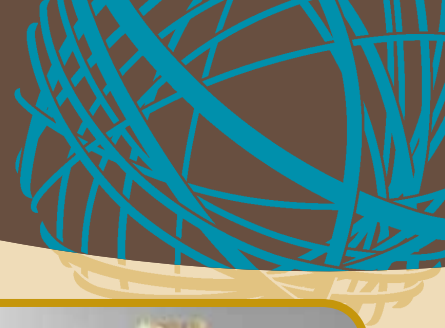


Using objects from the Australian Journeys Gallery to explore the concept of migration journeys



There is also an exhibit that deals with the pink woollen dress which we think was worn by Lilian Faithfull, one of the Faithfull family daughters. The dress was made by David Jones and Company. The firm, David Jones, that we know began in the mid-nineteenth century, and by the 1880s it had establishments in London as well as Sydney. The company was buying large amounts of woollen cloth, often made from the very wool that you would expect to have been produced on a property like Springfield. The wool was being harvested, sent to England, prepared and spun at the woollen mills of northern England, and then sent back to Australia by clothing manufacturers like David Jones, so we track that whole loop from beginning to end.

By the 1880s wool was Australia's most important export. Thousands of fleeces were shipped to Britain's mills to be scoured, carded, combed, spun, dyed and woven into cloth.

Some of the wool eventually returned to Australia — as bolts of fabric or ready-made clothing, drapery and furnishings.

The Faithfull family of Springfield station, near Goulburn, grew wealthy supplying wool to Britain. In about 1855, one Faithfull daughter bought this dress from David Jones department store in Sydney.

This pink fine wool dress consists of a bodice and skirt, made in about 1855. It represented the latest in British fashion, but its origins probably lay close to home. It is made of fine wool of the type grown on Springfield.



Woollen dress

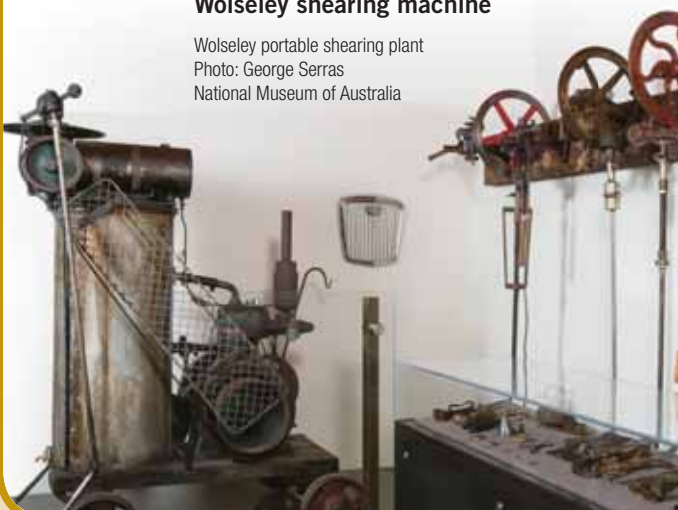
Two piece pink full length wool dress (bodice and skirt) with cream lace trimming
Photo: George Serras
National Museum of Australia

Then we get to an exhibit that looks at the invention of mechanical shearing in Australia in the 1870s, 1880s and 1890s, and how the wool industry has connected Australia to the world. The particular environmental and economic conditions in Australia were able to spur Frederick Wolseley on to the invention and application of mechanical devices to shearing. He was able to adapt some technologies from horse clippers and essentially revolutionise the shearing industry by inventing the shearing machine. In the exhibit you will be able to track the evolution of Wolseley's invention from the earliest experimental pieces that he developed,

right through to the final patterns and designs. We will be able to show a sequence of handpieces that Wolseley was using to experiment with. So they contain all sorts of crazy ideas about how you might be able to improve handpieces, but together they are a remarkable testament to Wolseley and his team's ingenuity and inventiveness in rural Australia in the late-nineteenth century.

Wolseley shearing machine

Wolseley portable shearing plant
Photo: George Serras
National Museum of Australia



For more than 4000 years, shearers removed wool from sheep by hand, using sharp, scissor-like blades. Then, in 1885, Frederick Wolseley of Euroka station, Walgett, New South Wales, demonstrated to the citizens of Melbourne a new shearing machine. Powered by a steam engine and incorporating a revolutionary handpiece and overhead mechanism, pastoralists hoped the mechanical shearing machine would enable even an inexperienced shearer to remove wool quickly and cleanly.

Wolseley established factories in Sydney, and in Birmingham, England. His machines were installed in shearing sheds across Australia and the world.

In England, the Wolseley company began building engines, cars and agricultural equipment, as well as shearing machines.

This portable two-stand machine was manufactured in Birmingham, UK in about 1930 and used on a sheep station in New South Wales.

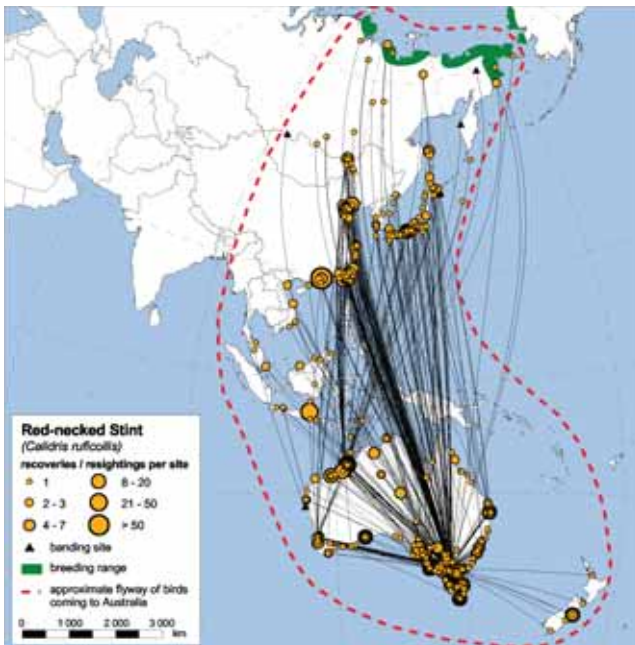
Using objects from the **Australian Journeys Gallery** to explore the concept of migration journeys

Then there is an exhibit that deals with Australia's participation in the international scientific community. It brings together specimens, lantern slides and a diary that were created by the Australian ornithologists, Hall and Trebilcock, who undertook a groundbreaking study of birds that migrate between Siberia and Australia. So the gallery is not just about the migrations of people but also includes the migrations of animals. We also pair those up with material relating to the contemporary work of scientists who are continuing to explore those migratory bird paths and what they mean to the ecological health of the planet.

In 1903, Australian ornithologist Robert Hall and his assistant, Ernie Trebilcock, travelled to Russia to research the migratory patterns of birds.

They collected this sandpiper specimen at the mouth of the Lena River in Siberia. This was tangible proof that, each year, shorebirds such as the sandpiper travel 26,000 kilometres from southern Australia to their breeding grounds in the wetlands of Siberia and back.

Today, the Australian Wader Study Group continues Hall and Trebilcock's work, tracking birds migrating along the East Asian-Australasian Flyway from Australia to Siberia.



This map shows sightings and recoveries of red-necked stints along the East Asian-Australasian Flyway in 2004
Australian Wader Studies Group

We also have material relating to the 1929–1931 Antarctic expedition led by Douglas Mawson. The Museum holds the Debie camera that Frank Hurley used to make the film *Siege of the South*. The exhibit includes the camera, Mawson's proclamation claiming parts of the Antarctic continent and amazing scientific material gathered on the voyage.

In August 1929, Australian photographer Frank Hurley boarded the steam yacht *Discovery* at London's East India Dock and embarked on his third voyage to Antarctica.

Hurley was official cinematographer to the British, Australian and New Zealand Antarctic Research Expedition (BANZARE).

He spent the next two years recording life on board the *Discovery*, the Antarctic scenery and wildlife, and the scientific work of the expedition.

Hurley purchased the Debie 35-millimetre motion picture camera especially for the expedition. He used it to make a 'talkie' called *Siege of the South*. This film premiered in Brisbane in 1931, bringing the alien world of the Antarctic home to Australian audiences.



Hurley camera

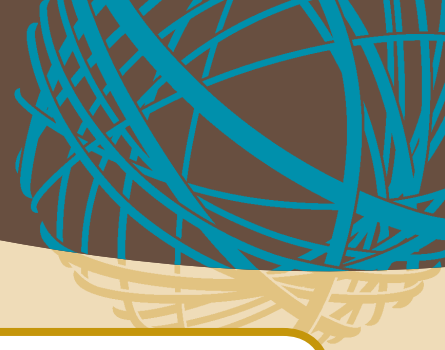
Debie Parvo model "L" camera
Robert and Irene Goard collection
Photo: George Serras
National Museum of Australia



Sandpiper

Bird skin specimen of *Tringa glareola* (Wood Sand Piper);
Migratory bird
Photo: Lannon Harley
National Museum of Australia

Using objects from the Australian Journeys Gallery to explore the concept of migration journeys



We also have an exhibit that looks at the story of an Australian woman who made her trousseau while waiting for her fiancé who had gone to the Great War. Sadly he was killed in Belgium and she packed away her trousseau forever.

Between 1916 and 1918, Muriel McPhee sewed, embroidered and crocheted over 100 items of table linen, nightwear and underwear.

She was creating her trousseau — the clothes and drapery she would need in her married life. But McPhee never wed and, after she died, her family found her trousseau unused and stored in calico bags hidden around her house.

It seems that in about 1916, 18-year-old McPhee became engaged. It was the First World War and while McPhee stayed and worked on Arulbin, her family farm near Grafton in New South Wales, her fiancé went off to fight in Europe. Like 60,000 other Australians, he never returned home.



Cotton nightdress

Pair of white, cotton crocheted gloves
McPhee Family Collection
Photo: Lannon Harley
National Museum of Australia

White, cotton, sleeveless nightdress;
Muriel McPhee trousseau
Photo: Lannon Harley
National Museum of Australia

Australian Journeys

Using objects from the Australian Journeys Gallery to explore the concept of migration journeys

There we will find exhibits relating to post-war migration to Australia. British migration is explored in relation to how settlers from Britain — ‘ten pound Poms’ and others — adapted to the Australian environment by growing British gardens in Australia.

Group settlers — known as ‘groupies’ — were mainly British migrants brought to Australia and given land for farms as part of an Empire-wide migration scheme.

They lived in ‘group settlements’ of 20 farms, helping each other establish their properties. But conditions were so tough, especially during the Great Depression, that many were forced to abandon their farms.

In Western Australia, group settlers were given land in dense jarrah and karri forests, which they had to clear by using hand tools and horses.

Tree clearing hand tools

Photo: George Serras National Museum of Australia



David and Margaret Ride met and married in Hong Kong and later moved to Oxford, England. In 1957, David was offered the directorship of the Western Australian Museum and the family, assisted to migrate by the Australian Government, settled in Perth.

The Rides' new home had a garden featuring English favourites like rose bushes, a willow tree and a lovely expanse of lawn, but the Rides didn't understand that to make it flourish they needed to water it!

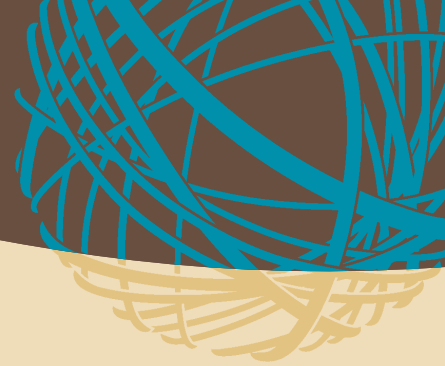
Eventually the willow tree died, so the family purchased this ‘set and forget’ tractor sprinkler. The Nomad has a painted metal chassis, cast iron wheels and copper tube sprinkler arms.

Nomad sprinkler

Nomad brand ‘walking’ lawn sprinkler; tractor sprinkler
Photo: George Serras
National Museum of Australia



Using objects from the Australian Journeys Gallery to explore the concept of migration journeys



Visitors then pass a couple of exhibits relating to the Second World War. A large screen shows Damien Parer's award-winning film *Kokoda Front Line!* We are able to display Parer's camera which he used to film that, amongst other Second World War documentary films. We also have an exhibit that relates to an Australian war bride who married an American GI and moved to America and lived on Alcatraz Island.

The Second World War arrived on Australia's doorstep in July 1942. Japanese forces advanced across the island of New Guinea to the north of Australia, and Australian soldiers rushed to meet them on the steep, forested slopes of the Owen Stanley Ranges.

Australian cameraman Damien Parer accompanied the 21st Brigade to New Guinea where he filmed the troops' gruelling trek along the Kokoda Track.

His film, *Kokoda Front Line!*, brought the campaign home to Australian audiences. This Eyemo camera is believed to be one of several he used to make the award-winning documentary.



Parer camera

Bell and Howell Eyemo 35 mm cine camera; Damien Parer camera
Photo: Lannon Harley
National Museum of Australia

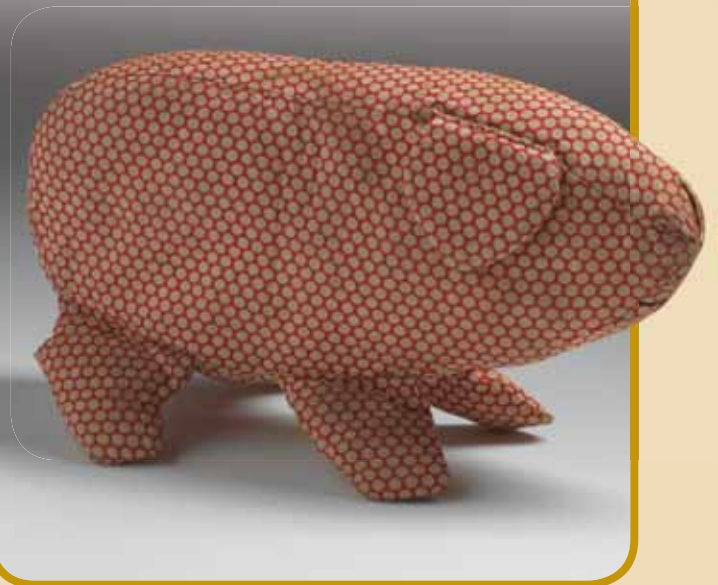
In 1942, during the Second World War, Iris Adams went to a Red Cross dance in Sydney. She met Jim Craig, a master sergeant in the United States Army who was stationed in Australia. Four months later they were married.

Their daughter Erin was born in Sydney in May 1945. Jim Craig returned to the United States at the end of the war and Iris and Erin left Australia to join him in 1946.

En route to San Francisco, Erin won a prize in a competition for the child with the reddest hair on the SS *Lurline*. Her prize was this toy pig, treasured by Erin for 60 years.

Toy pig

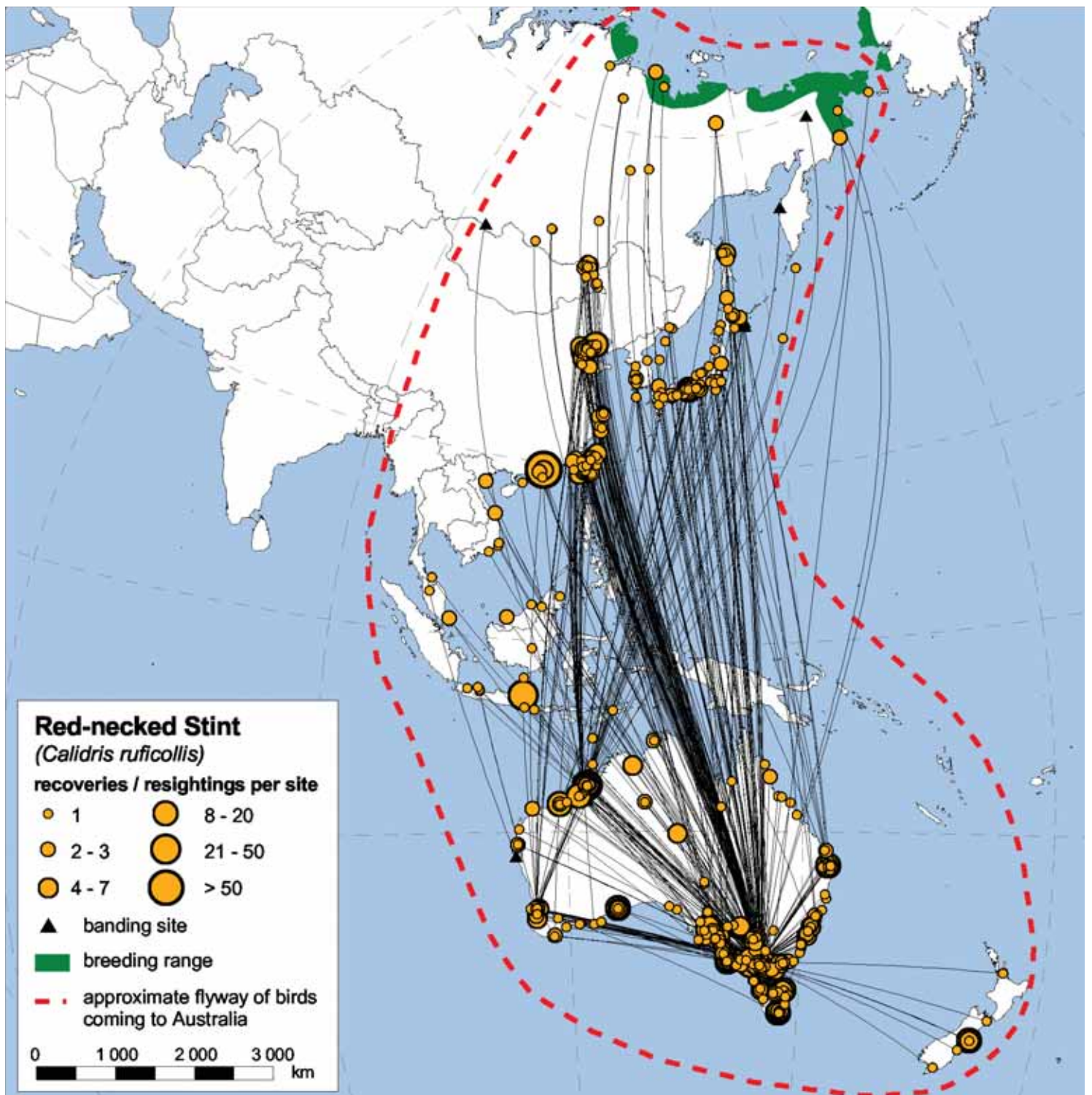
Toy pig won by Erin Craig in 1946
Photo: Lannon Harley
National Museum of Australia



Australian Journeys











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