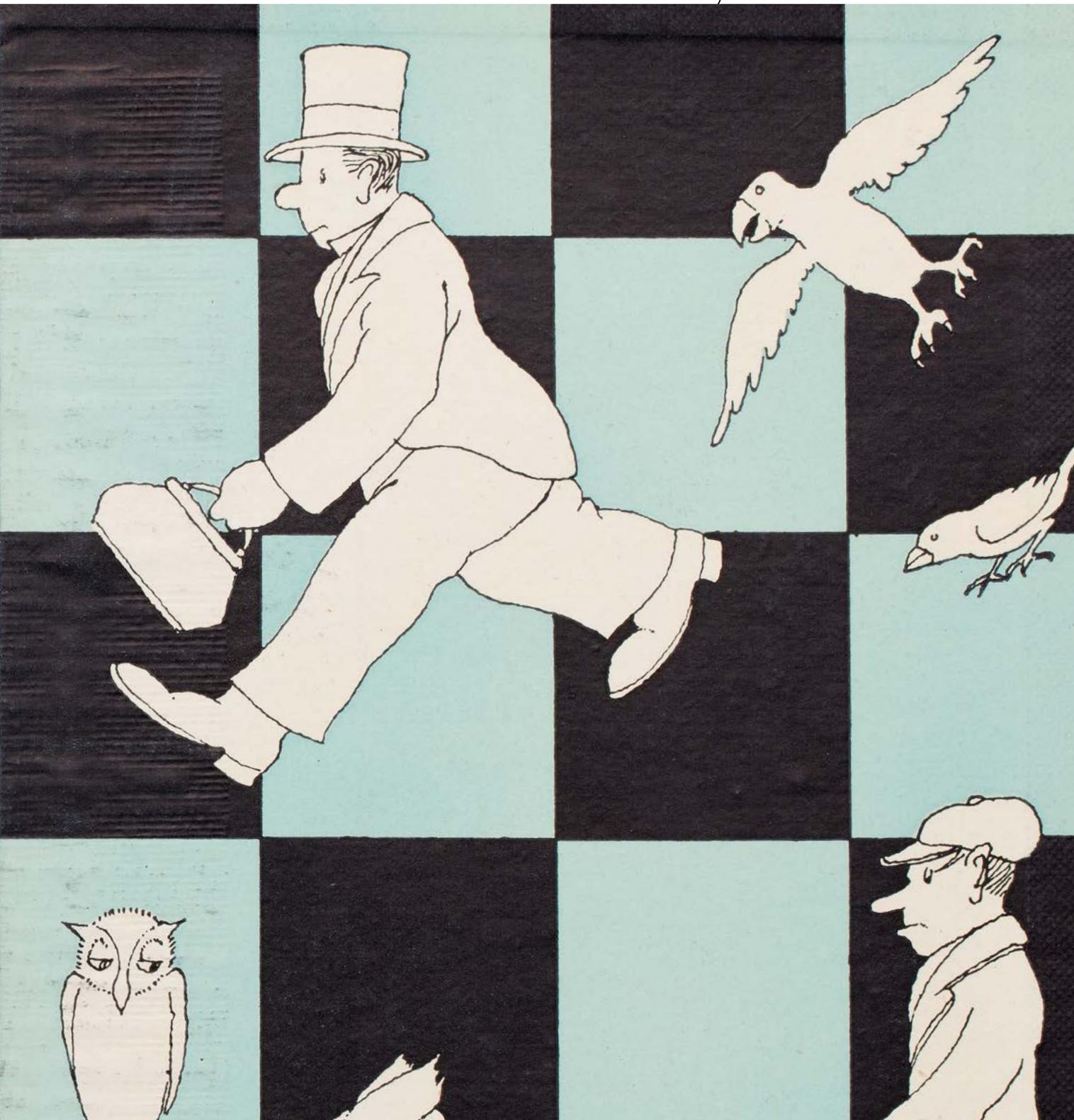


Autumn 2019

SL



STATE LIBRARY®
NEW SOUTH WALES



‘ Message



I promise that I don't snoop on visitors to the Library, but just before Christmas I found myself attached, as it were, to a group passing through the new paintings galleries. One of them, a little peppery, didn't like what he saw: 'What's all this? I thought this was supposed to be a Library. What have they done to the books?'

In recent issues of this organ I've had something to say about the shared history of libraries and museums, and we all know that the material now on display in the Mitchell Building represents part of a uniquely rich and important collection that has been growing for nearly 200 years.

But what about the books? It's gradually dawning on libraries around the world that the growth of digital access to reading material has not meant the demise of the printed word. If I'd had the chance, I would have assured our peppery visitor that the book is not dead, and it was never going to be. Even if print were in decline, we would still have a core obligation to protect, preserve and present the printed material in our collection, while continuing to add to it.

Plans at your Library for 2019 include the expansion of our 'Critics' Picks' collection of new books reviewed in major journals in Australia, Europe and the United States. We have ordered more desks and chairs for the Mitchell Library Reading Room — thanks to the generous support of our Foundation — to cope with the increased number of readers we are delighted to welcome. Planning is underway for establishing an open access collection of writing for children. The Library is an active member of the soon-to-be-launched national e-deposit scheme, intended to give ready access to all material — including born-digital material — placed in our major libraries under copyright deposit legislation. Behind all of this, work on improving the utility of our catalogues continues as a priority.

This doesn't mean that we are apologetic about drawing attention to other parts of our collection. Less than a quarter of our paintings are currently on display. The tiniest fraction of our photographs. Hardly any of our maps. So it goes on.

Over the past few months we have made exciting purchases. You can read about some of them in this issue. I can also tell you that we acquired, at the very end of last year, a beautiful Herbert Badham Sydney rooftop scene and a series of important nineteenth century watercolours of Sydney Harbour. These new works will be on show later this year.

Central as they are to our character and purpose, then, books are only part of who we are. This issue of *SL* magazine makes the point well, and I hope you enjoy it. As ever, I look forward to seeing you at the Library.

DR JOHN VALLANCE FAHA
State Librarian



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ontents

Autumn 2019

SL

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COVER

Pictorial endpaper from *Doctor Dolittle's Return* by Hugh Lofting, illustrated by the author, London: J Cape, 1951, Model School Library/1631, see page 28

- 4 **GENERATIONS**
- 6 **NEWS**
Launch your research
In the Amaze Gallery
Shortstacks
Where to live
Molly's trolley
Interrobang
- 8 **TAKE 5**
Sport memorabilia
- 10 **NEWS FEATURE**
Corsali's
Southern Cross
- 12 **EXHIBITION**
Quick march!
- 16 **FEATURE**
The sinking
of the *Austral*
- 20 **ON LOAN**
Facing new worlds
- 24 **FEATURE**
Arrest her!
- 28 **COLLECTION
HIGHLIGHT**
Endgame
- 32 **FEATURE**
An architect's return
- 36 **PAINTINGS FROM
THE COLLECTION**
Bohemian Sydney
- 38 **JUST DIGITISED**
Bird's-eye view
- 40 **NEW ACQUISITIONS**
Pinchgut
Churchman
- 44 **INTERNSHIP**
True grit
- 46 **PERFORMANCE**
Mrs Dickens' songbook
- 50 **BUILDING A STRONG
FOUNDATION**
The Hudson Fysh collection
- 52 **RECENT HIGHLIGHTS**
- 54 **FOR OUR FRIENDS**
- 55 **Q&A**
Libby Hathorn

Generations

Photographs by Louise Whelan of
migrant and refugee communities
are on display from March to May 2019.

Oz Afrique dance troupe during Harmony Day event,
Cabramatta High School, Cabramatta, NSW,
21 March 2012, FL7238279







In the Amaze Gallery

This autumn, several items are on display in our Amaze Gallery for the first time. You can view an early copy of the Treaty of Waitangi enclosed in an 1840 dispatch from the first Governor of New Zealand, William Hobson; and see the earliest known European image of Aboriginal Australians, engraved in 1698. Among our recent acquisitions on show are a George Roberts watercolour from the 1840s of Sydney's King Street, looking towards St James Station (above), and an exquisite sketchbook by architect Peter Hall, who worked on the Sydney Opera House.



Shortstacks

A new short film competition asks entrants to reference one or more of six selected items on display in our galleries. They include Dorothea Mackellar's handwritten poem about her beloved 'sunburnt country', a letter smuggled out of the Holsworthy internment camp for 'enemy aliens' in 1919, and a strange scene of modern domesticity painted by Herbert Badham in 1959. Judges include celebrated film critic Margaret Pomeranz. Entries close on 29 April 2019, and the finalists will be screened at the Library in June.

www.sl.nsw.gov.au/awards

Cameraman and bathing belles, c 1930s, by Sam Hood



Launch your research

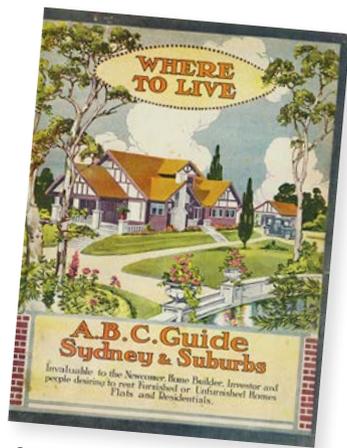
Find the history of your house, take an 'artist's eye' journey through the collection, learn to use historical maps, or gather ideas for your bestselling novel at this year's 'Launch into Library Research' seminars. The full-day workshops will give you an overview of key collections and help you get your research underway.

www.sl.nsw.gov.au/launch-into-library-research

Where to live

The citizens of New South Wales have again demonstrated their fascination with all things real estate through the popularity of a digitised book in our collection. The 1917 publication *Where to Live: ABC Guide to Sydney & Suburbs* was among the top three most-viewed digitised items on the Library's catalogue for the past year. The guide gives an alphabetical account of Sydney's growing suburbia, commenting on local attractions, architectural styles, population, train and bus fares, electricity, gas and council rates and average house prices.

Q981.1/H



NEWS



Interrobang

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

? I'm researching the time spent in Sydney in 1880 by the future King of England, George V. Was there any newspaper coverage connected to the rumour that he fell overboard from his ship *HMS Bacchante*?

! A newspaper search on the Trove website recovered many articles covering the Sydney tour of Princes George and Albert in May 1880, but there are no obvious references to George falling into the water.

The book *The Cruise of Her Majesty's Ship Bacchante, 1879–1882* — a book-length account of the tour compiled from the princes' journals and letters — includes references to men overboard (and several deaths) but nothing about George.

One small article titled 'Reported Drowning of Prince George of Wales' in the *Nottinghamshire Guardian* of 8 July 1881 showed up in a search of British newspaper databases. It mentions an unfounded rumour that was quickly laid to rest by the royal family.

A further Trove search, using this later date, located a mention in the *Glen Innes Examiner and General Advertiser* in September 1881 (under the heading 'Queer Rumours') that Prince Albert (not George) had drowned. Other rumours about the princes' tour reported in this article include a mutiny on board, with several officers killed, and the wrecking of the *Bacchante*. None were true.

www.sl.nsw.gov.au/ask



Molly's trolley

Staff in our Family History team were enlightened recently when a reader told them that a member of his mother's family had invented the important device known as the 'Molly Trolley'. Librarian Mary (Molly) Hogue designed the lightweight metal book trolley in the early 1970s for manoeuvring through the narrow stacks of the Mitchell Building. Her invention was so successful, according to Brian Fletcher's 2007 history of the Mitchell Library *A Magnificent Obsession*, that it 'caused some friction between staff as there weren't enough to go around'. The Molly Trolley is still in use at the Library.

www.sl.nsw.gov.au/blogs/molly-trolley

Carissa Glynn and Molly Trolley, photo by Joy Lai

Take

5

SPORT MEMORABILIA

Compiled by Anna Corkhill,
Curator, Research & Discovery



Mina Wylie's medal

Australian swimming champion
Mina Wylie won this medal as a teenager
in 1904 for 'fancy and trick swimming'.

R 956/3

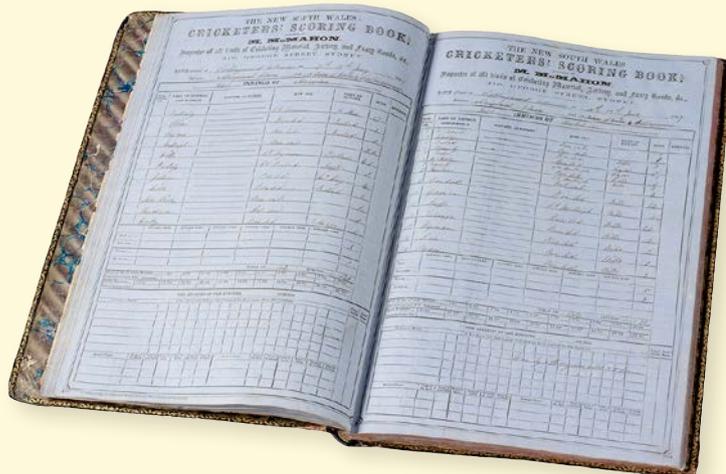
**The Mina Wylie medal and SCG soil
are on display in the Collectors' Gallery.**



SCG soil

Soil from Bulli, on the NSW south coast, has been the favoured earth to dress the Sydney Cricket Ground pitch since 1891, but it wasn't always easy to source. In the early 1930s, groundsman Bill Stuart experimented with Hamilton soil (from Newcastle), and a sample is in the Library's collection.

R 939/no. 3



Cricket scoring book

In 1868, the first Indigenous Australian cricket team toured England. This scorebook was kept by Englishman Charles Lawrence, who captained the team.

MLMSS 7772 (Safe 1/260)



Rugby union cap

Velvet caps were part of rugby union's ceremonial uniform until the late 1930s. This cap was owned by Reginald Douglas Fusedale, who went on to play rugby league for the South Sydney Rabbitohs and St George Dragons in the 1920s.

R 2173/C

Season tickets

The first NSW rugby league game was held on 17 August 1907 at the agricultural ground in Moore Park against New Zealand's All Blacks team, visiting en route to England. The newly formed league, instigated by test cricketer Victor Trumper, quickly gained popularity to rival rugby union.

MLMSS 4470 ADD-ON 1845/Box 02/Item 1



Lettera di Andrea Corfali allo Illustrissimo Signor
Duca Giuliano de Medici, Venuta Dellindia
del Mese di Ottobre Nel
M.D.XVI.



...e incontrare con l'antico...



CORSALI'S

Southern Cross

One of the earliest appearances of the Southern Cross in print has a new home at the Library.

Italian explorer Andrea Corsali was on a Portuguese voyage to India when he saw the Southern Cross constellation. He included a drawing of the cross in a letter to his patron Giuliano de Medici in Florence – and the letter, written in October 1516, is one of the earliest surviving illustrations of the constellation.

Two months later, Corsali's letter was printed as *Lettera di Andrea Corsali allo Illustrissimo Signore Duco Iuliano de Medici*, by a relatively unknown printer, in a limited print run that was distributed privately among the Medici family. A woodcut of the Southern Cross drawing was included on the title page.

The original letter has never been found, and until recently only three copies of its early printing were recorded. When a fourth copy surfaced last year, the Library acquired it with support from the Foundation.

This is a sensational addition to our collection relating to European exploration of the southern oceans. It joins a manuscript copy of the drawing – made after the printed version – on long term loan to the Library from the Bruce and Joy Reid Foundation.

Corsali was 28 years old when he joined the voyage. His likely role was to gather intelligence for the Medicis, who had substantial investments in trade with India. The journey took the better part of a year and involved navigating the perilous waters around the Cape of Good Hope.

Partially translated into English by Richard Eden in 1555, Corsali's description shows the explorer's emotional response at seeing the constellation that had been known about for centuries but rarely sighted by Europeans. The cross is 'of such beauty,' he writes, 'that in my view there is not a single celestial body that can compare with this form that is shown here'.

As well as describing the Southern Cross, the letter records the places Corsali visited – including Mozambique, Kolkata and Goa – and gives detailed descriptions of the people, customs, dress and food he encountered. He also outlines Portuguese trade and military activities in these regions.

The constellation known as the Southern Cross has long been important to Aboriginal people and other cultures of the southern hemisphere, playing a key role in navigation, spirituality and storytelling. Damien Webb, Manager of the State Library's Indigenous Engagement branch, notes that when Aboriginal people look at the constellation, they see the head of an emu. Early Europeans saw a cross.

The Lettera has been through the hands of some great book collectors, including the notable art historian Lord Kenneth Clark, before finding its permanent home at the Library.

Maggie Patton, Manager, Research & Discovery

OPPOSITE: *Lettera di Andrea Corsali allo Illustrissimo Signore Duco Iuliano de Medici*, 1516, SAFE/910/11



QUICK
march!



WORDS Elise Edmonds

EXHIBITION

To mark the centenary of the peace year, 1919, we take an intimate look at the lives of children during the ‘war to end all wars’.

Is his spelling not dreadful – he thinks you like it like that as you know he has written it without help.

Annie Burrowes

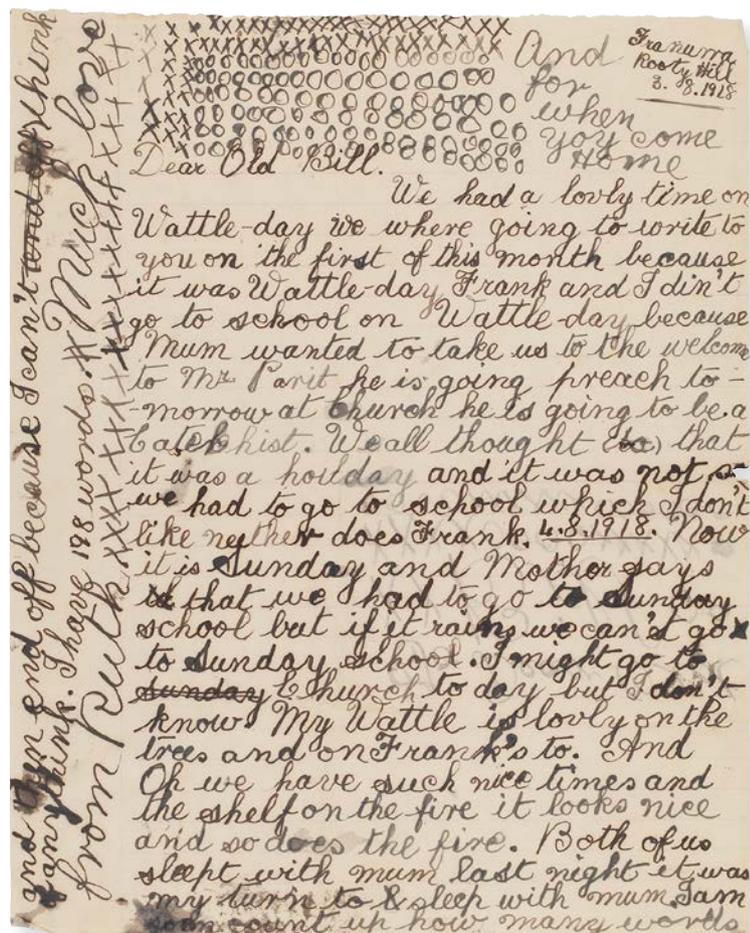
Six-year-old Frank and his big sister Ruth wrote regularly to their father, Sergeant Arthur (Bill) Burrowes, who served in the trenches of France during the First World War. The family lived at Rooty Hill – then a rural district – with a menagerie of cows, chickens and goats, and a puppy called Bing.

Frank and Ruth wrote to their ‘dear old Dad’, telling him their news from home: getting a new puppy, having a day off school, how they took turns sleeping with mum. As they carried on, despite the absence of their father, love was sent across the oceans in the form of hugs and kisses scrawled all over the paper. Bill Burrowes tied their letters into a bundle and carried them throughout his war service, until they returned home safely with him at the end of the war.

The generation born between 1900 and the outbreak of war in 1914 would live through two world wars. As children, they farewelled fathers, uncles and older brothers departing on troopships for the Middle East and Europe. As adults, many enlisted in the Second World War and, like the previous generation, travelled to distant locations where they continued the tradition of writing home to family.

The children of the First World War were brought up to be loyal members of the British Empire. In maps on classroom walls, much of the world was covered in red to indicate the breadth of the empire; children learned the history of British kings and queens and the noble reasons that Britain was compelled to confront the aggressor, Germany.

Publications for children during the war included ‘boys’ own’ adventure stories depicting brave young men enlisting and fighting for the empire, feats of daring in magazines such as *Chums*, and the popular Billabong series of books by Mary Grant Bruce.



First published in 1915, *From Billabong to London* follows three children who travel ‘home’ to England where the boys, Wally and Jim, enlist in the army:

The long voyage, with its comparative peace, was behind them: ahead was only war, and all that it might mean to the boys. The whole world suddenly centred round the boys. London was nothing; England, nothing, except for what it stood for; the heart of Empire. And the Empire had called the boys.

Letter from Ruth Burrowes to Bill Burrowes, 3 August 1918, MLMSS 3413/Item 2

OPPOSITE: James Rollo Fry, c 1915, PXD 860/Box 2



Jim had desperately wanted to join up:

Of course, I'm only a youngster, but I'm tough, and I can shoot and ride, and I had four years as a cadet, so I know the drill. It seems to me that any fellow who can be as useful as that has no right to stay behind ... I want to do my bit.

'Doing their bit' was the order of the day. The calendar was filled with 'button days' when war charities sold metal pins and buttons to support those in need: Wattle Day, Empire Day, Red Cross days, Rose Day, France's Day, Soldier's Day and War Orphans appeal days. Badges, pins, illustrated cigarette cards and embroidered postcards, emphasising loyalty to empire and the sacrificial bravery of Australia's servicemen, were collected by children during the war.

Everyone seemed to be knitting, including small children. Frank Burrowes promised to knit his father a new woollen flannel, although he admitted he needed help from his aunt. As Frank and Ruth poured their daily lives out onto the page, they addressed letters to their father using a variety of nicknames:

Dear old Dad ... Dear old dinky dumps ... Dear young Dad ... Dear old Bill ... Dear old jam-tin ... Dear Mr Jampot.

They wrote about the abundance of fruit and vegetables in their gardens, domestic crises of foxes getting into the chook pen, and the delight of heating

bricks in the fireplace to warm their beds in winter. They sent drawings along with their letters: Ruth drew houses and flowers, while Frank illustrated his margins with soldiers and aeroplanes.

James Rollo Fry from Lindfield was only four years old when his older brothers Alan and Dene enlisted. He can be seen in the Fry family photograph album, standing in the garden as he proudly salutes from beneath his big brother's army cap. On the Christmas postcard he sent Alan in 1915 he writes in large letters, 'From Rollo with love'.

This June will see the centenary of the signing of the Versailles Peace Treaty, the formal end of the First World War. Celebrations and marches were held throughout the British Empire in the wake of the treaty. But we know that peace was short-lived.

After an adolescence filled with scouting adventures — including the World Scout Jamboree in Hungary in 1933 — Rollo, who as an adult preferred to be called Bill, worked as an accountant before enlisting with the Royal Australian Air Force in 1942 at the age of 31.

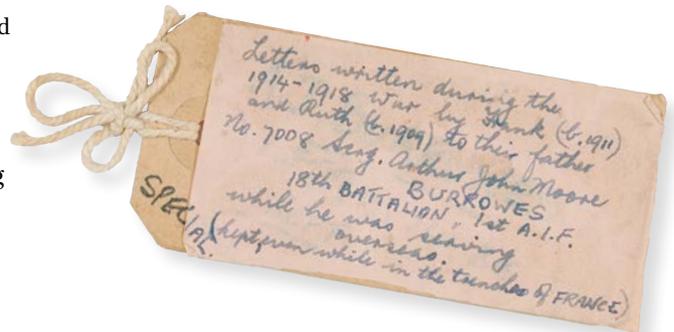
Frank and Ruth Burrowes joined the Australian Army, Frank serving in the Middle East, New Guinea and at Labuan Island, off Borneo, and Ruth in the nursing service. As a battle-hardened soldier, Frank included poems in letters to his mother:

No trumpet call — a blinding flash
That fills the world with flame.
And on an honour-roll somewhere,
Another golden name

Elise Edmonds, Senior Curator, Research & Discovery

Quick March! The Children of World War I,
a free exhibition from 16 March to 13 October 2019

This exhibition is supported by the State Library of NSW Foundation.

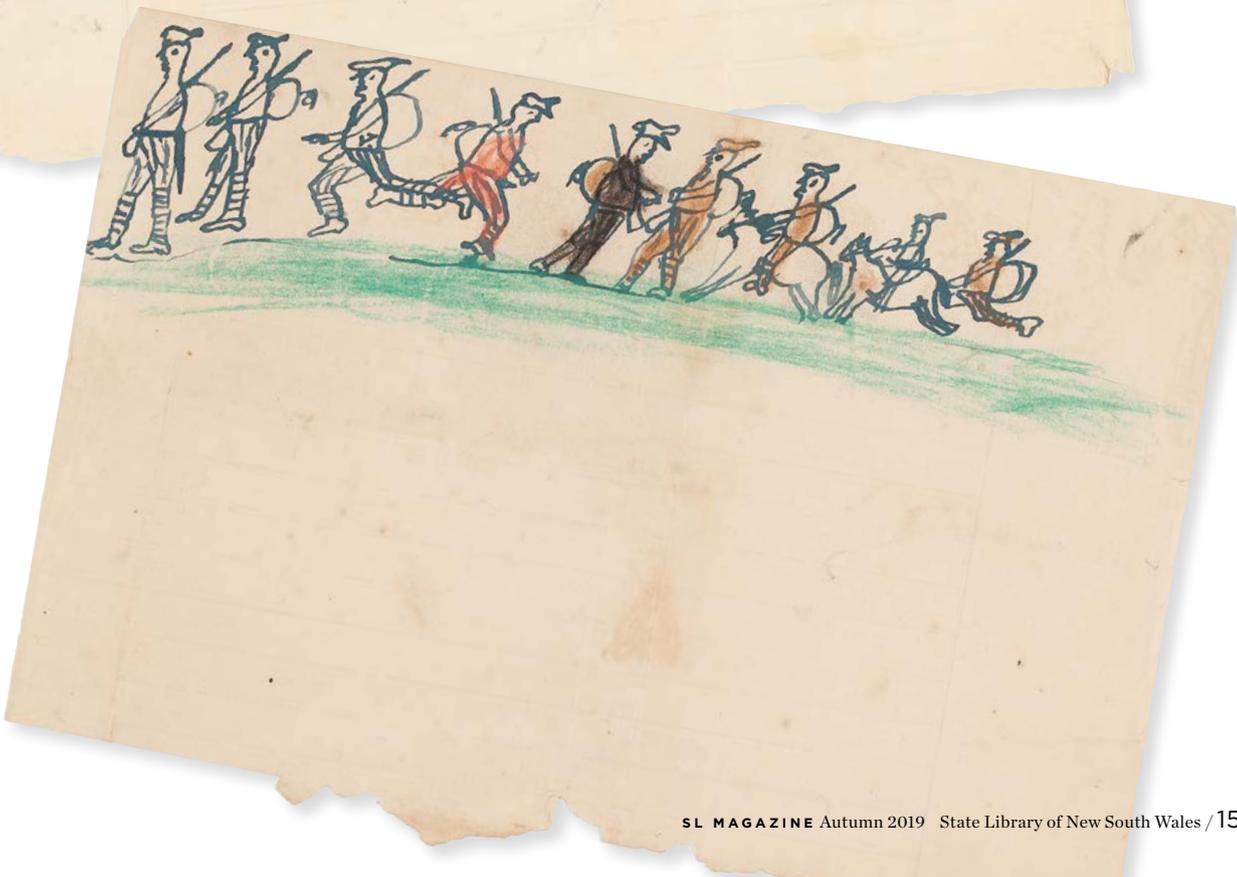
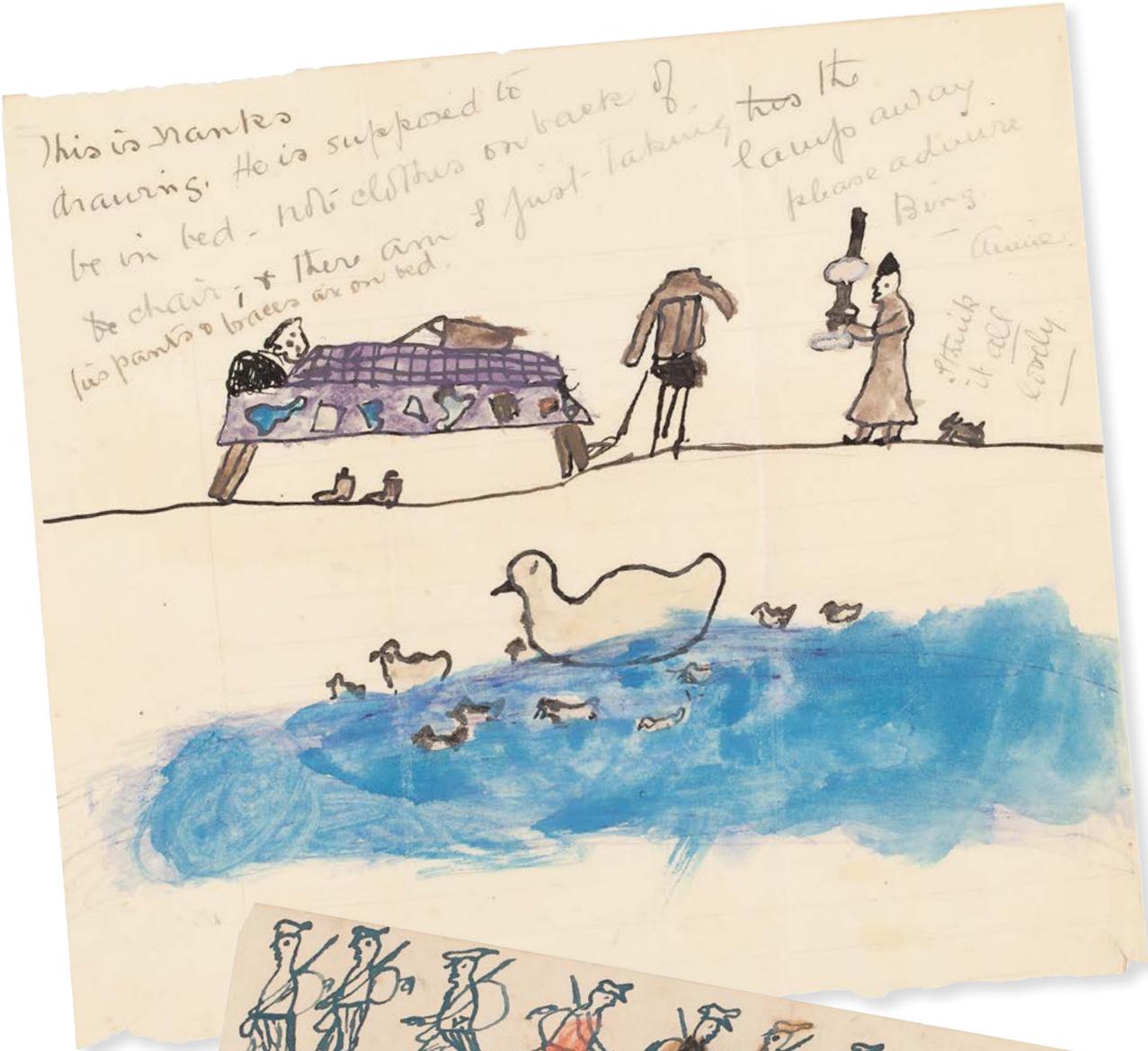


ABOVE: Red Cross Day fancy dress, Wingham NSW, c 1917, At Work and Play - 01933

RIGHT: Tag accompanying letters to Arthur John Moore Burrowes from his family, 1918-19, MLMSS 3413/Item 2

OPPOSITE: Drawings by Frank Burrowes, c 1918-19, MLMSS 3413/Item 2

EXHIBITION



A woman in a black, long-sleeved, floor-length dress with a high collar stands on a grassy cliffside, looking out at the ocean. The dress is blowing in the wind. In the background, a city skyline is visible across the water under a cloudy sky.

The sinking of the
AUSTRAL

* WORDS Catie Gilchrist

A coronial inquest led a Library fellow to the broader story of a shipwreck.



Early on Saturday 11 November 1882, an incident occurred on Sydney Harbour that would shock the shipping industry the world over. Long before dawn, the *Sydney Morning Herald* reported, the Orient steamship *Austral* sank at her moorings ‘whilst lying snugly at anchor’ just off Kirribilli Point, Neutral Bay. Within a short space of time, four masts and two funnels were the only portions of the vessel left above the water.

The *Austral* was ‘the premier ship of the age’ and one of the ‘finest merchant ships afloat’, built to withstand the most calamitous of storms, acts of piracy and other maritime disasters. This had been its second voyage to Australia and about 80 crew members were on board when it sank. All, except one solitary watchman, had been fast asleep when the frantic alarm for men to get on deck was raised.

The water police and other vessels anchored in the harbour were quickly alerted. Bewildered seamen scrambled into lighters and boats, and a few swam to shore. They were taken to the Sailors Home

in the Rocks in a ‘very nude condition’, according to the *Newcastle Herald and Miners’ Advocate*.

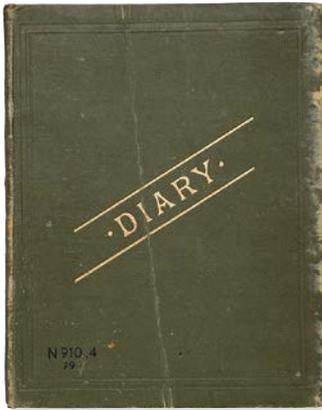
By Saturday afternoon, thousands of curious spectators had arrived and Fort Macquarie (today’s Bennelong Point) and Mrs Macquarie’s Chair teemed with people. Others crowded the shores on the northern side of the harbour, while hire boats and steamers were laden with people eager to get a closer look from the water itself. For those in charge of the recovery operation this was vexatious indeed.

The first body was found that afternoon. Four others, together with the ship’s chronometers, papers and other valuables, were recovered by professional divers the following day.

The five crewmen who lost their lives were John James Perkins, a young English purser who had been on his maiden voyage and whose fully clothed body was found floating in his cabin, Thomas Alexander, a native of Nairn in Scotland, who had been the steamer’s refrigeration engineer, and Salim Mahomet, Selah Mahomet and Ali Hassan, ‘Lascars’

SS *Austral* sunk in Sydney Harbour, 1882, photographer unknown, DL PX 179

OPPOSITE: Catie Gilchrist at Mrs Macquarie’s Chair, photo by Joy Lai



from the Arabic city of Aden, who had been employed as trimmers, or coal handlers.

Their bodies were taken to the Dead House, or mortuary, at Circular Quay, where Dr Charles Eichler confirmed that the cause of death had been asphyxiation. On Tuesday 14 November, a large funeral cortege departed from Mortuary Station, Redfern. The coffins were draped in flags and, after a sombre service, they were

interred at the Rookwood Necropolis, the Lascars — as the *Evening News* reported — in ‘that portion of the ground set apart for them’.

The coroner’s inquest began on the morning of Monday 13 November at the Observer Tavern in the Rocks and continued into the following week. Witnesses who gave evidence ranged from the ship’s captain, John Murdoch, and his crew, to those involved in the early morning rescue. The Reverend Dr Wazir Beg, the Presbyterian minister at Chalmers Street Church in Redfern, appeared as the government’s ‘Oriental Interpreter’ to oversee the swearing in on the Koran and translate the questions put to the Lascar crew members. The Sydney newspapers recorded the proceedings almost minute by minute.

On the morning of the tragedy, the ship was being loaded with coal from the steam collier *Woonoona* — but only from one side. In the darkness, the coalers had not noticed the liner suddenly list over to the starboard side. With her cargo ports open, the waters of the harbour poured in and she quickly foundered.

It seemed to have been a dreadful accident. But might it have been prevented? Was anyone to blame? What precautions had been taken? asked the *Herald*. None, was the resounding answer. The ship had listed before, there was only one man on look-out, and no officer was on duty to oversee the coaling.

The 12 gentlemen of the coronial jury concluded that the five men had suffocated by drowning. They found that Captain John Murdoch and his

chief officer, chief engineer and carpenter had committed ‘grave errors of judgement’ in not taking better precautions to secure the safety of the *Austral*. They were not, however, culpable for manslaughter.

In the weeks that followed, the *Austral* remained a tourist attraction, with ferry rides around the wreck being particularly popular. But the owners of this very valuable ship were not going to leave it languishing on the other side of the world for long. They wanted their showgirl patched up, pumped out and made to look beautiful again so she could recommence her career as one of the world’s premier passenger liners.

In February, professional engineering consultants were appointed and the *Austral*’s resurrection began. By late May she was up and running. A trial trip out to the Heads and across to Manly with a ‘splendid’ lunch for 250 guests was deemed in the *Herald* to be a triumph of progressive human engineering. On 9 June, with a skeleton crew under Captain Slader, the *Austral* departed for Glasgow, back to builders Messrs John Elder and Co, for a thorough refit.

In September 1883, the British Board of Trade in London began its own two-week inquiry into the sinking of the *Austral*. The ship was, after all, British designed and engineered and manned by a mostly British crew. Yet many members of the colonial government back in Sydney furiously resented what they deemed to be imperial meddling.

The Attorney-General William Bede Dalley’s apoplectic opinions were published by the Legislative Council. The Board of Trade had no right to interfere, Dalley believed, and the Marine Board of New South Wales should have instigated their own inquiry. In fact, they had timidly commenced one, only to abandon it as soon as word had circulated that London was going to hold an inquiry. For Dalley, the Marine Board had been wrong to abrogate responsibilities to the puffed-up toffs back in Blighty.

In London, the Board of Trade examined the depositions that had been taken at the coronial inquest in Sydney. As Dalley had thought, the inquiry simply reiterated the conclusions of the inquest and no further action was taken.

FEATURE

By 14 November 1884, the *Austral* was beautifully restored, and left Plymouth for Sydney under the command of Captain Alfred Charlton. With 657 passengers and almost 200 crew, the magnificent liner sailed via Suez, Port Said, Aden, Adelaide and Melbourne.

A spirited and rather snobbish young Scottish Presbyterian traveller, Miss AF Watson, was among the second-class passengers. Miss Watson was travelling to join her brother Jim in Sydney and was initially 'amazed' to see so many 'respectable looking people amongst the third-class passengers'. She recorded the journey in her diary, a published copy of which is held in the Library.

She noted the 'squeamishness' of seasickness, the weather patterns and the rhythms of a regular day. The food was rather of a muchness but on Sundays came 'brown soup, roast duck and beef, boiled mutton, fruit pudding, blancmange, strawberry jam and Scotch shortbread, figs, dates and nuts'.

The ancient 'oriental town' of Suez was 'dreadfully hot' and 'for Arab filth and misery' was 10 times worse than Port Said. She did not enjoy the pomegranates here and would not be trying another one any time soon. The locals at Aden were apparently a much better looking race than those at either Suez or Port Said. She did not, however, 'think much' of some of the passengers who joined the liner at Melbourne.

Most days on the ship were spent sleeping, reading, knitting, letter writing and gossiping. But there were also grand balls, amateur plays, music-making, singing and church services. Races around the ship, tug-of-war competitions, and egg-and-spoon races (with potatoes) were all thoroughly enjoyed. The crew and Captain Charlton were decent chaps but the purser, Mr Gibbon, was a 'conceited muff' and both 'bumptious' and 'pompous'.

Tragically, two suicides occurred within the space of two days. Both men had been ill and decided to commit 'the rash act' by leaping from the liner. After the second death, Miss Watson noted that 'several of us could hardly help beginning to imagine that the *Austral* was an ill-fated or unlucky ship', and perhaps



the more so because this was 'her first trip back after going down in Sydney Harbour'.

Four days out from Adelaide, the *Austral* passed her sister Orient liner the *Lusitania*, which was fondly known by many as 'Dear Lucy'. On both ships there was great excitement, a lot of cheering and clapping and blowing of horns as the liners crossed close by. On 2 January 1885, the *Austral* reached the Heads and was 'most heartily cheered' all the way up the harbour. The ship dropped anchor at seven o'clock that evening.

Two days later, the Domain was unusually quiet for a Sunday in summer. Instead, almost 15,000 Sydneyites were at Circular Quay visiting the *Austral*. It was a little over two years since that 'most extraordinary occurrence' in the long history of shipping disasters.

Catie Gilchrist is a Research Affiliate in the History Department at the University of Sydney and was Highly Commended for the Library's 2018 Nancy Keesing Fellowship. Her book *Murder, Misadventure and Miserable Ends: Tales from a Colonial Coroner's Court* was published by HarperCollins in February 2019.



ON LOAN

FACING

new worlds

* WORDS Kate Fullagar

Artworks help illuminate the role of Indigenous people in the early history of European presence in the Pacific.

This summer, as the State Library celebrates its new permanent exhibition of paintings — many from the early days of the colony — the National Portrait Gallery in Canberra is rejigging its own ‘early Australian’ rooms. Its Robert Oatley Gallery usually presents the faces of our so-called Founding Fathers, with James Cook taking centre stage and Joseph Banks, Arthur Phillip and Lachlan Macquarie lined up dutifully beside him.

At the moment, however, the gallery is displaying these imperial luminaries in ways that emphasise their relationships with Indigenous people and the wider context in which Australian settlement occurred. Artworks on loan from the Library have helped make this possible.

Part of a large project called ‘Facing New Worlds’, the display seeks to shine light on the Indigenous men and women of the Pacific region who not only faced but also shaped, fought, helped or otherwise survived the arrival of European newcomers from the 1760s to the 1840s.

The British settlement of Australia in 1788 was the midway point of an extensive European rediscovery of the Pacific world. The British in particular were seeking in this region a fresh New World after losing



their foothold through a settler revolution in the *old* New World of North America.

Just as Indigenous people had influenced their experiences in the Americas, the inhabitants of Australia and the Pacific Islands were critical to understanding and securing claims in the southern hemisphere. James Cook, for example, relied on Indigenous informants such as the Raiateans Tupaia and Mai to help him comprehend Pacific winds,

Philip Gidley and Anna Josepha King, and their children Elizabeth, Anna Maria and Phillip Parker, 1799, by Robert Dighton, ML 1244

OPPOSITE: Tippahee (Te Pahi), a chief of New Zealand, 1808, by James Finucane, SV*/Mao/Port/14



constellations and local populations. Arthur Phillip, likewise, depended on Eora diplomats like Bennelong to broker a *détente* with the inhabitants of the Port Jackson area after trying unsuccessfully without their help for two years.

The Robert Oatley Gallery currently displays more than 40 pieces from the Portrait Gallery's collection as well as nearly 35 items from partner institutions. We were delighted to be able to borrow nine items from the State Library. These include three intriguing pieces that reveal a little-known chapter in the story of Australia's early imperial-Indigenous relations.

Philip Gidley King, governor of New South Wales from 1800 to 1806, and Reverend Samuel Marsden, senior chaplain of the colony from 1800 till his death in 1838, are familiar figures in Australian history. But they are not often associated with friendly relations with Aboriginal people. From the broader perspective of the Pacific region, however, both can be seen to have shared a complex connection to a different set of Indigenous people altogether — the Ngāpuhi Māori from northern Aotearoa. The Library's portrait of Te Pahi, a leader of the Ngāpuhi during the early 1800s, ties its pictures of King and Marsden together into an unlikely trio.

Philip Gidley King arrived in New South Wales with the First Fleet as a lieutenant to Arthur Phillip. The two naval men had served together earlier in Britain's war against American Independence. Phillip trusted King so deeply that he appointed him leader of the first European settlement at Norfolk Island.

While on Norfolk, King gave hospitality to the passing exploratory voyage of George Vancouver. Under instructions from London, Vancouver had kidnapped two Māori men from northern Aotearoa in order to deposit them on Norfolk Island so they might teach the settlers how to propagate flax.

The Māori men Tuki and Huri, however, knew little about flax (or so they told the British), so King decided to return them himself. It was in the Bay of Islands in 1793 — observing a people so like the British in their customs of commerce and war — that he started imagining a thriving trading relationship across the Tasman Sea.

King ascended to the governorship of NSW in 1800. During his six years in the office, he worked hard to establish Sydney as an entrepôt for wider Pacific trade. In 1805, he thought he had finally found his ticket to success when he welcomed Te Pahi, a Māori leader from the Ngāpuhi iwi (people) of the Bay of Islands.

Te Pahi, nearly 50, was around King's age. Like King, he was an expansionist leader, constantly looking for ways to increase the trading status of his community. He had heard tales of King's visit to his homeland 12 years earlier, and, more importantly, of King's stated interest in commercial growth. In 1805 he organised a European shipping vessel to transport him and four of his sons to Norfolk Island, where he thought King was still living.

When he discovered that King had moved on and up in the colony, he quickly negotiated forward passage to Sydney. King was delighted to welcome him, putting up the whole family at Government House. The two saw in each other a path to the kind of wealth that the Scottish philosopher Adam Smith had theorised only 30 years earlier, one based on limitless and peaceful trade rather than finite and aggressive plunder.

King was not the only European to appreciate an introduction to Te Pahi. The colony's senior chaplain, Samuel Marsden, was also thrilled to meet him. A staunch advocate of the evangelical wing of the Anglican Church, Marsden had tried to minister to Australian Indigenous people but found their spiritual and worldly desires impenetrable. Te Pahi, on the other hand, discussed matters of theology with Marsden with familiar gusto. Via some early translators, the two conversed at length on several occasions. It seemed the British had more than just an economic sensibility in common with Māori kin.

ON LOAN

King arranged for Te Pahi's voyage home the following year. Before the departure he bestowed on his Māori guest a medal inscribed to 'Tippahee' in recognition of their mutual interests and potentially prosperous future. King sent with Te Pahi a range of the colony's manufactured goods, including a prefabricated brick house, in expectation of receiving some rare resources in return — especially timber and potatoes. Te Pahi duly sent on all that King desired.

Unfortunately for both men, the trading agreement did not survive their own personal circumstances. King was recalled later that year, while Te Pahi died in a battle instigated by a European whaling ship in 1810. Subsequent leaders of Sydney and the Bay of Islands failed to share their predecessors' vision or will.

It was the relationship between Te Pahi and Marsden that turned out to have the most enduring effects. Four years after Te Pahi's death, Marsden made the journey to the Bay of Islands himself, convinced that people like his one-time friend would respond well to his evangelical Anglican message. He established a mission in northern Aotearoa that survived for decades, forming the cornerstone of the Māori people's later deep attachment to Christianity.

The relationship between King and Te Pahi re-emerged unexpectedly more than 200 years later. The medal that King gave Te Pahi, which had disappeared upon Te Pahi's death in 1810, reappeared out of the blue in Sotheby's auction house in Sydney in 2014.

How it had travelled to a private owner in Sydney in the meantime remains mysterious, but the Ngāpuhi Māori from the Bay of Islands became determined to reclaim their long-lost taonga (a treasured memorial to ancestors and kin). For them it symbolised not only the promise of a productive, equal relationship with Europeans before their own sovereignty became threatened by another set from the same country. It also conjured up old Samuel Marsden, who had brought the European resource they had ultimately most prized over the centuries.



A consortium of New Zealand museums combined to bid for the medal, winning it in late 2014. It travelled back to the Bay of Islands for a moving, Christian-inflected ceremony among the descendants of Te Pahi, and now resides in the Auckland Museum Tamaki Paenga Hira.

The portraits of Te Pahi, King and Marsden recreate this trio of shared interests and mutual learning in a way that is often otherwise lost. Our contemporary histories are so defined by colonial achievements, and by the nation states that arose out of them, that we neglect earlier, wider-regional tales of significant imperial-Indigenous interaction.

The portraits currently on display at the National Portrait Gallery urge us to look again at the pictures hanging now in the Library's own refurbished galleries. They disclose stories of richer relationships and broader contexts than we know.

Dr Kate Fullagar is an Associate Professor in Modern History at Macquarie University.

'Facing New Worlds' is supported by an Australian Research Council Linkage grant. These works will be on display at the National Portrait Gallery until 22 April 2019.

Facing New Worlds exhibition,
National Portrait Gallery,
photo courtesy Kate Fullagar



*Miss Sylvia Ashby
Director*

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ARREST *her!*

* WORDS Robert Crawford

Market researcher Sylvia Ashby weathered suspicion during the Second World War to emerge as a pioneer in a burgeoning industry.

Few Australians today see market research as any kind of national threat. But in the dark days of the Second World War, the activities of people like Sylvia Ashby came under suspicion. When these market researchers went from door to door enquiring about people's purchases and attitudes to products and current events, vigilant citizens heeded the government's 'Don't Talk' campaign and contacted the authorities.

While she wasn't detained like several other researchers, Ashby would recall that she was 'grilled', 'accused of disloyalty' and ultimately threatened with arrest. Undaunted, she and her team continued their work. In the process of keeping the business afloat, they laid the foundations for Australia's postwar market research industry.

Sylvia Ashby's career began in 1930 when she took up a position in the market research department of the J Walter Thompson advertising agency in Sydney. Three years later, she moved to London, where she found work with the Charles W Hobson agency. Arriving back in Australia in 1936, she decided to establish her own company, the Ashby Research Service, which would be Australia's first independent market research firm.

Even without direct competitors, Ashby faced an uphill battle in making the business work. Her first task was to introduce business leaders to market research. Few had ever heard of it, let alone understood the need for it. Fewer still were willing to pay someone to do it. Market research seemed an extravagance rather than a strategic investment.

Ashby's task was complicated by the fact that she was a 28-year-old woman when she established the company. Confronted by apathy, scepticism, sexism and ageism, Ashby persevered. After five years, she had succeeded in building an impressive list of national clients, including the National Bank of Australasia, Dunlop, the George Patterson advertising agency, and the *Australian Women's Weekly*.

But that progress was severely undermined by the outbreak of war in 1939. While the government initially called for 'business as usual', the growing threat to Britain and the empire increasingly meant that life could not continue as it had before the war.

As uncertainty crept in, businesses moved to cut their marketing budgets and the demand for market research softened. The outlook for Ashby's company worsened in 1941 when war broke out in the Pacific. Australia's 'all in' effort meant that consumption was

FEATURE

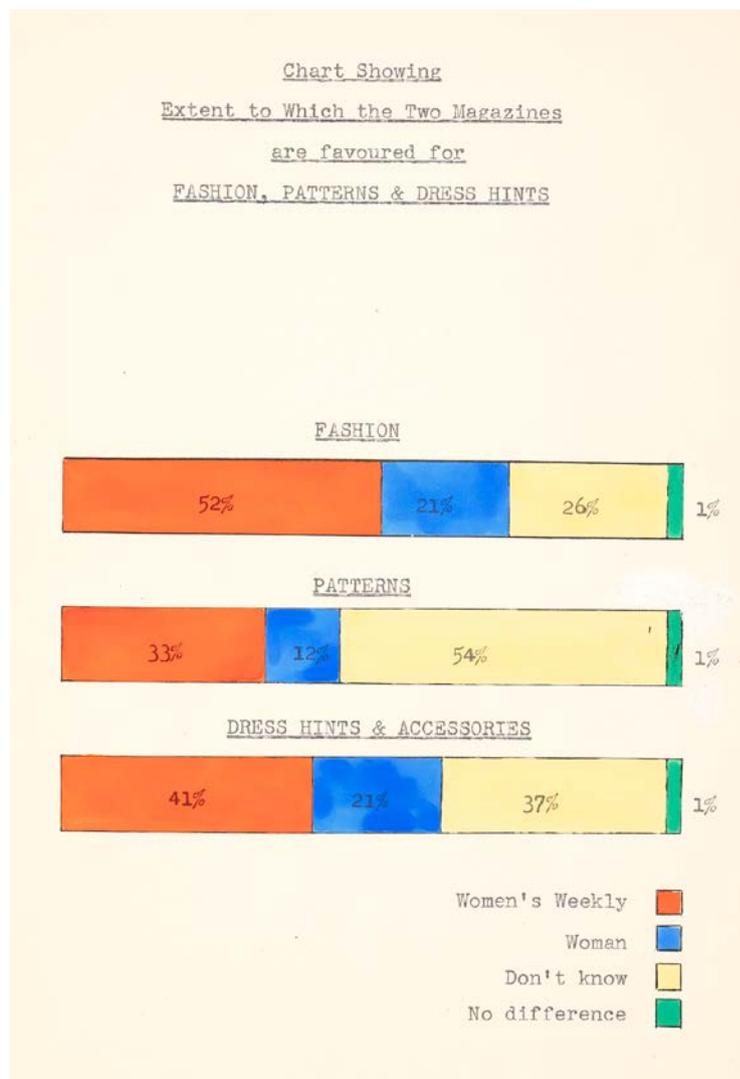
In 1945, the Ashby Research Service conducted 14 surveys for various clients, along with 30 surveys for Australian Consolidated Press. The following year, it undertook 30 surveys for external clients and 42 for its parent company. The promise of a postwar boom was already being fulfilled.

A key part of the firm's postwar strategy would be its consumer panel. While Ashby assumed that commissioned research work would 'continue to comprise the major portion of our business for some years to come', the war had demonstrated the precariousness of working on commission. In response, she suggested that a 'continuous market research of a stabilised statistical sample of households' would provide a useful addition to the firm's services.

The Ashby Consumer Panel, established in 1945, enlisted consumers across the country to complete a daily diary on their purchases. Monthly interviews were conducted with each panellist to gain further insights into consumption patterns and general attitudes. By 1957, the panel claimed to have 10,000 Australians reporting to it.

For major clients such as Arnott's, Heinz and Bushells, it offered invaluable insights into products, competitors and consumers. A 1955 report on canned soup consumption, for example, found that 39.9% of respondents 'generally use Rosella, while 30.6% generally buy Heinz'. Rosella was more popular in middle-class homes, upper-class homes preferred Heinz, and lower-class respondents did not reveal any major preference. Clients would use such insights to inform future marketing strategies and advertising appeals. Data gleaned from the panel would also have a direct bearing on the type and appearance of new products that were finding their way into postwar homes.

The story of the Ashby Research Service goes well beyond the collection of data and insights. After almost disappearing during the turbulent war years, the company went from being the only market research firm in Australia to one of about 40 by 1970. Through her foresight, tenacity and agility, Sylvia Ashby had not only built an innovative



and pioneering market research firm, she had played a key role in building an industry that is now worth some \$3 billion and employs over 13,500 Australians.

Robert Crawford is Professor of Advertising in the School of Media and Communication at RMIT University. He was the Library's 2017 David Scott Mitchell Fellow.



ENDGAME

* WORDS Maggie Patton

Within the Library's collection are hundreds of delightful and intriguing endpapers.

Sometimes plain, sometimes marbled, sometimes pictorial, sometimes patterned, endpapers form a hinge between the cover boards and the pages of a book. Their outer leaves are pasted to the inner surface of the cover (known as the 'pastedown'), while the inner leaves (or 'free endpapers') form the first and last leaves of the bound volume. Hiding the raw edges of the material that binds the book, they are functional, but can also be decorative and very collectable.

Early manuscript and printed books usually had no endpapers; the text was attached directly to the cover, sometimes leaving the opening pages of an illuminated manuscript vulnerable to damage. As printing spread, books were no longer the exclusive preserve of religious communities and wealthy collectors. And when thousands of titles were produced, purchased and handled every day, the first and last pages of the text were exposed to dirt and the risk of damage. Simple endpapers, made of paper or vellum, were introduced.

From the seventeenth century, endpapers became a more important, often ornamental, aspect of the binding. As with any genre of decorative arts, fashions and techniques changed through the years.



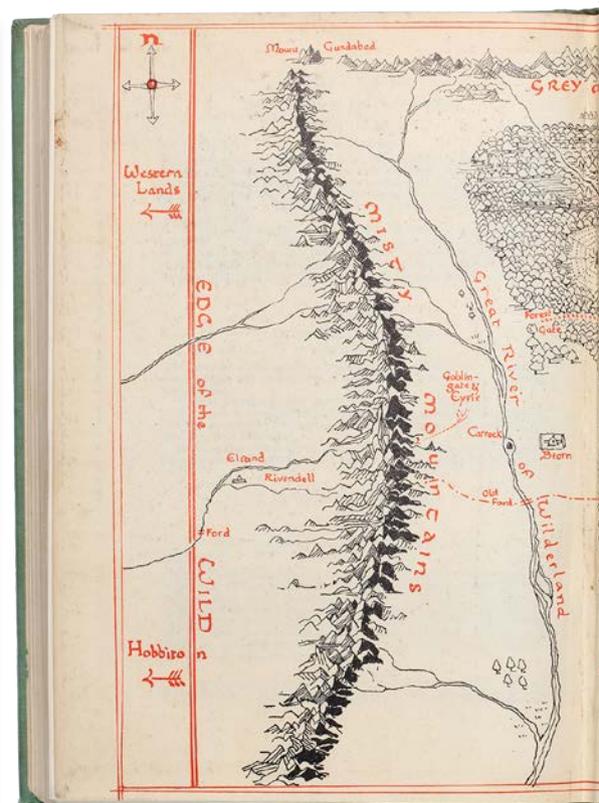
OPPOSITE TOP LEFT: Dutch gilt or brocade endpapers, *Le Metamorfosi di Ovidio* by Gio Andrea dell'Angvillara, In Vinegia: Presso Bern. Givnti, 1584, RB/L0003/O

OPPOSITE TOP RIGHT: Zebra pattern marbling, *Narrative of a Residence in Various Parts of New Zealand ...* by Charles Heaphy, London: Smith, Elder and Co, 1842, SAFE/ 84/327

OPPOSITE BOTTOM LEFT: Late 19th century French curl marbling, *A Relation of the First Voyages and Discoveries Made by the Spaniards in America ...* by Bartolomé de las Casas, London: printed for Daniel Brown and Andrew Bell, 1699, SAFE/ 69/13

OPPOSITE BOTTOM RIGHT: Pictorial endpaper, *Soomoon: Boy of Bali* by Kathleen Morrow Elliot, illustrated by Roger Duvoisin, New York: Alfred A Knopf, 1938, Model School Library/0945

Spanish moiré on Turkish marbling, *The Recollections of Geoffry Hamlyn* by Henry Kingsley, Cambridge: Macmillan and Co, 1859, SAFE/ 85/547-549



Marbled paper was popular for endpapers from the seventeenth century. The technique was first adopted in Europe in the sixteenth century, having spread from China and Japan through the Middle East. The effect is produced by floating a selection of paints in a tray of 'sized' liquid, which is thickened with cellulose. A sheet of paper is placed onto the surface of the liquid. When the page is lifted out of the tray, the colours remain as patterns on the surface of the paper.

From the eighteenth century, marbled papers became increasingly varied. Using combs and pins to stir up the colour, spotting the paints, and shaking the base liquid were some of the techniques used.

A style of endpapers called Dutch gilt or brocade also became popular in the eighteenth century. Different colours, including gold, were layered using stencils or metal rollers to replicate the brocades

and damasks of the period. Binders also began using a letterpress or block printing technique to create printed endpapers, often with repeating patterns.

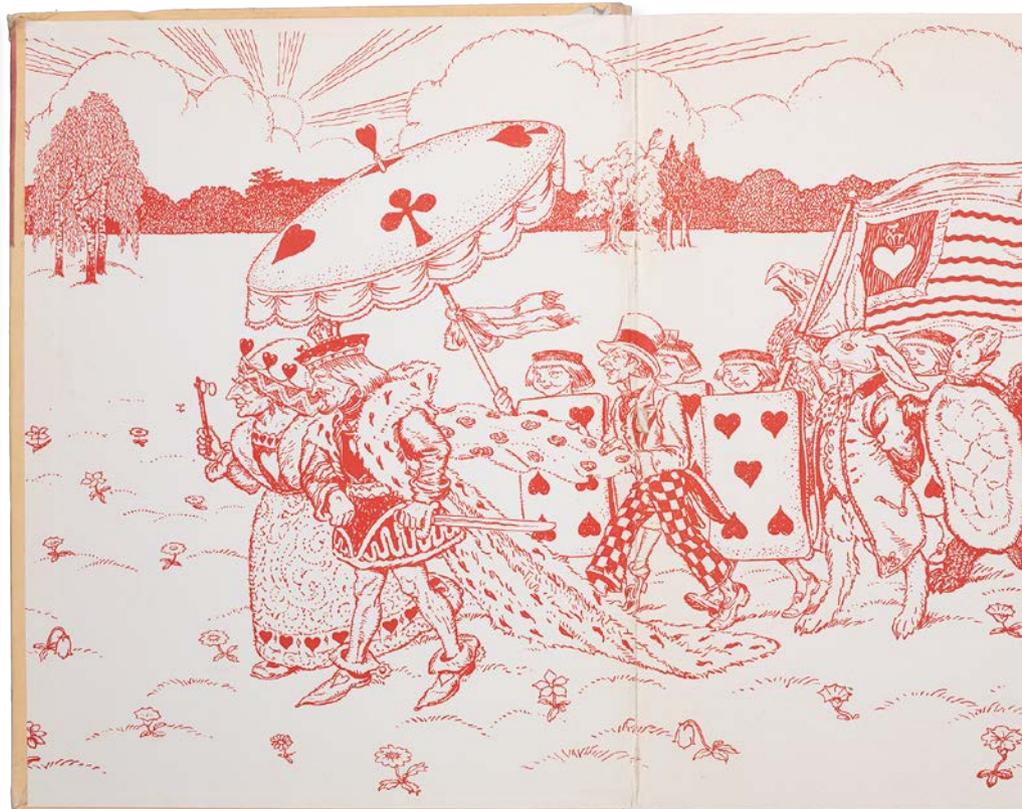
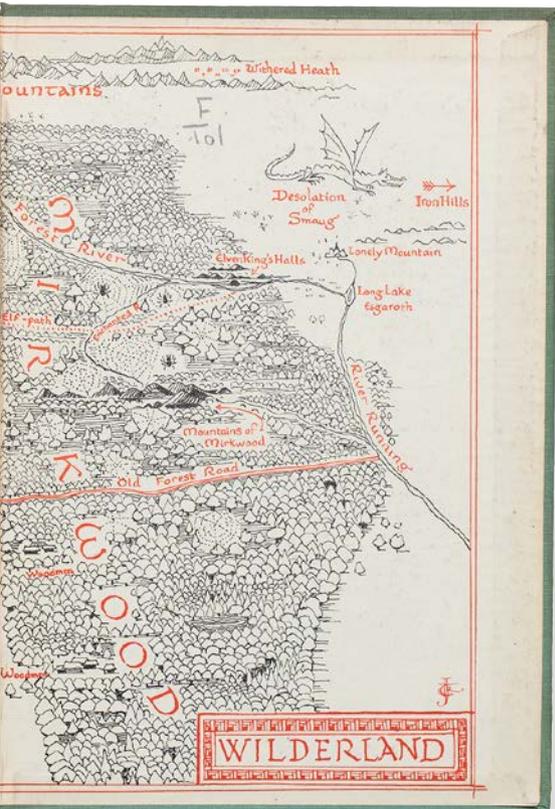
In the nineteenth century, mechanical printing made it possible to create a range of suitable papers. The earliest of these patterns, in the 1840s and 1850s, were intricate geometrical prints, often made from printers' ornaments, or decorative motifs. In the latter half of the century, floral patterns were popular: ferns, flowers, sprigs, branches and bouquets of all sorts, printed in a single colour.

By this time, marbling was increasingly machine-made, appearing slightly shiny with gold veins for effect. Beautiful marbled papers were still produced by artisan binders, often to be used in luxury bindings, limited editions and artists' books.

Towards the end of the nineteenth century, many binders produced thematic, illustrated endpapers

ABOVE: *Mary Poppins* by PL Travers, illustrated by Mary Shepard, London: Gerald Howe, 1934, Model School Library/1448

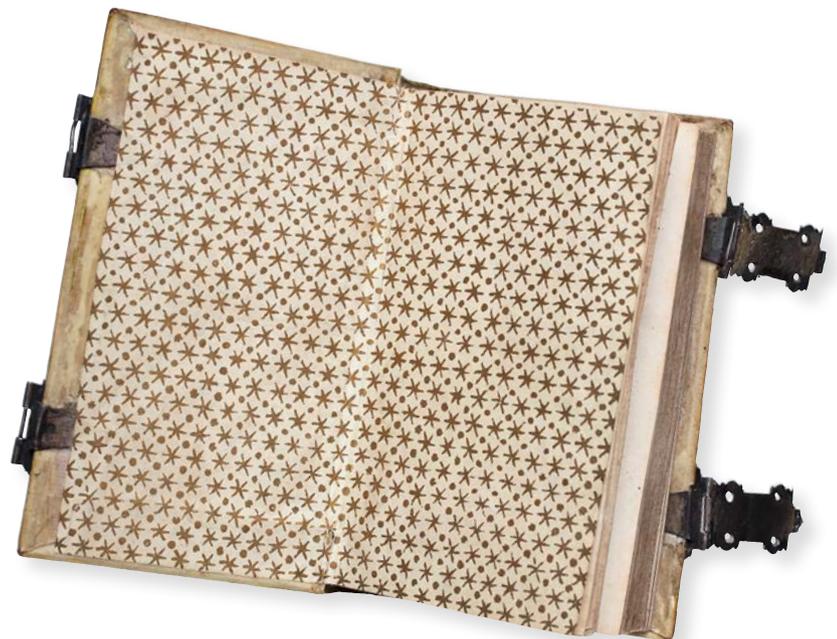
CENTRE: *The Hobbit* by JRR Tolkien, London: George Allen & Unwin Ltd, 1937, Model School Library/1443



that were integral to the text of the book. Maps, imaginary landscapes, a parade of story characters, or a scene reflecting the theme of the book, were popular. Children's books, like *Dr Dolittle* on the cover of this magazine, contain many of the most memorable and intriguing illustrated endpapers.

The Library's catalogue records seldom reveal the existence of decorated endpapers. Sometimes, the only way to find them is to lift the cover and take a peek! They are easy to overlook. Shown here is a sample of the designs hidden beneath the covers in the collection.

Maggie Patton, Manager, Research & Discovery



TOP: *Alice im Wunderland* von Lewis Carroll, Berlin: Meidinger's Jugendschriften Verlag, 1931, RB/0240

ABOVE: Metal-leaf embossed endpapers, Augsburg, early 18th century, *Idiomatologia anglo-latina, sive, Dictionarium ...* by William Walker, Londini: Typis W Horton, impensis T Sawbridg ... 1690, RB/L0011/W



An architect's
RETURN



WORDS Anna Corkhill

FEATURE

The archive of renowned architect John Andrews – known for his bold, ‘brutalist’ designs – has been acquired by the Library.

In 1969, in the midst of a run of success in North America, star architect John Andrews was lured back to his home country of Australia by the promise of extensive public works projects in Canberra. Sir John Overall of the National Capital Development Committee had chosen Andrews to design the Cameron Offices in Belconnen, a complex of seven interconnected buildings for 4000 federal government employees.

Andrews felt that he finally had the opportunity to create something ‘truly Australian’ and contribute to the rapidly developing urban landscape of Canberra. This structure, and those that came after it, is documented in the Library’s recently acquired archive of the architect’s company, John Andrews International, comprising thousands of architectural drawings, photographs and professional correspondence.

John Hamilton Andrews had left Australia after graduating from the University of Sydney in 1956. Ready for a challenge, he enrolled in a Master of Architecture at Harvard University in Massachusetts, US. When he finished the program (which was led by some of the twentieth century’s greatest modernist architects) in 1958, he had already entered the competition to design the new City Hall in Toronto, Canada.

Although Andrews’ scheme came in second, he gained work on the winning project, designed by Finnish architect Viljo Revell, and his career quickly gathered momentum. He set up his own practice in 1962, and in the following year he became a faculty member of the University of Toronto’s program in architecture (he was appointed chairman in 1967).

He was propelled into the spotlight in 1963, aged only 29, when he won the job of designing the entire new campus for the University of Toronto’s Scarborough College. The building complex he created has become an icon of brutalist design –

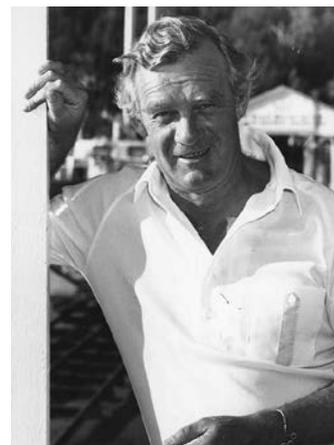
a popular architectural style for institutional buildings in the 1960s and 70s – with its sculptural concrete form and expansive interior meeting zones for students.

The campus functions as a miniature city – the different faculty spaces are linked by heated corridors the size of indoor streets, enabling students to avoid the harsh Toronto climate as they move from class to class. Known locally as the ‘Andrews Building’, it is still much loved by its occupants, and is recognised as an outstanding example of twentieth century campus architecture.

Andrews went on to design other significant buildings in North America, including Miami Seaport Passenger Terminal (1967), Harvard University Graduate School of Design’s Gund Hall (1968) and CN Tower in Toronto (1970).

In 1973, he moved back to Sydney and set up John Andrews International in Palm Beach. He continued his work on Canberra College of Advanced Education student housing (1973), Belconnen Bus Terminal (1976) and other Canberra projects. In Sydney, he completed buildings such as King George Tower (1970), Little Bay Lower Income Housing Scheme (1975), Sydney Convention Centre (1988) and the Octagon Offices in Parramatta (1989). His company quickly became a popular choice for office, educational and institutional projects across the country.

In 1980, Andrews beat international competition for the job of designing the Intelsat headquarters in Washington DC. Working from his Palm Beach office, he created a futuristic building for the International Telecommunications Satellite Organization,



Unless otherwise specified, images are from the recently acquired John Andrews archive.

John Andrews, 1980, photo by Robert Maccoll, PIC/5396/1, National Library of Australia

OPPOSITE: Interior, Scarborough Hall, University of Toronto, photo by David Moore, c 1967



made up of 10 internally linked pods with an exoskeleton of space-frame glazing and solar reflectors to enhance heating and cooling.

Andrews' extensive contribution to Australian architecture was honoured with the Royal Australian Institute of Architects Gold Medal of 1980, and he was awarded an Order of Australia in 1981. He never gained the level of fame in Australia, however, that he had attained in North America — his designs for the University of Toronto's Scarborough College were featured on the front cover of the Canadian edition of *Time* magazine in 1967.

The Library's archive of John Andrews' architecture covers the buildings he worked on after his office moved to Australia. (The drawings of his pre-1973 work are held in the Canadian Architectural Archives at the University of Calgary.) With support from the Library's Foundation, architectural historian Michael Bogle was engaged to help process this extensive collection. The job of unrolling, appraising and listing the contents of the archive gave him an insight into Andrews' methods, and a glimpse of some of his unbuilt and lesser-known works.

FEATURE

‘Andrews’ landmark hotel projects such as the former Melbourne Convention Centre, Merlin Hotel in Perth, and Adelaide Station are exemplars of interior planning,’ Michael says. ‘He worked with soft pencil on tracing paper, designing and redesigning the flow of the hotels’ interior architecture. Fortunately, he kept these design sketches, and the collection allows us to follow the design development of the projects.’

Andrews’ unbuilt design of 1986 for a multi-storey office tower, perched on a tree-shaped structure above George Patterson House in George Street, is a clever solution to a difficult design problem: maximising floor space while retaining a heritage-protected nineteenth-century building (now home to ‘The Establishment’ entertainment complex).

Unfortunately, due to its unconventional form, the building’s joint-financiers weren’t convinced of its structural viability, and the project didn’t proceed. The archive’s detailed documentation – from initial designs and perspective impressions to technical drawings – preserves an unrealised vision for this central city site.

Another interesting unbuilt project captured in the archive is the ‘Arabsat’ building in Saudi Arabia (1982), a telecommunications hub equivalent to Intelsat in Washington DC. Its geometric design features the expansive atrium gardens that are a recurring feature of Andrews’ institutional buildings.

While his large-scale projects are better known, Andrews’ domestic architecture includes a farmhouse he built for himself at Eugowra, western NSW (1978) – a celebrated design based on ecological principles – and houses for friends, neighbours and relatives at Palm Beach.

Andrews’ designs for institutional buildings, hotels and office blocks rely heavily on the sculptural possibilities of concrete and glass block. But rather than owning a particular style, he sees himself as having grappled with the problem at hand for each brief he encountered. The extensive sketches and plan revisions in the archive suggest a tireless commitment to finding the best possible solution for each building.



The John Andrews archive contains huge potential for research, through the drawings as well as the letters between architect, builder and client, which give vital clues on the genesis of each project and the complex, often fraught, process of bringing large-scale buildings to fruition.

Anna Corkhill, Curator, Research & Discovery

To complement the acquisition of Andrews’ archive, in 2017 the Library commissioned an oral history interview with John Andrews, conducted by Colin Bisset. You can listen to the interview online through our catalogue.

West elevation of proposed tower at No 2 Bond Street Sydney, John Andrews International, c 1986



Bohemian
SYDNEY

**MEG STEWART IS DELIGHTED THAT PORTRAITS
OF HER PARENTS ARE ON PERMANENT DISPLAY
IN THE LIBRARY'S GALLERIES.**

PAINTINGS FROM THE COLLECTION

‘The Library has always been part of the world I associate with my parents,’ says the writer Meg Stewart during a recent visit to see portraits of her mother and father, Margaret Coen and Douglas Stewart, in the exhibition *Paintings from the Collection*.

When Margaret Coen was working as a commercial artist in the late 1920s she would come to the public library (a precursor to the State Library of NSW) to read before attending art classes at night. ‘I was addicted to reading,’ Margaret is quoted as saying in Meg’s *Autobiography of My Mother*, ‘and the library was always warm and comfortable’.

Margaret was born in 1909. After an early childhood in Yass, and an education at the Sacred Heart convent Kincoppal in Elizabeth Bay, Sydney, she pursued a career as an artist with ‘quiet determination’ and the support of encouraging teachers like Antonio Dattilo Rubbo, Kincoppal’s art master, and Sydney Long at the Royal Art Society of New South Wales. She soon became part of the artistic circle then based around Circular Quay and before long had her own studio in a condemned building on Margaret Street near Wynyard Park.

It was a little earlier, in this same building, that the British-born artist Edmund Arthur Harvey painted the portrait of Margaret Coen that now hangs in the Library’s galleries. In what Meg describes as a ‘meticulously executed’ painting, Margaret wears a white voile blouse she embroidered herself and green glass beads given to her by a friend. Meg sees her mother’s clothes and the paisley shawl that Harvey draped in the background as reminders of Sydney’s bohemian past.

Harvey entered the portrait in the Archibald Prize of 1932, where it was a finalist (it was also included in the Society of Artists exhibition of that year), then gave the work to Margaret. She would have been ‘surprised and pleased’ to know that it is now on display at the Library, Meg says.

As well as being an ‘enormous reader’, Margaret was a great believer in the ‘value of collecting things’. Her family papers in the Library’s collection include a school report that says she ‘sits badly and constantly fiddles’ (Margaret took ‘fiddles’

to mean ‘scribbles’, a reference to the drawings she made in her schoolbooks).

In the 1930s, Margaret had a relationship with the established artist Norman Lindsay, who helped her develop her watercolour technique. Working from her next studio, in Pitt Street, she mostly painted flower studies but also ventured into landscapes, often finding subjects around the harbour. In 1938, the Trustees of the National Gallery of New South Wales (as the Art Gallery of NSW was then called) bought a work by her, she held her first solo exhibition and, towards the end of the year, she met her future husband, poet Douglas Stewart.

In the early 1940s she embarked on a series of oil paintings that included the portrait of Douglas that also hangs in the Library’s galleries. Douglas was working at the *Bulletin* as literary editor during the day, and writing a verse play about Ned Kelly in the evenings. As he posed for the portrait, she said, he would assume the expression of each of his bushranger characters in turn.

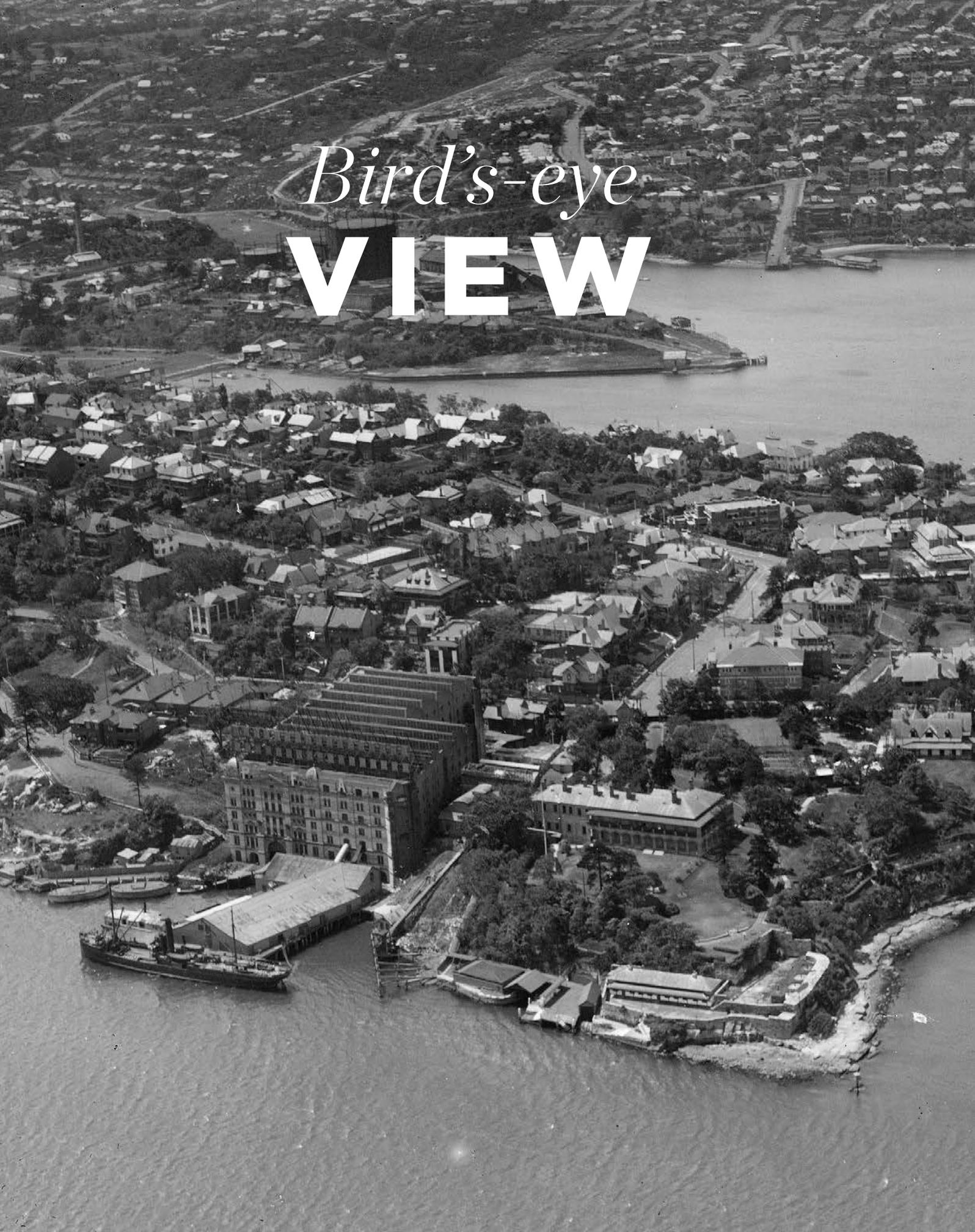
She and Douglas married in 1945. A silk ‘trout fishing map’ of the Kosciuszko area that she painted for him in the 1960s is among the other works by her held at the Library, as well as a portrait of Norman Lindsay and her letters to both him and Douglas.

After living at Potts Point and then in a studio that had been Norman Lindsay’s in Bridge Street in the city, Margaret and Douglas shared a home at St Ives on Sydney’s north shore. The garden at St Ives, says Meg, provided her mother with ‘endless subjects for flower paintings and still-life compositions’. She was a lifelong artist, who spent time in her studio every day, where Harvey’s portrait of her hung on the far wall.

Meg is still at St Ives. Although it was a wrench when the works left the house (the portrait of Douglas used to be in the hall), Meg is glad to see them in *Paintings from the Collection*. Paintings are meant to be shared, she believes. When she looks up the captions for her parents’ portraits on the information screens in the galleries, she can ‘zoom in on Dad’s hazel eyes and Mum’s blue eyes’. It’s another perspective on artworks that can now be ‘enjoyed by many more people’.

Cathy Perkins, Editor, SL magazine

OPPOSITE: Douglas Stewart, 1941,
by Margaret Coen, ML 1091
Margaret Coen, 1932,
by Edmund Arthur Harvey, ML 1305

An aerial, black and white photograph of a coastal town. The town is densely packed with buildings, mostly with gabled roofs, situated on a peninsula or along a riverbank. A large, multi-story building with a prominent facade is visible in the lower-left quadrant. A river or bay flows through the town, with several boats and a large ship docked at a pier. In the background, a suspension bridge spans across the water. The overall scene is a panoramic view from an elevated perspective.

Bird's-eye
VIEW

Aerial photographs by Milton Kent show a developing Sydney in incredible detail.

On water, Milton Kent was a champion sculler, but it was his skill in the air — as a prizewinning airman and photographer — that brought him lasting fame.

Born in Sydney in 1888, Kent was 10 when his father introduced him to the photographic arts. After experimenting with different subjects, he began to focus on sports photography. During the First World War, he took pictures of Les Darcy, Sid Francis, Jimmy Hill and other famous boxers.

The motor industry was in its infancy, and Kent found work with many of its early entrepreneurs. These businessmen recommended him to their associates, and his commercial photography operation grew.

Alert to the possibilities of aerial photography, Kent used rapid 'panchromatic' glass plates to capture images on one of William Hart's pioneer flights. In 1916, he was appointed official photographer to the State Government Aviation School at Richmond, on the outskirts of Sydney.

It was during this time that Kent learnt about oblique aerial photography — taking photographs from the cockpit of a plane at altitudes from 500 to 5000 feet. After the war, convinced there was a market for this work, he hired an aircraft and engaged a pilot to pursue this style of photography.

In 1920, he won the Mile Sculling Championship of New South Wales. But flying continued to play a prominent role in his life and in November 1926 he was awarded his pilot's licence. The following year he bought a Westland Wigeon two-seater monoplane, which gave a clearer view for his photographic work.

He was flying this plane on 12 November 1927 when he won the speed championship at Queensland's aerial derby. The following year, he tried to break the plane speed record from Sydney to Brisbane. Unfortunately, his motor cut out over Broken Bay and he was forced to crash-land on a nearby cliff.



By the 1940s, Kent was the principal aerial photographer in Sydney and his work was reproduced in thousands of advertisements in newspapers and magazines.

In 1953, he renamed his company Milton Kent and Son to reflect his son Lindsey's contribution. He worked with Lindsey until his retirement in 1961. When he died in 1965 he left behind his wife, Lillian, and their children Freda,

Gweneth and Lindsey. Lindsey continued to manage the studio up until 1989 when he sold the business and thousands of negatives to Ernest Dorn.

The Library acquired the Milton Kent collection from Dorn in 2005, and the photographs can now be viewed through our website.

Geoff Barker, Senior Curator, Research & Discovery



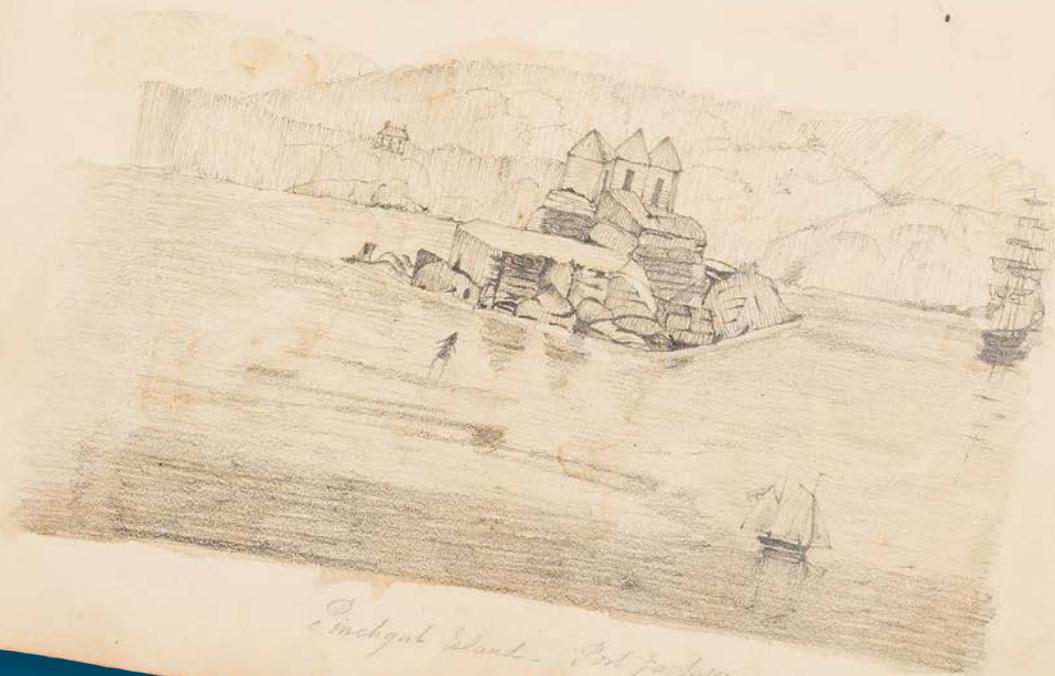
TOP: Aviators sitting next to Kent's Wigeon; from left: Charles Kingsford Smith, not known, Milton Kent (wearing a leather helmet) and Eric Chaseling, c 1934 Home and Away - 4963

ABOVE: Milton Kent, photographer, from *People* magazine, 15 July 1953

OPPOSITE: Pastoral Finance Association building, Kirribilli, North Sydney, c 1921, photograph by Milton Kent, ON 447/Box 123

PINCHGUT

A SKETCHBOOK REVEALS A PREVIOUS
INCARNATION OF SYDNEY HARBOUR'S
FORT DENISON.



Pinchgut Island - Port Jackson

NEW ACQUISITIONS

During the night of 30 November 1839 two American ‘men o’ war’ – the 24-gun *Vincennes* and the 18-gun *Peacock* – slipped undetected into Sydney Harbour. Sydneysiders only became aware of their arrival when, early the next morning, they were spotted riding calmly at anchor in Farm Cove.

The two ships were members of the United States Exploring Expedition under the command of Commodore Charles Wilkes. ‘Had war existed,’ Commodore Wilkes later remarked, ‘we might, after firing the shipping and reducing a great part of the town to ashes, have effected a retreat before daybreak in perfect safety.’

Alarmed by this unheralded visit, the colonial government recommended that batteries of heavy guns be placed at Bradleys Head and on the island known as Pinchgut to defend the town against ‘attacks from Enemy cruisers’. The island got its name from Governor Arthur Phillip’s policy of confining refractory convicts there on short rations. It was described by Lieutenant William Bradley in 1788 as ‘a white rocky small island shewing itself right in the stream of the harbour’.

The work of fortifying Pinchgut began towards the end of 1840 under the supervision of Major George Barney of the Royal Engineers. The cone-shaped island, which rose out of the harbour to a height of some 25 metres, had to be levelled before construction of the battery could begin. A gang of convicts was recruited and huts were erected on the island for their accommodation.

By February 1842 the island had been quarried down to near the high water mark and was ready to receive 10 24-pounder guns arriving from England. ‘This looks, indeed, both warlike and businesslike,’ observed a journalist in the *Sydney Herald*. But the home government refused to appropriate further funds to this remote fortification, and it remained unfinished until 1855. Fears of a Russian attack during the Crimean War prompted its resumption, and within two years a round Martello tower with a flanking bastion was completed and named Fort Denison.

Images of Pinchgut prior to its transformation are extremely rare, and recently the Library was

fortunate to acquire a pencil drawing of the island during this transitional period. Titled ‘Pinchgut Island, Port Jackson’, it appears in one of three sketchbooks owned by the Reverend Peter MacPherson.

The cleric appears to have composed the drawing – perhaps the only pictorial record of the convict huts – from Mrs Macquarie’s Chair, looking towards the heavily wooded north shore. The sketchbook is inscribed in beautiful copperplate on the inside cover with MacPherson’s name and the date of 4 May 1841, when the artist was 15.

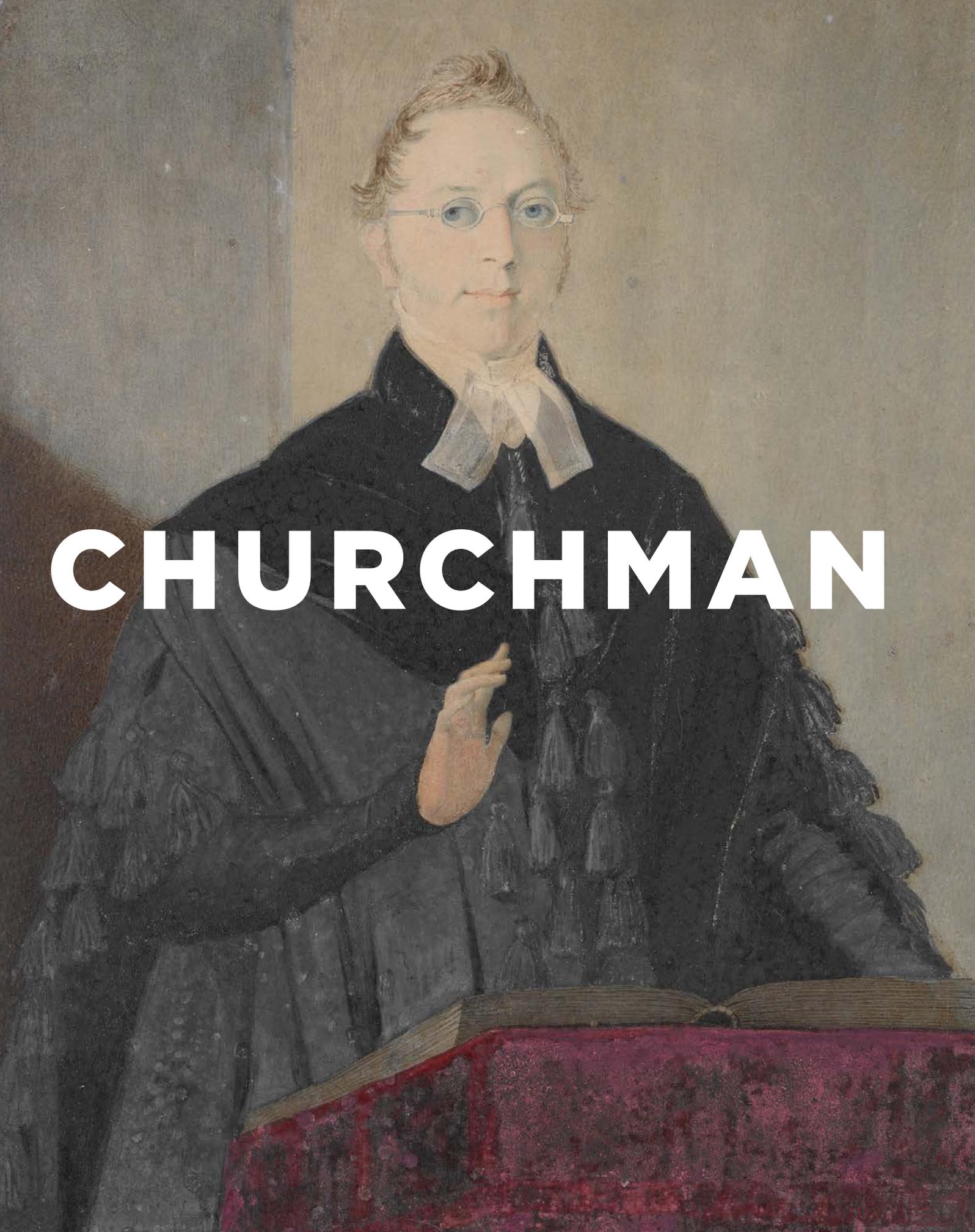
Previously unknown as an artist, MacPherson was born in the Bathurst district in 1826. He was sent to Rev Dr John Dunmore Lang’s Australian College in Jamieson Street, Sydney, around 1839, and six years later travelled to Scotland to study at the University of Edinburgh. He was one of the first Australians to enrol in a British university and, after graduating with credit, he entered the Divinity Hall of the Free Church of Scotland, again passing with credit.

He returned to Australia in 1858 and, for several years, edited a monthly publication called *The Standard*. Having been ordained in 1862, he was appointed Free Church minister of Meredith and Lethbridge in Victoria. In 1874 he accepted a call to West Maitland in New South Wales. Owing to ill health he resigned in 1878 and a year later moved to Sydney where he trained students for the ministry. He died there in 1886.

MacPherson was an acknowledged scholar of Indigenous languages, traditions and culture, and is believed to be the first European to have made a serious attempt to estimate the length of Indigenous occupation. His tentative estimate of 400 years was based on his excavations of oven mounds and stone circles at Meredith in 1884.

MacPherson’s sketchbooks contain over 70 drawings. Although only a handful appear to relate to New South Wales, they are an important addition to the Library’s collections – not only for the remarkable drawing of Pinchgut, but because they provide context to MacPherson’s life by extending our knowledge of his interests and activities.

Warwick Hirst, Librarian, Collection Strategy & Development



CHURCHMAN

NEW ACQUISITIONS

A manuscript volume fills a gap in the Library's holdings on colonial Sydney figure John Dunmore Lang.

At the Sydney Rare Book Auction in June 2018, the Library acquired a mid-nineteenth century manuscript volume of financial records, correspondence, memoranda, messages, and some miscellaneous literary extracts, relating to the hugely influential Scottish-born Australian Presbyterian minister Rev Dr John Dunmore Lang. The volume complements the Library's substantial collection of Lang's papers.

Lang's associate John Hunter Baillie compiled the volume during a three-year period when Lang returned to Britain and Hunter Baillie was left in charge of his affairs. The script is Hunter Baillie's distinctive cursive hand, which is evident in other items in the Library's collections.

Hunter Baillie — whose name lives on through the magnificent Gothic Revival Hunter Baillie Memorial Presbyterian Church in Annandale — was a Scots Presbyterian churchman and banker. Through his marriage to Miss Helen Mackie (a younger sister of Lang's wife, Mary) he became Dr Lang's brother-in-law.

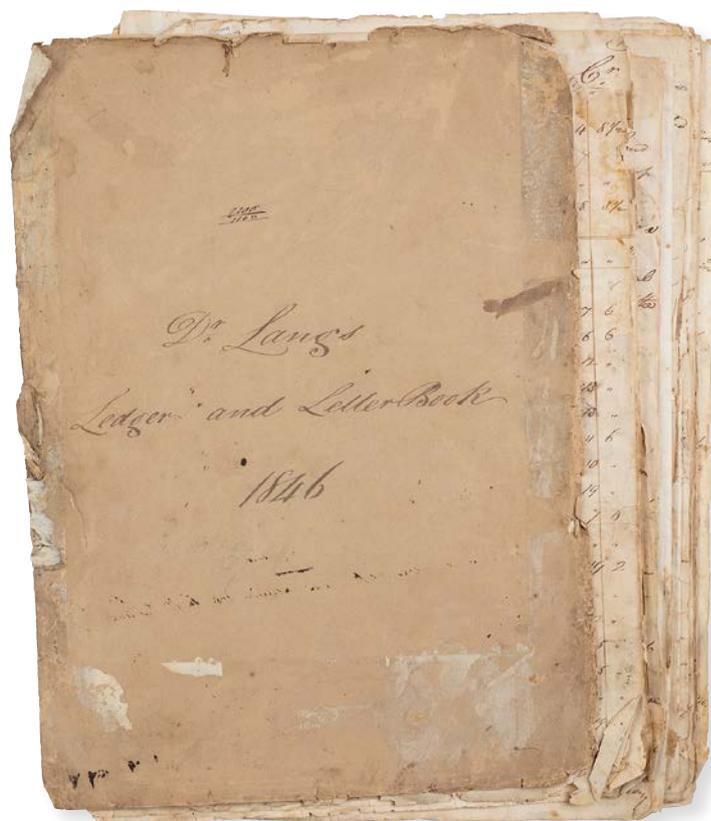
The volume is in poor shape — its spine is missing, some pages have pieces cut out and others show impressions of newsprint — but its content is significant for the light it throws upon Lang, his personal life and the vibrant commercial network around Sydney he was involved in. Hunter Baillie took a close interest in affairs of the Presbyterian Church in colonial Sydney. Particularly revealing are his personal, and sometimes caustic, observations on colleagues, politicians and local religious opponents.

The secretarial copies of letters in the volume — the originals are lost — provide insights into Lang and Hunter Baillie's shared attitudes to business, politics, family and religion, and hold information on the congregations in Balmain, Redfern, Pyrmont and other inner-city and regional locations.

This is fascinating social history. There are also engaging snippets of personal and social information such as ministers' infighting, squabbling at the synod, and sycophancy around Sydney.

In the Library's holdings on Lang and Hunter Baillie, there had been a gap of two or three years that is now covered by material in this volume. It is a key addition to the Library's John Dunmore Lang papers, particularly those relating to his friendship with John Hunter Baillie, and their mutual religious and business associations that evolved over many years.

Nicholas Sparks, Librarian, Collection Strategy & Development



Dr Lang's ledger and letterbook, 1846–47, by John Hunter Baillie, MLMSS 10103

OPPOSITE: Reverend John Dunmore Lang, 1841, by William Nicholas, P2/68



True

GRIT

A FRENCH INTERN HELPED TO CATALOGUE THE
FREDERICK ROSE COLLECTION OF MANUSCRIPTS
AND PHOTOGRAPHS FROM A COMPLICATED LIFE.

INTERNSHIP

Internships are often the best way to receive training from experts — the people who can introduce you to the specificities of their job, their institution and the territory they work in. That's why the *École Nationale des Chartes*, where I study librarianship and archives, offers internships around the world, and why I jumped at the opportunity to come to the State Library of NSW.

The school is in the centre of Paris, in front of the *Bibliothèque Nationale de France*. Although it began in 1821 as a corps of public servants trained in deciphering and authenticating ancient parchments and deeds of property (the 'Chartes' to which it owes its name), it has stayed at the forefront of librarianship and archival science.

While we're trained to handle a range of archival and library collections, every collection is unique and every institution has its own practices and habits. No collection in France could resemble the Library's Frederick Rose collection, which I've worked on during my three-month internship.

Frederick George Godfrey Rose was born in England during World War I. He was part of the 'Red Cambridge' generation of men and women from the privileged classes who embraced communism. He was imprisoned for a short time in 1930s Nazi Germany after he tried to cash tourist cheques to fund the escape of Jewish people.

Rose had met his German wife, Edith Linde, when she was an au pair and a communist activist in Cambridge, and they left England together. Rose's life would be ruled by ambivalence — between his academic career as an anthropologist and his dedication to communism; and between a taste for adventure (geographical and amorous) and family life. Fred and Edith Rose divorced but were lifelong friends.

The Library received Frederick Rose's papers and photographs, as a bequest, a few years after he died in 1991. The collection dates from the late 1930s when he first travelled to Australia to study the Indigenous cultures of the Northern Territory. Deemed unfit for employment during the Menzies years because of his commitment to communism, and suspected of being part of an alleged spy ring during the 1954 Petrov Affair, he decided to leave the country. Edith had

taken their daughters to East Germany in 1953, and was joined by Fred and their son Kim in 1956.

The volume of archives increases as Rose embraced opportunities that had not been available in Australia: a position at the Humboldt University in East Berlin, recognition for his ethnological work, publishing success, a home for his family, and a personally meaningful way of serving the communist cause (in this case by collaborating with the Stasi, the East German secret police). Later in life he returned to Australia, and took part in the social struggles of the time, supporting the Communist Party of Australia and defending Aboriginal rights. He moved back and forth between his communist, adoptive homeland and the country that fascinated him so much.

Cataloguing the Rose collection, under the supervision of Librarian Meredith Lawn, was a great internship experience because of its sheer volume and its varied contents. We were determined to make it available for anyone to find whatever piques their research interest. Within its 98 boxes (81 of manuscripts and 17 of photographs) is a trove of ethnological research on the ways and culture of the Indigenous people of the Northern Territory, accumulated over 40 years. It's also a source of political and historical insights into Australia in the twentieth century: from the paranoia of the Menzies years to the fights for social progress in the 1970s and 80s. And it holds glimpses of everyday life in a divided Germany.

Seeing this collection as a whole conveys a sense of unity amid the discord of a life torn apart. Fred Rose tried to reconcile incompatible paths — the dutiful informant and the trusted friend, the family man and the free lover, the hardened communist and the university professor — trying to make life work to the bitter end. And isn't there some of this grit in all of us?

Gaetan Lemaitre, intern, Collection Access & Description



Gaetan Lemaitre, photo by Joy Lai
OPPOSITE: Frederick Rose with his own and local children, Angas Downs, Northern Territory, 1962–65, PXE 1741



Mrs Dickens'

SONGBOOK

* WORDS Caroline Baum

A SONGBOOK BELONGING TO CATHERINE DICKENS,
WIFE OF CHARLES, WAS RECENTLY BROUGHT
TO LIFE AT THE LIBRARY.

PERFORMANCE

It had an element of surprise that would no doubt have gained Charles Dickens' approval. The afternoon session of the 'Boz in Oz', or the 112th International Dickens Fellowship conference, delivered a musical coup at the State Library amid the program of discussions of the author's works. One hundred and forty-eight delegates came from far and wide — some from Germany, Japan, Sweden, the UK and the US — for five days of walking, talking, eating and breathing Dickens with fellow enthusiasts and scholars.

Not to be outdone, the Library put on a display of significant Dickensia in its collection, including the manuscript of Dickens' article 'Emigration' from 1852, a pirated edition of *The Pickwick Papers* printed in Van Diemen's Land in 1838, and a letter written by Dickens to Melbourne lawyer and politician Archibald Michie thanking him for his interest in the author's son Alfred and for his invitation to visit Australia.

For devoted connoisseurs, the opportunity to view these documents and publications is precious. But what really brought the occasion to life was music archivist Meredith Lawn's relating how she came across a leather-bound songbook belonging to Mrs Charles Dickens while she was looking for something else in the collection.

Several scores within it — including six songs with lyrics by the Scottish poet James Ballantine, dated 1853 — are inscribed with personal messages to Mrs Dickens from the composers themselves.

The daughter of music critic George Hogarth, Catherine Dickens was musically literate; she trained in piano and singing as a child and her family was in contact with several famous composers and performers, including Felix Mendelssohn, who stayed with the Hogarths in 1829. Once she married Charles Dickens, she hosted frequent entertainments and musical soirees — although by the time of the songbook the marriage was not a happy one, leading to the couple's separation in 1858.

'The music in the volume is too well preserved to believe it was actually used,' said Meredith, whose sleuthing skills would have earned Dickens' admiration. 'There are no signs of wear on the pages due to being turned, nor any annotations on the music.'

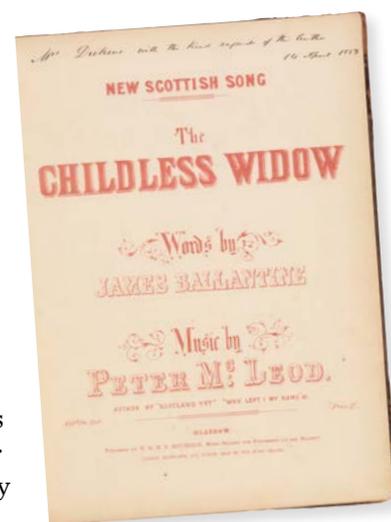
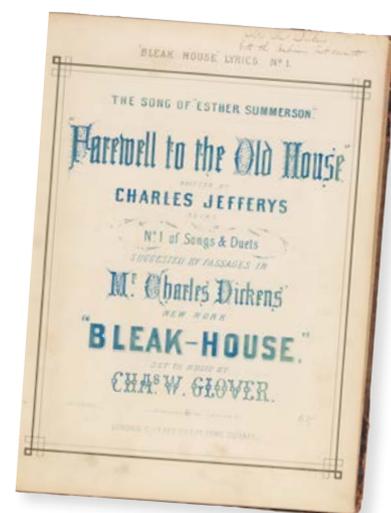
While the provenance of the volume remains a mystery, things had taken a dramatic turn behind the scenes: when the songbook was in the Library's Collection Care lab for repair, Meredith's colleague Natalie Rose Cassaniti, a professionally trained classical soprano now studying opera, saw it. She contacted Meredith about performing some of the music. 'I didn't know she was a singer and she didn't know I was a pianist,' laughed Meredith.

'Serendipitously, I discovered that the Library had recently acquired a grand piano as part of the Michael Crouch bequest, which was sitting in a corner of the Friends Room,' added Meredith, who in her 20 years as the Library's music curator had never had the opportunity to demonstrate her own musicianship at her place of work.

As if the duo's combined talents were not surprising enough, State Librarian John Vallance not only hosted the occasion, but also accompanied Natalie on the piano for one song. 'The three of us rehearsed once a week for several weeks in the Friends Room in the late afternoon when it was closed to the public,' said Meredith.

There was a frisson of anticipation in the audience when John suggested that 'these pieces have probably never been performed in Australia before and have not been heard anywhere in over 100 years'.

The reaction to this unexpected performance was one of audible delight, swiftly followed by an



Pages from 'Mrs Dickens' songbook', Q784.3/M

OPPOSITE: Meredith Lawn and Natalie Rose Cassaniti perform songs from Mrs Dickens' songbook, courtesy @shanerozario

enthusiastic, sustained ovation for Natalie's spirited performance. She brought to life lyrics about spring and unrequited love, animating the hushed atmosphere of a nineteenth century parlour concert chez Dickens with a more informal twenty-first century sensibility.

Caroline Baum, Reader-in-Residence

The 112th International Dickens Fellowship Conference was held in Sydney from 25 to 30 October 2018, supported by the State Library of NSW.



After the performance

Continuing my research into the songbook's provenance after the performance, I discovered a companion to our volume in the New York Public Library's catalogue. Dating from the same period, both songbooks are compilations of sheet music presented to Catherine and Charles Dickens.

Several pieces in each volume are based on words penned by Charles Dickens, and many others have handwritten inscriptions to Catherine from composers and authors. The New York volume has the bookplate of Charles Dickens on the inside front cover, and contains two works by Catherine's composer father, George Hogarth.

The music curator at the New York Public Library was unable to shed any more light on the provenance of the songbooks. As with ours, the donor of their volume was not recorded.

The embossing of both volumes as the property of 'The Misses Dickens' raises more questions than it answers. Charles and Catherine's daughters, Mary ('Mamie') and Kate, may have acquired the volumes after Catherine moved out of the family home in 1858 following the breakdown of the Dickens' marriage.

Or the volumes may have been given to Charles' nieces, Florence, Katherine and Maud, the daughters of Charles' brother Alfred Lamert Dickens. After Alfred died suddenly from pleurisy in 1860, Charles supported his brother's family. Florence and Maud lived together for the last

decades of their lives and both died, leaving no children, in 1941 (Katherine having died in 1921), so the albums may have come on the market as part of their estate.

A third scenario is that the volumes went to Charles and Catherine's first son, Charles Culliford Boz Dickens ('Charley') and then to his seven daughters, five of whom never married. Charley was the only child allowed to live with his mother after the couple separated. He was later employed by his father as subeditor of his weekly magazine *All the Year Round* and inherited Dickens' library of books, engravings and prints.

A fourth possibility is that Alfred D'Orsay Tennyson Dickens, the fourth son of Charles and Catherine, took the volumes to Australia when he emigrated in 1865 and gave them to his daughters, Kathleen and Violet Dickens. Although born in Australia, the sisters died in England, unmarried and childless, in 1951 and 1952.

Regardless of who the Misses Dickens may have been, these two companion songbooks — now held by libraries on opposite sides of the globe — give us a fascinating and tangible link to the personal lives of Catherine and Charles Dickens.

If you would like to try playing the pieces, you'll find the digitised Misses Dickens vocal album through the Library's catalogue.

Meredith Lawn, Specialist Librarian and music curator, Collection Access & Description



the library
shop

Looking for a unique gift?
Take a look at our quality art prints
from the Library's collection.

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The
**HUDSON
FYSH**
collection



BUILDING A STRONG FOUNDATION

Businessman and aviation veteran Dick Smith AC made headlines in 2016 when he sold his Cessna Citation CJ3 jet and generously donated the proceeds to aviation-related organisations and activities.

The State Library has rich collections relating to the history of aviation and we were fortunate to receive a donation from Dick Smith to support the digitisation and rehousing of our Hudson Fysh collection.

Sir Hudson Fysh KBE DFC, a founder and administrator of Qantas, was a central figure in the development of aviation in Australia. Fysh was a fascinating man whose life changed its trajectory as a result of the First World War.

A jackeroo and wool classer before enlisting, he returned to Australia in 1919 with his flying licence and a Distinguished Flying Cross. That year, Fysh and fellow ex-service airman Paul McGinness were commissioned by the government to survey a portion of northern Australia for an upcoming air race to the country from Great Britain.

The experience convinced the two aviators that there was a future for a commercial airline service in the district that could ferry passengers, mail or freight over such a wide landscape. In November 1920, they formed the Queensland & Northern Territory Aerial Services Ltd. Fysh was a regular pilot for the company until 1930, and was managing director from 1923 until 1955, then a chairman until 1966.

The Library holds an extensive archive that chronicles the life of Hudson Fysh and the early years of Qantas, including photographs, albums of memorabilia, diaries, glass-plate negatives and hand-coloured glass lantern slides. It tells the story of the first airborne postal services across outback Australia, as well as commercial services carrying passengers around Australia and to international destinations.

To begin the project, Library curators selected significant material to be examined and treated, where necessary, by the Collection Care team. The adhesive on some of the lantern slides had deteriorated over time. As a result, the old glassine pockets that stored the images were often stuck to the glass, obscuring



the images. Conservators carefully removed the glassine paper and rehousing the slides in new archival pockets and boxes.

The digitisation team then used state-of-the-art Hasselblad cameras to digitise the 43 selected items to the highest standards, resulting in the creation of 2566 high resolution master files. These files have now been added to the Library's archival repository, and can be viewed via the Library's catalogue.

This project builds on earlier work sponsored by Qantas to create an online story on the history of aviation in Australia.

Digital projects like these open our collections to new audiences. They also preserve critical aspects of our shared history and illuminate the spirit of exploration that is so vital to the Australian identity. The Foundation thanks Dick Smith AC for making this project possible.

SUPPORT THE LIBRARY

If you would like to learn more about how you can support the State Library of NSW, please contact Susan Hunt, Director, State Library of NSW Foundation, on (02) 9273 1529 or visit us online.

www.sl.nsw.gov.au/support

Qantas's second biplane before purchase, Sydney, Sir Hudson Fysh (pilot), c 1920-35, PXA 1063/1185

OPPOSITE: Maintenance staff service RAAF Sunderlands, 1944, PXA 1063/1288

Recent HIGHLIGHTS



/01



/02



/03



/04



/05



/06

- 01 Warwick Hirst, Kazuyoshi Matsunaga, Consul-General of Japan, Dr John Vallance, Richard Neville, 17 October 2018, photo by Joy Lai
- 02 Shakespeare workshop, John B Fairfax Learning Centre, 17 October 2018, photo by Joy Lai
- 03 At the Word Express, HSC English Extension 2 seminar, 2 November 2018, photo by Joy Lai
- 04 Dr Rachel Franks, Dr Mark Dunn, Dr Peter Hobbins, Professor Maryanne Dever, Doctoral Discovery Day, 23 November 2018, photo by Joy Lai
- 05 Jonathon Dallimore, HSC History Extension seminar, 9 November 2018, photo by Joy Lai
- 06 Library Council end-of-year celebration, 4 December 2018, photo by Joy Lai



/07



/08



/09



/10



/11



/12

- 07 Hayden Walsh, 'Talking Deadly', 28 November 2018, photo by Gene Ramirez
- 08, 09 Guests at the Library Council end-of-year celebration, 4 December 2018, photos by Joy Lai
- 10, 11 Silent Disco in *Paintings from the Collection* exhibition, Sydney Festival, 11 January 2019, photos by Joy Lai
- 12 'Bayala: Out of the Vaults: People, Language, Places', Sydney Festival, 12 January 2019, photo by Taryn Ellis

For our **FRIENDS**



2019 highlights

This year promises to be filled with new discoveries and insights at the Library. Friends events include a special lecture in March by visiting Russian literature specialist Rosamund Bartlett on *Anna Karenina, Tolstoy and Russia*; Susannah Fullerton's three-part series *Into Africa* in May; and in August, Emeritus Curator Paul Brunton will enthral us with a new series *The Thrill of the Chase: Great State Library Collections and the People who Built Them*.

The popular Curator's Choice talks are an opportunity for members to hear from our curators and see extraordinary treasures from our collections; and the bimonthly Reading Lounge bookclub is a fun way to read, share and talk about the talented array of authors in Australian literature.

Family history

As a Friend, you can launch into your own heritage research with a free 45-minute consultation with a Family History librarian. Discuss any roadblocks you've encountered and get advice on the best resources available. Consultations are on the last Friday of the month between 10 am and 12 noon. Call the Friends Office to book your place. Bookings essential.

ABOVE: Paul Brunton OAM; Friends Christmas party; Jordan Chung & Hanna Kwan jazz performers at the Friends Christmas party; Susannah Fullerton OAM

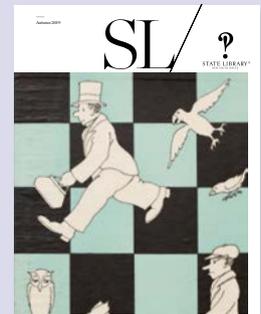


Special offer

Purchase one or both of the two bestselling fine art prints at the Library Shop for only \$50 (a discount of over 25%). Choose either *First Vehicles on the Harbour Bridge*, 1932, by Sam Hood (above), or *The City of Sydney (A Bird's Eye View)*, 1888, by MS Hill (see Library Shop advertisement, p 49). Print is A3 size (42 x 29.7 cm).

Friends

Friends become part of the life of the Library with a free subscription to *SL* magazine, exclusive use of the heritage Friends Room, collection viewings, special lecture series, bimonthly Reading Lounge bookclub, free Family History consultation, discounts (or free tickets) to Library talks, discounts at the Library Shop and Cafe Trim, and many more benefits. Why not join today, or spread the word and give someone a gift membership?



For more information, please contact Helena Poropat in the Friends Office

Email: friends@sl.nsw.gov.au

Phone: (02) 9273 1593

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

‘Q&A

Libby Hathorn



Award-winning children’s book author and poet Libby Hathorn has collaborated with the Library on many learning programs, and is a judge of the NSW Premier’s Literary Awards’ Patricia Wrightson Prize for Children’s Literature.

HOW DID YOU COME TO WRITE YOUR FIRST CHILDREN’S BOOK?

I don’t really remember a time when I wasn’t writing stories and poems or reading them, but my first published children’s book was *Stephen’s Tree*, inspired by the Australian gum tree (and translated into Greek and Italian!).

WHAT ARE YOU MOST PROUD OF?

Poetry has served me so well in life, dipping into its richness and strangeness, and has very much influenced my prose writing. Over the years, I’ve developed what I call a ‘muscular’ approach to teaching poetry to kids and adults. I love seeing the satisfaction when someone first ‘makes’ a poem of their own.

IS THERE ANYTHING IN THE LIBRARY’S COLLECTION THAT INTRIGUES YOU?

Everything in the collection intrigues me because

there’s always a story behind the story. I helped make three short videos on Australian poets using, for example, the death mask of Henry Lawson, a lock of Dorothea Mackellar’s hair and original artwork for CJ Dennis’ poetry, all from the archives.

HOW ARE YOU USING THE COLLECTION TO CREATE A PICTURE BOOK ABOUT THE NOVELIST MILES FRANKLIN?

I was inspired by the Library’s First World War photographs to write *A Soldier, a Dog and a Boy*, illustrated by Phil Lesnie, so it was good to learn that so many of Miles Franklin’s diaries are part of the collection. They give veracity to the imagined persona of Miles as a young governess for my picture book *Miss Franklin: How Miles Franklin’s Brilliant Career Began*, with illustrations again by Phil Lesnie.

WHAT ARE YOUR OTHER CREATIVE INTERESTS?

I love opera, in particular, because it’s the marriage of the arts — poetry, song, dance, art and drama. One of my picture books, *Outside*, is being developed as a children’s opera with music by the wonderful Elena Kats-Chernin.

WHAT ARE YOU LOOKING FOR AS A JUDGE OF THE PATRICIA WRIGHTSON AWARD?

Be it a chapter book or a picture book, something that resounds and also shines in one or all of these: its language, story, characters, setting and theme. Originality and freshness are paramount. A book that makes me pause, wonder, laugh or cry and want to pass it on.

WHAT DO YOU LIKE ABOUT THE LIBRARY’S NEW JOHN B FAIRFAX LEARNING CENTRE?

It’s fun and it’s aesthetically so pleasing! I love the fact you enter through a secret doorway and ‘tunnel’ to

arrive in a bright spacious place. Described as ‘digitally rich’, it’s an exciting learning space with plenty of hands-on activities and nooks and crannies to do, to dream, and to display. It’s inspiring to see children and adults enjoying learning in this way.

Libby Hathorn’s *Miss Franklin: How Miles Franklin’s Brilliant Career Began* will be published by Hachette in May 2019.



Endgame

Look beneath the covers for delightful endpapers like this one from Hugh Lofting's *Doctor Dolittle's Return*.

