

May 2021

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Murray Art Museum Albury, 2019 Photo: Jeremy Weihrauch

Next Meeting

Wednesday, May 12, 2021

7.30 pm, Commercial Club

Topic: Uiver Memorial DC2, its history & restoration progress

Speaker: Russ Jacob

**LAVINGTON LIBRARY
Op Shop Creations
Until June 30
'Opportunity' Stories
from Lavington Op shops
Until August 14**

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PRESIDENT'S NOTES FOR MAY

We had a varied program at our April meeting. Guest speaker was Bree Pickering from Murray Art Museum Albury, MAMA. Bree told us a little about herself before telling us about exhibitions at MAMA and priorities in choosing exhibits and exhibitors. We then heard about a proposal for MAMA to privatise which would involve a Board of Directors rather than being under direction from AlburyCity. We then heard from Chris McQuellin with details of the work life of Harold Groch with Lemke Dairy. Dennis Hickey followed up with 'My Street' before Richard Lee had some detail of the impact on the Albury community of the 1919 Spanish Flu pandemic.

On Sunday April 18 we held our long awaited Albury Pioneer Cemetery walk, with ten presenters talking about ten 'Distinguished, ordinary or forgotten' women interred in the cemetery. Almost eighty people joined us on a lovely day to hear ten well researched and presented tributes to the ten women highlighted.

Members will be aware that June's general meeting will be preceded by our Annual General Meeting. There are positions vacant on the committee and nominations will be called for.

This month, our guest speaker will be Russ Jacob – he will be speaking about the progress in restoration and display of the DC2 aircraft memorial and give us some history of the DC2 being restored. Russ will also talk about the significance of the 1934 McPherson Robertson Air Race from England to Melbourne and the story of some of the other competitors in the race.

As notified last month, *Kia Ora* has new owners – they intend re-purposing the historic Albury building. The project manager & new owners have accepted an invitation to speak to members at our May meeting.

Thank you for having me to speak at your April meeting. Noting that many of you will be very familiar with our community's longstanding support for arts and culture and with the history that preceded the redevelopment of MAMA, I chose to focus on what MAMA is up to now and our vision for the near future.

In late 2019 we developed the Museum's inaugural strategic plan. We did this through a process of consultation with our community, which is unusual for an art museum. But it was such a valuable exercise. We learned what people want from us, what is important to them, and we were also able to talk about what we do – some of things the public doesn't necessarily always see, which begins to challenge some assumptions about what an art museum is or can be.

MAMA is first and foremost an art museum, but it is also a civic space, and a social and cultural space.

We are contemporary.

This means we love art that is relevant now. Often this means art that is being made now by living artists but it also means art from that past that was prescient or is relevant now for reasons the artist might not have anticipated.

We are caretakers.

This means we're a collecting institution and that we care for and develop the city's art collection.

We are ever-changing.

Our audience is broad and we must be in conversation with what is happening at a local, state, national and international level with regard to art and social movements that artists are often at the vanguard of. The most commonly encountered criticism of the museum is "I don't like what they show there." But what you love or hate is likely, in our experience, to be quite different from the person who comes in after you. We have a responsibility to program for our diverse audience. The point is to be open to new things and to come often – you're sure to see the exhibition that was programmed specifically for you!

We are stimulating.

We run one of our region's largest and most comprehensive creative learning programs for people of all ages. Our studio program teaches art making and our education and public programs encourage critical engagement with art and ideas.



Brook Garru Andrew, DIWIL, 2021, Installation View, Photo: Jeremy Weihrauch

We are a day out, we are open, we are free, we are friendly.

This is our civic responsibility. MAMA is a destination for locals and tourists, and we sit within the heart of this city. We must be somewhere where people want to go; a place that people believe is for them.

We are an art museum.

We have a responsibility to develop, exhibit, and collect art that is as good as the best art being made anywhere in the world. Our staff are trained arts professionals, and their jobs are to know how to do this. We have to meet international standards for the exhibition, collection and preservation of art and to meet national standards for the fair engagement of artists. MAMA inherited this responsibility from our predecessor



Lorraine Connelly-Northey, 'On Country', 2017, MAMA, Photo: Jeremy Weihrauch

We are learning new things.

This is about learning to be responsive, to listen to our community and our audience as well as to artists. Art museums have not historically been particularly good at this and the bigger they get the worse they tend to be at it. So, we are consciously embracing community engagement and incorporating learnings into our operating model. This means really listening and getting to know our ever-changing community and not just listening to the voices that have access and privilege or claim to speak on behalf of the community. To do this, we consider our city's demographic data, we engage with the outcomes of AlburyCity's community satisfaction surveys, and we talk to the people who visit, and also those who don't.

institution and from the efforts of this community to invest in and celebrate art and culture, beginning with the Albury Art Prize almost 100 years ago.

Our collection

Our acquisition plan focuses on four areas. 1. The artwork of Aboriginal and Torres Strait Islander artists, with particular emphasis on works of art by Wiradjuri artists. 2. Works of art that inform the history and continued development of an Australian photographic tradition. 3. Works of art that highlight the strengths of artists and creative practitioners from the Albury/Wodonga region, extending into southern New South Wales and the North Eastern Victoria region. 4. Significant works of art that have contributed to the canon of Australian art history.

We are proud to continue our community's history of commissioning new work by emerging and leading artists that saw the development of Tracey Moffatt's, nationally (and internationally) significant *Something More* series back in the 5324s. Recent commissions include Lorraine Connelly Northey's *On Country*, 2017 and Brook Garru Andrew's *GARRU NGAJUJU NGAAY, Nᵉ Nᵉ*.

These major works bring gravity to, and increase the national significance of our community's art collection, which already has strong representations of contemporary Aboriginal artwork, early colonial painting and 20th Century Australian photography. We continue to celebrate and support the development of new photographic art through the biennial National Photography Prize and Russell Mills Photographic Acquisition, which are held in alternate years.

The future

MAMA has established itself as a landmark art and cultural institution with a national reputation for excellence in contemporary art in a regional context. In 2018, AlburyCity recognised that for MAMA to continue to fulfil its vision of a significant art and cultural destination, it must adopt a governance structure that is distinct from Council. An independent governance model will optimise revenue generation and philanthropic support in line with AlburyCity's redevelopment objective that MAMA must operate under a progressive business model that includes increasing capacity for earned and contributed revenue from commercial operations and through private funding from philanthropists, sponsors, and independent and government funding bodies. The model is being developed to meet Council requirements as the primary stakeholder, to inspire confidence in the community regarding the effective stewardship of both public and private funds, and further develop MAMA as a leading cultural institution in regional Australia.

Thank you again for having me. I hope to see you at MAMA soon and I hope that you will encourage your family and friends to explore all that MAMA has to offer!



Kids Art Camp, MAMA, 2018,
Photo: Dirk Wallace, 13

AN ALBURY MILKMAN IN THE 1950S AND 60S

Diane Groch (told by Chris McQuellin)

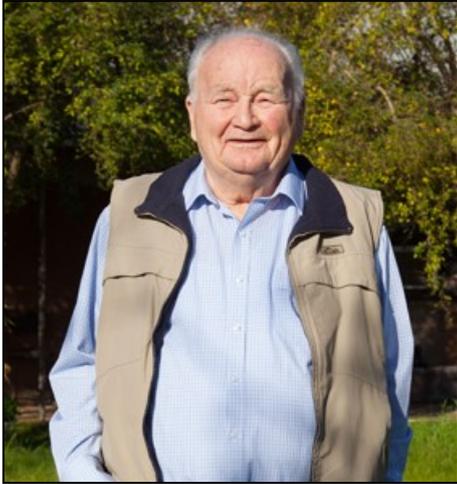
In December of 1951 Harold Groch left school at the end of Second Year at Albury High School. He worked part time at Madge Mangan's in Townsend Street serving petrol and doing bicycle maintenance.

1952 saw this young 15-year-old start his first full time job as a milkman with Lemke's Dairy. Lemkes delivered milk to some 1200 customers in homes and businesses in South, Central and West Albury. It was a horse drawn service until 1969 when Harold became the last milkman to use a horse and cart. A Ford Falcon van was used after this time. Harold was to continue as a local milkman until 1971.

Milk was not the same as it is today – Lemke's Dairy was a raw milk supplier (raw milk was not pasteurized). Lemkes produced milk from the dairy located on the north end of Wodonga Flats (now Gateway Island). In the 1960s Lemkes had four horse drawn carts for local deliveries. The deliveries were done by Laurie, Jack and Arch Lemke, Dave Grant and Harold Groch. There was no cooling on the carts just a sun roof.

Harold got up for work at 3.30am summer and winter, rode his bicycle from his home in Townsend Street over the Union Bridge to the dairy, harnessed the horse and loaded the milk cart. This took about 30 minutes each morning, using candles and a battery light.

Lemkes had two other farms, one near the present Wodonga Railway Station and the other on Wodonga's Felltimber Creek Road and there were four to five hundred milking cows on the collective farms. The dairy cattle were moved between farms by mounted horsemen with two cattle dogs. Cattle were fed before milking in 20 individual stalls. The chaff feed was cut by staff. Purchased feed consisted of bran, oat pollen and crushed oats from Bunge Mills in Albury and was delivered in bags. Eventually irrigation was installed on the farm to grow their own feed.



Harold Groch

Before regulating gates were installed at Hume Dam, the dairy was often flooded. Milk had to be moved to Holdenson and Nielson's Butter Factory for storage in their cool room.

Harold's work saw him do a 12-day shift followed by 2 days off on a salary of £8 per week. He and Len Lemke serviced central and part of West Albury whilst Jack Lemke did part of South Albury. They started in Townsend Street at 4.30am and finished by about 9.30am. It was possible to see more than one milk vendor on the same street – Lemkes, Haberfields, Golden Milk Dairy, Vern Elliot, Weidners and Dairy Farmers.

Milk was loaded into six 12.5 gallon cans (56.8 litres) on the cart and distributed in a 2 gallon can (9.09 litres) – the average milk delivery was two quarts a day (2.27 litres). Deliveries were made to front and rear verandahs and occasionally into kitchens. The milk was poured into a customer's own container – a billy can, jug or saucepan.

And let's not forget Harold's horses – there was Dick and Radish followed by Nugget and finally Wally. At the end of the deliveries the horse and carts were taken back to the dairy and everything was thoroughly washed and cleaned. After a second breakfast at the dairy, Harold went to work on the farm cutting chaff for the cows and horses.

Harold had a short break in 1956 when National Service called and he went to Puckapunyal for his 98-day army training, followed by two years' part time service with Albury based 8/13th Mounted Rifles – interestingly whilst at Puckapunyal he won a 500-yard shooting match against the regulars, the milk was evidently good for his eyesight.

Harold retired from his milk-run in 1971. He went to work at Wodonga Sale yards. How times have changed!

102 YEARS AGO, APRIL 1919.

Richard Lee

The quarantine camp at Albury Sportsground commenced on February 17, 1919 and closed after the Mayor Alf Waugh, received a telegram authorising closure from the Attorney General on April 1.

The pandemic caused much debate, with some people going with the flow, others airing their displeasure with masks, and quarantine. Newspapers updated Sydney and Melbourne sick numbers each day, as we do today. The Albury camp also had the number of ins & outs each day recorded in the paper.

New restrictions in April included: all racing prohibited; reading rooms, libraries, billiard rooms, public telephones, theatres & other places of indoor entertainment closed; church services limited to 30 minutes. A health official stated that "Regarding inoculation, the evidence is too meagre for us to draw a conclusion."

This letter to the editor of the *Border Morning Mail* tells a tale of Albury's quarantine camp.

I have just been discharged from four days' detention in the NSW Government Quarantine Camp at Albury. As there has been controversy for and against the working of the camp, I ask you to publish this letter.

I travelled with a party of about 150 from Melbourne. Cabs met us at Wodonga and carried us to the bridge over the Murray. We had to walk over this bridge to the reception house where Dr Kennedy, met us and our temperatures were taken. We were then handed over to Mr Ellis, the camp accountant, who received the quarantine fees, or got us to sign a declaration that we would pay in three months from that date; we could please ourselves. Cabs (at NSW Government expense) then took us to the camp. Mr Spiers welcomed us at the entrance. So did the internees in a most, boisterous manner. In fact many of us were a bit afraid until we found it was part of the internees' sport programme. We were escorted to the grandstand and given tea and biscuits. After that we were taken to our compound where we were to spend the next four days. Here we met Mr Hicks, the Superintendent of the camp, and Miss Walsh, the Matron, who allocated us our canvas houses. Every consideration was given for friends to occupy as nearly as possible the same tent. Married couples with children were given a tent (each tent contained four beds) to themselves. The tents were a very fair size, clean and sound. The beds were comfortable wire stretcher with kapok bed and pillow. Clean sheets and pillow cases, also

two clean blankets, were allotted to each person. Storm lamps, ready for use, were brought to each tent. There were three large dining marquees for our compound (No 1). We were supplied with three meals a day, breakfast at 8am (ham and eggs, chops, steak, tea, coffee, porridge, etc); dinner at 1pm (hot joints, meat pie, three vegetables, sweets, fruit, tea, coffee, etc); tea at 6pm (cold meats, salads, fruit, etc). There was always plenty of jam, marmalade, pickles, sauces, etc on the tables.

The waiting and attendance were very good. There was a carver (man) and two waitresses in our dining saloon. The plate etc was kept very clean. Mr Hicks personally Inspected the dining saloon during each meal. During my stay, Mr G Boss, of the NSW Government, was on a visit of inspection. He succeeded in getting the price of meals reduced 20 per cent.

The sanitary arrangements were good and not the least nuisance. Lavatory accommodation for washing was ample. One never had to wait for a shower bath. A good dressing room was provided, but no mirrors. There is a copper with hot water always ready for ladies and children. Mothers with babies are supplied with cocoa and biscuits, or cake during meals free of charge.

Our temperatures were taken twice a day. I did not hear any complaints during my stay. We had a piano, concerts and dancing every night, and a grand sports day of over 20 events, the day before we left. The compound met before leaving and passed a hearty vote of thanks to the whole of the officials for the kind manner in which they did their best to make our forced stay as comfortable and pleasant as possible. Personally, it was the best four days' holiday I have had for a long time, and this was the opinion of the majority.

Whilst we were in camp, we received word that the Albury Town Band would play outside the compound if we could collect £5 for them. The £5 was soon forthcoming, but the band was not. It was rumoured that they were afraid of the flu. The money collected then went for the sports prize fund Instead. I may mention that six of my staff have been through the quarantine camp at various times, and all are satisfied that everything possible was done for their comfort.

Signed Geo P Smith.

When the camp was closed people arriving by train to NSW still would be inspected by health authorities and a requirement to be checked by a doctor and have a permit. Once in NSW they need to report to the State Health Authority for the next two days.

In other news, a notice of dissolution of a partnership: Drs Arthur Andrews (noted Albury historian) and Gordon Paton to cease the practice of 'Andrews & Paton'. The following day's newspaper gave a full account of Dr Andrews' achievements in Albury and his importance to the town. He retired and eventually left for Sydney.

REDEVELOPMENT OF THE GLOBE HOTEL

John Roper purchased the site of the future Globe Hotel on the corner of Dean and Kiewa streets in 1848 for £13/11/11. Eleven years later he employed Daniel Driscoll to design and construct the Globe which opened in October 1860 with Jonathan Boon the first licensee. In 1873 a two-stored addition was built on the west side of the building. The balcony and verandah were added to both street frontages in 1876. This balcony saw musical presentations and speeches delivered to the citizens of Albury. Famous guests included Governors, Dame Nellie Melba, Sir Henry Parkes and General Douglas MacArthur.

A \$1.6 million refurbishment of the building is underway in early 2021. The *Border Mail* reported in July 2020 that a "significant change is the return of a distinctive stainless steel globe on the highest point of the building." Planning consultant Matt Johnson said that "the outcome will preserve the building's facade and art deco design features."

The original globe was added to the Globe post World War II. Both the globe and the hotel verandahs were removed in the mid-1960s.

The hotel has been refurbished many times. In the *Border Morning Mail* on May 20, 1905:

Plans of alterations to be made by Mr Spencer to the Globe Hotel, Albury. The bar is to be brought up to the very latest style, which will include the installation of a large circular bar. On each side will be lounges, handsomely fitted in modern mode, gorgeously decorated, and with the latest heating appliances. A fine

TO BUILDERS and others.—TENDERS will be received by the undersigned up to the 15th April next, from persons willing to contract for the erection of a two-storied Public-house and Store, at Albury. Plan and specification may be seen and further particulars obtained on application to JOHN ROPER. Albury, 15th March.

Tenders called for construction of Globe Hotel
Sydney Morning Herald March 22, 1859



commercial room is provided for, with writing room attached for the special use of travellers ... The dining room, now on the ground floor, will be 45ft, x 18ft, and lighted with handsome lead light windows. The ceiling of this room will be quite a new feature, being formed into bays and enriched with decoration. From the dining room entrance is given to a large fernery ... The bathrooms are to be fitted with the latest

English baths and opalite wall tiling.

In the *Albury Banner* on January 24, 1936:

Mr J Ecker licensee of the New Treasury Hotel, Spring Street, Melbourne, who last month purchased the Globe Hotel, Albury, at a figure said to be in the vicinity of £30,000, proposes to make extensive structural changes to the building involving an expenditure of £10,000. The Dean Street frontage of the property, extending to the Commonwealth Bank, will shortly present an entirely new appearance. Three large shops, each with a depth of 87 feet, and three smaller ones, extending back for 28 feet, will be built ... The whole Dean Street frontage will be covered by a cantilever awning.



Fernery on the Globe Hotel's verandah

SNIPPETS FROM BRUCE

Bonegilla Reception Centre has installed two comparatively new sculpture pieces relating to rail. The latest work has seven cases on the railway platform. An earlier piece has a young girl observing a Centre Director in army uniform welcoming her family.



History Week September – the History Council of NSW has announced the theme ‘History from the Ground Up.’ For more information go to <https://historycouncilnsw.org.au/history-week-nsw/history-week-2021/>

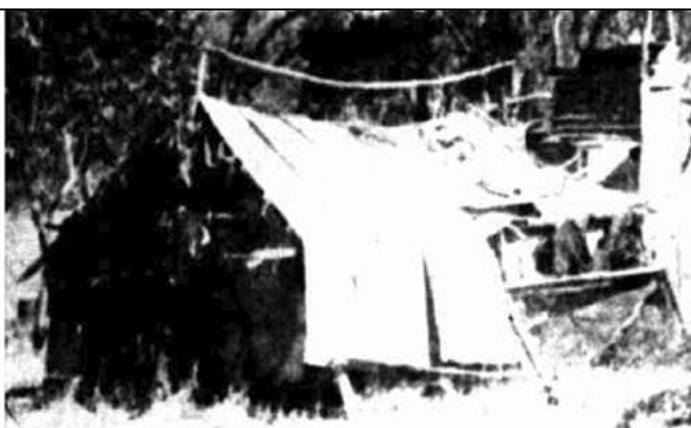
Two ordinary women almost forgotten to Local History

Lucy Collins had a moment of fame telling stories of what she saw from her hut in the hills west of Lavington to a coroner's inquiry into the death of the Pyjama Girl. Her evidence and that of Dr Benbow, who called her as a witness, was not very helpful. Still, a picture of her shack was printed and its miserable contents were described in the local paper. She lived and died in poverty.

Will Probably Give Evidence



Mrs. Lucy Collins, of Albury, who will probably give evidence at the Pyjama Girl inquest. She is at present in Melbourne. Her name has been mentioned on several occasions during the hearing.



Images from the *Border Morning Mail*, April 1944 – Lucy (left) and the hut on Albury common where she lived (right).

Grace Polkinghorne was another Lavington resident who briefly caught the attention of the *Border Morning Mail*. When interviewed at 29 years of age in 1936 she recalled bullock teams on the Urana Road and the occasion of the opening of the railway station at Albury. Her life was closely circumscribed. She had never been to Sydney. She had been to Melbourne – once when she was 13 years of age.

Heritage Legislation – NSW Government is undertaking a review. It has published a discussion paper which poses the question: ‘what sort of regulatory model would facilitate the preservation, activation, and celebration of our State’s heritage?’

The paper outlines key issues and policy concepts, which the Committee can use as a guide to inform analysis of the current legislative framework.

While many think of heritage items as historical artefacts, we must consider how they can integrate with and plan for the future to ensure opportunities for heritage preservation, adaptive re-use and community enjoyment are fully realised in NSW.

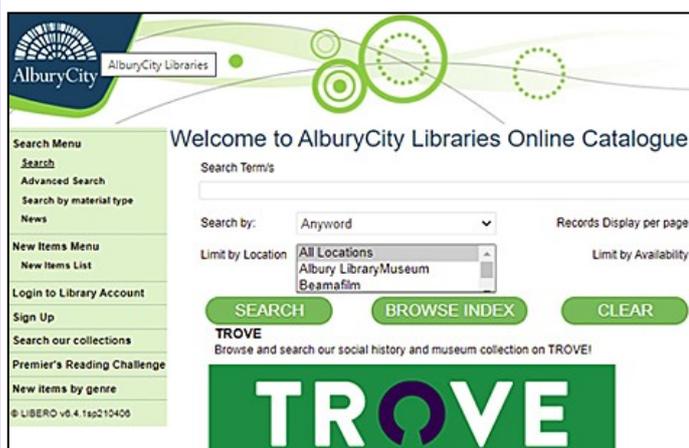


National Art School Campus. Photo: Chris Philips

The review will probably delay the Albury City Council heritage study proposed for 2021-2022.

Go to: <https://www.heritage.nsw.gov.au/what-we-do/nsw-heritage-act-review>

The AlburyCity Collection Libero online catalogue now sports an invitation to browse and search the collection via Trove.



A click on Trove takes the reader directly to the ‘images artefacts maps’ section of the Social History and Museum Collection.

Within Trove it is simple to move back from an image via the ALM link to see the catalogue detail.

You can limit the search via Trove by including a Search word or phrase after the nuc:”NALb:DC” site designation at the top of the page. So for example nuc:” NALb: DC” AND “Lavington” or nuc:” NALb: DC” AND “Sarvaas” or AND nuc:” NALb: DC” “Sheep” or whatever.

Perhaps the only real advantage of a search via Trove is that it is easy to limit the search by decade and or year,

not just by most recent or earliest. Year searches show, for example, that the flood of 1917 and the drought of 1968 seem to have been the most memorable. More broadly, they show most of the Collection photographs come from the mid-twentieth century, probably reflecting the way photography has changed in the 21st century. Being on Trove means widening access to the Collection for readers elsewhere. It will also prove handy for local researchers. Go to: <https://albury.libero.com.au/libero/WebopacOpenURL.cls>

Oddball history – *The Conversation* website is used by academics and researchers to spruik their research and to comment on contemporary society and politics.

Go to: <https://theconversation.com/au/>

Recent articles have featured research into what might be regarded as Oddball History.

Search the website for ‘Smell like a woman not a rose’ for the story of Chanel No.5

Try ‘The singlet – a short story of an Australian Icon’.

Look for ‘Dressed for success’ which speculates on how men are shedding their suits and ties.

Try ‘Bad language’ for a history of swearing in Australia.

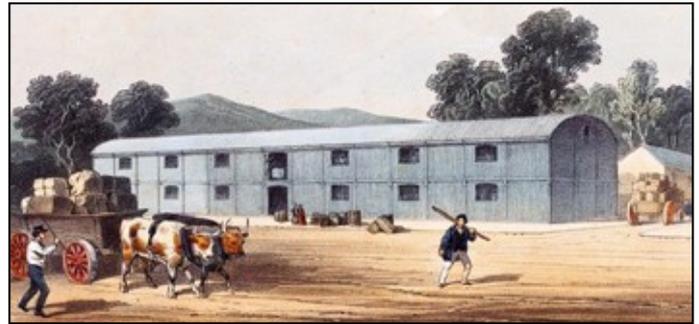
What is the story behind ‘suffragette white’?



Portable Buildings – A taskforce is being formed to make a bid to obtain World Heritage listing for the nearly one hundred 19th Century prefabricated or ‘portable’ buildings still standing in Australia.

These buildings, known at the time as ‘portable buildings’, were made in parts that could easily be joined together, a bit like IKEA furniture.

Many were of cast or wrought iron, or even steel, but many others were of wood. Typically, they involved parts. Some were simple buildings, not unlike today’s sheds, often clad in corrugated iron. Others were sophisticated buildings you wouldn’t pick without close observation. Prince Albert took an interest in the process and ordered a ballroom building for Balmoral, which still stands on the castle grounds. The same manufacturer produced a house that stands today in South Melbourne.



Where were the portable buildings in Albury Wodonga?

ANZAC DAY MARCH, 2021

There was a very large crowd gathered along both sides of Dean Street to watch the 2021 Anzac Day March. It was a smaller march than in the past as it did not include school and community groups.

The photographs, taken by Howard Jones, feature two WW2 people, Lindsay Poy, 97, and Patti Zerbst-Biles, 95.



‘MY STREET’ – MOUNT STREET EAST ALBURY

Dennis Hickey

April saw a return of the meeting segment, ‘My Street.’

Having lived all childhood life on corner of Schubach & Mount Streets, a few of my childhood recollections of this area and its inhabitants are noted below, but not to be taken as being without errors.

Mount Street was our play area, no TV, no rumpus rooms.

Residents in this street moving up the street included, Albury High School teacher Harry Clayton. Gar & Win Woodward were also teachers at AHS – they had two sons, Ken and Roger both AHS students with me.

Next door was Mr Finegan, owner of a carpet store in Dean Street opposite the Cinema Centre.

Up further was Joe Dynan and family, owners of Dynan’s Menswear. Geoff & David (an A&DHS member) are familiar sons still living in Albury.

Other residents up further were Vic Barlow, daughter Heather now Mrs Bruce Fraser, Harold Rixon a talented sportsman who worked at Dynan’s, and Jack Winnel whose daughter Maida married Barry King, and had a newsagency in Smollett Street.



PIONEER CEMETERY WALK, APRIL 2021

On a beautiful autumn afternoon, almost 80 people joined us to remember 'Distinguished, ordinary and forgotten women' interred at Albury's Pioneer Cemetery. There are many hundred such women, but we could only feature ten in the time available. Many members were not able to attend so over several months we will publish in our Bulletin an edited version of the talk presented on each of the women.

Annie, Lizzie & Jane Greenfield

Jan Hunter (as told by Doug Hunter)

There are three women recorded on this imposing headstone and panel: Annie, Lizzie and Jane Greenfield. It is a sad story, but not uncommon in the late 19th century.

The stories really begin with monumental mason Thomas Greenfield arriving in Australia from Boston, Lincolnshire, England in 1883. By the following year, he had established a business here in Albury and his mother and sister had arrived to join him. His mother Jane was presumably widowed. His sister Mary Ann was single and was known in the family as Annie.

Little is known of Annie, but the *Albury Banner* news item in 1896 said she had died "an untimely death" aged 27 years. The article continued: "Miss Greenfield had been under treatment for a considerable period for some organic affection and bore a large amount of suffering with exemplary fortitude."

Thomas Greenfield married Eliza Jane Smith at St Luke's Church of England in Wodonga in 1888. Eliza of course, in keeping with the time, was known as Lizzie. It was noted in the *Wodonga Sentinel* as being "a quiet wedding." There were only three others at the ceremony, the presiding minister, a Mr Walter Hana, and Sister Dempsey with whom Lizzie had been working as a nurse, probably at the Rokeby Private Hospital in David Street Albury. The paper records that "the happy couple left for Beechworth" after the ceremony.

Twin boys were born in 1899, but sadly died from bronchitis five days apart at the age of six months. Mother, Lizzie, died of tuberculous consumption two years later leaving a six-week-old child, Alfred Francis, known as Frank. The newspaper account reported that "her case for some weeks had been regarded as hopeless," and her death certificate recorded that she had been "ill for some time."

Who looked after little Frank? I think we can assume it was his grandmother, Jane Greenfield.

Jane Greenfield was a keen horticulturalist, as indeed was Thomas. For decades, both exhibited at the annual show winning prizes. In 1906 a Mrs Greenfield was reported in the newspaper as having won prizes for her chrysanthemums, cooking & dessert apples, and pumpkins. Jane Greenfield lived a long life dying in 1916 aged 97. It was noted that Mrs Greenfield had lived "at her son's residence for many years."

Thomas Greenfield, who had remarried in 1912 to Eliza White of Bungowannah, lived in Albury till his death, after a long illness, in 1927, when he too was interred in this grave together with Annie, Lizzie and Jane, ladies who had led modest lives away from the public eye.

The Greenfield name lives on in Albury, in obelisks, memorials and tombstones, all the work of Thomas Greenfield, the son, brother and husband of these three women. And not forgetting Greenfield Park located on what was his and Jane's orchard.

Who carved the standing stone? We don't know, possibly Greenfield did it himself leaving space for his own name to be added. He most certainly would have carved the stones for Jane and for the twins who had died and whom he memorialised as "our wee boys."



Visit our website for photos of old Albury, history articles, past Bulletins and much more.

Go to:

<https://alburyhistory.org.au/>



Find us on
Facebook

<https://www.facebook.com/Albury.DHS/>

'FAITH AND LEARNING' BY NOELLE OKE

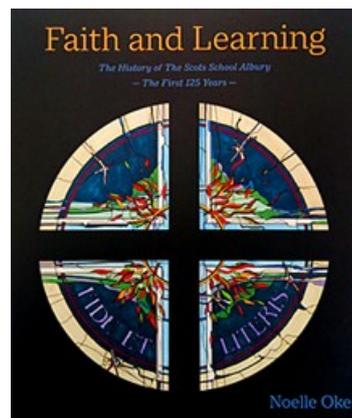
This book is a meticulously researched history of the first 125 years of the Scots School Albany.

From the start I felt a connection to the people involved in setting up the early educational facilities in Albany. Specific references to the early sites of both boys and girls schools encourages a walk around the CBD to discover what, if anything, remains of these establishments. Some are gone, but the positions can be located. Others remain and can be clearly identified by comparison with the photos in the book.

The difficulties faced by the men and women involved in setting up these facilities were numerous and sometimes too great to be overcome. The setbacks and the achievements are all recorded. Individual personalities are uncovered. A fascinating read showing an insight into changing disciplinary methods.

The problems with financial assistance, staffing and merging are all well documented. An excellent reference book. Even browsing through the photos gives a good overview of the history.

Reviewed by Colin & Ann McAulay



ALBURYCITY MUSEUM SOCIAL HISTORY & ARCHIVE COLLECTIONS, ACQUISITION & DE-ACCESSIONS COMMITTEE

AlbureCity will advertise soon for representatives on the Museum, Social History and Archive Collections Acquisition and De-accessions Committee. Howard Jones is a retiring member of the committee who will not re-nominate, so a position will be vacant. The committee's role is to ensure an objective and professional approach to the management of AlbureCity's Museum collections. The committee meets about four times a year. There is more information on Council's website.

If you are interested in nominating for this committee, please let Helen know on 02 60213671 or at alburehistory@bigpond.com

A&DHS Corporate Sponsors

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Please click on the logo to visit their respective websites.



Thanks to the Club for many years of support.



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Publicity Officer: Jill Wooding

Public Officer: Helen Livsey

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Bulletin Editor: Greg Ryan
gmjryan@bigpond.com

Publications & Stock Officer: Colin McAulay

Bulletin dispatch: Richard Lee

Meeting Greeter: Jill Wooding

Web Editor: Greg Ryan

Meetings: Second Wednesday of the month at 7.30 pm usually at the Commercial Club Albany.

The Committee meets on the third Wednesday of the month at 3 pm at the Albure Library Museum.

ANNUAL SUBSCRIPTION

Single: \$30 Family: \$35

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