



## *Unchained*

Queensland's Big Wheel News #14  
14 February 2014

Happy New Year!

Welcome to a new year of riding and enjoying historical bikes and welcome to our new members, we're delighted to have you with us!

Our first year as a club laid some fantastic groundwork for developing a profile as an active club. As anticipated the website being in place in the lead up to the **Pennies by the Sea** event made it easier for hundreds of people to find out more about the club and our events and activities. As this edition goes to press many club members are making last minute preparations for competing at the National Championships in Evandale next week. Not to worry if you're not going, we'll have a full recap in the next issue and there are going to be plenty of rides and fun here in Queensland over the next ten months.



*Happy New Year from Rosewood QLD (2 Feb 2014).*

### *Club details*

President: Shane Rush (email) [im2tallau@hotmail.com](mailto:im2tallau@hotmail.com)

Treasurer: Max Robbie (email) [max@metalsignlabel.com.au](mailto:max@metalsignlabel.com.au) mobile 0412 720 748

Secretary and Online Co-ordinator: Aaron Wray [aaron\\_wray@hotmail.com](mailto:aaron_wray@hotmail.com)

Club email address: [qpfahcc@gmail.com](mailto:qpfahcc@gmail.com)

Club website: [www.QPFAHCC.com](http://www.QPFAHCC.com)

Facebook: <https://www.facebook.com/groups/219184674781035/>

Next QPFAHCC general meeting is on Saturday 05 April 2014.

The venue is Aaron and Rachel Wray's home at Chermside

### *Newsletter submissions accepted*

This newsletter is published by the Qld Penny Farthing and Historical Cycle Club Inc. All issues of the newsletter are available online at [www.janineprince.com/unchained](http://www.janineprince.com/unchained) as well as at the club's website. In 2014 the newsletter is published bimonthly. Submission deadlines are the Monday prior to:

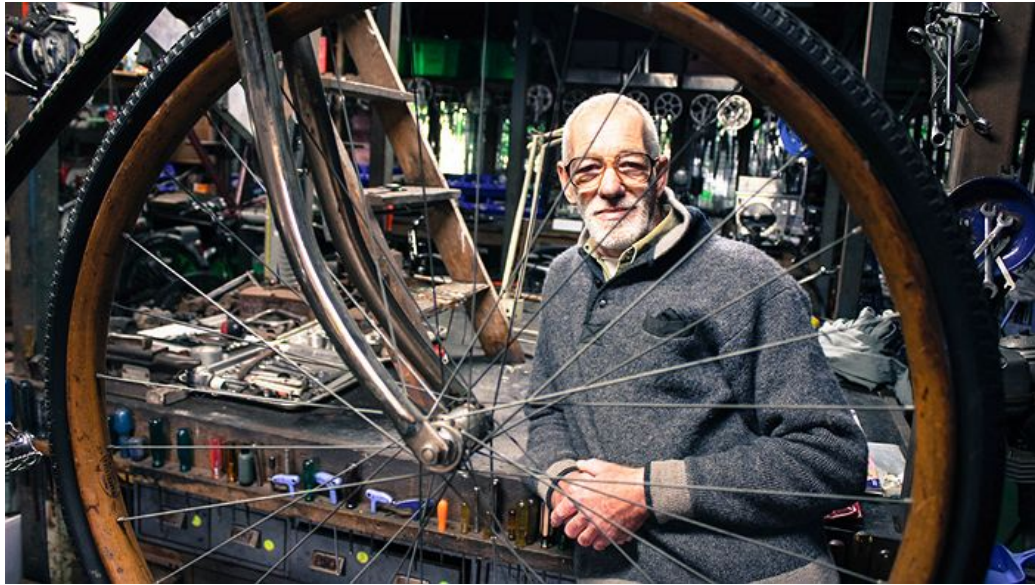
- 🕒 April 17<sup>th</sup>
- 🕒 June 13<sup>th</sup>
- 🕒 August 15<sup>th</sup>
- 🕒 October 17<sup>th</sup>
- 🕒 December 19<sup>th</sup>

### *News*

- 🕒 Congratulations to members Noel Ross and Vernia Bullivant on the occasion of their wedding. Our club lovebirds were successfully married on January 19th and took a 3-day honeymoon at Binna Burra to rest in preparation for another jaunt to NZ to be followed by a full-scale assault on Evandale. Now that's a packing challenge!



- 🕒 Bikes wanted or for sale? You can list them in Unchained! It is a free service for members. What ho? - how marvellous!
- 🕒 Proposed visit to Reg Schuster's collection on the Gold Coast. Reg has a small collection of bicycles, and a large collection of transport equipment and other bric-a-brac. There is also the possibility for a ride at Nerang with the Gold Coast guys before or after. Date and time Mid March TBC - check the website or Facebook for details or email Shane Rush.



*(Photo by James Gruber, ABC Southern Queensland)*

## *Vale James Macdonald*

Many of us knew or knew of James and it is with great sadness that we say a final goodbye to him. His reputation and the stories of his collection travelled widely. *“You know, that guy in Toowoomba with all the bikes.”*

He was always described as a ‘character’ which is the bland modern way of saying that he felt like a whole person who lived his passions and if you were uncomfortable about any of it he left that problem with you to sort out. After all, why wouldn’t you live with bikes in your house if they’re beautiful and they make you happy?

That’s not to say that they gathered dust in a corner or were stacked out of the way. The collection was a living beast, lovingly maintained and actively curated. He believed in riding bikes. He preferred to do things rather than talk about them too much so we won’t linger over-long on the words, just encourage you to go for a ride and enjoy your bikes.

*“If you don’t ride them they are just an expensive ornament.”*



*(L-R Shane Rush, James Macdonald, Lyle Paull, Kaye Vockenson. Pushies Galore 2013)*

# Repeated Originals



We have recently fallen in love with the bespoke and historical tailoring skills of “repeated Originals”. Especially as they chose our very own Kaye to model an authentic bicycle riding out fit from 1895 on her gorgeous 1897 Stearns chainless model and with a 1902 BSA.

You too could have a vintage pattern made by hand to match your meticulously restored bike

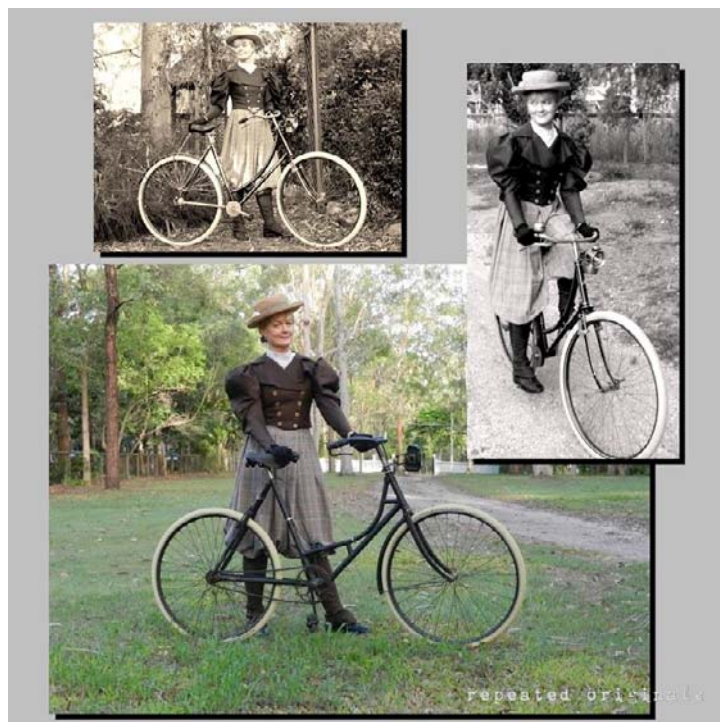
## Repeated Originals

Shop 224 Ipswich City Square, Ipswich, Queensland 4304

Mobile telephone: 0449 761 865

On Facebook <https://www.facebook.com/pages/Repeated-Originals/366791976723942>

Blog <http://repeated-originals.blogspot.com.au/>



# Build your own Penny Farthing

The part-time course at the Bracken Ridge "SkillsTech" is once again on offer and enrolments are now open. The course will commence on Monday 10<sup>th</sup> March 2014. **Full Fee** - \$3399 for the course (concessions available).



*Daryl Van Cooten works on "Pendragon" during the 2011 course*

## **What will I get out of this course?**

A once in a lifetime opportunity to manufacture an antique designed bicycle for your own personal use. What a great talking point to have a Penny Farthing Bicycle parked at your place. Imagine how impressed your friends will be when you explain how you built it yourself. You will be guided through all the steps by an experienced builder on your way to creating a work of art. Something you will have in your family forever and to be passed on to future generations.

## **Do I need to have prior knowledge or work experience?**

Participants require Basic Handyman Skills.

## **To enrol**

Phone SkillsTech Australia Client Service Centre on 1800 654 447 between 8am and 5pm Monday to Thursday and Friday from 10am to 4:30pm.

NB: Payment can only be made by credit card (Visa, Mastercard, AMEX).

[http://coursesearch.skillstech.tafe.qld.gov.au/tafe/training/AUR30212\\_Certificate\\_III\\_in\\_Bicycle\\_Workshop\\_Operations/Brochure\\_1056.ashx](http://coursesearch.skillstech.tafe.qld.gov.au/tafe/training/AUR30212_Certificate_III_in_Bicycle_Workshop_Operations/Brochure_1056.ashx)

# Proposed Club Jacket

7291

# burda style

**A**

**JANKER VESTE  
JACKET  
CHAQUETA TIROLESA**

leicht  
facile  
easy  
fácil

1234

**B**

**A**

**B**

EUR Größen  
Tailles  
Sizes  
Tallas

50 52 54 56 58 60

US Größen  
Tailles  
Sizes  
Tallas

40 42 44 46 48 50

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*The design on the lower-right is proposed for dress jackets to be made up as club formal wear. Unlined, lightweight, the club can select both fabrics and colours.*

# Special Feature ~ Steampunk



## Steampunk

At the last club meeting some discussion took place about the emergence and meaning of the “steampunk” movement, look and events. A range of ideas came up, but sadly time was pressing and the agenda moved on. There is much in the notion that is worth unpacking and exploring in more detail.

Co-incidentally John Michael Greer (left) provided an excellent definition of Steampunk that week in his weekly blog post. His essays range widely and are concerned partly with conserving cultural skills in the context of decline, something that as collectors we have an innate interest in. potentially our collections have a role to play in maintaining over the long-term knowledge and skills that can be passed on and so contribute to longer-term stability and self-sufficiency.

Steampunk is an inspiring mash-up of alternate ideas and directions as we respect the heritage of the past and also consider the legacy we'll be passing on to the generations that follow.

## The Blog

Each week since 2006 John Michael Greer as the Archdruid of [the Ancient Order of Druids in America](#) presents a blog post on Druid perspectives on nature, culture, and the future of industrial society. It is compelling reading and we reprint this issue here in full with his kind permission.

Janine Prince.



*You can read the blogpost and the hundreds of comments is triggered here:*

<http://thearchdruidreport.blogspot.com.au/2014/02/the-steampunk-future.html>

# The Archdruid Report

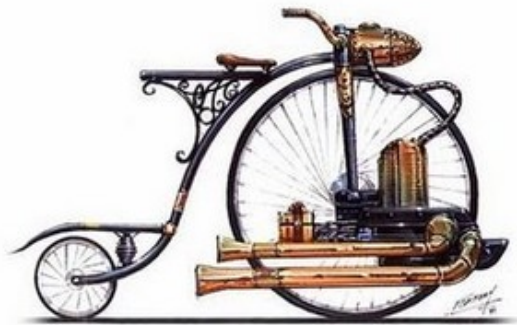
Posted: Wednesday, February 05, 2014

## [The Steampunk Future](#)

For those of us who've been watching the course of industrial civilization's decline and fall, the last few weeks have been a bit of a wild ride. To begin with, as noted in last week's post, the specter of peak oil has once again risen from the tomb to which the mass media keeps trying to consign it, and stalks the shadows of contemporary life, scaring the bejesus out of everyone who wants to believe that infinite economic growth on a finite planet isn't a self-defeating absurdity.

Then, of course, it started seeping out into the media that the big petroleum companies have lost a very large amount of money in recent quarters, and a significant part of those losses were due to their heavy investments in the fracking boom in the United States—you know, the fracking boom that was certain to bring us renewed prosperity and limitless cheap fuel into the foreseeable future? That turned out to a speculative bubble, as [readers of this blog were warned a year ago](#). The overseas investors whose misspent funds kept the whole circus going are now bailing out, and the bubble has nowhere to go but down. How far down? That's a very good question that very few people want to answer.

The fracking bubble is not, however, the only thing that's falling. What the financial press likes to call “emerging markets”—I suspect that “submerging markets” might be a better label at the moment—have had a very bad time of late, with stock markets all over the Third World racking up impressive losses, and some nasty downside action spilled over onto Wall Street, Tokyo and the big European exchanges as well. Meanwhile, the financial world has been roiled by the apparent suicides of four important bankers. If any of them left notes behind, nobody's saying what those notes might contain; speculation, in several senses of that word, abounds.



Thus it's probably worth being aware of the possibility that in the weeks and months ahead, we'll see another crash like the one that hit in 2008-2009: another milestone passed on the road down from the summits of industrial civilization to the deindustrial



dark ages of the future. No doubt, if we get such a crash, it'll be accompanied by a flurry of predictions that the whole global economy will come to a sudden stop. There were plenty of predictions along those lines during the 2008-2009 crash; they were wrong then, and they'll be wrong this time, too, but it'll be few months before that becomes apparent.

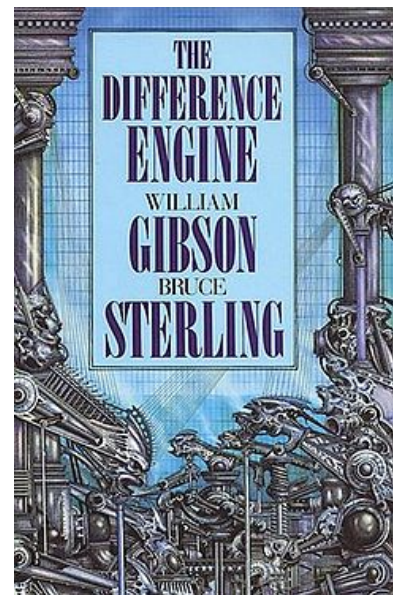
In the meantime, while we wait to see whether the market crashes and another round of fast-crash predictions follows suit, I'd like to talk about something many of my readers may find whimsical, even irrelevant. It's neither, but that, too, may not become apparent for a while.

Toward the middle of last month, as regular readers will recall, I posted an essay here suggesting seven sustainable technologies that could be taken up, practiced, and passed down to the societies that will emerge out of the wreckage of ours. One of those was computer-free mathematics, using slide rules and the other tools people used to crunch numbers before they handed over that chunk of their mental capacity to machines. In the discussion that followed, one of my readers—a college professor in the green-technology end of things—commented with some amusement on the horrified response he'd likely get if he suggested to his students that they use a slide rule for their number-crunching activities.

Not at all, I replied; all he needed to do was stand in front of them, brandish the slide rule in front of their beady eyes, and say, "This, my friends, is a steampunk calculator."

It occurs to me that those of my readers who don't track the contemporary avant-garde may have no idea what that next to last word means; like so many labels these days, it contains too much history to have a transparent meaning. Doubtless, though, all my readers have at least heard of punk rock. During the 1980s, a mostly forgettable literary movement in science fiction got labeled "cyberpunk;" the first half of the moniker referenced the way it fetishized the behavioral tics of 1980s hacker culture, and the second was given it because it made a great show, as punk rockers did, of being brash and belligerent. The phrase caught on, and during the next decade or so, every subset of science fiction that hadn't been around since Heinleins roamed the earth got labeled fill-in-the-blankpunk by somebody or other.

Steampunk got its moniker during those years, and that's where the "-punk" came from. The "steam" is another matter. There was an alternative-history novel, *The Difference Engine* by William Gibson and Bruce Sterling, set in a world in which Victorian computer pioneer Charles Babbage launched the cybernetic revolution a century in advance with steam-powered mechanical computers. There was also a roleplaying game called *Space 1889*—take a second look at those numbers if you think that has anything to do with the 1970s TV show about Moonbase Alpha—that had Thomas Edison devising a means of spaceflight, and putting the Victorian earth in contact with alternate versions of Mars, Venus and the Moon straight out of Edgar Rice Burroughs-era space fantasy.



Those and a few other sources of inspiration like them got artists, craftspeople, writers, and the like thinking about what an advanced technology might look like if the revolutions triggered by petroleum and electronics had never happened, and Victorian steam-powered technology had evolved along its own course. The result is steampunk: part esthetic pose, part artistic and literary movement, part subculture, part excuse for roleplaying and assorted dress-up games, and part—though I'm far from sure how widespread this latter dimension is, or how conscious—a collection of sweeping questions about some of the most basic presuppositions undergirding modern technology and the modern world.

It's very nearly an article of faith in contemporary industrial society that any advanced technology—at least until it gets so advanced that it zooms off into pure fantasy—must by definition look much like ours. I'm thinking here of such otherwise impressive works of alternate history as Kim Stanley Robinson's *The Years of Rice and Salt*. Novels of this kind portray the scientific and industrial revolution happening somewhere other than western Europe, but inevitably it's the same scientific and industrial revolution, producing much the same technologies and many of the same social and cultural changes. This reflects the same myopia of the imagination that insists on seeing societies that don't use industrial technologies as “stuck in the Middle Ages” or “still in the Stone Age,” or what have you: the insistence that all human history is a straight line of progress that leads unstoppably to us.

“What shaped steampunk as an esthetic and cultural movement was a sense of the difference between the elegant craftsmanship of the Victorian era and the shoddy plastic junk that fills today's supposedly more advanced culture.”

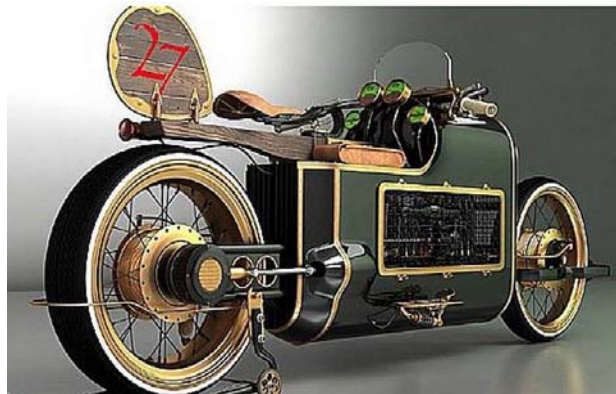
Steampunk challenges that on at least two fronts. First, by asking what technology would look like if the petroleum and electronics revolutions had never happened, it undercuts the common triumphalist notion that of course an advanced technology *must* look like ours, function like ours, and—ahem—support the same poorly concealed economic, political, and cultural agendas hardwired into the technology we currently happen to have. Despite such thoughtful works as John Ellis' *The Social History of the Machine Gun*, the role of such agendas in defining what counts for progress remains a taboo subject, and the idea that shifts in historical happenstance might have given rise to wholly different “advanced technologies” rarely finds its way even into the wilder ends of speculative fiction.

If I may be permitted a personal reflection here, this is something I watched during the four years when my novel *Star's Reach* was appearing as a monthly blog post. 25th-century Meriga—yes, that's “America” after four centuries—doesn't fit anywhere on that imaginary line of progress running from the caves to the stars; it's got its own cultural forms, its own bricolage of old and new technologies, and its own way of understanding history in which, with some deliberate irony, I assigned today's industrial civilization

most of the same straw-man roles that we assign to the societies of the preindustrial past.

As I wrote the monthly episodes of *Star's Reach*, though, I fielded any number of suggestions about what I should do with the story and the setting, and a good any of those amounted to requests that I decrease the distance separating 25th-century Meriga from the modern world, or from some corner of the known past. Some insisted that some bit of modern technology had to find a place in Merigan society, some urged me to find room somewhere in the 25th-century world for enclaves where a modern industrial society had survived, some objected to a plot twist that required the disproof of a core element of today's scientific worldview—well, the list is long, and I think my readers will already have gotten the point.

C.S. Lewis was once asked by a reporter whether he thought he'd influenced the writings of his friend J.R.R. Tolkien. If I recall correctly, he said, "Influence Tolkien? You might as well try to influence a bandersnatch." While I wouldn't dream of claiming to be Tolkien's equal as a writer, I share with him—and with bandersnatches, for that matter—a certain resistance to external pressures, and so Meriga succeeded to some extent in keeping its distance from more familiar futures. The manuscript's now at the publisher, and I hope to have a release date to announce before too long; what kind of reception the book will get when it's published is another question and, at least to me, an interesting one.



Outside of the realms of imaginative fiction, though, it's rare to see any mention of the possibility that the technology we ended up with might not be the inevitable outcome of a scientific revolution. The boldest step in that direction I've seen so far comes from a school of historians who pointed out that the scientific revolution depended, in a very real sense, on the weather in the English Channel during a few weeks in 1688. It so happened that the winds in those weeks kept the English fleet stuck in port while William of Orange carried out the last successful invasion (so far) of England by a foreign army.

As a direct result, the reign of James II gave way to that of William III, and Britain dodged the absolute monarchy, religious intolerance, and technological stasis that Louis XIV was imposing in France just then, a model which most of the rest of Europe promptly copied. Because Britain took a different path—a path defined by limited monarchy, broad religious and intellectual tolerance, and the emergence of a new class of proto-industrial magnates whose wealth was not promptly siphoned off into the existing order, but accumulated the masses of capital needed to build the world's first

industrial economy—the scientific revolution of the late 17th and early 18th century was not simply a flash in the pan. Had James II remained on the throne, it's argued, none of those things would have happened.

It shows just how thoroughly the mythology of progress has its claws buried in our imaginations that many people respond to that suggestion in an utterly predictable way—by insisting that the scientific and industrial revolutions would surely have taken place somewhere else, and given rise to some close equivalent of today's technology anyway. (As previously noted, that's the underlying assumption of the Kim Stanley Robinson novel cited above, and many other works along the same lines.) At most, those who get past this notion of industrial society's Manifest Destiny imagine a world in which the industrial revolution never happened: where, say, European technology peaked around 1700 with waterwheels, windmills, square-rigged ships, and muskets, and Europe went from there to follow the same sort of historical trajectory as the Roman Empire or T'ang-dynasty China.

Further extrapolations along those lines can be left to the writers of alternative history. The point being made by the writers, craftspeople, and fans of steampunk, though, cuts in a different direction. What the partly imaginary neo-Victorian tech of steampunk suggests is that another kind of advanced technology is possible: one that depends on steam and mechanics instead of petroleum and electronics, that accomplishes some of the same things our technology does by different means, and that also does different things—things that our technologies don't do, and in some cases quite possibly can't do.



It's here that steampunk levels its second and arguably more serious challenge against the ideology that sees modern industrial society as the zenith, so far, of the march of progress. While it drew its original inspiration from science fiction and roleplaying games, what shaped steampunk as an esthetic and cultural movement was a sense of the difference between the elegant craftsmanship of the Victorian era and the shoddy plastic junk that fills today's supposedly more advanced culture. It's a sense that was already clear to social critics such as Theodore Roszak many decades ago. Here's Roszak's cold vision of the future awaiting industrial society, from his must-read book *Where the Wasteland Ends*:

“Glowing advertisements of undiminished progress will continue to rain down upon us from official quarters; there will always be well-researched predictions of light at the end of every tunnel. There will be dazzling forecasts of limitless affluence; there will even be much *real* affluence. But nothing will ever quite work the way the salesmen promised; the abundance will be mired in organizational confusion and bureaucratic malaise, constant environmental emergency, off-schedule policy, a chaos of crossed circuits, clogged pipelines, breakdowns in communication, overburdened social services. The data banks will become a jungle of misinformation, the computers will suffer from chronic electropsychosis. The scene will be indefinably sad and shoddy despite the veneer of orthodox optimism. It will be rather like a world’s fair in its final days, when things start to sag and disintegrate behind the futuristic façades, when the rubble begins to accumulate in the corners, the chromium to grow tarnished, the neon lights to burn out, all the switches and buttons to stop working. Everything will take on that vile tackiness which only plastic can assume, the look of things decaying that were never supposed to grow old, or stop gleaming, never to cease being gay and sleek and perfect.”

As prophecies go, you must admit, this one was square on the mark. Roszak’s nightmare vision has duly become the advanced, progressive, cutting-edge modern society in which we live today. That’s what the steampunk movement is rejecting in its own way, by pointing out the difference between the handcrafted gorgeousness of an older generation of technology and the “vile tackiness which only plastic can assume” that dominates contemporary products and, indeed, contemporary life. It’s an increasingly widespread recognition, and helps explain why so many people these days are into some form of reenactment.



Whether it’s the new Middle Ages of the Society for Creative Anachronism, the frontier culture of buckskinners and the rendezvous scene, the military-reenactment groups recreating the technologies and ambience of any number of long-ago wars, the primitive-technology enthusiasts getting together to make flint arrowheads and compete at throwing spears with atlatls, or what have you: has any other society seen so many people turn their backs on the latest modern conveniences to take pleasure in the technologies and habits of earlier times? Behind this interest in bygone technologies, I suggest, lies a concept that’s even more unmentionable in polite company than the one I discussed above: the recognition that most of the time, these days, progress no longer means improvement.

By and large, the latest new, advanced, cutting-edge products of modern industrial society are shoddier, flimsier, and more thickly frosted with bugs, problems, and unwanted side effects than whatever they replaced. It’s becoming painfully clear that we’re no longer progressing toward some shiny Jetsons future, if we ever were, nor are we progressing over a cliff into a bigger and brighter apocalypse than anyone ever had before. Instead, we’re progressing steadily along the downward curve of Roszak’s dystopia of slow failure, into a crumbling and dilapidated world of spiraling dysfunctions hurriedly patched over, of systems that don’t really work any more but are never quite allowed to fail, in which more and more people every year find themselves

shut out of a narrowing circle of paper prosperity but in which no public figure ever has the courage to mention that fact.

Set beside that bleak prospect, it's not surprising that the gritty but honest hands-on technologies and lifeways of earlier times have a significant appeal. There's also a distinct sense of security that comes from the discovery that one can actually get by, and even manage some degree of comfort, without having a gargantuan fossil-fueled technostructure on hand to meet one's every need. What intrigues me about the steampunk movement, though, is that it's gone beyond that kind of retro-tech to think about a different way in which technology could have developed—and in the process, it's thrown open the door to a reevaluation of the technologies we've got, and thus to the political, economic, and cultural agendas which the technologies we've got embody, and thus inevitably further.

Well, that's part of my interest, at any rate. Another part is based on the recognition that Victorian technology functioned quite effectively on a very small fraction of the energy that today's industrial societies consume. Estimates vary, but even the most industrialized countries in the world in 1860 got by on something like ten per cent of the energy per capita that's thrown around in industrial nations today. The possibility therefore exists that something like a Victorian technology, or even something like the neo-Victorian extrapolations of the steampunk scene, might be viable in a future on the far side of peak oil, when the much more diffuse, intermittent, and limited energy available from renewable sources will be what we have left to work with for the rest of our species' time on this planet.

For the time being, I want to let that suggestion percolate through the crawlspaces of my readers' imaginations. Those who want to pick up a steampunk calculator and start learning how to crunch numbers with it—hint: it's easy to learn, useful in practice, and slide rules come cheap these days—may just have a head start on the future, but that's a theme for a later series of posts. Well before we get to that, it's important to consider a far less pleasant kind of blast from the past, one that bids fair to play a significant role in the future immediately ahead.

That is to say, it's time to talk about the role of fascism in the deindustrial future. We'll begin that discussion next week.



## 2014 Events Calendar

**23 February Sunday The Classic Urban Sunday Ride number 2**

Time: 8.00am Start: Shorncliffe Pier, off Park Parade

Turnaround: Suttons Beach, Redcliffe, adjacent to the Redcliffe SLSC

Return Arrival: 11:30 - 12:00 Distance: 30kms round trip

This will be a little more challenging ride but well worth the journey and destination. Even the start point is a beautiful part of the Brisbane leaving from Shorncliffe Pier. How long has it been since you had a leisurely ride out that way? The ride is almost entirely bikeway with only a small amount of road just near Woody Point.

We will ride almost uninterrupted right next to Moreton Bay, including the crossover of Ted Smout Bridge.

Once we reach Suttons Beach up toward the Redcliffe Surf Life Saving Club, the intention is to stop for a swim in the bay, maybe a coffee on Redcliffe Parade and then return as leisurely as we came and maybe a couple of 5 minute stops along the way to regroup.

The Classic Urban Sunday Ride is about style, comfort and for enjoying the view. It is not about the most expensive bike you have or the team gear you want to wear. It is an opportunity to meet new friends, network and just wear a smile.

<http://classicurban.com.au/classic-urban-sunday-ride-feb-23/>



**22 February Saturday National Penny Farthing Championships**



The thirty-second annual  
**Evandale Village Fair**  
& National Penny Farthing Championships

**Saturday**  
February 22<sup>nd</sup>  
2014  
10am - 4pm

- Penny Farthing Races  
Run throughout the day
- Grand Parade  
at 1:30pm
- Variety of Stalls  
Craft, Food, Cycling Memorabilia

In the streets of Evandale, Tasmania  
Admission \$12 per adult, children under 16 free  
[evandalevillagefair.com](http://evandalevillagefair.com)  [/evandalevillagefair](https://www.facebook.com/evandalevillagefair)



**23rd March**  
Sunday  
**James Macdonald Memorial Ride.**

Toowoomba TBC  
Check Facebook and website for  
details.



**22 April** For approx 1 week **The shearers Ride**

Broken Hill-Menindi-Willcania-Tilpa-Louth-Bourke.

Organiser: Lyle Paull (telephone 0434 363 313)

Ten riders are confirmed (call Lyle if you wish to be on the waiting list) for this ride retracing those of the shearers and swaggies that travelled along the Darling river roads/tracks in the 1890/1920s.

Look forward to a report on this amazing river-camping, rough riding vintage re-enactment in future editions. Our riders will be traversing between 50 and 80 kms each day with a support vehicle.



A BICYCLE SHEARER ON THE TRACK.

WEIGHT INCLUDING MACHINERY 110lbs., AND INCLUDES THREE DAYS' TUCKER.

**3<sup>rd</sup> & 4<sup>th</sup> May** Gold Coast Bike week celebrations at Robina TBC

**3<sup>rd</sup> May** Saturday Ipswich Festival Parade

With visually spectacular floats, marching bands, professional street entertainment and colourful costumes this parade is a traditional and successful community celebration.

**10<sup>th</sup> & 11<sup>th</sup> May**

Tour of Toowoomba (TBC)

**31st of May and the 1st of June**

Valery Runge - Russia

The first contemporary Russian race on penny-farthings and bicycles of various classes.

The schedule of the contest is the following:

1. Child race.
2. Highway race in the city for sportsmen and veterans.
3. Folding bicycle race
4. Custom and cruiser race
5. Tandem race
6. Handbike race for invalids.

And at each our event we need to collect money for hospices, to arrange an invalid race so that they could feel members of the society. I consider this our responsibility, the responsibility of strong people.

Main course! Exhibition of retro bicycles and penny-farthing races. Dessert. Parade of all participants!

**7 June** Saturday **London Nocturne**

**7 to 9 June** "Penny Farthing Tour of the Darling Downs"

Club members only.

Up to 15 riders are sought to join in this one way ride from Toowoomba to Dalby via Jondaryan and Bell. Sleeping will be in halls and riding commences each day around



the 10am mark. Historic houses dot the itinerary and support crew/vehicles also needed. Contact Brett Richardson to sign on or find out more (telephone: 0407 345 451).

**7 & 8 June "History Alive: A Journey Through Time"**  
Fort Lytton National Park

The event covers almost 2000 years of history from Ancient Rome, through to the Vietnam War Era. In 2013 over 30 re-enactment and living history groups and 10 community groups were involved. The event includes re-enactments, camp displays and historical talks. In 2014, we would love to expand the event and we would love to have your members on board.

**June-July** School holidays The Maryborough Mary Poppins festival

**6 July** Sunday **Mary Poppins Festival** 10am to 4pm

**13 July** Sunday **Pushies Galore** - Brisbane bike festival

**19 July** Saturday **Tweed Ride** 3pm  
"Sandgate Saunter" TBC

**9 & 10 August** **Noosa Strade Bianchi**  
(unsupported rides)

Noosa Marina 2 Parklyn Court, Tewantin.

<http://www.noosa-stradebianche.com.au/>

A gravel fondo in the vein of the famed Italian

L'Eroica - for vintage steel-framed cycles. Distances for 2014 include 128km, 85km (Saturday) and 34 km loop (Sunday). Bike show on Sunday. For entry costs and details, see the [website](#).



**8 to 17 August** The Brisbane Ekka TBC

**17 August** Sunday **Wynnum-Redlands Cycle Club Race Day** event TBC  
Demo race on closed circuit track.

**22 & 23 November** **Pennies by the Sea** at Sandgate

The QPFAHCC annual festival's program is under development. Ideas and keen volunteers are sought.



## For Sale

New replica Tricycles (2) based on the 'Cripper'.

Two available, the other is black. Price \$2500 each.

Contact Brett Richardson on 0407 345 451.



## For Sale

50" Penny Farthing for \$3000.  
Only ever used by Wonder  
Women in the stack.

Nice brass front and rear hub  
flanges.

Brass brake shoe.

A good looking machine.

Contact Brett Richardson  
on 0407 345 451.

