

Magazine for members
Winter 2017

SL



STATE LIBRARY®
NEW SOUTH WALES

Ticket to ride



Message



Popular appeal

The number of people visiting the Library has been steadily increasing over the past few years (up 12 per cent between 2014–15 and 2015–16) and is now at an all-time high.

Since our renovations to the historic Mitchell Library Reading Room we have seen a dramatic increase in researchers, students and visitors using this space. The reading room recorded a 100 per cent rise in visitation since 2012.*

Now we are about to embark on a major component of the Library's master plan by creating world-class galleries in parts of the Mitchell building not previously open to the public.

In our last issue we announced that the Library had been gifted \$15 million. The establishment of the Michael Crouch Galleries is the major part of these works, and will occupy the entire first floor of the Mitchell wing. The John B Fairfax Learning Centre will be built on the ground floor and will become a focal point for education and scholarship.

Essential building work is now underway as we prepare for these fabulous developments. Our Amaze Gallery, originally the result of a donation from Mr Crouch, offers views into the Mitchell Library Reading Room and is also being refreshed as part of the Michael Crouch Galleries.

Our exhibitions program will go on hold at the end of the popular *World Press Photo Exhibition* on 25 June as our curators and exhibition specialists work with leading architects and designers to create an inspiring new gallery experience and learning centre.

During this time you can still view original collection material in the new *Artefact or Fiction?* display in the Macquarie building, and enjoy our popular level 1 displays, talks, panel discussions and free film screenings.

I encourage you to visit our website for regular updates on our progress.

www.sl.nsw.gov.au/ourvision

LUCY MILNE
Acting NSW State Librarian
& Chief Executive

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Winter 2017

SL

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OPENING HOURS
GOVERNOR MARIE BASHIR AND MITCHELL LIBRARY READING ROOMS:
MONDAY TO THURSDAY
9 AM TO 8 PM
FRIDAY 9 AM TO 5 PM
WEEKENDS 10 AM TO 5 PM

THE SPECIAL COLLECTIONS AREA IS CLOSED ON SUNDAYS.

GALLERIES UP TO 25 JUNE:
MONDAY TO THURSDAY
9 AM TO 8 PM
FRIDAY 9 AM TO 5 PM
WEEKENDS 10 AM TO 5 PM

COVER
LUNA PARK ENTRANCE, FROM 'THE LAST DAY OF LUNA PARK, 1981' PORTFOLIO, DOUGLAS HOLLELEY, PXD 1426, COURTESY DR DOUGLAS HOLLELEY
SEE P 34

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*OCCUPANCY SURVEYS SHOW AN INCREASE IN MITCHELL LIBRARY READING ROOM USERS, DURING A SAMPLE PERIOD, FROM 4415 USERS IN 2012 TO 8866 IN 2016.



THE STATE LIBRARY OF NSW IS A STATUTORY AUTHORITY OF, AND PRINCIPALLY FUNDED BY, THE NSW STATE GOVERNMENT

World Press Photo Exhibition 2017

See the world's best photojournalism from the past year. Cameron Spencer is one of two Australian winners in the 60th World Press Photo contest. Cameron's winning image captures Gaël Monfils of France diving for a forehand in a match against Andrey Kuznetsov of Russia at the Australian Open in Melbourne on 25 January 2016.

27 May to 25 June 2017

THE DIVE, CAMERON SPENCER, AUSTRALIA, GETTY IMAGES, SPORTS - SECOND PRIZE, SINGLES

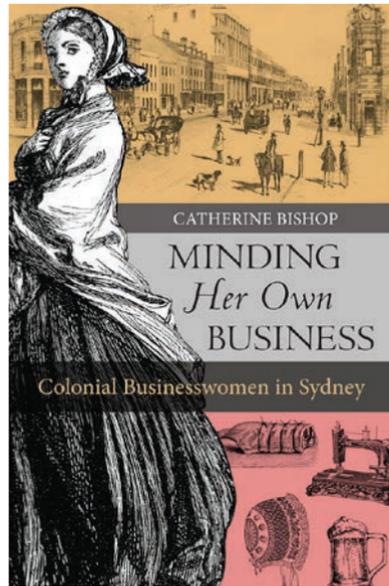


M



More reading room

You can now enjoy improvements to the Governor Marie Bashir Reading Room, with more informal working spaces and accessible furniture and equipment. Visitors are welcome to bring bags and covered drinks into the space and use their laptops or the computers provided. The reading room has a new secure area showcasing recent books, newspapers and magazines.



Everyone's business

Dr Catherine Bishop has won the 2016 Ashurst Business Literature Prize for her history of Sydney's first female entrepreneurs, *Minding Her Own Business: Colonial Businesswomen in Sydney* (NewSouth). According to Richard Fisher AM, chair of the judging panel, the book is 'a lively, fact-filled, refreshing rendering of women and their role in business in the early days of colonial Sydney. It certainly shatters any belief that the place of nineteenth century women was in the home.' Bishop was the Library's 2016 Australian Religious History Fellow.



Personal connection

We are celebrating 85 years of the Sydney Harbour Bridge by releasing interviews with the builders of this Australian landmark. Over eight years 1400 builders worked on the bridge, which was officially opened in March 1932. Anyone can help transcribe the Bridge Builders oral history collection on the new Amplify platform, developed by the Library in partnership with the New York Public Library.

amplify.sl.nsw.gov.au

PAINTING THE HARBOUR BRIDGE, 1930s, TED HOOD, HOME AND AWAY - 29671



Harvest sites

Since 2014 the Library has been harvesting NSW-based websites for the National Library-run Pandora web archiving project. We've now collected over 61 million documents, or 2.5 terabytes of data, including state and local government sites. Among the latest additions is the Kaldor Public Art Projects site, which details Jonathon Jones' vast sculptural installation stretching across 20,000 square metres of the Royal Botanic Garden.

PROTOTYPE CERAMIC SHIELDS ON SITE AT THE ROYAL BOTANIC GARDEN, SYDNEY. PHOTO: EMMA PIKE/KALDOR PUBLIC ART PROJECTS



Art and mind

Artists have been sharpening their pencils to sketch the people, collections and spaces of the Library. In February we hosted 18 students from the National Art School for four days during Margaret Olley Drawing Week. The course for students complements the annual 'Drawing at the Library' Artist in Residence program for professional artists.

NATIONAL ART SCHOOL STUDENT HYEWON (IRIS) CHOI SKETCHING IN THE MITCHELL LIBRARY READING ROOM

NEWS



Interrobang

The following is one of approximately 350 questions answered each month by the Library's 'Ask a Librarian' service.

? I'm looking for information about the horses that arrived with the First Fleet. I believe there were three colts, three mares and one stallion. I'm hoping to find details about their breeding, sizes, colours and names.

! The Library holds the series *Historical Records of Australia*, several volumes of which have lists for 'Accounts of Livestock in the Settlement' covering the years 1788, 1791, 1794 and 1795. These confirm that seven horses left the Cape of Good Hope in November 1787 and successfully completed their journey to the settlement. By 1791, however, there were only four horses in the colony, increasing to 20 in 1794 and 48 in 1795.

The Library holds many books on the history of horses in Australia, including *Horsemen of the First Frontier 1788-1900* by Keith Binney. The book provides further details on the horses loaded at the Cape — they were pony-sized and of Javanese origin, having been introduced by Dutch and Portuguese traders.

There are references to horses in a number of First Fleet journals, which have been digitised and are available through the Library's catalogue.

www.sl.nsw.gov.au/ask

on this DAY

COMPILED BY Anna Corkhill, Research & Discovery

4 June 1924

The first human voice was transmitted via wireless from London to Sydney through Italian inventor Guglielmo Marconi's experimental station. It would now be possible, Marconi declared, to conduct conversations from 'anywhere to anywhere'.

MARCONI SCHOOL OF WIRELESS, NOVEMBER 1938
HOME AND AWAY - 18700



14 June 1851

Gold is discovered on the Turon River near Sofala. After the discovery of alluvial gold, the river and its surrounds became one of the most profitable goldfields in New South Wales.

SOFALA GOLDFIELD, TURON RIVER, 1852
JAMES GAY SAWKINS
PXD 10/5



19 July 1946

The New South Wales town of Orange is declared a minor city. It had been proclaimed a village 100 years earlier by Major Thomas Mitchell. A well-known food-growing district 250 km west of Sydney, Orange today has over 40,000 residents.

SUMMER STREET, LOOKING EAST FROM ANSON STREET AND THE COMMERCIAL BANKING COMPANY, ORANGE, 1870-75
AMERICAN & AUSTRALASIAN PHOTOGRAPHIC COMPANY
ON 4 BOX 52 NO 128

12 July 1971

The Australian Aboriginal flag is flown for the first time — on National Aborigines Day in Victoria Square, Adelaide. Designed by Aboriginal artist Harold Thomas, the flag's three colours represent the sun, the earth and Australia's Aboriginal peoples.

ABORIGINAL LAND RIGHTS BADGE, C 1988
ARTIST UNKNOWN
R 858 / 37



13 August 1941

The Australian Women's Army Service is formed. Recruiting women between the ages of 18 and 45 as clerks, typists, cooks and drivers enabled more men to join fighting units in the Second World War. Over 24,000 women enlisted in the service, which was disbanded in 1947.

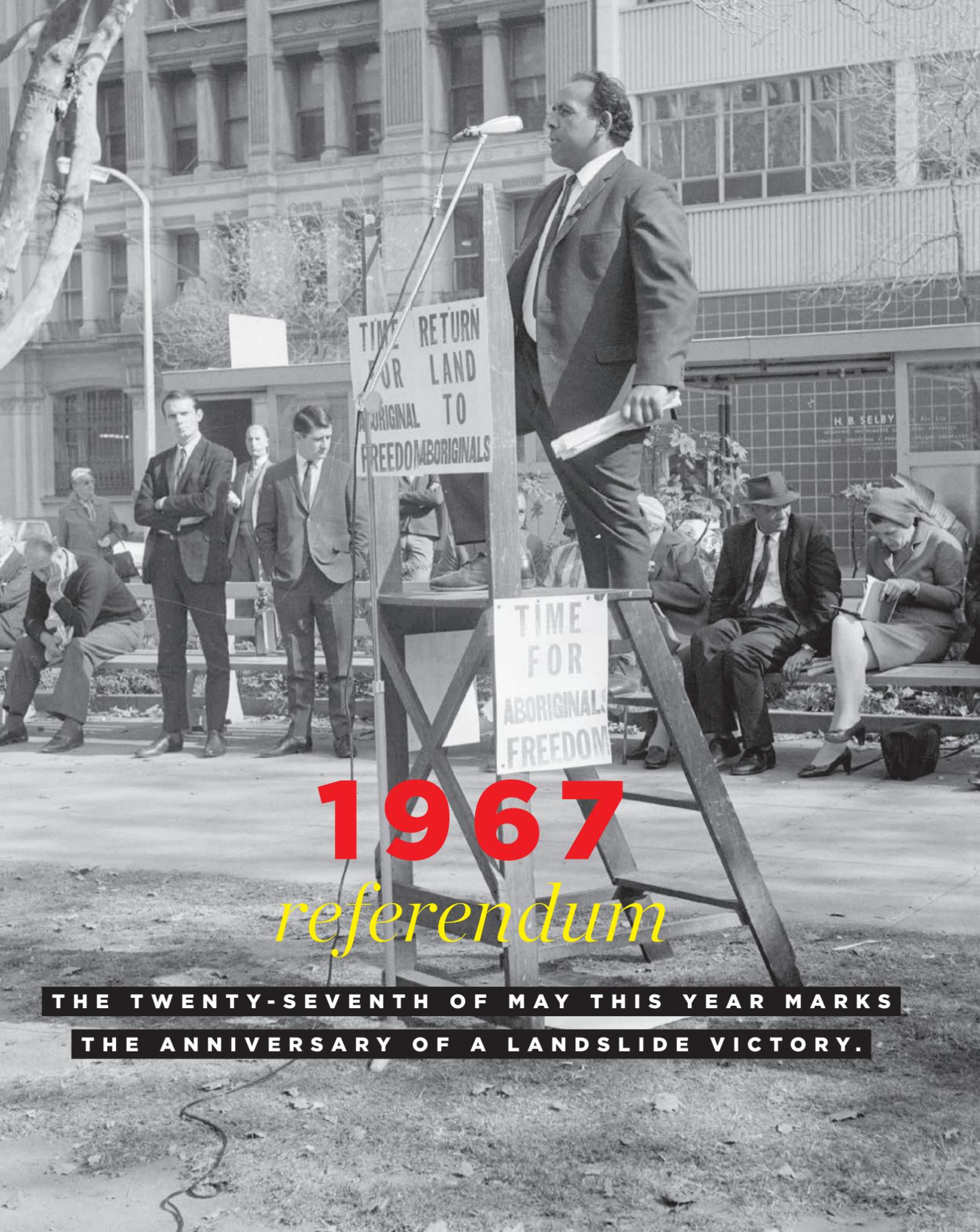
ELIZABETH, THE QUEEN MOTHER, INSPECTS SERVICEWOMEN IN THE ROYAL BOTANIC GARDEN, SYDNEY, 22 FEBRUARY 1958
AUSTRALIAN PHOTOGRAPHIC AGENCY - 04888

25 August 1817

Architect Edmund Blacket is born in Surrey, England. Having arrived in Sydney in 1842, Blacket was Colonial Architect between 1849 and 1854. His designs include St Andrew's Cathedral and the Great Hall at the University of Sydney.

DRAWING BOX OF EDMUND THOMAS BLACKET, C 1830-40
LR 77





1967
referendum

**THE TWENTY-SEVENTH OF MAY THIS YEAR MARKS
THE ANNIVERSARY OF A LANDSLIDE VICTORY.**

On 27 May this year many Australians will celebrate the 50th anniversary of a landslide victory. In 1967, 90.77% of Australians, the largest majority ever, voted to change the constitution to allow the federal government to make laws in relation to Indigenous Australians, and for Aboriginal peoples to be counted when ‘reckoning the population of the Commonwealth’.

This landslide ‘yes’ vote came during a time of increased Aboriginal political activism. In 1965, Arrernte man Charlie Perkins had led a group of Sydney University students on the Freedom Ride through western New South Wales, surveying Aboriginal living conditions and campaigning for an end to racial segregation in public places like swimming pools and cinemas. In 1966 a Gurindji elder, Vincent Lingiari, led about 200 Aboriginal stockmen to walk off Wave Hill cattle station in the Northern Territory. They were striking for better pay and conditions, but most of all for the return of their land.

In the lead-up to the 1967 referendum, several community-based organisations — including the Federal Council for the Advancement of Aborigines and Torres Strait Islanders and the Aborigines Advancement League — were actively campaigning for greater recognition of Indigenous Australians and land rights.

As Wiradjuri man Ray Peckham said at a lunchtime rally in Sydney: ‘Constitutional discrimination is a blot on our country and must be removed as a first step.’ Unusually, both the Labor and Liberal parties and the majority of parliamentarians supported the ‘yes’ vote, so a formal argument for the ‘no’ case was never formulated.

The referendum question on the ballot paper was not easy to understand:

DO YOU APPROVE the proposed law for the alteration of the Constitution entitled — ‘An Act to alter the Constitution so as to omit certain words relating to the People of the Aboriginal Race in any State and so that Aborigines are to be counted in reckoning the Population?’

To get around this complexity, campaign slogans focused on the word ‘yes’. They asked voters to: ‘Right wrongs, write YES for Aborigines’ and ‘Vote YES for Aboriginal rights’.

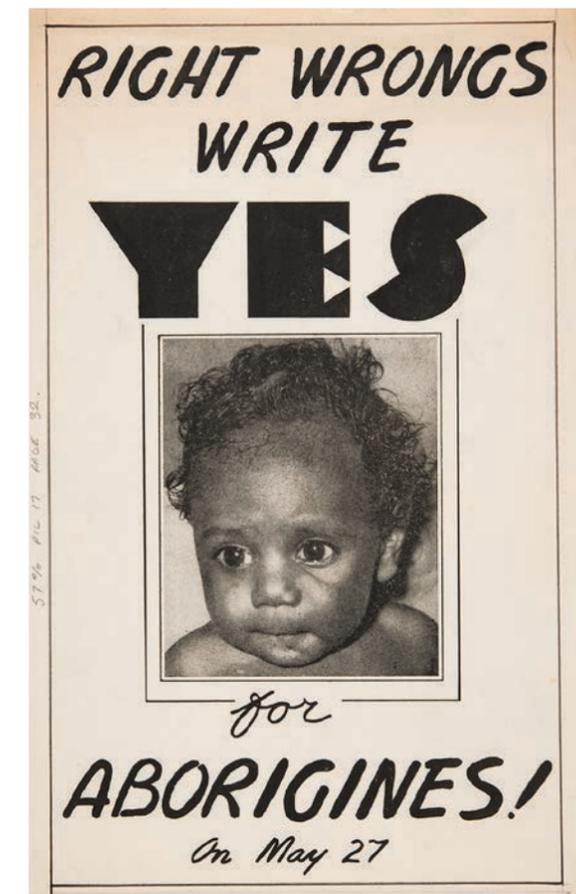
Another question — to increase the number of seats in the House of Representatives without increasing the number of seats in the Senate — was resoundingly defeated in the same referendum.

The Library holds posters, how-to-vote cards and campaign letters relating to the 1967 referendum, giving an insight into one of the most successful campaigns in Australia’s political history.

To mark the anniversary of the referendum, we’ve released a series of oral history interviews with Faith Bandler, one of the leading advocates for Aboriginal rights. You can find these interviews on the Library’s Amplify website, where you can help correct machine-generated transcripts of our oral history collection.

amplify.sl.nsw.gov.au

Alison Wishart, Senior Curator, Research & Discovery



RIGHT: REFERENDUM POSTER, 1967
MLMSS 8085/32

OPPOSITE: RAY PECKHAM SPEAKING AT A LUNCHTIME RALLY AT WYNYARD PARK, SYDNEY, FOR THE ‘YES’ VOTE MEETING ON INDIGENOUS RIGHTS, 25 MAY 1967
PHOTOGRAPH FROM THE *TRIBUNE* NEWSPAPER ARCHIVE, ON 161



Family
BUSINESS

* WORDS Tanya Evans



The continuing boom in family history research is having a far-reaching impact on how people understand themselves and the world.

Carol Turner's enthusiasm for family history leaps from the pages of the survey response she sent to me last year. She adores the way the internet makes it possible to collaborate with a global community. 'Learning from others and sharing what I've learned are what keeps the passion alive,' she writes. 'Otherwise, it's just me, a box of dusty documents and a bunch of dead people.'

Family history has become one of the most widely practised forms of public history around the world. My recent research as a Library Fellow focused on the uses and impact of family history in contemporary Australia, England and Canada. Using archival collections in the State Library, surveying family historians and conducting interviews in the Friends Room, I became increasingly interested in how family history research shapes historical consciousness among Australian migrants.

ABOVE: MARIA LINDERS AND TANYA EVANS IN THE FRIENDS ROOM, PHOTO BY JOY LAI
OPPOSITE: MARIA LINDERS' FAMILY PHOTOGRAPHS



Research on family history provides an insight into how history is undertaken, imagined and discussed. Before the twentieth century, it was largely associated with social aspiration, and among its keenest practitioners were the migrants who had made their homes across colonial empires.

In Australia, family historians established the Society of Australian Genealogists in 1938, coinciding with the sesquicentenary of white settlement. Genealogy became increasingly popular in the lead-up to the 1988 Bicentenary, as scores of self-publications deposited in the Library reveal.

Recent decades have seen a growing academic interest in everyday historical practices, or what American historians Roy Rosenzweig and David Thelen call 'popular history-making'. National surveys in Australia and Canada have revealed the primacy of family history, confirming that the personal and familial remain people's 'principal focus for connection with the past'. The practice of family history has been particularly significant for immigrants.

There are many more people practising this form of community history than is often realised. Family history clearly enables people to construct a sense of community belonging. For many groups — such as immigrants and indigenous peoples (in Australia, Canada and the US, for example) — family histories have existed as counter narratives to dominant national histories from which these groups have frequently been excluded.

The widespread use of the internet among family historians and the impact of DNA research reveal that family history has few geographical boundaries. Family historians around the world recognise, more than most, that settler-colonial subjects are all children of migrants.

One fifth of Canada's population and over a quarter of Australians are foreign born. Canada introduced its multicultural policy in 1971 and Australia was declared a multicultural nation in 1975. Family history grew exponentially alongside multiculturalism. It has become one of the world's most popular leisure pursuits, a source of pleasure and education. You are more likely to see a genealogist or family historian than an academic historian researching in our archives and public libraries. Those of us who spend many happy hours in the Mitchell Library Reading Room know that there are few employed academics in our crowded midst.

These researchers are linking the past to the present in powerful ways, transforming their understanding of themselves and the wider world, but there has been little appreciation of the broader impact of their work.

Italians are among the oldest and most established migrant groups in Sydney, and one of the largest non-Anglo ethnic groups in Australia. The Library has a large archival collection generated by the Italian community, largely through the organisation Co.As.It. Established in Sydney in 1968 'to promote the Italian language and culture in NSW and to assist the growing number of migrants arriving from Italy', Co.As.It launched its Italian Family History Group in 1998.

Maria Linders nee Ravesi, a past chair of this group, was born in Darlinghurst just after the Second World War. When I interviewed her in the Friends Room last year, she told me that her parents migrated to Australia as children. Her father arrived in 1921 when he was five years old with his mother and five siblings. Maria's mother arrived in 1928. Both were from Salina, one of the Aeolian Islands north of Sicily.

Now semi-retired, Maria became a family historian about 10 years ago — tall, blonde and blue-eyed, she was keen to discover why she looked and felt so different from her southern Italian parents, who were short and dark-haired but also had blue eyes.

The story she told me of growing up in white, assimilationist postwar Australia had parallels with those I have heard from the handful of non-Anglo-Australian family historians I have spoken with. In her youth, Maria fiercely rejected her Italian heritage in response to the racism that surrounded her every day. Her parents spoke Italian in the home, but encouraged their children to speak English in the hope that they would assimilate into white Australia as soon as possible.

Knowing she could pass as Anglo-Australian, Maria told no one she was Italian. She attended a Catholic girls school in Bondi where there was only one other Italian girl. Her brothers didn't suppress their Italian identity in the same way, but according to Maria they looked Italian and were subject to less personal restriction because they were male.

She describes herself as a rebel, rejecting her parents' authority and their ideas of how she should behave. She left her parental home at 21 and married a Dutch man. It's only in the past decade that her



family history research has enabled her to feel 'more Italian than Australian' and fostered 'a greater love for my parents and Italian heritage'.

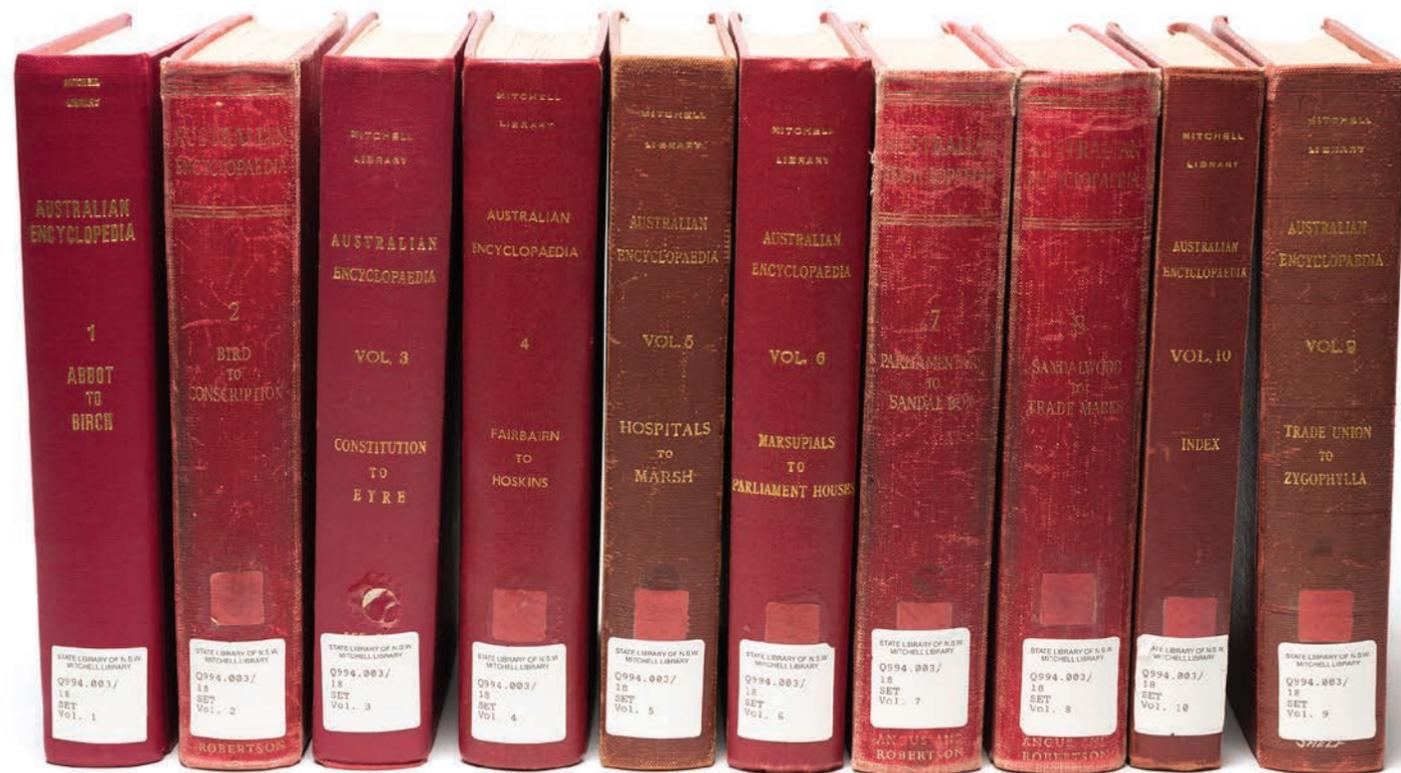
Maria has been reunited with many members of her family around the world, both online and through reunions in Australia and Italy. Other family members have been encouraged by Maria's work to begin their own research. Each time she travels to Salina, Maria feels like she is returning home, even though she never travelled there as a child. While she now embraces her Italian heritage, Maria's lost language skills have been only partially reclaimed in the process.

Talking to family historians like Maria showed me how people strive to create continuity with the past, while maintaining their local identity. My research explores family history's potential to encourage cultural confidence and cohesion, and foster national and global identities. I look forward to learning more from different migrant groups about their use of libraries and archives around the world.

Dr Tanya Evans, Department of Modern History, Macquarie University, was the 2016 Library Council of NSW Honorary Fellow. Her book *Fractured Families: Life on the Margins in Colonial New South Wales* (NewSouth Publishing) won the 2016 NSW Premier's Award for Community and Regional History.

Encyclopaedia for a NATION

* WORDS Russell McGregor



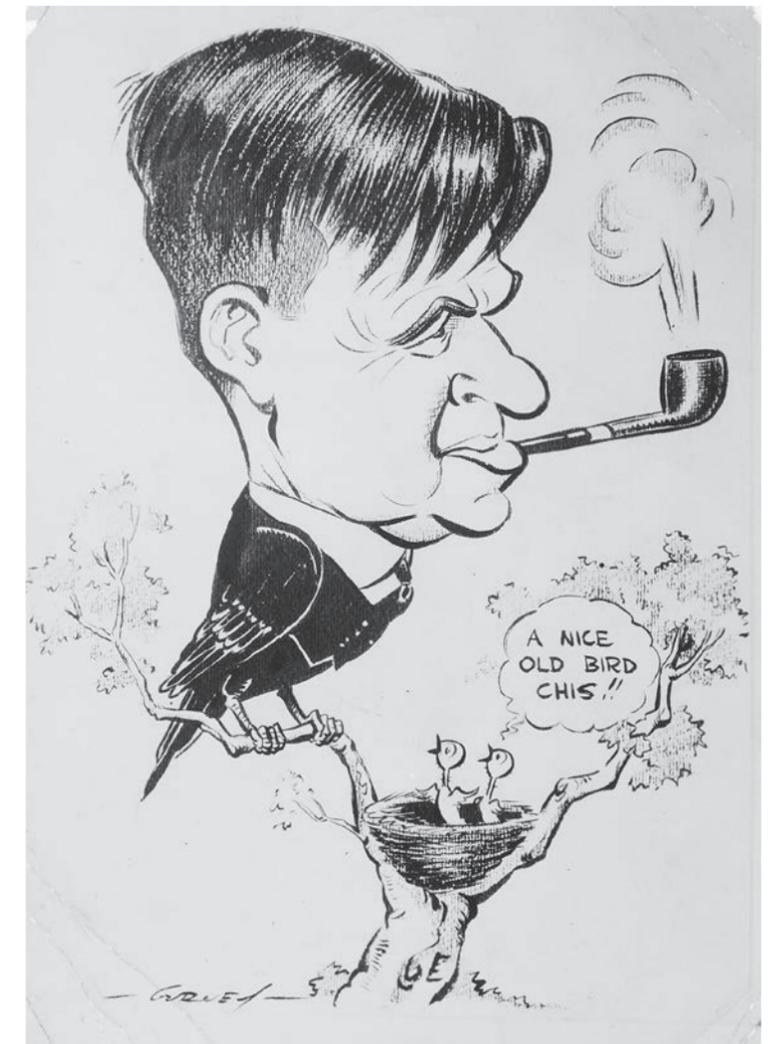
A major achievement, the *Australian Encyclopaedia* was a mixed blessing for its talented editor-in-chief, Alec Chisholm.

In the Age of Wikipedia, it might be difficult to understand the excitement that greeted the publication of a new, 10-volume *Australian Encyclopaedia* in 1958. Newspapers around the nation published glowing reviews that extolled the encyclopaedia not only as an indispensable reference work but also as a marker of Australia's cultural maturity. The Commonwealth News and Information Bureau hailed its appearance as an event 'comparable in importance with some of the country's greatest developmental public works'.

James Duhig, Catholic Archbishop of Brisbane, lauded the encyclopaedia for bridging the sectarian divide that then bedevilled Australian popular and political culture. From a different political quarter, the Communist Party's *Tribune* praised the new encyclopaedia as a 'tribute to Australia', noting its attentiveness to frontier violence. Praise came from overseas too. Everett T Moore, reference librarian at the University of California, not only published an appreciative review but also wrote to the encyclopaedia's editor-in-chief, Alec Chisholm, assuring him what a 'great work' it was. In the words of another reviewer, the encyclopaedia was 'a noble ambassador for Australia'.

Alec Chisholm was awarded an OBE for his efforts. He was feted at literary luncheons and paraded at public functions celebrating the encyclopaedia's birth. Congratulations were heaped upon him, by Prime Minister Robert Menzies, Deputy Prime Minister Jack McEwen, BHP chief Essington Lewis, poet Mary Gilmore, and hundreds of Australians of no public eminence.

It's Chisholm who is my special interest, since I'm writing his biography, using the Mitchell Library's extensive holdings of his papers. Once a famous Australian, Chisholm has slipped into obscurity since his death in 1977, except perhaps among keen birdwatchers. But he's a man worth remembering



OPPOSITE: THE 10-VOLUME AUSTRALIAN ENCYCLOPAEDIA, 1958
ALEC CHISHOLM CARTOON BY A GURNEY
ML PXA 1772/3



for many reasons. He was a pioneer conservationist, a populariser of Australian natural history, a literary critic, journalist and historian. Among the last of the self-educated polymaths once prominent in Australian public life, his story casts a revealing light on the changes in Australian popular culture over the course of the twentieth century.

Chisholm had contributed to the first *Australian Encyclopaedia*, published in 1925–27; he had edited the 1947 edition of *Who's Who in Australia*; and he had extensive experience in journalism and natural history writing. Those were the factors, he believed, that explained why he was given the job of editing the *Australian Encyclopaedia* in 1948. It also helped that he had friends in high places at the encyclopaedia's publishers, Angus & Robertson, including its chairman of directors, Walter Cousins.

Early in the encyclopaedia's gestation, Chisholm and the Angus & Robertson management seriously underestimated its size and the time it would take to complete. They wanted something bigger and more comprehensive than the two-volume edition of the 1920s, but imagined it would comprise four or five volumes and take about the same number of years to complete. In the event, its 10 volumes took 10 years to complete and totalled over five million words.

From the outset, Chisholm insisted that the encyclopaedia be accessible as well as accurate,

instructing his contributors to make the articles 'easy reading' no matter how abstruse the topic. Unlike the 1920s encyclopaedia, which he condemned as 'dull' and 'pedantic', Chisholm wanted a modern, breezy style, replete with 'human interest' and popular appeal. But not at the expense of reliability. He was renowned for his meticulous fact-checking, which extended to excursions into graveyards to check the death dates of the departed. Indeed, he complained that even information on tombstones was sometimes wrong and had to be cross-checked against other sources.

Chisholm had been chosen as editor partly for his skills in communication and conciliation. Nonetheless, confrontations occurred, including a particularly vitriolic one with John Metcalfe, Principal Librarian at the Public Library of NSW — Metcalfe was outraged when Chisholm sent his piece on Australian libraries to be vetted by other librarians — and another with HV Evatt, who complained of 'slander' against him in the encyclopaedia's article on the Petrov affair.

Some scholars, Chisholm found, were exceptionally combative. When compiling the entry on Aboriginal people, for example, he bumped against the long-standing rivalry between the Sydney and Adelaide schools of anthropology, while on historical topics he provoked the ire of the irascible Malcolm Ellis. As he quipped to a *Women's Weekly* journalist: 'I don't know which is worse — to be jammed between ravening hordes of anthropologists or caught in the middle of screaming legions of historians.' Despite such problems, the article on Aboriginal people was widely acclaimed as the best ever published on the topic, and its length (at 80,000 words it was the longest in the encyclopaedia), attested to the burgeoning public interest in Aboriginal affairs in postwar Australia.

Yet Chisholm's most consistent complaint was that far too many contributors were 'dilatatory or slovenly, or both'. Jokingly, he called this 'contributoritis', but he considered it symptomatic of a deeper malaise: a persistent deferral of responsibilities that was paralysing social interaction. The prevalence of the ailment among experts and professors dismayed him.



Adding to his woes were continual squabbles over his salary, which he complained was far less than he had received as a newspaper editor despite the work being more arduous. Angus & Robertson did raise his salary periodically, but grudgingly and without fully assuaging his sense of grievance. As the years went by, Chisholm's relations with the management of the publishing company became more and more strained. So did his health. By the time the encyclopaedia was published he was 68 years old, so perhaps suffering the inevitable infirmities of age. But Chisholm attributed feeling run-down, unwell and 'frayed' to the stresses and overwork the encyclopaedia exacted upon him.

Nonetheless, he was immensely proud of his achievement. He was especially pleased by readers' and reviewers' praise for the encyclopaedia's readability and accessibility. On several occasions he recounted the poet Ian Mudie's tongue-in-cheek demand that the encyclopaedia be banned because 'it's too flaming readable!', constantly distracting him from other tasks. He also relished the story of a Sydney woman who told him that she was reading through the *Australian Encyclopaedia* and had 'got up to M'.

'Do you mean to say,' he asked, 'that you are going right through the ten volumes?'

'Yes,' she said. 'I certainly am, and I am enjoying myself too.'



Probably very few Australians followed this practice, but many were entranced by the encyclopaedia's amiable approach to the nation it described.

Chisholm explained that he included a great many items of folklore, popular culture, interesting placenames and the like — he called them 'Austral-oddities' — partly to enliven the encyclopaedia but mainly to express something of the spirit of Australia. In his nature writings, he expounded a benign nationalism whereby appreciation of Australian fauna and flora was valued partly for strengthening the bonds between people and place. Something similar pervaded his encyclopaedia editing. Chisholm wanted his encyclopaedia to be not just a compendium of facts about Australia but also a distillation of Australianness. The 1958 *Australian Encyclopaedia* was not just national in scope; it was nationalist by intention.

Russell McGregor was the 2016 David Scott Mitchell Fellow. He is Adjunct Professor of History at James Cook University in Queensland. His book *Indifferent Inclusion: Aboriginal People and the Australian Nation* (Aboriginal Studies Press) won the 2012 NSW Premier's Award for Australian History.

ABOVE LEFT: AH CHISHOLM AND FRANK HURLEY DISCUSSING AUSTRALIAN ENCYCLOPAEDIA, c 1958, ML PXA 1772/3
ABOVE RIGHT: ALEC CHISHOLM AS EDITOR, AUSTRALIAN ENCYCLOPAEDIA, 1956 ML PXA 1772/3



Among the papers of the Scott brothers, who settled in the Hunter Valley in the 1820s, is a manual for frontier living.

Tucked away among the vast collection of papers belonging to the Scott family of Glendon are four notebooks or 'receipt' books full of exotic recipes and remedies. Compiled by Helenus Scott Jnr in preparation for his new life in New South Wales, these small books — written in fine copperplate, with sturdy covers, dog-eared edges and numbered pages — offer a glimpse into the everyday living of emigrant farmers arriving in the colony in the 1820s.

Helenus Scott and his older brother Robert have been the focus of my research for the 2016 CH Currey Fellowship. The brothers — whose descendants include feminist Rose Scott, Library benefactor David Scott Mitchell, and the artist sisters Helena and Harriet Scott — are endlessly fascinating for a historian of colonial New South Wales.

Arriving in 1821, the Scott brothers were among the first wave of new immigrants to take up land in the recently opened Hunter Valley. After the years of Governor Macquarie, a new era of land settlement was about to transform the rural landscape, with wealthy settlers taking up increasingly larger holdings; more sheep and cattle followed close behind. The brothers had left England with their father, Helenus Snr, in 1821 to take advantage of this new model. But the death of Helenus Snr on the way at Cape Town threw their plans into disarray.

Despite their loss, Robert, just 20, and Helenus Jnr, only 18, decided to continue to New South Wales,

where they received adjoining grants of land in the Hunter Valley, near Patricks Plains (now Singleton), which they combined into one. They named their new farm Glendon and went on to establish a large horse breeding stud, design houses and outbuildings for themselves and their neighbours, and play politics on a volatile frontier.

The Scott papers in the Mitchell Library are full of letters in and out, land deals and transactions, close observations of colonial politics and hints at a darker involvement in the violence along the Hunter Valley frontier. They provide a wealth of information on almost every conceivable colonial topic, whether it's the horse breeding industry, the running of a rural estate, experimentation in cropping and farm techniques, law and order, or family life.

Although the two brothers lived together at Glendon, they followed slightly different paths. Robert played hard. Appointed as a magistrate in 1824, he led the hunt for bushrangers, runaway convicts and reprisal raids on Aboriginal groups. His ambition saw him become a prominent figure in the region and a well-known member of Sydney society, with plenty of parties attended, acquaintances made and meetings held. As Robert wrote to his mother in 1822, he saw

Cold Cream
White wax ½oz, Spermaceti
6 dr, Oil of Almonds 4oz,
Mix these together in a pipkin
over a slow fire & scent it
with 2 drops of Bergamot or
Lavender or any other scent
when cold.

OPPOSITE: MARK DUNN, PHOTO BY JOY LAI
TOP: ROBERT SCOTT (1799?-1844) AND HELENUS SCOTT JNR (1802-1879), 1820, WATERCOLOUR ON IVORY MINIATURES, ATTRIBUTED TO MISS SHARPE, MIN 354 AND MIN 355

RECIPES

for country living

* WORDS Mark Dunn



Black Ink

Nut Gall 1lb, Green Copperas ½ lb, Common Gum Arabic Bruised 4oz, Rain Water (cold) 1 gall' :-Put this mixt' into a stone jar & let it stand 14 days shaking it frequently; then add 4oz spirit of wine.

his prospects as 'very flattering', and was confident that, as many men in the colony who started with nothing had risen to great opulence on credit, with his capital he was sure to succeed.

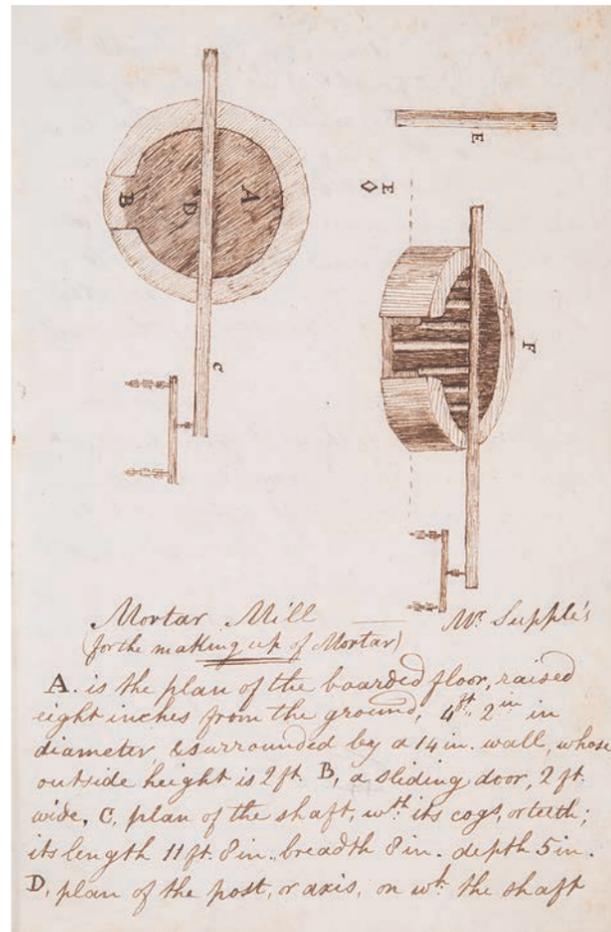
The younger brother, Helenus, on the other hand,

appeared more interested in the successful operation of the estate and in family life. From his earliest letters home to his mother, Helenus outlined the day-to-day operations at Glendon, how their crops were growing, the progression of the building of their first cottage, the practicalities of securing convict and free labour, and the particulars of their various neighbours.

Helenus' receipt books, as he labelled them, are in fact more like recipe books. The first, bound in an orange marbled cover, begins on 10 November 1818, a full three years before the voyage. It starts its life as an exercise book, with wide-ruled rows filled with rote learning, phrases repeated down the page such as 'Keep from inventing or copying whimsical' or 'Freedom and accuracy constitute good writing'; cross-hatched over the top are the words of 'Auld Land Syne' and Robert Bruce's 'Address to his Army', reflecting his Scottish ancestry.

But turn the notebook over and start at the other end, and the preparations for his voyage become more obvious. A handwritten index card affixed to the front page lists 42 tips any young man might need when planning to settle in New South Wales. The first, taken from Richard Badham Thornhill's *The Shooting Directory* (1804), includes hints on breeding dogs, breaking in pointers and setters, packing grouse and other birds ('To preserve woodcock, bore a hole

into a fir plank & stick their beaks in it, they will keep so for a quarter of a year'), and dealing with distemper or mange, or with dogs who have sore ears or sore feet or have been 'bitten by a venomous thing'. As the book progresses,



the topics broaden into waterproofing boots, cleaning saddles and protecting gun barrels from rust, and then onto keeping linen white, polishing a mahogany table, and cleaning oil from feathers. Following are handy hints on accelerating the growing of corn and carrots, how to extract oil from poppy seeds and, most importantly, the making of ginger wine.

The second book begins in January 1822, a few short months after their arrival in Sydney and just prior to heading to the Hunter Valley to select their land. Here, Helenus continues with another 56 new tips for frontier living. There is no apparent thematic order, rather the tips are written as they are encountered. 'Recipes for Irish Pancakes and Potatoe Rolls' share the page with a method to make Roman

cement or to fix broken china. A good paste for chapped hands can be made with one quarter pound of washed, unsalted hog's lard, mixed with rose water, the yolks of two new laid eggs and a large spoonful of honey, combined with oatmeal. Rounding out the volume are a finely drawn ink sketch of a mortar mill — with each part carefully labelled and a working description — and another of a cross-section of a pond with instructions on how to build it.

The third volume begins in April 1822, giving a good sense of the amount of information Helenus was gathering before ventures into the bush.

Another 57 entries include the cold cream I started with. The requirement for six drops of spermaceti oil* provides a not so subtle reminder of the whaling industry and its place in everyday colonial Sydney. In contrast to the first two books, volume three is added to for the next 22 years, the last item being taken from the *Sydney Herald* in 1844. This book also begins to display Helenus' learning from friends and neighbours, with some recipes attributed to specific people: Mr Druitt's blackening for harnesses and Thomas Johnson's dye for the same 'not equal to the last'; Mr Lanyon's syrup to drink with water, or Mrs Fennell's beer.

Perhaps most intriguing of all is this 'very good' ginger beer, as made by Sir E Parry's servant at Port Stephens. Between 1830 and 1834, Edward Parry was the Commissioner in charge of the Australian Agricultural Company's million acre holdings at Port Stephens, a good day or more's ride from Glendon. From Helenus' other correspondence, both personal and official, it is clear he had little time for convicts and servants, so the ginger beer must have been very good indeed.



My own convict ancestor, Phillip Kelly, who arrived in New South Wales in 1834, was assigned to Glendon where he worked as a shepherd. I can't help but wonder, did he ever get to sip that very good ginger beer?

Dr Mark Dunn was the CH Currey Fellow at the Library for 2016. His fellowship 'Civilised or Savage?' examined the entangled history of the Scott brothers' interactions with Aboriginal people in the Hunter region.

*If you're wondering where you can buy six drops of spermaceti these days, the answer is nowhere. But the Scotts may have bought theirs at John White's Blazing Star, manufacturing and selling sperm oil at 79 George Street.

Ginger Beer {Made by Sir E Parry's servant at Port Stephens} Very good!

1oz powdered ginger; ½ oz cream of tartare; 1 large lemon, sliced; 1lb sugar; 1 gallon water. Mix them all together and let them simmer over the fire half an hour; then put one table spoonful of yeast to it — then let it stand a short time — then put it into stone bottles, & cork it down closely for use.



When he was arrested as an ‘enemy alien’ after the outbreak of World War I, German-born Frank Bungardy was living in South Australia with his Australian wife and their two children; he had worked for a decade as a miner in Broken Hill. He was taken to Torrens Island internment camp and then transferred to Holsworthy, the largest internment camp, near Sydney. He attempted to escape, but was recaptured.

Bungardy contributed to wartime government inquiries into living conditions in the camps; he sent petitions and protest letters to individuals and organisations such as the American consulate and the Trades & Labor Council. Written in English, his second language, his papers are part of a collection produced by internees between 1914 and 1919. The collection was added to the UNESCO Australian Memory of the World register in May 2017 to recognise its national significance.

During the First World War nearly 7000 ‘enemy aliens’ – mainly men of German and Austro-Hungarian origin – were interned in camps in Australia. Most were civilians. ‘Concentration camps’ – as they were then known – were established at Rottnest Island in Western Australia, Torrens Island in South Australia, Enoggera in Queensland, Langwarrin in Victoria, Bruny Island in Tasmania, and Trial Bay, Berrima and Liverpool (Holsworthy) in New South Wales.

The Library’s collection includes internees’ letters and diaries (in English, German, Croatian and other European languages), drawings, playbills and concert programs, and journals and newspapers produced in the camp. The variety of periodicals (mostly published in German) – with advertisements for the various businesses that were established in the camps – illustrates the popular expression at the time, ‘Rast ich, so rost ich’ (If I rest, I rust).

The Library acquired these papers after the war, mostly from former guards at the Holsworthy camp. Newspapers reported that prisoners had been forced to surrender their personal papers before they were deported to Germany. Also among the collection are 167 extraordinary glass photonegatives, taken by a guard, which depict the daily life and living conditions of internees.



Along with holdings in the National Archives and National Library of Australia – and important collections held internationally (notably the Paul Dubotzki collection in Germany) – the collection preserves an important, lesser-known story of the home front during the First World War.

At the beginning of the war, people of German descent had been the largest non-British immigrant group in Australia. But after the war almost all internees were repatriated to Germany. Those wishing to stay in Australia could apply to the Aliens Board for permission, but few were successful.

Frank Bungardy wrote to the board of his desire to stay in Australia for family reasons – his wife and children only spoke English. His request was denied and he was deported in October 1919. It is understood that his family remained in South Australia.

Elise Edmonds, Research & Discovery

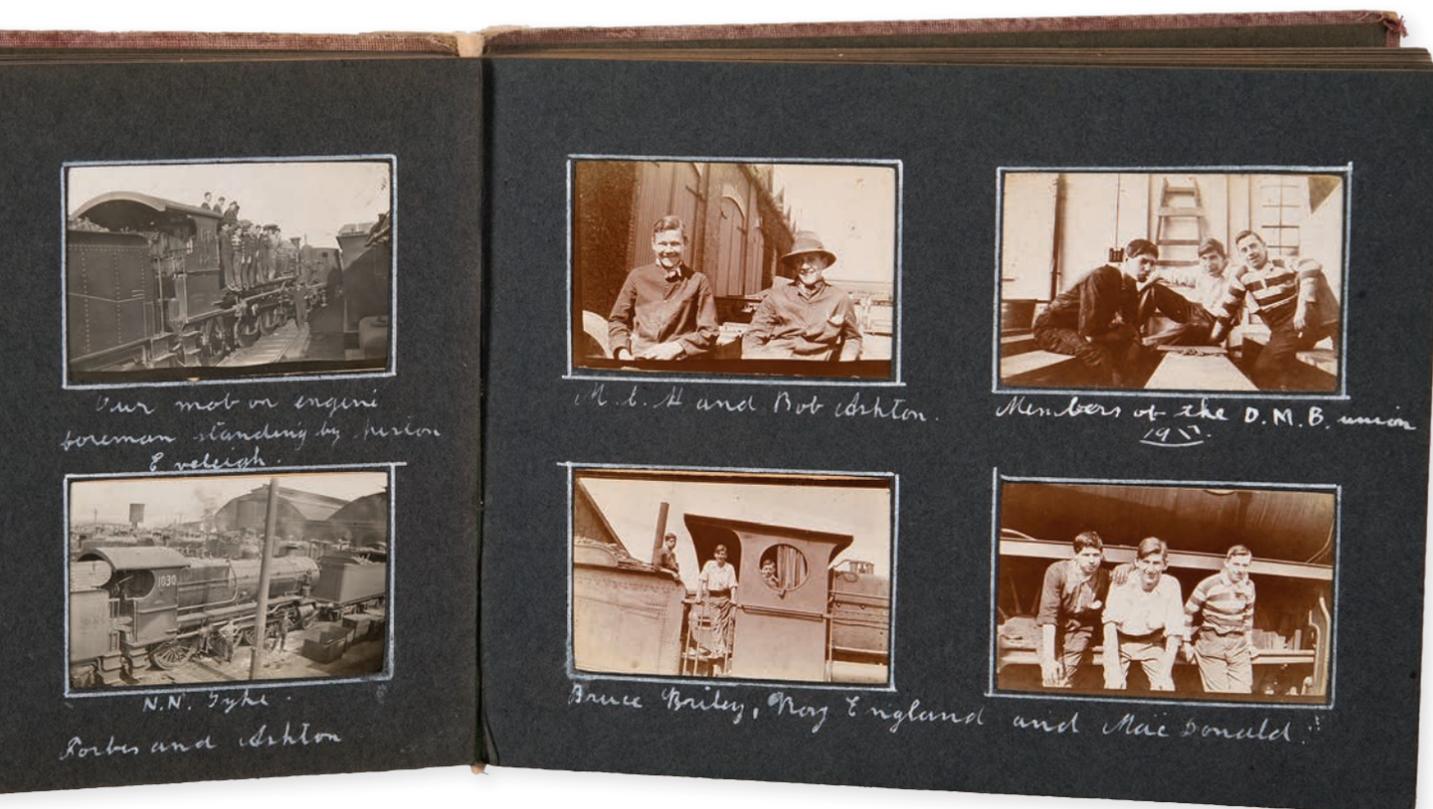
‘A LONELY INTERNEE’, GERMAN CONCENTRATION CAMP, HOLSWORTHY, 1916, BY CORPORAL DENING ON 13

If I rest, I RUST

The papers of ‘enemy aliens’ who were interned in Australia during the First World War have been added to the UNESCO Australian Memory of the World register.

In their ELEMENT

A SCHOOLBOY'S PHOTO ALBUM HOLDS
A GLIMPSE OF THE GREAT STRIKE.



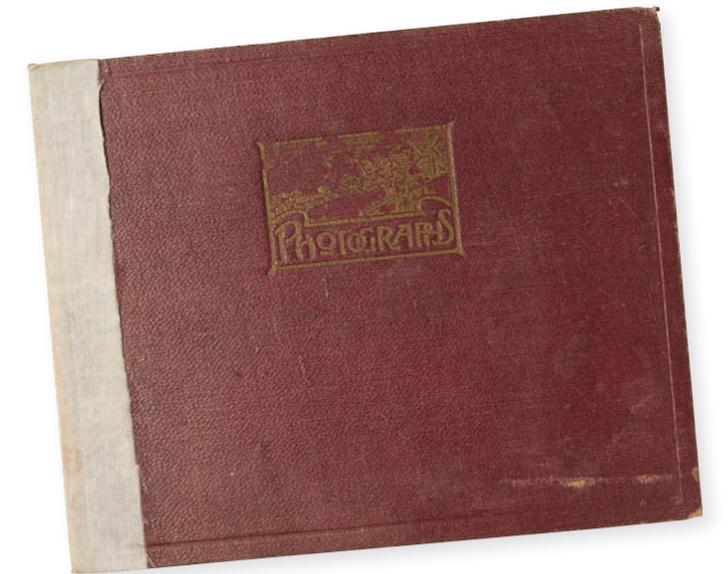
This year marks the centenary of the Great Strike of 1917. One of Australia's largest industrial conflicts, the strike erupted on the New South Wales railways and tramways on 2 August 1917 following the introduction of a card system to monitor workers' productivity. It quickly spread to industries in sympathy with the rail and tram workers, with about 77,000 people downing tools across New South Wales. While the strike lasted just over six weeks, its consequences lingered for decades.

Large-scale social protest accompanied the strike, with street processions and regular gatherings in the Domain attracting up to 100,000 people. On the other side of the political and class divide, striking during wartime was considered unpatriotic and disloyal.

Middle-class businessmen, farmers, university students and schoolboys enlisted in their thousands to break the strike. Several hundred teenage boys from Sydney's private schools heeded the call, with many volunteering at Eveleigh Railway Workshops. Here, for over three weeks, they worked as cleaners and 'hands' in the machine and erecting shops, cleaned locomotive engines in the running sheds, and were part of the 'tucker brigade' serving food to other volunteers. The first to join up were 160 boys from Sydney Grammar, who were soon joined by others from Newington and Shore. They were paid nine shillings and sixpence a day.

One schoolboy who enlisted to break the strike was Maxwell Critchley Hinder (1902–1976), a 15-year-old student at Shore. Hinder was an amateur photographer in a period when photography had moved from the realm of the nineteenth century 'gentleman amateur' to become a hobby of the well-to-do. During his time as a schoolboy strike-breaker at the railway workshops, Hinder took photographs showing machinery, locomotives, and his schoolfriends mucking about in the yards.

After visiting Eveleigh, a *Sydney Morning Herald* journalist observed that the boys 'seemed to look upon it as a holiday' and relished being amongst the machinery and dust. Most were tasked with 'cleaning up', but 'when the cleaning up had to do with a locomotive, they were in their element, and they didn't care how dirty or greasy they got'.



Max Hinder's photographs capture the essence of this schoolboy adventure.

Six of Hinder's photograph albums were donated to the Library by his daughter Jennifer in 1988. They span 23 years of his life, from 1915 through to 1938, and show his transition from boy to man. Hinder printed his own photographs, carefully placing them into the albums chronologically and providing them with descriptive captions.

Max Hinder had grown up at the family home Carleton, in Summer Hill, the eldest son of a well-respected surgeon. His three younger siblings included Frank Hinder, who later became a well-known abstract painter. The photographs show his mother, sister and brothers in the grounds of the family home, at the family's pastoral station in southern Queensland, and on holidays at Blackheath, Port Hacking and Kosciuszko. Max would work in the tobacco industry, continuing as a hobby his boyhood fascination with machinery.

An insight into an affluent upper-class life, these albums reveal what Max Hinder found important: who he knew, where he lived, how he holidayed and, later, his working life. And through these means, one boyhood series documents a key moment in Australia's industrial history.

Laila Ellmoos, Historian, City of Sydney

Max Hinder's album will be on display in the exhibition *1917: The Great Strike* at Carriageworks from 15 July to 27 August 2017.

How Australia BUILDS



The newly digitised *Building* magazine is a trove of information about twentieth century construction.

Before the first issue of *Building* magazine was published in Sydney in September 1907, the contribution of the architect, builder or merchant to the construction of a building rarely rated a mention in the press. For their new magazine, husband and wife editorial team George Taylor (1872–1928), a trained builder, and Florence Taylor (1879–1969), Australia’s first female architect, insisted on giving all members of the building community full recognition for their work.

The Taylors had established the Building Publishing Company after their marriage in April 1907. Together, they developed a successful stable of industry publications, spearheaded by *Building: The Magazine for the Architect, Builder, Property Owner and Merchant* (1907–1972).

Targeting the Australian building community, the editors promised their readers impartiality, declaring that ‘no puffing will be found in its reading matter’, and clearly stating the journal’s intention:

To record their doings, study their requirements, watch legislative and other movements that may affect their interests, lay before them the cream of the world’s research in their various lines, and study for them fluctuations in property and building materials.

Billed as the ‘magazine for the man (& woman) who thinks’, *Building* was proclaimed as ‘the high watermark of Australian magazines’ within 12 months of its launch. The Taylors upheld the philosophy of ‘The New Journalism’ – not only to ‘write’ things, but to ‘do’ things – and promised to keep readers informed about improvements in local and international construction methods, fostering modernism in architecture and promoting town-planning ideas. Florence Taylor also wrote a regular column highlighting women in architecture.

In 1927, *Building* became the journal of the Federated Master Builders’ Association of Australia (later the Master Builders’ Federation of Australia),



the nation’s oldest industry association. That year the Taylors purchased premises in Loftus Street, facing the obelisk in Macquarie Place. Initially occupying two of the three floors, by 1939 the Building Publishing Co. had taken over the whole building with a full complement of staff and a printing plant.

Following her husband’s death in 1928, Florence Taylor took over as editor, a position she occupied until her retirement in 1961. Mrs Taylor kept the magazine in production during the Depression – which brought the building trade to a standstill – and continued its high standard of publication through the war years.

Writing for the magazine’s 35th birthday issue in September 1942, Florence noted that many architects and builders had kept all of the 429 issues produced since its inception. In making alterations to existing buildings, it was the reference they took from the shelf when they wished to see the original state of any building constructed in the past 35 years.

Building continued to offer ‘influential commentary on the built environment in Australia’ into the 1970s. Cycling through a series of title changes, it was finally absorbed by *Construction* in 1972.

**Margot Riley, Curator,
Research & Discovery**

***Building* magazine
from 1907 to 1942
is now available via Trove.**

ABOVE: FLORENCE TAYLOR, MANAGING EDITOR, *BUILDING* MAGAZINE, 1953, SYDNEY MORNING HERALD PHOTOGRAPH, PXE 1192/1

OPPOSITE: STAFF PHOTOGRAPH, BUILDING PUBLISHING CO, SYDNEY, 1950, MPG / 24

BUILDING: THE MAGAZINE FOR THE ARCHITECT, BUILDER, PROPERTY OWNER AND MERCHANT, BUILDING PUBLISHING CO., SYDNEY, 690.5/2; 720/B; T0405570

THE BOY *within*

* WORDS Belinda Ingpen

DIARIES OF THE YOUNG GEORGE ERNEST MORRISON SHOW THE EARLY FRUSTRATIONS AND DEVELOPING TALENT OF THE BOY WHO WOULD BECOME THE WORLD-RENOWNED REPORTER 'MORRISON OF PEKING'.

George Ernest Morrison's father, George Snr, principal of the prestigious Geelong College, had high expectations for his eldest son's education. When George Jnr failed his first year arts examination at the college, his father publicly shamed him in a speech to old collegians.

Despite his father deciding that he would study medicine, George was determined to become a special correspondent. His diaries from the age of 16 reveal his predisposition for reporting — sometimes in painstaking detail — and talent for writing, while also reflecting a typical privileged upbringing in the late 1800s. He not only documents events in his local environment, but also nationally and internationally. In April 1878, for example, he details the names, ages, heights and occupations of the Australian Cricket XI. In May 1879, he describes the Marquis of Normanby as 'short and fat like a benevolent old publican'.

Possibly to escape his authoritarian father, and as a mark of independence, George set off from Geelong to walk to Adelaide at the end of 1879. His diaries describe the vegetation, geology, wildlife, weather and people he encountered on the way. He recounts lunching with Mr and Mrs Irvine of Nirranda, describing Mr Irvine as 'a genius, a poet, a painter and phrenologist and the inventor of a new system of phonetic spelling'. He describes the area between Curdies Inlet and Warrnambool as an 'inlet studded with lofty detached cliffs standing in a sort of line with the centre one of all being called Lot's Wife'.

Not content with writing for himself, George sold the account of his trek for seven guineas to the *Leader*, a weekly publication produced by the *Age*. His journey was published over several issues in May 1880 as 'A Diary of a Tramp'.

After returning from Adelaide by ship, George put aside his journalism aspirations and began studying medicine at the University of Melbourne. After many years of diligent and animated journal writing, his entries become erratic, dull and perfunctory. His handwriting deteriorates until it's illegible.

Perhaps this reflects his unhappiness with the direction his father had mapped out for him, or his increased use of alcohol. After being 'plucked' out

of university in March 1882 for failing *Materia Medica*, George decided to walk from Normanton, in the Gulf of Carpentaria, to Melbourne. 'In no other way can I see of furthering my wish to become a newspaper correspondent,' he writes to his mother. He had been promised £1 per column from Mr Syme, editor of the *Age*, if his reports were of 'sufficient merit'.

After completing the 3270 km walk in 123 days, he was commissioned by the *Age* to explore New Guinea. Soon after arriving there, he received spear wounds to his face and abdomen. His father sent him to Edinburgh for surgery, which removed the spear fragments that are now part of the Morrison collection in the Mitchell Library. He later resumed his medical studies, completing his undergraduate degree in 1887.

Not losing his wanderlust, George would travel to North America, the West Indies, Spain, the Philippines, China and Burma. While seeking a publisher for accounts of these journeys, he completed his thesis and graduated with a Doctor of Medicine from the University of Edinburgh in August 1897. In the same month, the *Times* appointed him special correspondent to the Far East. Morrison finally realised his dream of becoming a reporter, and his father lived to see his momentous achievements.

Belinda Ingpen is an environmental consultant with a background in geology and heritage. Her postgraduate research is on George Morrison's early life.



TOP: SPEAR FRAGMENTS REMOVED FROM MORRISON'S NOSE AND BODY, 1884, R 645C
 ABOVE: HORN-HANDLED PENKNIFE USED BY MORRISON ON HIS EXPEDITIONS SAFE/R 645/ITEM D
 OPPOSITE: GEORGE ERNEST MORRISON, C 1887, PX*D 153/2

Wicked CITY

For Portland, Liverpool



Samuel Whitehead Esq.
Spring Grove
near Uppermill
Saddsworth.

A wool trader's letter is full of the drama and detail of living in Sydney in the 1830s.

'Sydney is without exception one of the most wicked places under the sun,' wrote wool trader Joseph Whitehead to his uncle Samuel in England in 1838. There were 'murders, suicides, robberies, innumerable pride, hypocrisy, lying, back biting, drunkenness, and debauchery without end and the streets are full of the cream of the prostitutes from the streets of Dublin'.

Based in Macquarie Place, Sydney, Whitehead was a minor player in the thriving colonial wool industry. The recent acquisition of this letter adds to the Library's large collection on the wool trade in New South Wales. Giving an overview of this significant economic activity, it brings another viewpoint to a narrative dominated by the likes of John Macarthur and Samuel Marsden.

Whitehead also complains about how expensive it is to live in Sydney, citing the rising cost of butter, potatoes, eggs and other items. He is scathing about the low moral standards and high levels of crime in the fledgling society.

After a weekend when there had been 'above 140 put in the watch house betwixt closing on Saturday night and opening on Monday morning', he had been to hear 'one wretch tried who when he had murdered his master drew the bloody knife between his finger and thumb and put the blood to his lips thanked God that he had given him a good appetite to eat it'.

With such dramatic descriptions of Sydney life, this letter is an important addition to the Library's collection of manuscripts.

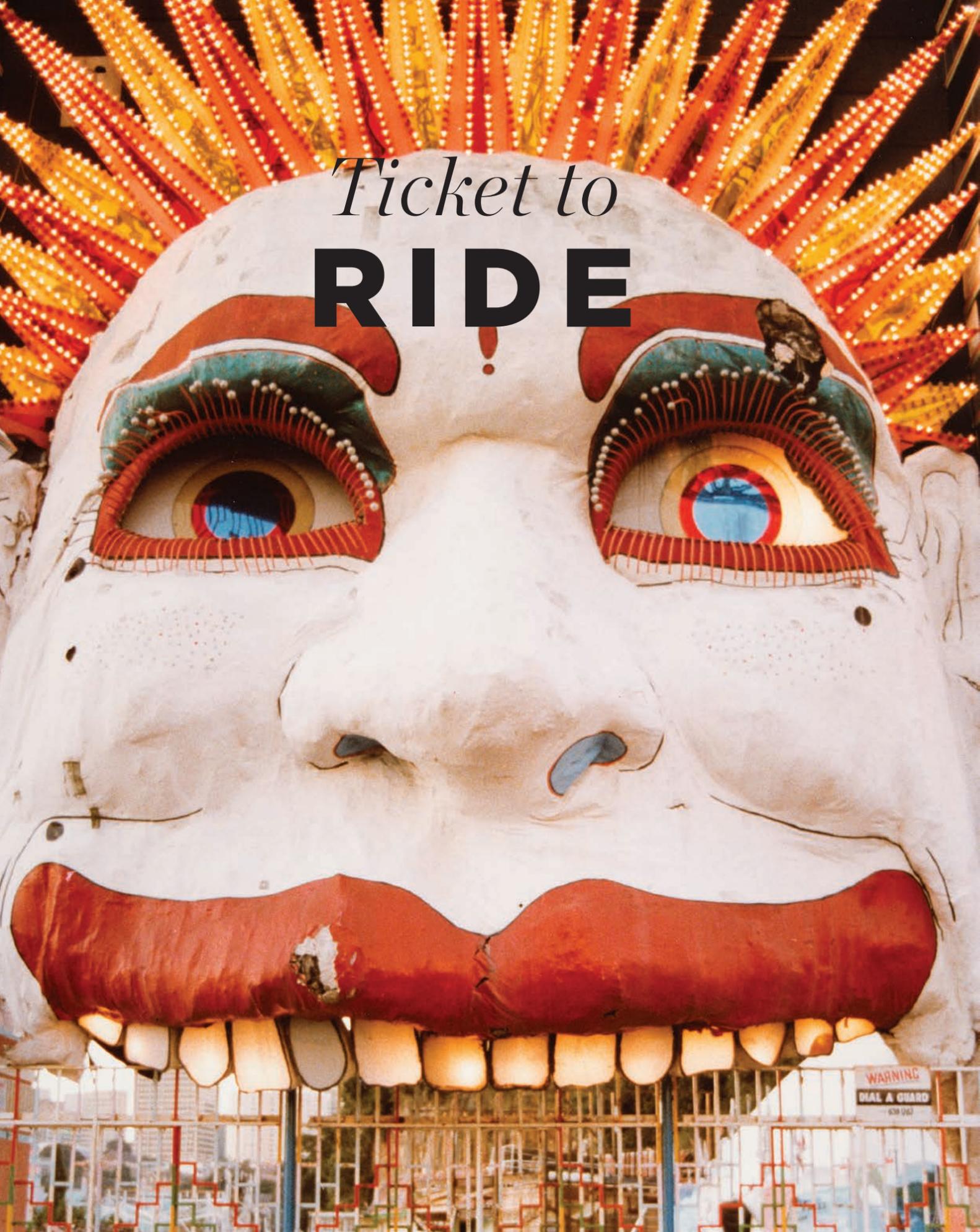
Rachel Franks, Coordinator, Education & Scholarship



large plots of land have been bought almost for nothing which in good building situations will now fetch from 40L to 60L per foot frontage the chief means of amassing wealth has been by sheep keeping and fishing you are not sooner out of the head than you may fall in with whales and great numbers of vessels are employed French and American as well as English there are one or two French ships of war protecting the wharves in this sea the notorious old Jerry died last week it is said worth near £500,000. Sydney is without exception one of the most wicked places under the sun murders, suicides, robberies innumerable pride, hypocrisy, lying, backbiting, drunkenness, and debauchery without end the streets are full of the cream of the prostitutes from the streets of Dublin there has been above one hundred and forty put in the watch house betwixt closing on Saturday night and opening on Monday morning I went to hear one wretch tried who when he had murdered his master drew the bloody knife between his finger and thumb put the blood to his lips and thanked God that he had given him a good appetite to eat it he cross examined the witnesses against him with great indifference and with the same listened to the sentence of death I don't know what to write more that will be interesting but I should be glad to hear from you and if you want to know any thing about this colony which I have mentioned to you or our folks tell me and I will inform you if possible. I hope you are all well give my respects to my aunt and cousin and my cousin's likewise he is very well I am but middling I have rambled on to a pretty good length but not to the length I have done some when you write me don't send a blank side
Yours sincerely
Joseph Whitehead.

TOP: VIEW OF MACQUARIE PLACE, SYDNEY, C 1850s, SV/237

ABOVE: LETTER FROM JOSEPH WHITEHEAD TO HIS UNCLE SAMUEL WHITEHEAD, 1 MARCH 1838, MLMSS 9895



Ticket to
RIDE



Photographs of Sydney's Luna Park reveal the nuts and bolts of a Sydney icon.

Two newly acquired archives go behind the well-known facade of Sydney's Luna Park, from its opening in 1937 through to the 1990s.

The first was compiled by engineer Edward Alfred (Ted) Hopkins (1902–1992), who dismantled rides at Glenelg's Luna Park in South Australia to be transported to Sydney in 1935. Hopkins stayed on at the Sydney fun park, eventually becoming the manager, until he retired in 1969.

Over his career Hopkins took many photographs showing the construction of rides — like the Wild Mouse rollercoaster — along with sign painting and decoration. Events he captured in the 1950s included a children's visit organised by the Aboriginal Welfare Board,

the filming of a scene from *Summer of the Seventeenth Doll*, and a women's woodchopping tournament.

Ted Hopkins' collection has been arranged and described by writer and photographer Dr Douglas Holleley, who acquired the original negatives in the late 1980s and used them as the basis of his thesis 'Luna Park: The Image of a Fun Fair'.

Holleley photographed Luna Park on several occasions when it was closed after the Ghost Train fire in 1979, and the Library now has his photographs, thesis and taped interviews with Hopkins.

These collections are key records of the famous, heritage-listed fun park, an important part of Sydney's social history.

Elise Edmonds, Senior Curator, Research & Discovery

PHOTOGRAPHIC PRINTS OF LUNA PARK, 1939–54, EA HOPKINS, PXE 1670
OPPOSITE: THE LAST DAY OF LUNA PARK (DETAIL), 1981, DOUGLAS HOLLELEY, PXD 1426
COURTESY DR DOUGLAS HOLLELEY

CREAM

of the sixties

A collage by Martin Sharp is a vibrant relic of 1960s pop culture.

Sydney-born artist Martin Sharp (1942–2013) was at the forefront of art and culture in Australia for several decades. Recently purchased by the Library, an original artwork for a 1968 poster promoting British supergroup Cream is a stunning example of his collage method using vivid colour and psychedelic design.

After establishing the irreverent *Oz* magazine in Sydney with Richard Walsh and the late Richard Neville, he moved to London in 1966 and launched *London Oz*. While in Swinging London, Sharp became immersed in the local art, music and pop culture scene. He produced posters and album covers for music legends including Jimi Hendrix, Bob Dylan and Cream. Sharp co-wrote the Cream song 'Tales of Brave Ulysses' with Eric Clapton, and designed covers for the band's albums *Disraeli Gears* and *Wheels of Fire*.

Back in Sydney, Sharp was instrumental in setting up the Yellow House Artist Collective (1970–73), now considered a milestone in Australian contemporary art. Inspired by entertainer Tiny Tim and Sydney's Arthur Stace (known for his 'Eternity' signature), Sharp continued to produce artworks and posters for the Sydney Festival, Luna Park, Sydney Opera House, Nimrod Theatre, Circus Oz and others.

The Library's extensive collection of Martin Sharp's work includes lithographic and screen-printed posters, original paintings and collages, and the *Oz?* tapestry on display in the Governor Marie Bashir Reading Room.

Jennifer O'Callaghan, Collection Strategy & Development

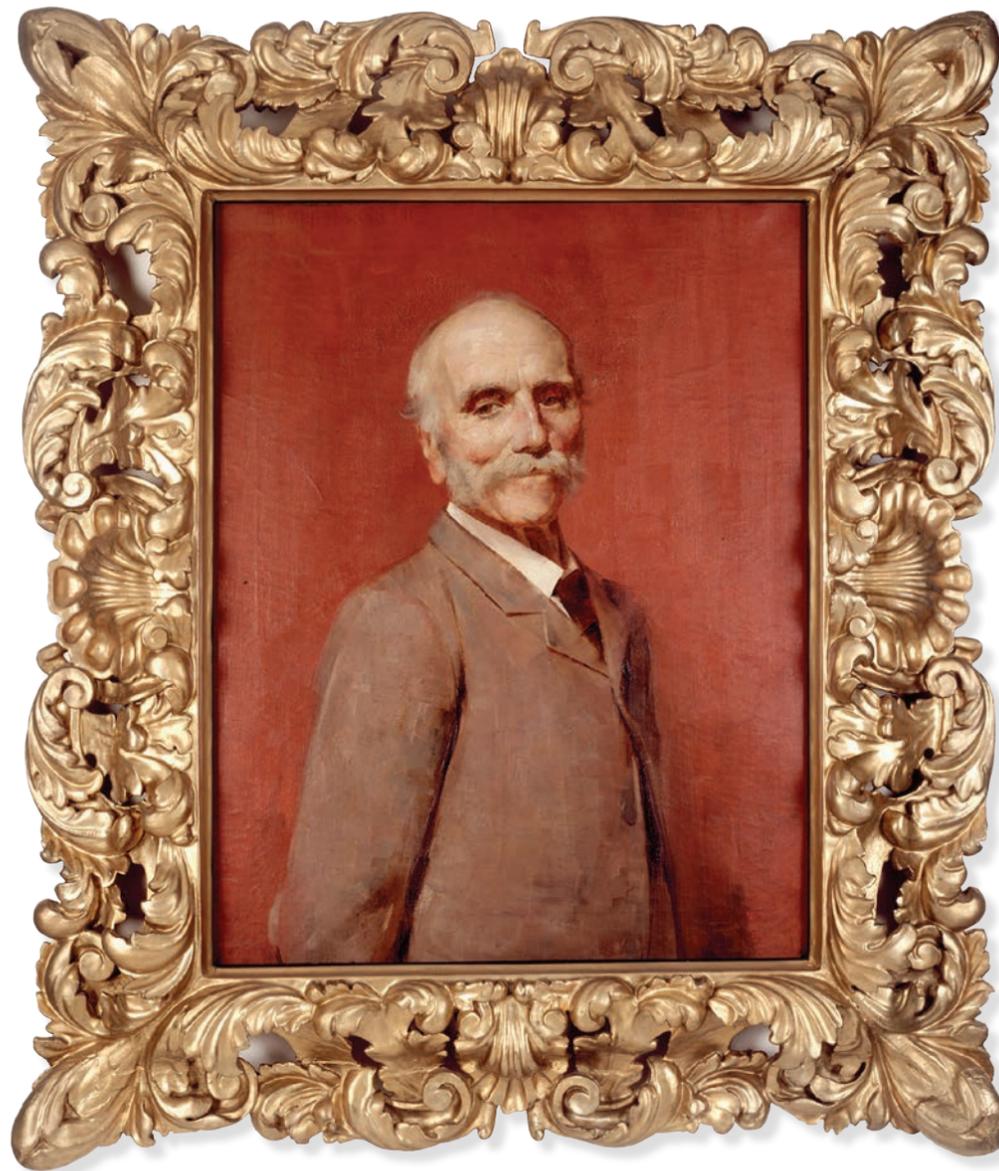


ABOVE: MARTIN SHARP, YELLOW HOUSE, KINGS CROSS 1970–71, RENNIE ELLIS, PXE 858/11, COURTESY © RENNIE ELLIS PHOTOGRAPHIC ARCHIVE

OPPOSITE: CREAM, 1968, COLLAGE BY MARTIN SHARP, V/311, COURTESY ESTATE OF MARTIN SHARP



GOLD *standard*



A seventeenth century Italian frame holding a portrait by Tom Roberts has been restored to its original glory.

Tom Roberts, one of the founders of the Heidelberg School, is so well known for his Australian landscapes that his skilful portraiture is often overlooked. His sitters came from all levels of society – as shown by two portraits painted in 1894 at Yulgilbar, the extensive Clarence River property of English-born pastoralist Edward Ogilvie.

Roberts' portrait of a local Indigenous woman, Maria Yulgilbar, was exhibited in the 1895 Society of Artists exhibition.

His portrait of Ogilvie shows him gazing directly at the viewer – and while his image doesn't quite fill the frame, his sense of pride as a successful landowner certainly does. As a projection of that pride, Roberts' portrait succeeds perfectly.

'Went to Yulgilbar [home of] ED Ogilvie to paint blacks', Roberts wrote to his friend Samuel Pring in a letter held in the Library's collection. 'Only did one head of a native, but an opus of "The Chief" aged 80 with no sign of mental fatigue, military type, in mind and physique, I got along first rate with him disagreeing at nearly every point, painted him in the interior court (Spanish) of the house. They are delighted, its more solid than anything I've done'.

The richly coloured portrait and detailed letter give insights not only into Ogilvie's character but also Roberts' approach to 'The Chief'. But possibly the most telling sign of Ogilvie's character is the elaborate framing of his portrait.

Ogilvie appears to have returned from one of his visits to Italy with a late seventeenth century carved and gilded Florentine frame, which was then used for Roberts' portrait. Crafted by a highly skilled carver and gilder, the frame is decorated with shells and acanthus leaves. Roberts' pen sketch for the portrait shows it in this frame, and neither frame nor canvas has been altered from its original size, suggesting the portrait was created specifically to fit the frame.



A fine red clay, or bole, forms a base layer over the timber frame for the application of gold leaf. The frame was then gilded – using small sheets of pure gold – and polished with an agate burnisher, creating a brilliant, smooth surface with the appearance of light and shadow and reddish reflections.

The condition of the frame had deteriorated over time. Before coming to the Library, it had been overpainted with bronze paint, leaving a dull and 'plastic' appearance. Some of the ornaments had been damaged by past repairs, with the loss of decorative details and cracks on the frame's surface.

In the Library's Collection Care lab, the timber was strengthened, and the surface of the frame cleaned to remove the bronze paint. It was then retouched with new gilding to match the original gold surface, restoring its elegant appearance.

The Ogilvie portrait passed by descent through the family to Mrs Giselda Carson nee Ogilvie, who presented it to the Library in 1972. It can be seen in the Library's Friends Room.

**Louise Anemaat, Acting Executive Director,
Library & Information Services and Dixson Librarian**

**Barbara Dabrowa, Senior Conservator – Frames,
Art Gallery of NSW**

OPPOSITE: EDWARD DS OGILVIE, 1894-95,
OIL PAINTING BY TOM ROBERTS, ML 687
TOP LEFT: ORIGINAL YULGILBAR HOMESTEAD,
C 1850-52, PAINTING BY MRS ELLEN BUNDOCK
(NEE OGILVIE), PXA 2693
TOP RIGHT: MARIA YULGILBAR, C 1894,
OIL PAINTING BY TOM ROBERTS, DG 319



FELLOWSHIPS

The Library's Fellowship program has been providing research funding since 1974 – an invaluable contribution to Australian culture, history and society. Our 2017 fellows are immersed in projects that range from colonial conflict to experimental architecture.

DAVID SCOTT MITCHELL FELLOW

Robert Crawford

Associate Professor Robert Crawford's project 'Probing the Consumer's Mind' looks at the Ashby Research Service, established by Sylvia Ashby in Sydney in 1936. The company's records are an insight into the minds of market researchers and the consuming public during Australia's postwar economic boom.

MEREWETHER FELLOW

Stephen Gapps

In his project 'The Sydney Wars', historian and curator Dr Stephen Gapps is researching a military history of the conflict between Aboriginal people and British military and paramilitary forces in the Sydney region from 1788 to 1816. Dr Gapps will examine official records and colonial diaries.

CH CURREY FELLOW

Breda Carty

Dr Breda Carty is using the Library's collection to develop an overview of the lives of people with disability in nineteenth and twentieth century Australia. The project will contribute historical context to contemporary discussions about disability, social inclusion and special education in Australia.

NANCY KEESING FELLOW

Lee Stickells

Associate Professor Lee Stickells is exploring experimental architecture from the 1970s counterculture movement in Australia. He is using Library collections such as the Rainbow Archive from northern New South Wales for his project titled 'Aquarian Green'.

AUSTRALIAN RELIGIOUS HISTORY FELLOW

Charmaine Robson

A Catholic mission near Alice Springs is the subject of Dr Charmaine Robson's fellowship project. The founding of the Little Flower Black Mission in 1935 was part of a new phase of Catholic missionary activity directed towards Indigenous Australians.

STATE LIBRARY HONORARY FELLOW

Jane Singleton

Human rights activist and former ABC journalist Jane Singleton AM is addressing the life and works of Katherine Langloh Parker, a white woman who recorded and preserved the legends and lives of Indigenous people in outback Australia a century ago.

NATIONAL AND STATE LIBRARIES AUSTRALASIA (NSLA) HONORARY FELLOW

Isabella Alexander

Associate Professor Isabella Alexander is combining her research interests in cartography and copyright law to look at disputes over the ownership and production of surveys and maps in New South Wales from 1788 to 1917.

CREATIVE HONORARY SCRIPTWRITER

Rachael Coopes

Writer and actor Rachael Coopes is exploring the tragic story of champion boxer Les Darcy. Coopes will draw from the Library's oral histories, photographic archives, papers and ephemera to develop a play script.

The Library gratefully acknowledges that its Fellowship program is supported through the generosity of significant private benefactors.

Introducing our FELLOWS

FROM LEFT: RACHAEL COOPES,
JANE SINGLETON, STEPHEN GAPPS,
ROBERT CRAWFORD, ISABELLA ALEXANDER,
BREDA CARTY, LEE STICKELLS
NOT PICTURED: CHARMAINE ROBSON
PHOTO BY JOY LAI

APPLICATIONS NOW OPEN

Applications for 2018 Library Fellowships close
17 July 2017. For more information and to apply
see www.sl.nsw.gov.au/about-library/fellowships



Vital SPARKS

HISTORIAN AND BIOGRAPHER

JILL ROE AO (1940-2017) WAS A SUPPORTER

OF THE LIBRARY IN EVERY SENSE.

Jill Roe admitted that her biography *Stella Miles Franklin* — published to acclaim in 2008 — was a long time coming. Other commitments had intervened, and the research material was vast, but in 27 years she never tired of her subject. Even though Jill sometimes wondered if the massive and complex archive was Franklin's 'revenge on a world that had not fully appreciated her' (*SL* April 2009), she would say that Miles herself was good company.

And so was Jill. Those who knew Jill and her work have drawn comparisons between the biographer and her subject. Both were farmers' daughters from remote parts of Australia, and grew up with great fondness for their maternal grandmothers — Jill was raised by hers after her mother died when Jill was an infant. Curious and encouraging of others, they became central to the country's 'gregarious culture' — to quote Miles via Jill — of independent and inclusive discussion.

Jill Roe was born at Tumby Bay on the Eyre Peninsula in South Australia, where she lived before moving to Adelaide for school at the age of 15. She gained degrees at the University of Adelaide and the Australian National University, and became a founding member and later head of the Modern History department at Macquarie University until her retirement in 2002.

Her books ranged from *Marvellous Melbourne* (published in 1974, based on her PhD thesis) to *Beyond Belief* (1986) on the theosophy movement in Australia, to her memoir of the Eyre Peninsula, *Our Fathers Cleared the Bush*, published by Wakefield Press in 2016.

It was Miles Franklin, though, who has been described by friend and colleague Desley Deacon as Jill's 'major life's work'. Jill wrote the entry on Franklin for the Australian Dictionary of Biography — among her many contributions to this essential biographical resource — in 1981, and published collections of Franklin's correspondence (*My Congenials*, 1993; revised edition, 2010), and journalism (*A Gregarious Culture*, 2001, with Margaret Bettison).

Having found a project that satisfied her interests in history and literature, Jill was compelled by Franklin's achievements and personality, and also by her archive. She called the Library's Miles Franklin collection 'one of the most remarkable literary archives in the country' (ABC radio interview, 2008). The collection of Miles' correspondence — about 1000 pieces — was 'vital to our understanding of literary culture', and has been used by many researchers, who valued Jill's work in promoting the archive and making it accessible to others.

Emeritus Curator Paul Brunton OAM, who edited the *Miles Franklin Diaries* and curated the exhibition *Miles Franklin: A Brilliant Career?* in 2004, emphasises Jill's efforts in helping to make the archive as well as using it. Part of Jill's 'persistent and careful research' according to Paul, was international sleuthing that saw her track down a bounty of correspondence from Miles' far-flung 'congenials'. A revised edition of *My Congenials* was published in 2010 with many more letters Jill discovered.

When an extensive collection of Franklin manuscripts was offered to the Library in the mid-1990s, Jill wrote from Harvard University, where she had a visiting professorship, in support of the acquisition. 'She was a supporter of the Library in every sense of the word,' says Paul. Jill and her partner, historian Beverley Kingston, have been long-time supporters as Friends of the Library and donors to the Foundation, active members of committees that connect the Library with the research community, and have been great advocates for the Library.

In her acknowledgements for *Stella Miles Franklin*, Jill generously wrote that the book 'could not have been written' without the Library's support. She received an honorary fellowship in 2002 and was given the title Emeritus Curator in 2016 but was too ill to attend the ceremony.

Jill is much missed by her friends here, including Mitchell Librarian Richard Neville, who sat alongside her on several committees. 'Jill's warmth, generosity, experience and strength of thought were always evident,' says Richard, 'and her company stimulating'. As chair of the Miles Franklin judging panel, he has often consulted Jill's 'immensely readable' biography as a guide to Miles' intentions for the literary award in her name. Jill commended the organisers of the award, writing in this magazine 'I'm sure Miles would be delighted' (*SL* spring 2011).

Jill Roe called the Miles Franklin papers 'one of the Library's great treasures' and their creator a 'vital spark' in Australian literary culture. Many of us can see another comparison in those words.

Cathy Perkins, Editor, *SL* magazine



MILES FRANKLIN'S WARATAH CUP AND SAUCER, R 230 (A-B)

building a strong Foundation



Bequests continue to strengthen the Library in many different ways, reflecting the passions of individual benefactors.

Foundational bequests by major benefactors David Scott Mitchell, Sir William Dixson, and more recently Jean Garling, have played a critical role in the history of the Mitchell Library and the broader institution, the State Library of NSW.

Several recent bequests have strengthened our unique collections, established literary awards and digital fellowships, and contributed to our Indigenous languages program. We are indebted to these people from diverse walks of life for their generosity and foresight.

A LOVER OF BOOKS

John Anthony Gilbert AM (1923–2009) came from a family of automobile dealers. Unhappy at boarding school, he took refuge in the school library where he developed a lifelong love of books and reading. He left school early to work in the family business but soon developed a taste for antiques, bookbinding, painting and literature — especially Shakespeare.

A Friend and Custodian donor, Mr Gilbert left a substantial legacy which contributed to the Library's acquisition of the Wallis album, c 1817–18, at auction for \$2 million. The album was found in the back of a cupboard of a deceased estate in Canada, and contains natural history illustrations made in Newcastle, some by talented colonial artist Joseph Lycett. Wallis' own portraits of the local Awabakal people are a remarkable feature of the album.

The Wallis album joined other acquisitions documenting the colonisation of Australia, including the 1817 Edward Close album of watercolours, purchased in 2009, and the wonderful series of letters of the young explorer John Septimus Roe, purchased in 2010. Such important acquisitions cement the Mitchell Library's reputation as the premier repository of the early history of Australia.



A TRAILBLAZING PLAYWRIGHT

Bequests have also assisted the Library in the sphere of literary awards. One of these is supported by the estate of Mona Alexis Fox nee Brand (1915–2007) a trailblazing Australian poet, author and playwright, who wrote nearly 30 plays. Her work, which often addressed socially relevant and controversial topics, has been performed on stage, radio and television in Australia, England, Eastern Europe and India. She left a legacy in her will to create an award for 'an outstanding Australian woman writing for the stage or screen'.

First presented in November 2016 to Joanna Murray Smith, the biennial Mona Brand Award is the only award of its kind in Australia. The Library administers this award, which honours the rich legacy of Mona Brand, and celebrates the best of contemporary writing for stage and screen by Australian women. As well as this major award for a body of work, valued at \$30,000, an additional award of \$10,000 is presented to an emerging female writer in the early stages of her career for her first substantial produced/screened work. The Library was delighted to present this award to Jada Alberts and highly commend Billie Pleffer.

TOP: BILLIE PLEFFER AND JOANNA MURRAY-SMITH, PHOTO BY JOY LAI
ABOVE: MONA AND ELIZABETH BRAND
PXE 1666



AN APPRECIATION OF HUMOUR

Launched in 2015, the \$10,000 Russell Prize for Humour Writing was made possible through Rachel Hill and the generous endowment of her godfather, the late Peter Wentworth Russell.

Russell grew up in Canberra — at the base of Red Hill — as the son of a successful farmer. He studied science at the University of Sydney. As a farmer and a businessman, he advised governments around the world on policy issues relating to farm production, marketing and trade, and natural resource management.

Peter Russell is remembered fondly for his appreciation of humour. The inaugural Russell Prize for Humour Writing was awarded to Bernard Cohen for *The Autobiography of Robert F Menzies*.

A CULTURE ENTHUSIAST

An innovative digital fellowship has been funded by a bequest from Custodian patron Gerald Wronker (1916–2008). Born in Leipzig, Germany, Wronker migrated with his family to Australia in 1938. He graduated in law at the University of Sydney and ran his own firm, specialising in commercial law, for over 50 years. He maintained a love of reading, art, music, opera and ballet throughout his life.

The DX Lab Fellowship, first offered in 2015, supports the creative and innovative use of the Library's collection data. Valued at \$30,000, the fellowship provides a unique opportunity for researchers in the digital humanities particularly within the GLAM sector (galleries, libraries, archives and museums).

PETER WENTWORTH RUSSELL WITH GOD-DAUGHTER RACHEL HILL AND HER SISTER, SARAH, 1980S

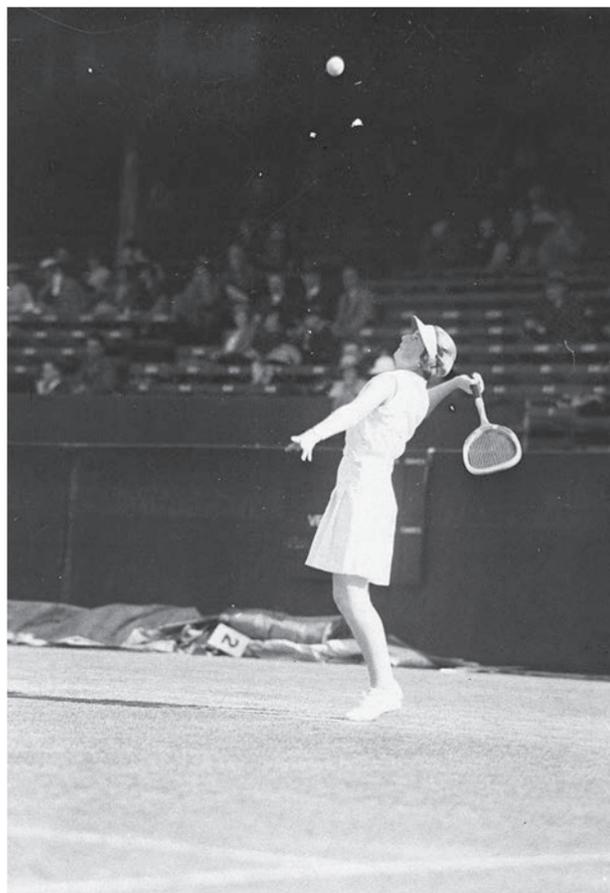
A WOMAN AHEAD OF HER TIME

Bequest funds also support key Indigenous projects such as resources to make Indigenous languages accessible to communities. One of these was funded through the bequest of long-time volunteer and Friend of the Library Thelma Long.

Born in Sydney, Long enjoyed an illustrious 22-year tennis career from the mid-1930s to the 1950s, winning 19 major titles. In the Second World War, she joined the Red Cross as a transport driver and became a Captain in the Australian Women's Army service. In her retirement, Thelma led tours for visitors to the Library.

The Library has used Thelma's generous gift for an Indigenous Language Education Resource project. This will increase our knowledge of Indigenous languages, while the accompanying resource kit for teachers will provide important resources for the school curriculum.

These inspiring examples of planned gifts from our supporters show their great faith in the future of the State Library as an exciting and growing institution.



Have you ever considered a planned gift for the Library?

A gift in your will – of any amount – will make a huge difference to the future of the Library. Your contribution will go towards supporting a significant project or acquisition.

You may also choose to take up the opportunity to join the Library Circle – a special group who have made a public commitment by including the Library in their will. Library Circle members gather several times a year to enjoy collection viewings and curator talks.

Please consider supporting the Library by making a gift in your will. Visit our website for more information, or please contact me directly either by phone or email.



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www.sl.nsw.gov.au/support

Finding islands of my own

PAUL BRUNTON LECTURE SERIES



Join Emeritus Curator of the State Library Paul Brunton OAM as he takes us through the life, explorations and eminent career of Phillip Parker King, drawing on the extensive original collections of papers, drawings and watercolours held in the Library.

In 1796, the four-year-old Phillip Parker King (1791–1856) told Matthew Flinders:

'I shall be a sailor like my papa and find islands of my own.' Flinders never forgot, and 15 years later, in 1811, introduced the young midshipman to Joseph Banks and Captain Thomas Hurd, hydrographer to the Admiralty. King was on his way.

From 1817 to 1823, he charted the greater part of the west, north and north-west coasts of the Australian mainland. Six years later, he surveyed the southern coasts of South America and the Strait of Magellan. Back in New South Wales from 1832, King was appointed Resident Commissioner of the Australian Agricultural Company. He was a member of the Legislative Council, and explored country along the Murrumbidgee River. He was consulted by visiting hydrographers, published scientific papers, and supported colonial culture. He was the first Australian-born to reach flag rank in the Royal Navy.

Finding islands of my own: Phillip Parker King, the first internationally renowned Australian

Three-part lecture series: 16, 23 & 30 August

For more information see your winter *What's On* or go to www.sl.nsw.gov.au/whats-on



ABOVE RIGHT: PHILLIP PARKER KING, C 1817, ARTIST UNKNOWN, ML 1318

ABOVE: *MACROGLOSSUM KINGII*, ND; VIEW FROM CAPE ROWLETT LOOKING DOWN ADMIRALTY SOUND, C 1827, PHILLIP PARKER KING, PXC 767



SPECIAL OFFER FOR FRIENDS

Purchase your own archival quality print (at A3 size) of your favourite image from Paul Brunton's lecture series on Phillip Parker King at the Library Shop. We use the latest digital printing processes and highest quality materials to produce our archival prints. The Library Shop is offering a special price during August of only \$50 per print (full price: \$89).

Visit the Library Shop, or phone (02) 9273 1611

CONTACT THE FRIENDS OFFICE

For more information about membership, or gift memberships, please contact Helena Poropat in the Friends Office.

Email: friends@sl.nsw.gov.au

Ph: 02 9273 1593

www.sl.nsw.gov.au/join/friends-state-library

Recent HIGHLIGHTS



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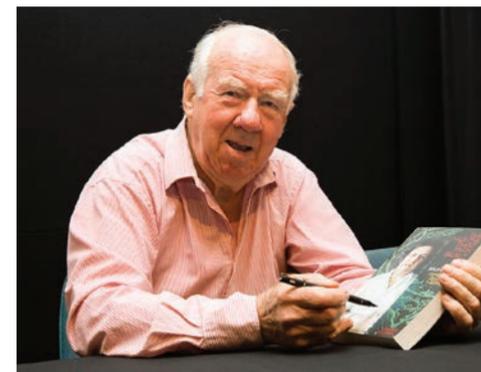
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- 01 KIDS AT THE LIBRARY MAY GIBBS CRAFT WORKSHOP, 16 JANUARY 2017 PHOTO BY JOY LAI
- 02 DR RAGHID NAHHAS, HANAAN INDARI, TONY MARON, AN-NAHAR NEWSPAPER ARCHIVE ACQUISITION, 17 FEBRUARY 2017 PHOTO BY JOY LAI
- 03 DR JUDITH GODDEN AT THE LAUNCH OF HER BOOK *CROWN STREET WOMEN'S HOSPITAL: A HISTORY 1893-1983*, 9 FEBRUARY 2017 PHOTO BY JOY LAI



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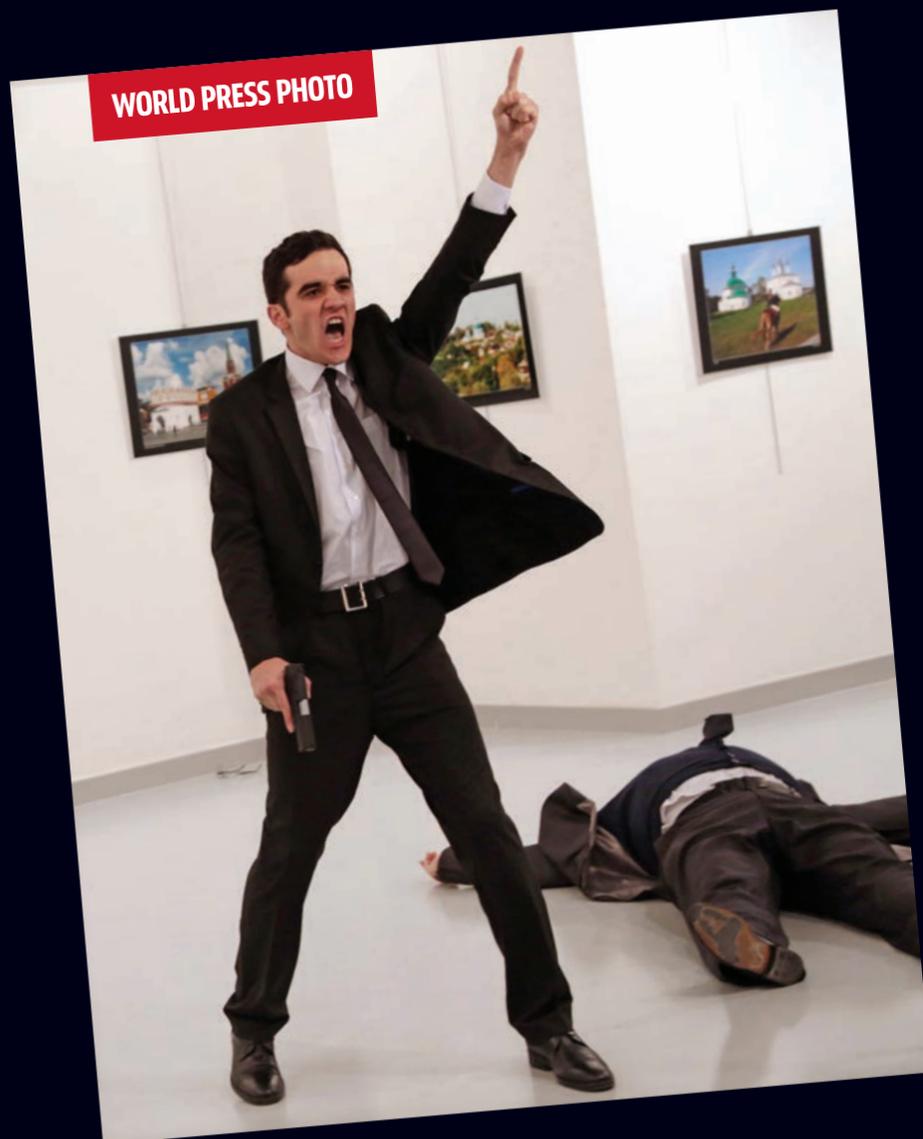


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- 09 AT THE LAUNCH OF *UNDER THE SUN: REIMAGINING MAX DUPAIN'S SUNBAKER*, 17 FEBRUARY 2017 FROM LEFT: TONY OXLEY, JULIE RRAP, ROSLYN OXLEY
- 10 EDMUND CAPON AM, OBE AND ANGELA TIATIA PHOTOS BY BRUCE YORK
- 11 DRAWING AT THE LIBRARY, 21 FEBRUARY 2017 JOSEPHINE MORROW AND SARAH FURNESS
- 12 PAULINE FITZGERALD NEXT TO SKETCH BY JAMES NEEDHAM, PHOTOS BY JOY LAI
- 13 JAMES COLMAN AT THE LAUNCH OF HIS BOOK *THE HOUSE THAT JACK BUILT: JACK MUNDEY, GREEN BANS HERO*, 14 MARCH 2017 PHOTO BY JOY LAI
- 14 AT WARATAH & THISTLE, ANGUS & ROBERTSON SYMPOSIUM, 10 APRIL 2017 RICHARD RIVILLE AND JOHN FERGUSON
- 15 MARGOT RILEY AND DR NEIL JAMES PHOTOS BY JOY LAI



the library shop

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‘Q&A *Ross Edwards*



Internationally acclaimed composer Ross Edwards has been adding his personal papers and music manuscripts to the Library’s collection since 1999. Our music archivist, Meredith Lawn, asks the questions.

WHEN DID THE IDEA OF BEING A COMPOSER COME INTO YOUR LIFE?

It became *utterly* imperative when I attended a Sydney Symphony concert at the age of 13 and heard Beethoven performed live for the first time. I’d been making up little pieces since the age of about four, but when I played them on the piano my family refused to believe they were original. I’ve never considered my life in music as a career — rather as a vocation, which I hope to follow until I die.

WHICH COMPOSERS HAVE MOST INFLUENCED YOU?

My teachers Peter Sculthorpe, Richard Meale and Sir Peter Maxwell Davies all had a great influence early on. Before I found my own voice, I responded to diverse influences — from medieval Europe to East Asia, rainforest music, Bach, Bartok and Stravinsky. Now they’ve all been assimilated.

WHERE DO YOU FIND INSPIRATION?

I had a crisis in the mid-1970s when, to my great distress, I couldn’t compose. (Composer’s block is the equivalent of writer’s block.) Fortunately, I had a lectureship at the Sydney Conservatorium, and wasn’t dependent on composing for a living. I began listening to the sounds of nature — birdsong, the drones produced by insects, and the interactive rhythms of frogs — and these formed the basis of my own musical language.

WHICH COMPOSITIONS ARE YOU MOST PROUD OF?

Some, like *Dawn Mantras* and my violin concerto *Maninyas*, have become well known and naturally I’m pleased about that. Others, many of which I’m equally happy with, are ‘sleepers’, with the potential to become better recognised.

YOUR MUSIC MANUSCRIPTS SUGGEST YOU PREFER PENCIL AND PAPER TO A COMPUTER ...

Yes, I’m very comfortable with pencil and paper (and eraser!). I suppose the obvious reason is that at 73 I’m too old to change, although I still feel embarrassingly young. If I’d had time to learn how to compose with a computer, I’d have probably gone for it. But this would have meant a long break from composing, which I neither wanted nor could afford. I’m fortunate to have Bernard Rofe as my expert editor/typesetter.

WHAT ARE YOU WORKING ON NOW?

I’m composing a piece for two pianos for the fabulous Brown and Breen Duo, and for the Lifeflow Meditation Centre in Adelaide. Some years ago I collaborated with Lifeflow to put out a set of ABC Classic CDs titled *The Joy of Being* — guided meditations using my music. This is a genre I’d like to explore further.

PHOTO BY BRIDGET ELLIOT



Raise the alarm

Before police used loud sirens with flashing lights, they carried wooden rattles to raise the alarm. This object is part of the *Artefact or Fiction?* display, featuring collection highlights relating to the NSW colony, literature, Indigenous languages and more.

POLICEMAN'S RATTLE, C 1810
DR 54