** MRCA are the parents of the tester's maternal grandfather.
- **Match 15:** MRCA are the grandparents of the tester's paternal grandmother. Referring to the chart, we can see these are the maternal grandparents of the paternal grandmother and two of the tester's second great-grandparents.
- **Match 16:** MRCA are the grandparents of the tester's paternal grandfather. Referring to the chart, we can see these are the maternal grandparents of the paternal grandfather and two of the tester's second great-grandparents.
- **Match 17:** MRCA are the parents of the tester's maternal grandmother.

	Match #14	2nd cousin Maternal side 201 cM 3% shared DNA	Public linked tree 25,567 people Common ancestor	+ Add ...
	Match #15	2nd cousin 1x removed Paternal side 185 cM 3% shared DNA	Public linked tree 1,671 people Common ancestor	+ Add ...
	Match #16	2nd cousin 1x removed Paternal side 160 cM 2% shared DNA	Private linked tree 16,860 people Common ancestor	+ Add ...
	Match #17	2nd cousin 1x removed Maternal side 159 cM 2% shared DNA	Public linked tree 34 people Common ancestor	+ Add ...

We all had research challenges that didn't progress prior to adding DNA evidence to our family history toolbox. One of mine was finding out about the birth family of my great-grandmother, who was known in the family as Matilda Armstrong. Following the documentary and DNA evidence, I found that Matilda was born as Mary Ann Winton in 1868 in Sydney. Her parents were Henry Winton from Germany and Ann Richards from England. In 1859, they married at the Scots Church in Sydney. With a German speaking father and English mother who couldn't read or write and died when my great-grandmother was five weeks old, it's not surprising that it took me some time to unravel the connections.



<http://nla.gov.au/nla.news-article13023950>

My quest has been to use DNA evidence to reconnect Henry and Ann with their birth families. In sharing their story with descendants of their four children, I'm always keen to see if cousins will take an autosomal DNA test and if males on the patrilineal line will take a Y-DNA test. I've had limited success on the first count and none on the second, but that could change any day!

My first interesting DNA match came five years ago with a small match with "Mr Gill" who lives in Adelaide. His patrilineal line is from Cornwall. I went back to review the certificates that I had for Ann and her children. Henry and Ann's marriage certificate shows her parents as John and Mary Richards. Ann is the informant on the birth certificate of their son William Winton. This records the mother's name as Ann Gill from County Cornwall. My working hypothesis became that Ann's parents were John Richards and Mary Gill.

My research has progressed over the last six months with the introduction of ProTools' enhanced shared matching at AncestryDNA. In addition, "Mr Gill" has given me access to his AncestryDNA match list. I also have access to the match lists for four other descendants of my great-grandmother, Mary Ann (Matilda) Winton.

Working with these and the shared matches with four descendants of Matilda's siblings, Henry and Annie, I've started to identify clusters of matches on the Richards line. Weaving

all these lines together to find MRCAs is difficult because of the lack of documentary evidence and a chromosome browser at AncestryDNA. However, I'm building a picture of where Ann Richards came from and her extended Cornish family.

Richards and Gill are very common Cornish names, as I'm finding out with an ever-expanding tree littered with them as I look for the connections to my working hypothesis of John Richards marrying Mary Gill in the early 1800s. I'm identifying more and more clusters of small matches with Cornish ancestors.

I've identified a cluster of small matches in Canada who descend from John Gill and Mary Richards who married in the right time period in Port Isaac, Cornwall. Yes, the very place that *Doc Martin* is set! But their names are the reverse of my working hypothesis. They do have a daughter, Ann Gill, born in the right time period, whom I can't trace after her birth. Maybe she married a Richards and came to Australia with him and was widowed when she married Henry Winton? Henry and Ann's marriage certificate shows she was aged 22 and a spinster. So, this is possible but unlikely.

Another cluster of small matches in the USA descend from a Cornish lass from Padstow, Martha Richards, who married an Irish lad, William Shanahan, in 1875 in Cork. They migrated to New York the next year. As Port Isaac and Padstow are only 25 kilometres by road and far less "as the crow flies", I'm starting to narrow in on the possible location of Ann's birth family.

There are connections but they could be a few generations earlier. So, I'll keep working away at weaving all these small groups of matches together.

The search for Henry Winton's German family has no leads so far. My best hope is that descendants of his siblings or cousins have found their way to North America, the United Kingdom, Australia or New Zealand and they decide to test; then the DNA lottery will throw us a small match with one or more of the descendants of Henry who have tested. That would be a start!

The comprehensive and systematic sorting of DNA matches for my test and those who have shared their match lists with me has allowed me to identify potential matches on the Richards line which I am now exploring.

If you would like to understand more about testing strategies, you could read this blog post by Veronica Williams:

genemonkey25.blogspot.com/search/label/Cassidy

Keep an eye on the Society's events calendar for the next *First Look* at AncestryDNA session and our other DNA offerings.

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LIBRARY NEWS

BY GEMMA BESWICK

Retro Research ...

Printers, plaisterers and coach harness makers:

Exploring the Arts and Crafts professions via the Society's Library collection

The collection at our Family History Research Centre & Library offers a wealth of resources for those interested in the rich history of the arts and crafts industries across the continents, and the occupations and pastimes of our ancestors. Whether you're researching an ancestor who worked as a plumber, pavior, printer or even a coachmaker in the 19th and 20th century, or tracing the legacy of craft-based occupations like clockmakers, weaving, or metalworking, our selection of books and periodicals can provide valuable insights into the lives that have gone before us.

Do you have a fan maker in your family, or just interested in what that entailed? Did some of your ancestors work in the Scottish linen industry; or perhaps your ancestor painted visions of the high seas they travelled on? Did at least one of your ancestors have a craft or trade as their day job, and then an artistic hobby in their downtime?

Resources in the collection to help you explore these pastimes and occupations include trade directories, histories of guilds and unions, listings of known artists and

artisans and much more. In the spirit of 'retro research' or to look at resources not available easily or online, we have compiled a list of resources you may not have thought to look (or request a look-up) for.

The list of resources below is by no means exhaustive. Go forth and explore the library catalogue:

www.sag.org.au/Using-our-collections

by Gemma Beswick, Library Services Manager and special thanks to SAG Volunteer, Jean R.

Australia

- *Artists in early Australia and their portraits: a guide to the portrait painters of early Australia with special reference to colonial New South Wales and Van Diemen's Land to 1850* by Eve Buscombe, A3/32/6
- *The mechanical eye in Australia: photography and photographers, 1841-1900* by Alan Davies and Peter Stanbury with Con Tarne, A3/35/3
- *Australians behind the camera: directory of early Australian photographers, 1841 to 1945* by Sandy Barrie, A3/35/6
- *Antipodes observed: prints and printmakers of Australia, 1788-1850* by Cedric Flowers, A3/44/6
- *Craft and craftsmen of Australian fishing, 1870-1970: an illustrated oral history* by Garry Kerr, A3/44/10
- *The dictionary of Australian artists: painters, sketchers, photographers and engravers to 1870* edited by Joan Kerr, A5/35/16
- *Hunter winemakers: their canvas and art* by Max Lake, B4.300/10/7
- *Australia's wine doctors: a unique account of Australian wine and medical history, volume I, wine doctors of Sydney* by Philip Norrie, B5/90/Pam.14
- *Gippsland in focus: a directory of photographers to 1950* compiled by Debra Squires, Linda Barraclough and Helen Clothier, C8/12/2

- *Printer and newspaper registration in Victoria, 1838-1924* by Thomas A. Darragh, C8/12/3

Britain

- *Dictionary of British sculptors, 1660-1851* by Rupert Gunnis, M5/35/1
- *The dictionary of British book illustrators and caricaturists 1800-1914* by Simon Houfe, M5/35/2
- *A dictionary of watercolour painters, 1750-1900* by Stanley W. Fisher, M5/35/6
- *The early clockmakers of Great Britain* by Brian Loomes, M8/12/3

England

- *The English craft guilds: studies in their progress and decline* by Stella Kramer, N3/44/2
- *A history of the Worshipful Company of Scriveners of London, volume I* by Francis W. Steer, N4.23/10/4
- *Hold fast, sit sure: the history of the Worshipful Company of Saddlers of the City of London, 1160-1960* by Kingsley M. Oliver, N4.23/11/8b
- *The great livery companies of the City of London* by Dennis Flander, Y/ N4.23/12/2
- *The revised history of the Worshipful Company of Fan Makers, 1709-1975*, originally researched by Bernard Ross Collins; revised by A. W. Fowles, N4.23/12/3
- *A short history of the Worshipful Company of Wheelwrights*, N4.23/12/10

- *Tylers' and Bricklayers' Company, 1612-1644, 1668-1800*, abstracted and indexed by Cliff Webb, N8.23/12/10
- *'Wool-our hope': a short history of the Worshipful Company of Woolmen*, N4.23/12/13
- *A Brief Description of the Worshipful Company of Skinners*, compiled by Adam Fox, N4.23/12/14
- *Basketmakers' Company, 1639-1824*, abstracted and indexed by Cliff Webb, N8.23/12/18
- *Paviors' Company, 1568-1800*, abstracted and indexed by Cliff Webb, N8.23/12/28
- *Dyers' Company, 1706-1746*, abstracted and indexed by Cliff Webb, N8.23/12/32
- *Wax Chandlers' Company 1666-1800, Brown Baker's Company 1615-1646* by Cliff Webb, N8.23/12/39
- *The Merchant Taylor's Company of London: Apprentices 1583-1800 - Volume II, part I*, edited by Michael Scott; assisted by Stephen Freeth, Patrick Wallis and Cliff Webb, N8.23/12/58(a)
- *London publishers and printers c.1800-1870* by Philip A. H. Brown, N8.23/12/2
- *A directory of London photographers, 1841-1908* by Michael Pritchard, N8.23/12/8

- *Coachmakers and Coach Harness makers' Company, 1677-1800*, abstracted and indexed by Cliff Webb from material compiled by G. Elland and F. Wall, N8.23/12/30
- *Armourers and Brasier's Company, c.1610-1800*, abstracted and indexed by Cliff Webb, N8.23/12/31
- *Ironmongers' Company, 1655-1800*, abstracted and indexed by Cliff Webb, N8.23/12/33
- *Farriers' Company, 1619-1800*, abstracted and indexed by Cliff Webb, N8.23/12/36
- *Plumbers' Company, 1571-1800*, abstracted and indexed by Cliff Webb, N8.23/12/40
- *Plasterers' Company, 1597-1662, 1698-1800*, abstracted and indexed by Cliff Webb, N8.23/12/42
- *Painters-Stainers' Company 1655, 1666-1800*, abstracted and indexed by Cliff Webb, N8.23/12/46
- *A directory of printers and others in allied trades: London & vicinity 1800-1840*, compiled by William B. Todd, N8.23/12/1800-40

Scotland

- *The Scottish linen industry in the eighteenth century* by Alastair J. Durie, P3/60/2



- *Old Glasgow Weavers : being records of the incorporation of weavers* by Deacon Robert D. McEwan; revised in fourth edition to 1981 by Ian L. Dunsmore, P4.19/12/1
- *Records of the Arts Class 1872-76 university of Aberdeen* by John Buckley Allan & Alexander Mackie, P8/19/5
- *Dictionary of sea painters* by E. H. H. Archibald, L5/35/3
- *Watchmakers and clockmakers of the world* by G H Baillie, L8/12/1a
- *Photographers of North America, Great Britain and Europe: a computerised list of not all, but of approximately 1800 different photographers with cities and some dates of operation covering the years 1840 to 1939* by Judith Allison Walters, L8/12/2
- *Handbook of marks in pottery and porcelain* by William Chaffers, revised by Frederick Litchfield, L8/12/3

International

- *A dictionary of marks*, compiled and edited by Margaret MacDonald-Taylor; introduction by L. G. G. Ramsey, L1/65/1

Trying to tackle those difficult research problems?



SAG has a fantastic range of online, volunteer led research interest groups, bringing together members with common focus areas. Whether you're interested in a particular software package, a geographic area, genetic genealogy or writing, peruse the groups' page on our website to discover what groups we have and when they meet:

www.sag.org.au/Research-and-Software-Groups

LIBRARY UPDATE

BY KARLIE FRELINGOS

This is a selection of books, pamphlets and other format items accessioned from November 2024 to January 2025.

The information provided is the title of the record, library classification number, format and donor's name.

All items are in our Research Centre & Library at 2/3790 Kent Street unless otherwise noted. Consult the Library Catalogue at www.sag.org.au and click on the 'Using our Collections' button to locate full details of the items included in this list.

AUSTRALIA

From Newport to New South Wales: a Brookes family history by Marie Holmes. (2011). A6/BRO/34. (Book).

JABEZ CANVIN COMES TO AUSTRALIA: Family History by Jenny Rudd O'Neill. (2024). A6/CAN/5. (Book) [Donated by the author].

The Germans: musings on my ancestors and the Australia to which they came by Janet Grevillea. (2019). A6/GEI/Pam.1. (Pamphlet) [Donated by the author].

A new way of life: our family history; Ellison, Huff and Hunter family lines and their ties to Australia by Sara Powter. (2009). A6/HUN/Pam.8. (Pamphlet) [Donated by Geoffrey Potter].

Hunting down the Hunters by Sara Powter. (2009). A6/HUN/11. (Book) [Donated by Geoffrey Potter].

James Hunter's story 1836-1906 by Sara Powter. (2009). A6/HUN/Pam.9. (Pamphlet) [Donated by Geoffrey Potter].

Gypsy Girls: Mary and Priscilla Loveridge, Royal Admiral 1792 by Cathy Dunn. (2024). A6/LOV/Pam.2. (Pamphlet) [Donated by the author].

"Transported beyond the seas": from Somerset to Van Diemen's Land: the story of William Lucas alias Wake by Joan Crawley. (2024). A6/LUC/Pam.2 (Pamphlet) [Donated by the author].

The Irish: County Cork ancestors by Janet Grevillea. (2020). A6/McA/Pam.8. (Pamphlet) [Donated by the author].

Marinne by Janet Grevillea. (2021). A6/McA/Pam.9. (Pamphlet) [Donated by the author].

The Nyes of Millthorpe: a great great granddaughter reflects on the story of a Millthorpe railway family by Janet Grevillea. (2019). A6/MIL/Pam.9. (Pamphlet) [Donated by the author].

The Shepherd Prince: Samuel Sowden and the silent voices of the Castlereagh River by Michele Sowden. (2018). A6/SOW/1. (Book) [Donated by Michele Bomford].

"For my country": the story of some Australian convicts & their families and their war heroes! by Sara Powter. (2009). A6/TUR/Pam.5. (Pamphlet) [Donated by Geoffrey Potter].

They came to Trunkey Creek: William and Harriet (Mills) Young's story by Catherine Tisdell. (2024). A6/YOU/7. (Book) [Donated by the author].

NSW

Norfolk Island births and baptisms: 1789 to 1791 by Cathy Dunn. (2021). B4.899/5/Pam.1. (Pamphlet).

Seamen settlers of colonial Norfolk Island 1788 – 1814 by Cathy Dunn. (2024). B4.899/5/Pam.2. (Pamphlet).

Mirryal baptisms - burials - marriages church records of Budawang people South Coast NSW by Cathy Dunn. (2024). B7/1/Pam.15. (Pamphlet) [Donated by the author].

SA

South Australian deaths, index of registrations 1916 to 1972, volumes 1-11 by Tony Cobiack & South Australian Genealogy & Heraldry Society. (2006). E7/3/1a-l. (Book) [Donated by Michael Lea].

South Australian deaths, index of registrations 1842 to 1915, volumes 1-5 by Tony Cobiack, Church of Jesus Christ of Latter-day Saints & South Australian Genealogy & Heraldry Society. (2000). E7/3/2a-e. (Book) [Donated by Michael Lea].

South Australian marriages, index of registrations 1917-1937, volume 1-3. (2002). Tony Cobiack & South Australian Genealogy & Heraldry Society. E7/3/3a-c. (Book) [Donated by Michael Lea].

South Australian marriages index of registrations 1842 to 1916, volumes 1-5. (2001). Tony Cobiack, Church of Jesus Christ of Latter-day Saints & South Australian Genealogy & Heraldry Society. E7/3/4a-e. [Donated by Michael Lea].

South Australian births, index of registrations 1907 to 1928, volume 1-7 by Tony Cobiack & South Australian Genealogy & Heraldry Society. (2004). E7/3/5a-g. (Book) [Donated by Michael Lea].

South Australian births, index of registrations 1842 to 1906, volume 1-11. (1997) by Cobiack, A. L., Church of Jesus Christ of Latter-day Saints & South Australian Genealogy & Heraldry Society. E7/3/6a-k. (book) [Donated by Michael Lea].

ENGLAND

Greyfriars, Reading: from prison to parish church by Malcolm Summers. (2024). N4.2/92/1. (Book) [Donated by Berkshire Record Society].

The registers of St John the Baptist, Hey, 1743-1841 by K.T. Taylor. (2024). N7.20/1/201. (Book) [Donated by Lancashire Parish Register Society].

SCOTLAND

Campaigning with the Scots 1054-1654 by Gregory Lauder-Frost. (2024). P3/70/2. (Book) [Donated by the author].

No quarter given: the muster roll of Prince Charles Edward Stuart's Army, 1745-46 by Alastair Livingstone, Christian Aikman, Stuart Hart (2001). P3/71/7. (Pamphlet).

IRELAND

Townland atlas of Ulster by Andrew Kane. (2024). S8/42/12. (Book).

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