

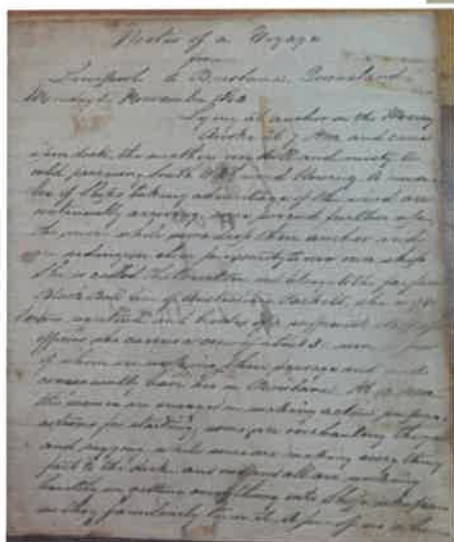
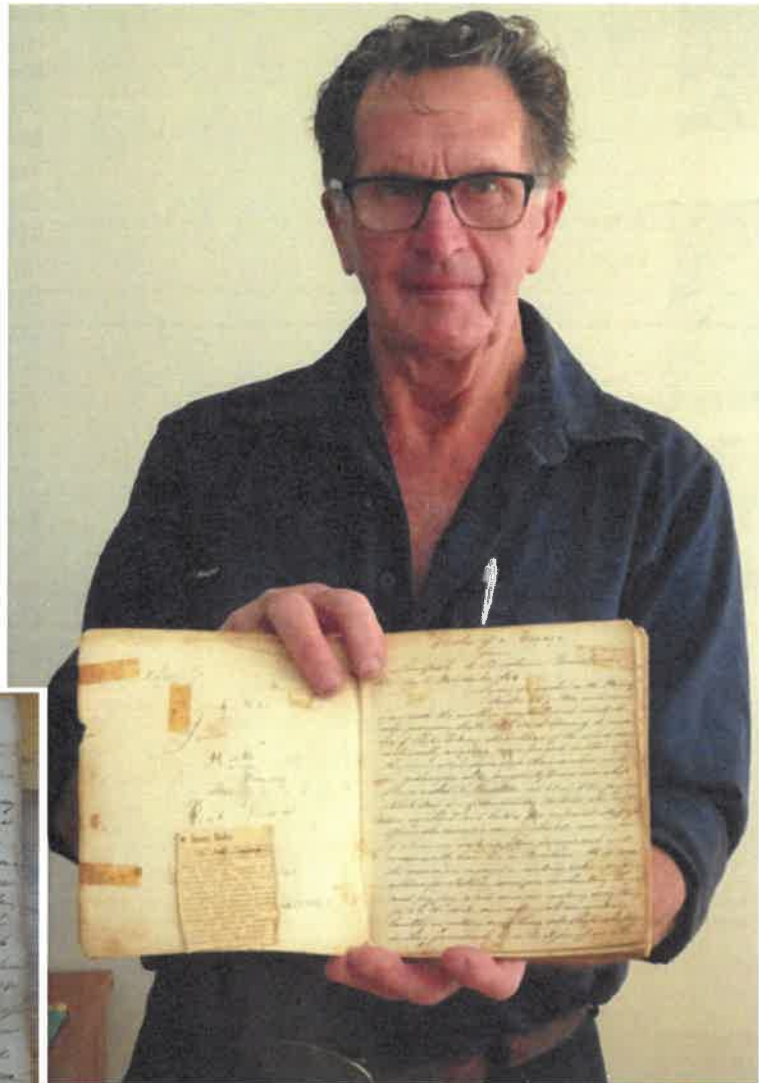
History alive

Orange & District Historical Society newsletter

Winter 2020

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Cover image (main)

Rob Hicks with the diary written by James Hicks during a voyage from England to Australia in 1862 on the sailing ship *Everton*.

Inset: A page from the diary.

This newsletter is designed to keep members and other interested people informed about the society's activities as well as matters of interest in the wider field.

If anyone would like to contribute to it they should contact editor Liz Edwards.

Our newsletter requires a considerable amount of money to produce each quarter with paper, printing and postage all adding to the cost.

Therefore, wherever possible, we email it to those members and others on our mailing list who have an email address.

However, if anyone with an email address would prefer also to receive a paper copy, they may do so simply by contacting the secretary.

Those who do not have access to email will continue to receive their copies by ordinary mail.

Orange & District Historical Society

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Publicity officer/newsletter editor: Liz Edwards

Honorary historians: Ross Maroney, Liz Edwards, Julie Sykes & Elizabeth Griffin

Membership fees from January 2020

Family \$45; individual \$30; single concession \$20; couple concession \$30.

Contact secretary or treasurer. Please pay promptly.

Research inquiries:

The Research Officer, Orange & District Historical Society, P O Box 1626, Orange, NSW 2800

Please supply an A4, stamped, self-addressed envelope.

Cost: \$20 for the initial inquiry (plus additional charges for more extensive research).

Please provide your name, address, phone number and email address, details of your inquiry, any information you may already have, and the reason for your inquiry.

Bank:

Orange & District Historical Society, Orange Credit Union, BSB 802-129, A/c No 34252 (please include name and reason for payment). If you are transferring money from your account at Orange Credit Union, please add \$1 to our account number.

A message from the president

We at Orange and District Historical Society, like members of all organisations, have been operating only through phone calls and emails to maintain correspondence through the Covid-19 pandemic. The cottage has been closed to all visitors but the committee has continued to work well over the past three months. Our monthly meetings have been held electronically, using emails, including an update of our treasurer's report from Annette Neville (filling in for Phil Stevenson) and research enquiries from Julie Sykes.

Research inquiries continue to flow in and a lot of time is spent answering as many as possible.

A number of us are continuing work behind the scenes and finding plenty to interest us in these difficult times.

Recently three members – Julie Sykes, Steve Brakenridge and Liz Edwards – met at the cottage and, while social distancing from each other, sorted through the four plan cabinets in the green shed, grouping all items including maps, posters, newspapers and photographs and placing them back in each drawer. The next step will be to scan and record each item in the database for our records.

Cataloguing, researching and recording work, while

observing social distancing, started in mid-June at the cottage. Groups are meeting on Wednesdays and Fridays at this stage. We will be adhering to all protocols involved in sanitising and cleanliness to maintain a safe work and social area for members and visitors.

We are pleased to welcome the new manager of Orange Regional Museum, Mary-Elizabeth Andrews, to the city and we hope to continue our collaboration with her and the other museum staff. We are delighted that a date has been set for the unveiling of the museum's new exhibition, 'Inherit: Old and New Histories', and we look forward to opening night on Friday 4 September.

I hope all our members and those interested in our history stay safe and are well.



All hands on deck at the Heritage Centre

As soon as the Covid-19 restrictions were lifted our volunteers were back at the cottage catching up on various projects.

On Wednesday 17 June the cottage was once again open to volunteers and visitors. A special clean-up had been carried out the previous day and signs put up to emphasise the importance of social distancing and personal hygiene.

No sooner had we opened when we welcomed our first visitors, Dennis and Deborah Doherty from St Ives in Sydney, who wanted to find out about the district property Braeburn. Dennis's father had worked there in the 1920s and he was keen to know the location and any history associated with it.

Thanks to our researcher Julie Sykes and notes from Ross Maroney's files, we were able to give Dennis a considerable amount of information. The property was located off the Cadia Road near Pine Rocks but was resumed by the government for forestry.

Treasurer Phil Stevenson and administrator Annette Neville were busy catching up on their usual tasks while Sally Watson continued working on dating photographs used in the Central Western Daily. Liz Edwards was busy rehousing damaged negatives from the CWD Negative Collection.

Above right: Phil Stevenson, Annette Neville and Dave Sykes. Right: Sally Watson.



Museum manager is enjoying the best of

By Elisabeth Edwards

No sooner had Mary-Elizabeth Andrews started work as the new manager of Orange Regional Museum than she was forced to close the museum because of the Covid-19 pandemic. Adelaide-born Mary-Liz, who brings with her a wealth of experience in film-making, historical research and exhibition curation, admits it was a 'strange time' but says she and her colleagues simply plunged into preparations for the new permanent exhibition and a host of other tasks.

"We've actually been super busy," she says. "Preparation for the new permanent exhibition continues with incoming loans, object photography, design development, construction, multimedia production and installation planning. We've also been working to create online resources to replace our Mondays at the Museum program and supplement our temporary exhibitions."

They have also been working out how to manage scheduling for touring exhibitions and developing a safety plan for the museum's re-opening, which took place at the beginning of June.

The shut-down also allowed her to get to know her team (collections manager Allison Campbell, public engagement and education officer Sally MacLennan, and collections officer Mike Allen) and the museum's collections and explore the Orange region's history. She says she is looking forward to getting out, seeing more and meeting others involved in local history across the region.

Mary-Liz matriculated from Mercedes College in Adelaide but says it was her family who provided her formative education: "My mother's flair for creativity, and my father's passion for history, research and writing as an architectural historian."

After majoring in history and film studies at Flinders University, Mary-Liz hoped to combine her love of research with film and become a documentary film maker. However, she landed a job working for the commissioning editor of drama at the ABC in Sydney, setting her on a path of film and TV drama production. This led to work as an art department and construction co-ordinator for nearly a decade.

"On smaller Australian television productions like *Changi*, *Marking Time* and *All Saints*, I provided admin and logistic support for the teams putting together sets, props, vehicles, AV, greenery, and set dressings. On larger-scale American movies like *Matrix 2&3* and *Su-*



Orange Regional Museum manager Mary-Elizabeth Andrews is delighted that the museum has reopened and looks forward to showcasing the region's rich history.

perman Returns, there were different departments for each of these functions. I specialised in construction co-ordination, working to support teams of up to 300 carpenters, painters, scenic artists, plasterers, metal workers and sculptors building film sets."

While Mary-Liz enjoyed her work immensely, especially the organisational aspects, she felt there was something missing so enrolled in a Master of Museum Studies course at Sydney University: "I always felt there was something missing and that was getting back to research and writing. I chose Museum Studies because I thought if it didn't lead in a different career direction, it would to least be very interesting as I have always loved museums."

During that time, Mary-Liz worked as a part-time assistant curator at the Historic Houses Trust of NSW (now Sydney Living Museums) while completing her Master's, and continued there for a short time before travelling to Berlin to carry out research for her PhD.

both worlds in exciting new role

Her PhD, also from Sydney University, explores the historical collections of the German Historical Museum (Deutsches Historisches Museum) – how they were formed and how they have been interpreted over time by successive regimes. She was awarded a fellowship and additional funding which allowed her to work on her first self-conceived exhibition, *Layers of Time: German history through the lens of the Berlin Zeughaus*, which she curated and project managed.

On her return to Australia, Mary-Liz worked as a curator at the Australian National Maritime Museum. During that time she developed an exhibition which told the story of the impact of shipping containerisation. The resulting exhibition was called *Container: The Box that Changed the World*. It ran for 12 months in the museum forecourt and then toured regional NSW as well as going to Fremantle.

“Managing the project and logistics while undertaking curatorial work was challenging,” she says. “There were some pretty crazy obstacles to manage, from design management, accessibility, security, solar power, interactives and people-counters to managing multiple stakeholders across the public and private sector.”

Mary-Liz’s last appointment before moving to Orange was as a creative producer at the NSW State Library. When she arrived she assisted with the final stages of a major new galleries project with six exhibitions opening simultaneously. “It was great to jump in and help pull together two of the exhibitions. I then worked with a fantastic curator to create the first changeover around five months later – a lovely exhibition about childhood experiences of WWI – so it was intense and I learned a lot from my colleagues.”

She went on to become acting manager of exhibitions and design, working on seven exhibition spaces, print and publications across the library with twelve team members.

While her Orange appointment is rather different from her role at the State Library, Mary-Liz feels it is a great next step in her career.

“I’m excited by the opportunity to have an impact, to forge direction with my team and to work much more closely with the community and our visitors. It also allows me to work at the strategic and managerial end of the spectrum while ‘getting my hands dirty’ on installs, research and writing. I feel incredibly lucky to be here, and while I’ve moved around a bit and gained valuable experience in the process, I think the Orange Regional Museum offers me a chance to work towards longer-term projects and goals.”

Mary-Liz had been planning to move to the region for some years before taking up her appointment at the museum and has bought a small mill worker’s cottage in Millthorpe.

“I’m absolutely thrilled to be here. Every day I appreciate the short drive from Millthorpe to Orange, which is constantly changing. Particularly during lockdown I’ve appreciated the space, the sky and the ability to feel much more normal than I would cooped up in an apartment in Sydney. I feel like I have the best of both worlds – a role that is professionally satisfying and a home in a beautiful part of the world.”

Mary-Liz and her team, along with curator Kate Gahan, are now working hard on the new permanent exhibition titled *Inherit: Old and New Histories*. It will tell regional stories through objects from throughout the Central West. Mary-Liz says it will include some well-known people and events but also tell the stories of everyday people and how they lived. “It’s not a chronological history, but invites visitors to dip in and out of stories, to look at familiar and unfamiliar objects and to make their own connections between them. I think it will be a rich exhibition and it would not have been possible without the amazing community organisations and private lenders who have lent us their objects.”

Meanwhile, visitors can see the temporary exhibitions *Capturing Nature* and *Regenerate*. *Capturing Nature* will run until 2 August, while *Regenerate* will run until the opening of *Inherit*, on Friday 4 September.

Mary-Liz is keen to build on the great work the museum has been doing in offering a diverse program rooted in the history of the region but also showcasing the best that is on offer from museums across Australia. “I want to continue and develop our partnerships and work towards projects that explore different local experiences,” she says. “It’s also important to think more broadly about accessibility and inclusion and we can do that through the stories we tell, the way we tell them and the programs we deliver. We’ve got some really exciting projects on the horizon.”

Orange Regional Museum is now open from 9am to 4pm daily with a limit of eighty visitors at a time.



Orange Regional Museum has reopened after the Covid-19 lockdown.

Pinpointing the date of a moment in time in the history of Orange



Figure 1: My favourite part of the panorama. From the Neich Family copy of the original, digitally photographed and restored by Robert Bruce, 2018.

By Euan Greer

Many years ago, our editor Liz Edwards bravely published an article of mine having adjudged it worthy of being so. It appeared in the Spring 2012 issue of this authoritative journal, the repository of local historical knowledge.

The article described my attempt to determine the date when the well-known panorama of Orange (figure 1) was taken from the top of Dalton's flour mill in Peisley Street. It was based on what appeared in the photograph and, as importantly, what did not appear. I concluded that further research was necessary but presented a provisional date of April/May 1908. This was an advance on the generally quoted 1910.

Historical research is very serendipitous. You never know when things are going to turn up. I was searching microfilm of Orange's *Leader* newspaper from January 1908, for what I cannot remember, when classified advertisements advising of the removal of the Dalton's flour milling activities from their Summer Street mill to the new one on Peisley Street cropped up. This sent me helter-skelter backwards week by week through the *Leader* to see what other gems might turn up.

Bingo! An article in the issue for Saturday 21 December

1907 described the new mill and its machinery in detail.

An indication of the importance to the town of the new mill was the specially commissioned photographs accompanying the article. Going back even further, the first public notice (figure 2) advising removal of the operation to the new mill appeared on Tuesday 10 December 1907.

Some months after finding these items in the *Leader* a further chance discovery by history colleague Jenny Maher via Trove was an even more detailed account of the new mill, with much better photographs, in the *Sydney Mail* of 15 January 1908.

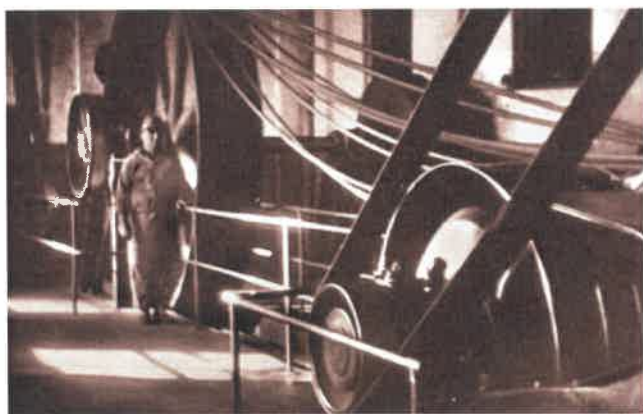
This account revealed that "the new mill will be at work next Tuesday", i.e., on 21 January 1908, that demolition of the Summer Street mill began on 5 December 1906 and that construction of the new mill took less than 12 months.

It is now clear that the Peisley Street mill was built during 1907. Robert Bruce, professional photographer and fellow member and I concluded that, for technical reasons, the photographs which make up the panorama had to have been taken during construction and when the building had reached a height sufficient to provide a panoramic viewpoint. Perhaps mid-year? I was delighted to tell colleagues that my revised estimate of the date for the panorama was a year earlier, i.e., April/May 1907.

Continued Page 12



Figure 2: Dalton Brothers notice.



The interior of the Peisley Street mill.

Anzac tradition lives on despite Covid-19

As the Covid-19 pandemic changed our lives and traditions this year, our society was able to commemorate Anzac Day via our Facebook Page.

The move was suggested to us by Orange Fire and Rescue station officer Matt Jeffery, who was keen that local people should be able to mark this special day.

Covid-19 restrictions precluded images being projected onto the walls of the Fire Station, but we were able to gather a great selection of photos to be shown as a slide show on Facebook.

A selection of the photos appears on this page.

A number of people throughout Orange marked the day with dawn commemorations outside their homes. Di Smith, of Byng Street, played the Last Post outside her home to a small but appreciative group.



Ex-servicemen who served at Gallipoli during WWI took part in the Anzac Day celebrations 50 years after the Gallipoli landings, in 1965, watching the march from the Post Office steps, Back, L-R: Captain H C Wentworth, Captain Stewart Douglas, Colonel Guy Pulling. Front, L-R: Malcolm Stewart, Private Jack Grant, Private J Breen.



School children marching in 1968.



Proudly wearing their medals, 1957.



Fire Station chief Matt Jeffery's grandfather L/Sgt T Cassidy, who served in Malaya and Singapore in WW1 and survived as a POW. He is pictured with his son John.



Above left: Di Smith plays the Last Post.
Left: 1936 Anzac Day march in Orange.
Above: Anzac Day 1968.



Above: A P O'Malley.
Left: Marjory Plowman.

Journal of a voyage to Australia

By Elisabeth Edwards

Rob Hicks and his sister Bev Solling contacted us earlier this year with a special request: they had a handwritten diary of a voyage from England to Brisbane in 1862-63 by their great-grandfather, James Hicks.

Showing the marks of time, it was nonetheless legible and well written. They asked if we could assist them in getting it put into print form so that it could be preserved for the family.

Member Phil Stevenson was able to scan it quickly page by page but because the handwriting was difficult to read, it was decided to transcribe it.

Member Nancy Walsh has undertaken this task, painstakingly working through the pages.

Eventually it is hoped to have the diary printed with copies of the actual pages alongside the transcription.

James Hicks was born in St Austell, Cornwall, and sailed to Australia with his sister, his wife and at least one child on the *Everton*, a Blackball line sailing ship. The ship departed from Birkenhead near Liverpool on 4 November 1862, destined for Brisbane.

James Hicks experienced all the highs and lows of life on board a sailing ship in the mid-19th century.

It was a slow start with no wind for several days but finally they left the River Mersey, sailing west, rounding the island of Anglesey before turning south. En route they were largely alone in the Atlantic Ocean, only occasionally seeing another ship. They passed the islands of Madeira, Trindade and Tristan da Cunha before heading east and sighting the Crozet Islands.

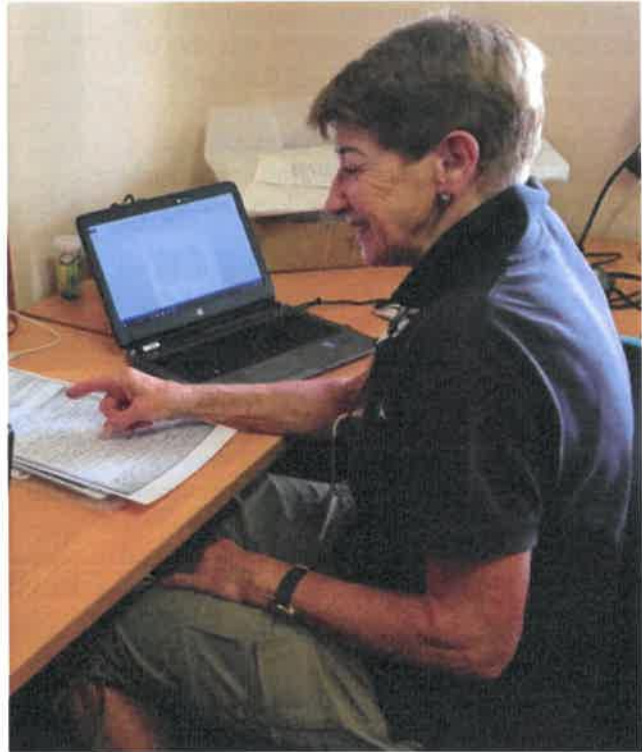
The passengers amused themselves by playing dominoes and other games, although card games were prohibited. A weekly magazine was produced, to the delight of the passengers. Women sewed and knitted and everyone kept a keen eye out for marine life and passing ships.

The ship's doctor was kept busy throughout the voyage with births and deaths, most of the casualties being young children who caught measles, including Hick's son John. At one point three crew members were washed overboard and only two were saved in the heavy seas. Later, the boatswain's arm got caught in a rope resulting in a dislocated shoulder.

Well into the voyage the passengers were allowed access to their trunks, enabling them to change their clothes for the first time in weeks. Those passengers who had packed cakes and pastries brought them up triumphantly from the hold, only to find them covered in mould.

Occasional fighting broke out but the captain was quick to punish any troublemakers. A young man who had broken a skylight was made to pay for the carpenter's wages and materials. Another was made to live on bread and water for a fortnight for insulting one of the constables.

A highlight for James Hicks was one memorable evening when the effects of water and light were dazzling: "It was a fine sight to see the sun sinking in a halo of splendour beneath the western waves and at the same time the moon shining like a piece of silver plate as bright and



Nancy Walsh works on transcribing the diary.

pure in a light blue tropical sky," he wrote. Some of the passengers danced on the deck under this magical sky.

Christmas was an opportunity for celebration and they dined on pork, pickles and biscuits.

As they sailed through the Roaring Forties, reaching latitude 47.57 south, they endured freezing conditions and even saw an iceberg.

Just as everyone was keen to reach their destination, a fierce storm forced the *Everton* to put out to sea again near Cape Moreton, but on 14 February, 103 days after their departure, they landed in Brisbane.

The inhabitants of the small settlement were as pleased to see the *Everton* and another migrant ship, the *Wanata*, as the migrants were to be on terra firma. This was partly because the *Everton* was carrying potential workers but also because the ship had a much needed cargo of tools and other items. Included among the cargo were 13 trunks of boots, 2 hogsheads, 5 barrels rum, 750 bags salt, 25,000 slates, 15 cases galvanised iron, 1 case galvanised ridging, 17 kegs galvanised rivets, 2 casks, 4 cases saddlery, 100 cases bottled stout, books, axle blocks, horseshoes, bottled beer, 9 pairs bellows, 48 pieces of plough fittings, 47 barrow wheels, whisky, candles, forks, axes, counter scales, platform scales, bottled soda water and corks.

When James Hicks came to NSW he was employed for seven years as a mining manager at Cow Flat, south of Bathurst. He later worked at Cadia copper mine south of Orange. In later years he took up farming, living at Lagoon Farm, Waldegrave, near Orange. He died on 24 February 1907.

Wealth of documents in plan cabinets



Steve Brakenridge and Julie Sykes sort maps, plans, posters and documents from the plan cabinets.



Julie Sykes with the special scanner which can take large documents such as maps, plans and posters.

Three of our volunteers are working on sorting, scanning and cataloguing the society's plan cabinets, and in the process discovering a number of 'gems'.

Julie Sykes, Steve Brakenridge and Liz Edwards are tackling this most important job so that easy searches for the maps, plans, posters, newspapers and photographs can be made in future.

The items are stored in several plan cabinets at the March Street premises.

Once sorted, the documents will be scanned with a Colourtrac 36 wide-format scanner which can take very large items, converting them into digital format. The resulting scans will be stored digitally and catalogued so that they can be accessed easily.

The advantage of scanning these items is that the originals, many of which are very fragile, may be stored safely and will not need to be touched.

The job will take several months to complete.

Right: Steve Brakenridge examines one of many subdivision maps in the society's documents collection.





Mayfield's Cordial Factory supplied soft



For years Mayfield's cordial factory manufactured and supplied sweet soft drinks for the people of Orange. The business started in 1948 when Herb Mayfield and his son-in-law Ray Golland bought a shed behind Orange Fire Station and started producing soft drinks. Herb Mayfield ran the factory, employing one man to assist, using a single-head filler. Ray Golland ran White's shoe store by day and did the books for the cordial factory in the evenings. They delivered the bottled drinks to corner stores around Orange from a converted Buick touring car.

Post-war shortages of sugar and bottles were overcome by obtaining sugar from suppliers who had not used their quota, while sauce, beer and wine bottles were used because proper soft drink bottles could not be bought.

In 1949 they bought premises at the southern end of Sampson Street from Davis and Potter cordials. This had started out as Dalton's butter and bacon factory in 1901.

When Mayfield and Golland took over they were joined by Neville Kerr to give the company more liquidity. From a one-head filler the manufacture progressed to an eight-head filler, a much larger factory and a sugar quota, and they became an important soft-drink supplier. Recognition came in 1954 when Ray Golland was awarded a diploma in soft drink manufacture.



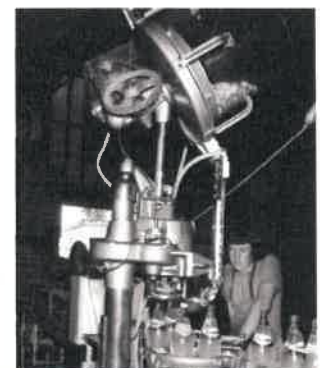
Above: Factory workers in 1957.

Left: Checking bottle pressure using a small meter, 1958.



Far left and left: Workers in the factory in 1957.

Right: Screwcaps are clamped onto bottles with a capping machine, 1973.





Left and right: The factory in 1973.



drinks throughout the Central West

In 1955 Mayfield's Cordials became the first franchise bottlers of Schweppes products.

Herb Mayfield retired in 1966 and Ray Golland acquired his shareholding.

The company started producing Orchy fruit juices in 1969. In 1971 Neville Kerr retired from the company and his shares were purchased by Ray Golland, J Parkes and Phil Culley, who became directors.

Mr Culley resigned in 1977, his shares being purchased by W Golland and J Parkes, who remained directors with Ray Golland.

In 1975 the company had outgrown its premises in Sampson Street and moved to Forest Road. By this time the soft drinks market had changed and the company faced stiff competition from supermarkets and bulk suppliers. In a bid to keep operating, Mayfield's merged with the three Orbells soft drink companies at Parkes, Dubbo and Bourke, becoming the Mid-West Bottling Company.

In August 1976 N & F Ashelford Pty Ltd of Bathurst surrendered the Coca Cola franchise for Bathurst, Cowra and Orange, and as Mid West Bottling Co had the franchise for the Parkes, Dubbo and Bourke area, it was asked



Above left and above right: Workers at the factory in 1973.



Left: Primitive conditions in 1958 with Col Fitzgerald and Max Player.

Right: Mayfield's Cordials staff in 1957.

Back: Arty Webster, Clarrie Southwell, Ally Downie, Neil Buddle, Herb Mayfield, Bob Casey, Paddy Astill, Frank Merrin, Eric Cope, Cliff Barrett, Ray Golland.

Front: Laurie Osbourne, Max Player, Col Fitzgerald, unknown, Roy Williams.



Diary July - September 2020

Orange Regional Museum: Open daily 9am-4pm.

Millthorpe Golden Memories Museum: Open weekends and public holidays 11am-2pm.

Molong Museum: Open on the last Sunday of the month 12.30-3.30pm, 20 Riddell Street.

Wentworth Mine: open Saturday and Sunday on the first full weekend of the month 10am-2.30pm.

See www.orangemuseum.com.au/wentworthmainmine

Wednesdays and Fridays: Historical Society volunteer working days at Heritage Cottage. Visitors with inquiries are welcome. Please phone Liz Edwards on 0408 390 918 before you visit so we can start working

on your inquiry.

Wednesday 1 July: ODHS committee meeting, 5pm.

Wednesday 5 August: ODHS committee meeting, 5pm.

Wednesday 2 September: ODHS committee meeting, 5pm.

Friday 4 September: Official opening of new exhibition, *Inherit: Old and New Histories*, at Orange Regional Museum.

The exhibition will be open to the public from Saturday 5 September.

Pinpointing the date of a moment in time

From Page 6

Serendipity strikes again! Last year our indefatigable editor was beavering away at her book on the Daltons and was searching for information on a particular point via Trove when up popped a very small news item. Again, it was in the *Leader*, this time on Friday 20 September 1907 (figure 3), announcing on page 2 “Messrs Bradley and Barnes have just completed a magnificent panoramic view of Orange ... taken from the top of the chimney stack at Messrs Dalton Bros’ new mill...” (figure 4). Given the number of individual images which make up the panorama and the time it would have taken to perfectly match them up one with each other, the photos must have been taken some weeks prior to the announcement, maybe in July and perhaps even as far back as June.

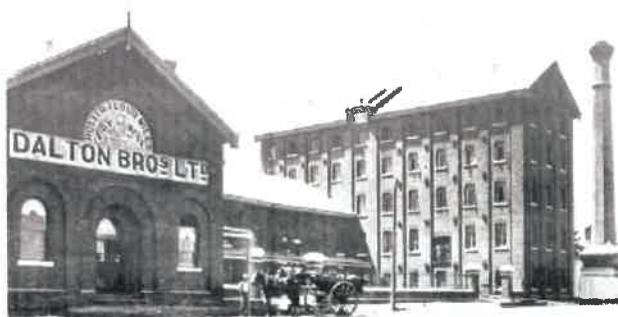
Our knowledge of the panorama is now much more advanced than in my 2012 article. It is certain that it was taken in 1907, though ‘about mid-year’ is the best we can say. Not only that, but we know it was taken by Bradley and Barnes, whether by both or just one we will likely never discover. At one stage, it was thought that Henry William (Bill) Bursle may have been the photographer as he produced a similar panorama of Lucknow at about the same period.

As was the conclusion in my article all those years ago, more research is required - still.

Below, figure 3: Bradley & Barnes notice regarding the panoramic photo.

PANORAMIC VIEW OF ORANGE.

Messrs Bradley and Barnes have just completed a magnificent panoramic view of Orange. The photos were taken from the top of the chimney stack at Messrs Dalton Bros’ new mill, and as this stack is just on 100ft. high, it might easily be imagined that the facilities for securing a good picture were exceptional. The picture is about 8ft. long, and shows the whole town and environs with wonderful clearness. It commences with a very clear picture of Warrendine, with the Canobins in the background; then are shown the corporation playyards, show ground, and all the buildings in that direction, with Dentryleague (Mr. Jas. Dalton’s) showing faintly in the distance. In the other direction is a fine bird’s-eye view of the railway, Bowen terrace, and East Orange, with Mt. Buiga in the distance. Thence along the level road showing Mr. Jas. Bonpar’s residence, and finishing up with Mr. E. H. Lane’s mansion. The picture, decently framed, makes a splendid souvenir of the town.



Left, figure 4: Dalton’s new Peisley Street mill with 92-foot high chimney. *Sydney Mail*, 15 January 1908. Photo by Bradley & Barnes.