Digital citizenship

‘Digital disruption’ is a common term in contemporary business. It highlights the pervasive changes wrought by digital technologies on almost all aspects of the economy, employment, entertainment and our personal lives. Long established services such as the post office and the media industry have been profoundly disrupted.

Libraries have been similarly disrupted but — perhaps because we have been using computers for five decades and online services since the 1970s — we have been able to benefit from the developing digital technologies. By exploiting opportunities, libraries are now in a golden age of service and value to their communities.

Many of the initiatives by government and large enterprises can be challenging for the public. Examples include online forms for social security claims, job applications, tax returns and, most recently, in plans for the 2016 census. Libraries are responding actively to these challenges to assist their clients by providing computers and WiFi, as well as training and support.

However, a paramount need is to respect the autonomy of citizens and assist all to become fully capable digital citizens. This ideal has brought a focus onto ‘digital citizenship’, the concept of how we can live as citizens in a digital world.

Digital citizenship has many dimensions, including access to information and concerns about personal privacy. Libraries have a role in assisting those without access to technology or who may be lacking developed digital literacy. Libraries have taken many initiatives including access to town planners at the Wollongong City Libraries, ‘petting zoos’ which offer a range of digital devices to enable clients to ‘try before they buy’, classes in digital skills such as Tech Savvy Seniors, and the cybersafety program eSmart Libraries. In so many ways, libraries are advancing digital citizenship.

ALEX BYRNE
NSW State Librarian & Chief Executive
World Press Photo 16
21 May to 19 June

DANIEL Berehulak, AUSTRALIA, FOR THE NEW YORK TIMES
AN EARTHQUAKE’S AFTERMATH, NEPAL, APRIL/MAY 2015
3RD PRIZE GENERAL NEWS STORIES
Certainly! Here is the plain text representation of the document:

**Calling all family historians**

The Library has a range of great resources to assist you with your research. All you need is your Library card. Exclusive to Findmypast is the 1939 National Register, which gives a snapshot of the civilian population of England and Wales just after the outbreak of the Second World War. With Ancestry Library Edition, you can download charts and forms that will help you keep track of your research. During Family History Month in August, join our hands-on sessions for these genealogy search tools.

**Robot reader**

The state’s first free public automatic reader was launched at the Library as part of Multicultural March 2016. Readit Air helps people with vision impairment and those who have trouble reading by instantly capturing any form of text and reading it aloud. It detects books, newspapers or other printed material in languages including English, Greek, Italian, French, Romanian and Spanish.

**Many cultures**

Community leaders have joined our Cultural and Linguistic Advisory Board to assist the Library in responding to the needs of the diverse NSW population. Its members, from different parts of the state, are deeply involved in advocacy and support for their communities and will serve on the committee for three years.

**Best in show**

Every year — with great care from our team of registrars and conservators — the Library sends items from our collection around the country, and around the world. This winter you’ll find loans from the Library’s collections including colonial sketches by ST Gill at the National Library of Australia, and scenes and characters of Melbourne by William Strutt at the State Library of Victoria. Seven artworks featuring dogs have been dispatched to Orange Regional Gallery as part of their exhibition Best in Show: Dogs in Australian Art, until 3 July. Among them is Thomas Balcombe’s Kangaroo Dog Owned by Mr Dunn of Castlereagh Street, Sydney, painted in 1883 (above).

**indyrad**

New ways of making ebooks and local history information available to communities are being explored in the trial of a platform called indyrad, launched earlier this year by State Librarian Alex Byrne at Leichhardt Library and Parramatta City Library. Developed by the State Library in partnership with Odilo, indyrad gives public library members access to a growing collection of Australian and international ebooks sourced mainly from independent publishers. Digitised local history material, including oral history recordings and videos, can also be hosted on indyrad, which provides a seamless experience for downloading material to many different devices.

**Interrobang**

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

> I’m researching the history of the Alexandra Palace, a historic recreation venue in London. I’m looking for examples of pantomime librettos from the Palace’s theatre and have only been able to locate one here in the UK.

> The Library has three pantomime librettos from performances at the Alexandra Palace: ‘St George and the Dragon; or, Harlequin the Seven Champions of Christendom’ by ‘The Brothers Grimm’, ‘Dick Whittington and his Cat’ by GB O’Halloran, and ‘Harlequin Little Jack Horner, or Goody Two Shoes and The Three Bears’ by Frank Stainforth. They are printed in black and white and feature illustrations of some of the characters. The three librettos date from 1877 to 1879 and are bound together in one volume along with several other pantomime librettos from other venues in London. The book was part of David Scott Mitchell’s original collection and appears to have been purchased from the bookseller Dymocks. It includes a bookplate signed ‘D.S. Mitchell’ and a label from the bookseller.
4 June 1629

The Dutch trading ship Batavia is shipwrecked off the coast of Western Australia. Mutineers attacked the other survivors while the ship’s fleet commander, Francisco Pelsaert, was away on a rescue mission.

THE MUTINEERS ATTACKING THE OTHER SURVIVORS OF THE WRECK OF THE BATAVIA, 1629, FRANCISCO PELSAERT

1 July 1850

Construction work begins on the Sydney to Parramatta railway. The Sydney Railway Company was incorporated in 1849 specifically for the project, which was to be Australia’s first railway line. However, the line didn’t open until 26 September 1855, a year after the railway between Port Melbourne and Flinders Street Station was completed in Victoria.

3 July 1850

The British Crown annexes Christmas Island. First discovered by European explorers on Christmas Day 1653, the island attracted Britain’s interest in 1888 after large natural lime deposits were found. Its sovereignty was transferred from Singapore to Australia for $20 million in 1958.

6 June 1888

The invention of the daguerreotype is announced to the world. Invented by Louis Jacques Mandé Daguerre in 1839 after years of experimentation, it was the first commercially available photographic process. Each daguerreotype is a unique image created on a silvered copper plate.

19 August 1839

The fertile Liverpool Plains of NSW are discovered by explorers John Oxley and George Evans. Oxley and Evans encountered the rich plains while charting the course of the Macquarie River and named the area after Lord Liverpool, Prime Minister of Great Britain at the time.

1 July 1851

The colonies of Victoria and NSW are separated. After years of petitioning, Victoria was finally granted the status of a separate colony by the British Parliament on 5 August 1850. The official separation date of 1 July 1851 was celebrated in Victoria with a five-day public holiday.

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26 August 1818

The fertile Liverpool Plains of NSW are discovered by explorers John Oxley and George Evans. Oxley and Evans encountered the rich plains while charting the course of the Macquarie River and named the area after Lord Liverpool, Prime Minister of Great Britain at the time.
Hand-coloured scenes from the First World War are displayed together for the first time in almost 100 years.

In the early 1920s, an exhibition of war photographs toured Australia, attracting crowds and enthusiastic reviews. Many of the photographs had been taken by Australian servicemen at Gallipoli, in the Middle East and on the Western Front. The photographs were enlarged and coloured at Colarts Studios from smaller snapshots. In most cases, we don’t know the names of the photographers, nor the returned servicemen who coloured the images, but we do know that the exhibition was a tremendous success.

Almost a century after the original exhibition toured the country, these prints — which came to the Library in the 1960s — are displayed together in the exhibition Colour in Darkness: Images of the First World War.

Colarts Studios were established by Captain William Donovan Joynt VC, who had served in the 8th Infantry Battalion on the Western Front. He was awarded a Victoria Cross for leading an advance and capturing over 80 prisoners on 23 August 1918.

Joynt became a soldier settler, establishing a dairy farm near Berwick in Victoria, as well as setting up a photographic studio in Melbourne. During the 1920s, he supported fellow returned servicemen as one of the founding members of Legacy in Victoria and was part of the lobbying campaign for constructing Melbourne’s Shrine of Remembrance.
Colarts Studios advertised that they employed ‘photographic artists’ who worked in oils and watercolours to embellish black and white prints. This colour treatment was seen to add a unique artistic interpretation.

In many photographic studios, this detailed work was usually performed by women employed as retouchers and colourists. Although at least one woman worked for Joynt in the early years — Ethel May (Monte) Punshon, who went on to open her own art and design studio — Colarts publicised widely that they employed ‘digger artists’. In the years after the war, there was a push to employ repatriated soldiers in all fields of work.

In mounting the exhibition titled The Pictorial Panorama of the Great War, Joynt wanted to ‘comfort those who are longing and craving to see the fields their men folk trod’. The exhibition allowed family members and friends to see for themselves colour images of battle locations and foreign towns they had read about in letters and newspapers. Joynt’s aim was also to engender pride in the Australian Imperial Force and reinforce Australia’s loyalty to the allied forces, namely Great Britain. ‘[T]hese pictures, silent, yet eloquent,’ he wrote, ‘go far towards forming a pictorial record of Australia’s loyalty, and of her first entry into the great world of international affairs’.

One of the early shows, held in 1920 at the Education building in Sydney, was so popular it remained open until 10 pm. Rapturous reviews featured in the Sydney press and a number of prominent military officers provided expert commentary. Among them was Lieutenant-General Sir Harry Chauvel, who assured the crowd at the opening of the exhibition that he had ‘not the slightest hesitation in saying that this is the best collection of war photographs’.

The photographs show devastated French and Belgian towns, aerial views of trench lines, and scenes at Gallipoli and in the Middle East. While revealing the destruction on the Western Front, death is never shown explicitly. The colouring gives the images a dream-like quality, even where they depict ravaged landscapes.

Some of the photographs have been enlarged to such a size that they appear slightly out of focus. Details on faces, ribbons and emblems on uniforms and hats have been painted with simple strokes over the photographic print. A close inspection of a large three-piece photograph of troops on the beach at Gallipoli reveals that modesty shorts have been painted onto the men. While up close the painting style sometimes looks clumsy and rough — resembling theatrical scenery — it is more effective at a distance.

The exhibition was designed to begin the process of memorialising the Anzac soldiers and acknowledging their sacrifices.

It was not intended to cause more grief. Returned soldiers were among the intended audience, with the exhibition guide stating, ‘If the pictures through their human interest can help to satisfy and bring comfort to only a few of those who gave their all, the producers will feel well rewarded’.

By the time the photographs reached Perth in 1923, the Daily News called them ‘gems of art that have earned such universal admiration for their rare beauty and wonderful historic importance’.

The colouring process was described as ‘a new secret art to Australia — known only to Colarts Studios, Melbourne’.

The images gave families a chance to visualise the foreign places where their loved ones had fought and died. It was a chance to see some of the locations they visited, to see the triumph of the Allies, the heroic depictions of the Light Horse regiments in the Middle East and the extraordinary new technologies of warfare: the tank and the aeroplane. The producers wanted visitors to be proud of Australia’s efforts in the war.

It is a free exhibition from 25 June to 21 August.

Elise Edmonds, Senior Curator, Research & Discovery

Colour in Darkness: Images from the First World War
When the Colarts Studios First World War photographs came to the Library in the 1960s, having toured the country 40 years earlier, they were in poor condition. Their surfaces were covered in grime and blemished by drip marks and other stains. Some were glued to acidic cardboard mounts which had warped. Many of the larger works were torn.

After being catalogued and stored, the 151 prints have remained mostly undisturbed until now. The new exhibition was an opportunity to restore these beautiful photographs and look at their long-term housing. The condition of the prints meant that an extensive ongoing treatment process was required.

As the exhibitions conservator, I met with the curator and designer to examine each print. We were intrigued by the method used to apply the colour. Although we initially thought that the images were hand-painted, on closer inspection with a magnifier it appeared that an airbrush technique had been used as the main source of colour across the images.

We know from advertisements that a trademarked instrument called the Aerograph — developed in the US before the war — was available in Melbourne in the 1920s. The subtle colouring of the prints shows that the returned soldiers working at Colarts Studios became skilled at this technique. They also used paintbrushes to accentuate small details such as hats, belts, windows and leaves.

Several prints still have window mounts — a piece of cardboard painted black — from the 1920s. We had to remove these mounts to avoid further damage to the photographs. In keeping with the original exhibition, however, we are remounting the prints with black archival board, which will provide ongoing protection.

The Colarts Studios photographs have undergone many weeks of treatment by the Library’s conservation team. With Foundation’s support, this much-needed work will continue after the exhibition, giving the important collection a new and prolonged life.

Helen Casey, Exhibitions Conservator
Buried deep down in the cool darkness of the Library’s framed picture store hangs a beautiful portrait of the young Mrs F O’Brien. It was painted in mid-1841 by naval surgeon-turned artist Maurice Felton from a death mask.


The Hall, Statham and O’Brien families were interconnected by friendship, community, business and marriage. Edward Smith Hall had started the Monitor in 1826 but, within a few short years of publishing his strong views, he was deluged with actions for libel — and even spent a term or two in gaol. On 18 June 1838, Francis O’Brien and Edwyn Henry Statham — Hall’s nephew and the NSW Government Printer (1836–41) — introduced themselves as the new editors of the re-branded Sydney Monitor and Commercial Advertiser. The two men cited their ‘many years’ experience in conducting ‘the Press’, noting that Hall would continue to write ‘the political and agricultural articles’.

Soon after, on 23 October 1839, Francis O’Brien married Sophia Statham Hall, his business partner’s cousin, by special licence at St Phillip’s Church, Sydney. Their son, Francis, was born ten months later, in August 1840.

The couple lived at the O’Brien estate, ‘North Dapto’, about 50 km north of Sydney at Brisbane Water, near the township of Gosford. Conrad Martens captured the area in his 1848 painting Brush Scene at Brisbane Water. O’Brien stated, in the Sydney Morning Herald in 1846, that ‘The scenery is allowed to be equal to any in the colony’, and went on to describe his home as being ‘fit for the occupation of a gentleman’s family, for which it was built, at a large outlay. It has a frontage of half a mile to Brisbane Water, with a good depth for the Sydney Packets, which pass daily.’

According to family folklore passed down to an O’Brien descendant, Sophia’s father had warned that his daughter did not have the
Winter 2016  State Library of New South Wales

constituition to withstand the physical demands of marriage, and it seems his prediction became fact. The young bride survived for less than two years. Mr O’Brien was left with an infant son to raise, and is probably responsible for commissioning Maurice Felton to paint the posthumous portrait of Sophia O’Brien now held at the Library. Prior to his own untimely death in 1842, Felton was the colony’s foremost portrait painter. His oil on canvas portraits were desirable symbols of success for a colonial clientele seeking assurance of their status. Set in ornate gold frames (many supplied by the artist’s brother-in-law Solomon Lewis) Felton’s attentive rendering of fashionable trappings confirmed his sisters’ aspirations and pretensions. Close examination of this painting has revealed a ‘back-of-the-canvas’ inscription, of the type found on most of Felton’s portraits, which confirms its title: ‘Mrs F. O’Brien painted by Maurice Felton, Surgeon Sydney. 1841.’

On 23 September 1841, the Herald described this painting as ‘an excellent likeness of [...] Mrs O’Brien [...] drawn partly from a cast taken shortly after her death and an engraving said to resemble her’. Creating a death mask to commemorate the memory of a loved one was not uncommon for wealthy families in the Victorian era. Some were produced as standalone artworks; others served as aides-memoire for portrait busts or paintings. What is exceptional about this colonial portrait is that its execution is not an engraving of the sitter, as is usually removed in three pieces. A plaster mask had to be made within 24 hours, while the facial muscles were still relaxed and the expression serene. The plaster was applied carefully to record details of the face, then allowed to dry, and usually removed in three pieces. Given the distance of the O’Brien’s home from Sydney, it’s also possible that Felton officiated as a medical practitioner at Sophia’s demise, before preparing her death mask. No doubt his surgeon’s knowledge of anatomy came in useful while rendering her portrait in the following months. The subject is depicted with a favourite pet — a smooth-coated, piebald (brown/white) greyhound, perhaps of the Australian-bred type known as a ‘Kangaroo dog’. She wears a necklet of pearls — one of the few jewels, along with diamonds and jet, permitted for mourning attire — and a gold longuard ‘watch chain’ of unusually heavy linkage (more commonly associated with the Georgian period, possibly an heirloom piece). Her off-the-shoulder black-and-white evening gown is in a ‘classical’ style, rather than the prevailing fashion, lending an air of timeliness to the image.

Felton painted many society portraits in the few years of his colonial residence, and his painting of Mrs O’Brien employs a familiar composition. The subject is posed at a slight angle, offering a display of her womanly curves, and looks towards the painter or viewer. She appears clear-eyed, with a peaceful expression on her heart-shaped visage, surrounded by glossy ringlets. Set amongst foliage with a view to the distance, she stands beside an iconic-fluted sandstone column, a popular feature of nineteenth century Australian domestic architecture. Iconic-fluted sandstone columns and Greek columns — and a gold longuard ‘watch chain’ of unusually heavy linkage (more commonly associated with the Georgian period, possibly an heirloom piece). Her off-the-shoulder black-and-white evening gown is in a ‘classical’ style, rather than the prevailing fashion, lending an air of timeliness to the image.

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Memorial portraits were often kept in a prominent place in the home as a vivid reminder of the mourner’s loss. The condition of this portrait at the time of its purchase in 1975 suggested that it had been hung over a fireplace for an extended period. Two years after his wife’s death, on 15 March 1843, Francis O’Brien married Sophia’s younger sister Georgiana Elizabeth at ‘North Dapto’. But the O’Briens did not remain in the district much longer. Perhaps prompted by past associations or the 1840s economic depression, the ‘Banana Plantation, Garden, and Gentlemen’s Residence, situate[d] at Brisbane Water’ was available for lease by December 1846.

Early in 1851, members of the extended Hall/O’Brien clan took up residence at an 80 hectare property at Bondi Beach known as The Homestead. Young Francis attended Sydney Grammar School and was later among the first crop of full graduates of the University of Sydney. He lived a long life — and a gold longuard ‘watch chain’ of unusually heavy linkage (more commonly associated with the Georgian period, possibly an heirloom piece). Her off-the-shoulder black-and-white evening gown is in a ‘classical’ style, rather than the prevailing fashion, lending an air of timeliness to the image.

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An unpublished play and a crime novel starring a pet monkey reveal Miles Franklin’s literary protest for peace.

Miles Franklin is a central figure in Australia’s literary landscape, and her first novel, *My Brilliant Career* (1901), is generally considered her greatest success. Yet her entire body of work — novels, play scripts, diaries and letters — continues to engage and influence readers and writers today.

Franklin’s *Bring the Monkey: A Light Novel*, published in 1933, is her only work of crime fiction. A clever spoof of the detective story, it is also a commentary on class and gender relations. The crime story was particularly popular in the years between the First and Second world wars, a period often referred to as the genre’s ‘Golden Age’.

*Bring the Monkey* features a pet monkey (the not always well-behaved Percy), the obligatory suite of murder suspects, and literary devices borrowed from gothic and ‘sensation’ novels (a literary style popular in the 1860s and 70s). A Golden Age fixture, the magnificent country estate, provides the setting for a jewel heist and a murder.

The book reveals Franklin’s views on nationality and class. She mocks Americans, British and a variety of professions, including her own: the novel’s Cedd Spillbeans is creating a film ‘without the interference of an author’.

Franklin’s views on gender are also on display. Male characters include the steadfast policeman, the overbearing husband, the enthusiastic entrepreneur and the wily foreigner. Women, by contrast, are modern, independent and happy to ignore many of the social mores of the time.

As well as questioning a national narrative born on the shores of Gallipoli, this approach is in sharp contrast to the ‘Queens of Crime’ — such as Agatha Christie, Ngaio Marsh and Dorothy L Sayers — whose war heroes invariably retain their heroic status. For the successful woman crime writer of the era, defending justice at home and the nation abroad went hand-in-hand. In presenting the decorated veteran Lord Tattingwood as corrupt and mercenary, as a bully and harasser of young women and, critically, as the murderer of a policeman, Franklin broke the code.

Nearly two decades after *Bring the Monkey*, in 1951, Franklin penned a more overtly anti-war
narrative. ‘The Dead Must Not Return’, a play in two acts, begins with Myrtle Fisher and her daughter, June, returning from a ceremony at which Ernie Fisher, Myrtle’s husband and June’s father, has been awarded a posthumous Victoria Cross for bravery during the Second World War. The ceremony reminds Myrtle’s friend Flora of her brother Harry, who was listed as having died at Gallipoli. The three women reflect on their loss but maintain that ‘The Dead Must Not Return: They could not stand it – neither could we’. Yet the men, Ernie and Harry, do return — the horrors of war clearly etched upon their bodies and minds.

Franklin’s strong views on gender are seen in this work, most obviously through Harry, who claims: ‘A man is war, but a real woman is peace. It’s the women’s job to stop war’. Harry argues that ‘Women don’t understand . . .’ to which Flora retorts, ‘We understand very clearly what war — every and any war — leads to’.

Franklin also acknowledges the wartime contribution of non-combatants like Myrtle, who remembers how she:

... dragged all through the last war in that windy Red Cross hole — organizing card parties with those yapping old women; making jam or scones, or raffling a chook to make a good show for our branch. Hundreds of pounds scraped together in three-pences and pennies to send chocolates and writing paper to the boys, while millions and billions were squandered in ammunition to blow them to pieces.

Like many of Franklin’s plays, ‘The Dead Must Not Return’ was not published or performed. (There was a reading of the script at the Library on 8 September 2009.)

The themes debated in the play, and its message of maintaining a strong personal value system in difficult times, are echoed in Franklin’s personal papers. Bequeathed to the Mitchell Library after her death in 1954, the papers explore the ethical challenges of writing about war.

In Franklin’s pocket diaries — a cornerstone of this extraordinary collection — war and the fear of war are strong themes. On 8 April 1936, she writes:

Mother and I went to the Sydney Show — lunch in Wilkes’ tent. Cold, winter & clear. Home about 5.30. Governor-General had a military escort of band & walkers & mounted lancers — sign of the sinister speeding up of Europe’s far-flung war mania.

Franklin’s economical prose reflects a sense of urgency, but amidst the ‘mania’ there is an ordinary day out, with lunch, a weather report and details of daily life.

Combining ‘the civilian’ with ‘the chaos’ is a common feature of Franklin’s writing. In ‘Bring the Monkey’, glittering parties provide cover for class prejudice and sexual harassment. In ‘The Dead Must Not Return’, the opening scene sets the chatter about new dresses alongside discussion of the human cost of earning a Victoria Cross.

Franklin’s anti-war sentiments are more overt in the diaries. ‘God! how I craved this morning to sit in peace and write my thoughts on Anzac . . .’ she writes on 9 January 1936, ‘the stupidest blunder in history’. Her fiction reveals how she perceived the impact of war on her own life and on her view of the world.

The diaries, plays and novels of Miles Franklin show a feminist and pacifist ethos to which she held fast through two world wars. Their message is still relevant: that on battlefields of class, gender and ‘war mania’, literature might be the most powerful weapon we have.

Dr Rachel Franks, Coordinator, Education & Scholarship, and Conjoint Fellow, University of Newcastle
Monica Galassi, Project Officer, Indigenous Services

A longer version of this paper was presented at the 20th Annual Conference of the Australasian Association of Writing Programs: Swinburne University, November 2015.
French writer and translator Jean-Paul Delamotte promoted Australian culture in France for decades. The remarkable papers of the Association Culturelle Franco–Australienne he founded in 1980 are now in the Library’s collection.

Jean-Paul and Monique Delamotte made their first visit to Australia in 1974, after Jean-Paul had been invited to lecture on French literature and cinema at Sydney, Newcastle, La Trobe and Melbourne universities. It was during their Sydney visit that Jean-Paul asked me to lunch at the Art Gallery of NSW restaurant. I remember being mildly suspicious of this Frenchman who wanted to translate my work. Although I had published three works of fiction, Futility and Other Animals, The Americans, Baby and The Electrical Experience, the idea of publishing in Europe couldn’t have been further from my struggling ambitions as a young writer. I was very much an Australian writer — my books were critically, sometimes even commercially, successful. But I harboured no desire to publish them overseas, let alone in Paris.

As we lunched, I kept thinking what’s the catch? But I liked the man. He was rapidly coming to know Australian arts and culture. He had a beautiful, talented wife and a newborn daughter, Guibourg, who is now a scholar with an undying interest in Australia.

We lunched some more and I came to recognise his sincerity, his impressive and encompassing mind, and his urbanity. For many Australian writers, artists, film-makers and academics, the Delamottes were a first introduction to French culture and the domestic life of a French family. Helen Garner, Donald Horne and other creative people, such as architect Brian Suter and his wife Kay, would pass through the Delamotte household. Among those whose work they promoted were David Malouf, Brett Whiteley, Peter Weir, Dame Joan Sutherland, Richard Bonynge and important scholars such as Ross Steele.

Jean-Paul came from a Parisian family and, after studying at the Sorbonne, was educated in the US at Amherst College and then Harvard. He began early in his career to publish articles and short stories in well-known literary reviews in Paris. He met his wife, Monique, when they were working in the French film industry. Monique is now recognised as a significant craftsperson for her bookbinding work.
After the lecture tour, the Delamottes returned to France where Jean-Paul began his mission to bring Australian culture to the French. With the assistance of the University of Newcastle, he published a series of booklets which he called Signe de Vie. They included commentary on Australian culture, and book extracts and stories by Australian writers. He referred to these short books as ‘calling cards’ and distributed them to French publishers.

One of these was my first publication in French — Un Australien Garanti d’époque: Trois Récits — translated by Jean-Paul. To my great pride, it was in the traditional French publishing style, with a pale yellow cover, no cover illustration, and rough-cut or ‘deckled-edged’ pages.

Jean-Paul began to write the essays and articles on Australian culture that he would publish in French magazines and newspapers over many years. He went on to translate Australian works, including Marcus Clarke’s For the Term of his Natural Life, and Katherine Susannah Prichard’s Coonardoo. He returned in 1898 to settle at Nanima, his property on the Lachlan River between Forbes and Cowra, NSW. In 1900 the great French magazine L’Illustration began publishing Wenz’s short stories, written in French but set in Australia or the Pacific islands.

The Delamottes visited Forbes to research Wenz and Jean-Paul published English editions of his books, making them available to us for the first time. I opened an exhibition of bookbinding craft in Forbes, which included Monique’s work on the Wenz editions. Jean-Paul created the Association Culturelle Franco-Australienne in 1980 and the Atelier Littéraire Franco-Australienne (a small press active in French but set in Australia or the Pacific islands).

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Through the association, the Delamottes offered accommodation to Australians involved in the arts and scholarship. Visitors would stay in a flat near the Delamottes’ home in Boulogne, or in the remarkable coach house in the grounds of their house, or sometimes in their home. Many Australians benefited from this residency scheme — sometimes, as in my case, many times.

For his contribution to French–Australian cultural relationships and his efforts to promote Australian culture in France, Jean-Paul was made a Member of the Order of Australia (AM) in 1992. He became an Honorary Fellow of Macquarie University in 1994 and Kelver Hartley Foundation Fellow at the University of Newcastle in 1997.

Although the Delamottes’ formal contributions to Australian culture are visible, and in many cases documented, a huge amount of their effort has been invisible. I told them once that the guest books of the Delamottes’ home in Boulogne, or in the remarkable coach house in the grounds of their house, or sometimes in their home. Many Australians benefited from this residency scheme — sometimes, as in my case, many times.

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A striking silver candelabrum signalled the end of a distinguished yet complicated career for groundbreaking judge Sir Francis Forbes.

Before the gold watch there was the silver candelabrum. In the nineteenth century, highly regarded people sometimes received an ornate candelabrum as a sign of respect and thanks when they retired.

This ‘very splendid candelabra’ was given to Sir Francis Forbes, the first Chief Justice of New South Wales, ‘in token of respect and esteem for his public and private virtues’ by ‘the colonists of New South Wales’ in May 1839 (although it is inscribed with the date 1836).

These grateful ‘colonists’ had raised the mighty sum of 260 pounds, 5 shillings and 6 pence through public donations. With a dearth of skilled silversmiths in the new colony, they commissioned London-based silversmith Benjamin Smith to create this elaborate piece. It weighs over 11 kilograms.

Three classical Roman figures representing Justice (holding the scales), Wisdom (holding the lance) and Mercy (holding the sword), are in the centre. They stand below six candlestick holders and a central basket that was originally designed for flowers. On one side is the coat of arms of the colony of NSW with the motto Sic fortis Etruria crevit — Thus Etruria grew strong. (The Etruria region of central Italy was influential in the Roman Empire, and NSW aspired to a similarly important position in the British Empire.) On the other side is the Forbes family coat of arms with the motto Solus inter plurimos — I am alone among very many.
Poor health and three severe winters (which caused bread to freeze) forced Forbes to return to London to recuperate in 1822. Rather than return to Newfoundland’s dank maritime climate, Forbes accepted a position as Chief Justice of NSW and Van Diemen’s Land. He arrived in Sydney in March 1824 with his wife and three sons, but was forced to wait until a lower ranked judge vacated the house he had been granted in Macquarie Place.

Once again, Forbes was at the forefront of legal practice, forging new ground for the citizens of NSW. His efforts to establish a proper judicial system often brought him into conflict with the Governor. As yet, there was no separation between the executive government and the judiciary, and Forbes was appointed to the NSW Legislative and Executive Councils. The laws of the colony stated trustees when the school finally arrived in Sydney in March 1824 with his wife and three sons, but was forced to wait until a lower ranked judge vacated the house he had been granted in Macquarie Place.

When Forbes returned to Sydney and was presented with the candelabrum in 1839, it was done so with words of high praise:

> ‘Nothing but the highest moral firmness and integrity, combined with that genius and learning for which you are so eminently distinguished, could have overcome the opposition and difficulties which you have had to encounter. He died in a rented house, Leitrim Lodge, in Newtown on 8 November 1841. He was survived by his mother, his wife Lady Amelia, and their two sons, who were studying at Cambridge in England.

Sir Francis Forbes was a groundbreaking judge, and the Library is honoured to care for his candelabrum, which was donated in 1931 by one of his granddaughters. The Forbes candelabrum is on display in the Amaze Gallery.
Conservators encountered several unusual coins while rehousing the Dixson numismatic collection.

Long before the Library employed conservators, coins were stored in albums with polyvinyl chloride (PVC) pockets. No one foresaw that with age, the acidic plasticisers in the PVC would leach out and leave oily, corrosive deposits on the coins.

The Library’s conservators have been addressing this problem by rehousing the 1400 coins bequeathed by Sir William Dixson in 1952. Among this numismatic collection are many rare and valuable coins, some dating back to the reign of King Charles II in the seventeenth century. Early Australian silver holey dollars and dumps, gold proofs, and proclamation and Commonwealth currency are also represented.

The rehousing project has been an opportunity to ensure the coins’ long-term preservation by using archival material to store them, improving access through user-friendly, clearly labelled enclosures, and introducing new security features.

Our first priority was to degrease the coins without disturbing the natural patina. We rubbed the coins gently with solvent-dampened cotton swabs and placed each one in a Mylar polyester flip-style double pocket. These were placed in boxes, which were wrapped with cardboard girdles designed by conservators to keep the contents secure.

We worked through the collection without a hiccup until we came across three groups of unusual coins.

An Austro-Hungarian silver krajczar was connected to a silver klippe from Salzburg with a piece of silver lamé ribbon. Keeping the ribbon flat — ideal for preservation — would have made the item too long for the shelving box. Instead, the ribbon and connected coins were sandwiched between two layers of polyester, secured with cotton tape and rolled to fit a small cardboard box which could be stored inside the shelving box (pictured above).

Also needing extra attention were the South Australian ingots, which are mostly gold, thin and very fragile. For additional support, a mountboard window was inserted between the Mylar sheets; this minimised pressure on the coins’ delicate surfaces and maintained visibility for both sides of the coin.

The third group were Thai silver coins known as ‘bullet money’. Their three-dimensional shape didn’t fit in the standard pocket, so we made small boxes with tight-fitting sleeves to house each coin.

Now ably assisted by volunteers, who are preparing the pockets, the team has begun rehousing the 5636 trade tokens in the Dixson numismatic collection. Australian businesses produced these tokens in the mid-nineteenth century to address a shortage of currency; they were eventually banned in every state.

With generous support from the Library Foundation, we have treated more than half the tokens and, so far, there have been no surprises.

Wendy Richards, Conservator, Collection Care
NEW ACQUISITIONS

LOOKING for a typewriter

‘I am always looking for a typewriter’ was the lament of internationally famous author Colleen McCullough (1937–2015) to typewriter company Triumph-Adler in 1989, ‘in fact if I find the right one, I’ll buy half a dozen of them. But since a decent typewriter is a vital part of my livelihood, I keep on trying. Back in the days when they were electric rather than electronic, I used to be very happy with typewriters.’

The seven-page typewritten letter, recently acquired by the Library, includes a number of observations about the author’s relationship to typewriters. McCullough identifies herself as a well-known and successful novelist, and outlines her writing process: ‘I need to think in black and white on a piece of paper, not a phosphorescent screen — I don’t juggle words, sentences or paragraphs, my grammar and spelling are excellent, and I just rip sheets of paper out and shove new ones in all the way through a draft...’ McCullough explains her dissatisfaction with daisy wheels, the rate at which she wears typewriters out, the corrosive effect of the Norfolk Island climate, and the difficulty of sending typewriters to Sydney to be repaired.

‘I think on my typewriter,’ she writes, ‘it’s not a copying machine to me at all. It’s an extension of the cerebral processes which manufacture words.’ Named ‘a living treasure’ by the National Trust in 1997, Colleen McCullough is best remembered for her novels Tim, The Thorn Birds (which sold over 30 million copies worldwide) and her series Masters of Rome. She wrote all of her 25 novels on typewriters.

This letter is a fascinating addition to the Library’s literary manuscript collection relating to twentieth century Australian authors.

Anni Turnbull, Curator, Research & Discovery

The ordinary is transformed into art in an international collaboration

Well-known Sydney artist Peter Kingston is one of the artists contributing to a series of extremely delicate artists’ books with the title Wipe.

Peter Kingston’s contribution includes toilet paper from the Sydney Opera House and the State Library of NSW. Kingston has been a practising artist since the 70s, when he was part of the Yellow House collective. He has exhibited since 1978 in Sydney and New York. Artists’ books by Peter Kingston in the Library’s collection include A Bed of Oysters, The Blue Mountains and Shark-Net Seaborns of Balmoral: A Harbour Memoir.

Wipe joins our collection of artists’ books and zines, which aid research into art practices and the history of printing.

Anni Turnbull, Curator, Research & Discovery

Internationally recognised artists such as Thierry Tillier, Helen Amey, Gary Shead and Martin Sharp have created work on toilet paper for this series since it began in 1998.

The artists provide their own paper and send their prints to the publisher, Field Study International, where they are bound into zine-like books. Contributors are instructed to ‘please send 40 sheets of worked paper, no organic traces’. Fragile, non-archival paper is used intentionally, contrasting with artists’ common concern for the longevity of their work.

The Library has two of the Wipe series, No. 88 (June 2015) and No. 90 (July 2015), from limited editions of 40.
A magnificent collection of 45 sea charts, the *Mariners Mirrour* was published in 1588, the year the English navy defeated the Spanish Armada off the coast of England.

This rare atlas was an essential tool for navigators and sea captains plying the seas of western Europe, from the Baltic to Cadiz. It contains coastal profiles and soundings, the location of hidden shoals and safe harbours, tide tables and sailing instructions. Originally published by Dutch chart maker Lucas Janszoon Waghenaer in 1585 with the title *Spieghel der Zeevaerdt*, the atlas was presented to the English court by Dutch envoys. Elizabeth I ordered a copy in Latin, a language widely read by members of the court but not common among the pilots and sea captains who would make use of the charts and sailing instructions. An unauthorised edition was translated into English by Anthony Ashley, Clerk of the Privy Council, between 1587 and 1588; it was so popular that subsequent sea atlases became known as 'waggoners' after the original Dutch chart maker.

Before the Waghenaer atlas, sailors used rough manuscript or printed sketches called 'rutters', along with nautical instruments such as the compass and sounding lead (weights that were dropped to measure the sea depth). The atlas provided a collection of well-produced charts and coastal views with sailing instructions in one portable volume.

Measuring almost half a metre in length and bound in sixteenth century morocco, the English edition of the *Mariners Mirrour* recently acquired by the Library is an impressive example of renaissance chart production. The atlas includes topographic details, tiny representations of coastal towns and fortifications, decorative cartouches, wind roses, ornamental ships and sea monsters.

Maggie Patton, Manager, Research & Discovery
VIRTUAL excursions

Wow! What is it made from? How did you get it? How much did it cost? Where do you keep it? Or, in the case of ‘convict dice’, what on earth is it?

These are just some of the questions we are asked when we reveal the Library’s collections to students and teachers from around NSW via videoconference. From Tamworth to Tumut, Bonnaw to Batemans Bay, and even Lord Howe Island to Indonesia, we have shared stories about the collections with thousands of students and teachers.

For the past six years, the Library has offered ‘up close’ encounters with extraordinary collection items. Many schools are now equipped with connected classroom technology, enabling them to engage with organisations around the globe and bring the experts into their classrooms. The Library has welcomed the opportunity to connect students and teachers with our collections and expertise.

A careful examination of Captain Cook’s sword and other artefacts relating to the exploration of Australia is one of the videoconferences offered. During our First World War exhibition, Life Interrupted, students could talk with curator Elise Edmonds, and explore a range of primary sources such as diaries and photographs.

In workshops presented by art educator Andrea Sturgeon, students create their own artworks inspired by the collection.

Clay busts of goldminers based on photographs in the renowned Holtermann Collection, and watercolour paintings based on Margaret Ackland’s 1984 painting Pyrmont Expressway, are just two of the themes offered. These classes are particularly popular with small schools in isolated communities, where access to specialist art education is limited.

IBDC students who are unable to attend our onsite seminars can join interactive videoconferences tailored to particular subjects. These sessions help students access databases and other online resources.

We were delighted to launch Libby Hathorn’s latest picture book, A Soldier, a Dog and a Boy, via videoconference in March.

Libby’s book was partly inspired by items in the Library collection. Students from four schools taking part in the videoconference could speak with Libby about her work and uncover the process that took this celebrated children’s author from inspiration to publication.

The interactive nature of our videoconferences means that carefully planned workshops sometimes head off in unexpected directions in response to students’ interests. They are a wonderful way to bring stimulating learning experiences to students and teachers, wherever they are.

Pauline Fitzgerald, Learning Services
Supporting innovative learning for schoolchildren

Foundation donors support many activities across the Library including exhibitions, digital innovation, acquisitions, conservation and learning. One of our most important priorities is to assist the Library’s education specialists to offer unique learning opportunities to children across the state.

Based on the NSW curriculum, the Library’s education programs encourage creative thinking and innovative learning while ensuring access for all students and teachers to our vast collection and resources.

Since 2009, the Library has engaged with more than 50,000 students and teachers, or 52.5% of schools in NSW. One of our most appreciated programs is FAR Out! Treasures to the Bush. In 2012, with initial funding from the Caledonia Foundation, this program began with a trip to Bourke and Cobar. In 2014 the Vincent Fairfax Family Foundation joined the Caledonia Foundation to support FAR Out! for an additional three years. Since then 323 schools, 18,857 students and 841 teachers have participated in this much-loved program, which takes iconic original documents and artefacts to regional and rural primary schools across NSW.

The Foundation also supports WordsXpress events for students undertaking HSC English Extension 2. Held in association with the NSW Board of Studies, Teaching and Educational Standards, WordsXpress provides access to workshops, speakers, markers and teachers as well as access to a wealth of resources on the Library’s website. A student seminar day is hosted every year at the Library and in regional NSW, and each July the Library holds a presentation event for students whose work has been published in WordsXpress: Young Writers Showcase.

We aim to make our many syllabus-linked programs widely accessible for students from preschool to year 12. An issue facing schools in culturally diverse western and south-western Sydney is the cost of transporting students to school excursions. Since October 2012, through the generosity of the Foundation’s workplace giving program and several individuals, 2796 students from 57 schools have received transport funding to participate in onsite learning programs.

New programs and resources are continually developed, including online geography learning activities developed this year with Foundation support. Drawing on photographs, maps and other collection material, these activities join the highly valued History and English resources on our website. The Foundation extends its appreciation to all donors who have supported this important work.

Mona Brand Award announced

The Foundation is delighted to announce the launch of the inaugural Mona Brand Award. This important award will be presented in late 2016 to ‘an outstanding Australian woman writing for the stage or screen’, and biennially thereafter. As well as this major award valued at $30,000, an additional award of $10,000 will be presented to a female writer for stage or screen in the early stages of her career.

The only award of its kind in Australia, it was made possible through a significant bequest to the State Library of NSW Foundation by the late Mona Fox née Brand (1915–2007). Mona Brand was a trailblazing Australian poet and author, and a prolific playwright, writing 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.

Significant contributions to Australian culture such as this award are made possible through bequests. If you are considering leaving a bequest, please contact Susan Hunt, Director, State Library of NSW Foundation and Executive Manager, Advancement, on (02) 9273 1529 or susan.hunt@sl.nsw.gov.au.
For our Friends

We have had a fantastic year since we relaunched our Friends program in 2015. We kicked off the celebrations with a travel competition, and one lucky Friend won a trip to London and a tour of the British Library. In 2016 members have a chance to win a Perth getaway, generously supported by Virgin Australia and Sofitel Hotels Australia. Competition closes Friday 10 June, to enter online: <www4.sl.nsw.gov.au/friends-trip-to-perth-competition>.

In April 2015 the refurbished Friends Room opened and we have been delighted by the response it has received. As many of you will know, the Friends Room is the site of the original Mitchell Library Reading Room, which first opened to the public in 1910. It is a space imbued with a rich history and the refurbishment has complemented this beautifully. This year we have expanded the offers available to Friends, with lectures and tours of the exhibition *Imagine a City: 200 Years of Public Architecture in NSW*. Susannah Fullerton spoke about the legacy of Charlotte Brontë, on the 200th anniversary of the author’s birth, and Emeritus Curator Paul Brunton shared the surprising history behind some of the manuscripts in the Library’s collection.

A book club for Friends of the Library, the Reading Lounge, was started and many Friends have made use of their free one-on-one consultation with a family history librarian.

You can look forward to more events in the second half of the year, including talks and tours in connection with *Planting Dreams*, our forthcoming major exhibition on garden-making. Check our What’s On booklet for Friends’ activities, and make sure we have your email address to receive the exclusive Friends enewsletter with updates on events, special offers and giveaways.

Helena Poropat  
Friends of the Library Coordinator
recent highlights

08 NEW LIBRARY FELLOWS, CLODOWNE FROM LEFT: DR RASHE TAYLOR, DR ANA JIAMOLO, MITCHELL LIBRARIAN RICHARD NIXON, DRA DEANNA LEE, DR DEAN HOBBINS, DR TANYA DUONG DENNY, DENNY 2 MARCH 2016 PHOTO BY MERINDA CAMPBELL
10 ROMEO (ED MCKENNA) WITH 50 JULIETS IN 2016, PHOTO BY JOY LAI
13 PAUL KELLY ALBUM LAUNCH, ROSSITER, ROBERT TITTERTON, 23 APRIL 2016, PHOTO BY AUTHOR
14 ALBION FAIR MORRIS DANCERS, IN PERSIA 1881–1886 SHAKESPEARE FAN DAY 15 MARCH 2016 23 APRIL 2016, PHOTO BY MERINDA CAMPBELL ROD SPARK PHOTOGRAPHY
15 CRAFT WORKSHOP POROPAT, FRIENDS READING WITH ANDREA STURGEON, LOUNGE BOOK CLUB SHAKESPEARE FAN DAY 18 MARCH 2016 /09 /15 23 APRIL 2016, PHOTO BY JOY LAI ROD SPARK PHOTOGRAPHY
17 DR GIORGIA ALU AND HELENA POROPAT, FRIENDS READING WITH ANDREA STURGEON, LOUNGE BOOK CLUB 18 MARCH 2016, PHOTO BY JOY LAI

recent highlights

01 & 02 DRAWING WORKSHOP WITH BEN BROWN 21 JANUARY 2016 PHOTO BY MERINDA CAMPBELL
03 DR ALEX BYRNE, CHARLES PICKETT, PETER POLLOCK IMAGINE A CITY 100 YEARS JUBILEE FUNDRAISER JUBILEE LAUNCH 23 FEBRUARY 2016 PHOTO BY MERINDA CAMPBELL
04 DAVID PEARSON, RARE BOOKS SUMMER SCHOOL, 9 FEBRUARY 2016, PHOTO BY JOY LAI
05 LISA MURRAY, LEFT, AND TONY SPEITH, MAR损坏A CITY JUBILEE FUNDRAISER JUBILEE LAUNCH 23 FEBRUARY 2016 PHOTO BY MERINDA CAMPBELL
06 SHAKESPEARE FAN NIGHT 21 APRIL 2016, PHOTO BY MERINDA CAMPBELL
07 WILLIAM STAPLES, ADELAIDE TITTERTON, DEBORAH CROW, ROBERT TITTERTON, THIRD, MADELEINE AMMON, LUCKY SEPTEMBER 1851–1886 9 MARCH 2016 PHOTO BY MERINDA CAMPBELL
08 DR GIORGIA ALU AND HELENA POROPAT, FRIENDS READING WITH ANDREA STURGEON, LOUNGE BOOK CLUB 18 MARCH 2016, PHOTO BY JOY LAI
12 RACHEL SCOTT FROM BACH IN THE DARN, BACH AND THE DARK CONCERT 8 APRIL 2016 PHOTO BY JOY LAI
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HIGHLIGHTS

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The State Library offers a number of prestigious and competitive fellowships to support the research, writing and teaching of Australian history and culture. They provide money, a room and behind-the-scenes access to Library staff. Topics have ranged from early colonisation through to investigating contemporary life.

Applications for the CH Currey Memorial Fellowship, Nancy Keesing Fellowship and Australian Religious History Fellowship open on 22 August and close on 19 September.

Explore our past: Inform our future with a paid fellowship at SLNSW

The 40th anniversary edition of Anne Summers’ Damned Whores and God’s Police was launched at the Library on 8 March.

Q&A

Anne Summers

HOW DID YOU FEEL WHEN YOU FIRST VISITED THE MITCHELL LIBRARY READING ROOM?
I was in awe of the fact that I could order up original documents — for example, records from the convict era — and have them spread out in front of me on those long wooden tables.

WHY IS DAMNED WHORES AND GOD’S POLICE STILL RELEVANT TODAY?
The historical section of the book will always be relevant because it establishes a new framework for examining the story of Australia — one that includes women, or at least asks why they have been left out of our story. Even the parts that now seem antiquated are important, in my view, because they tell us how things used to be, and how we used to talk about them.

WHAT ARE YOU WRITING NOW?
My current book is a memoir and deals with my life and work, mostly since 1975 when Damned Whores and God’s Police was first published.

WHAT ARE YOU MOST PROUD OF?
I am still, and expect I will always be, proud of having written Damned Whores and God’s Police when I was quite young (I was 30 when it was published). It was a huge undertaking. I spent almost four years researching and writing, and had to find the courage to ‘take on’ some of the grand old men of Australian history and literature, whose views of Australia either patronised or totally excluded women.

WHAT HAS YOUR APPROACH TO RESEARCH AND WRITING CHANGED?
My addiction to research has not changed; if anything it has grown! I spend a lot of time digging for facts and figures. If I am writing history, I like to read material from the period I’m writing about to get the flavour of the times. Newspaper ads are one way to do that — they’re a great guide to what was popular and the price of things. I always over-research, which means I take longer to write books than perhaps I should, but I enjoy it so much that it’s a price I’m willing to pay.

STATE LIBRARY

New South Wales

To find out more about how the Library supports research, contact the Education & Scholarship team:
Phone: (02) 9273 1910
Email: scholarship@sl.nsw.gov.au

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A Common Place: Moree Murries 1990
Photographs by Michael Riley
Amaze Gallery, 11 June to 28 August

JAG, 1990, MICHAEL RILEY (1960-2004), WIRADJURI/KAMILAROI
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