

Magazine for members  
Summer 2014–15

# SL



STATE LIBRARY®  
NEW SOUTH WALES



*Celebrating the  
Governor Marie Bashir  
Reading Room*

*Rediscovering  
Indigenous languages*

*Pulp Confidential*

# ‘Message

## Celebration

The collections of the State Library celebrate the achievements of those who built Australia and shaped our history and culture. They include Arthur Phillip and Matthew Flinders – the 200th anniversaries of whose deaths have been commemorated this year – and important visitors such as Rose de Freycinet, who dropped in on the Macquaries while circumnavigating the world.

We also celebrate the excellent work done in the Library, including hi-tech materials research by Kate Hughes; the opening up of Indigenous language materials by Melissa Jackson and others; the collection interpretation and display for which we are renowned; and the extraordinary dedication of our volunteers, whose doyenne, Nancy Tuck, turned 100 this year.

To celebrate and honour the contributions of those who hold this Library dear and advance its responsibilities, the Library Council of New South Wales has introduced three medals and two honorary appointments, Emeritus Curator and Honorary Fellow. This year’s inaugural honours go to very distinguished Australians who have done much to help us document and interrogate our past, understand our present and imagine our future. They include dedicated librarians and curators, distinguished academics and a great writer, and an eminent businesswoman.

Most distinguished and loved of all, our former Governor, Dame Marie Bashir, has been honoured with the inaugural Medal of the Library Council of New South Wales, and her immense contribution has been recognised in the naming of the Governor Marie Bashir Reading Room.

As 2014 draws to a close, we also recognise the enormous contributions of Rob Thomas AM. As a member and then President of the Library Council, as a philanthropist and as our chief volunteer, Rob has been there for the State Library for nine years. We thank him and are delighted that he will continue to help us through our Audit & Risk Committee and the Foundation.

**ALEX BYRNE**  
NSW State Librarian & Chief Executive





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Summer 2014-15

## WITH THIS ISSUE

We enclose our highlights of the year booklet and thank *SL* magazine readers for supporting the Library this year.

# SL

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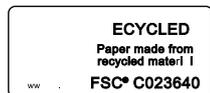
MONDAY TO THURSDAY  
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FRIDAY 9 AM TO 5 PM  
WEEKENDS 10 AM TO 5 PM  
EXHIBITION GALLERIES  
OPEN TO 5 PM, THURSDAYS  
TO 8 PM

THE MITCHELL LIBRARY  
READING ROOM IS CLOSED  
ON SUNDAYS.

### COVER

DAME MARIE BASHIR. THE LIBRARY HAS RENAMED THE STATE REFERENCE LIBRARY — IT IS NOW THE GOVERNOR MARIE BASHIR READING ROOM IN HONOUR OF THE FORMER GOVERNOR OF NSW.  
PHOTO BY JOY LAI, DIGITISATION AND IMAGING.

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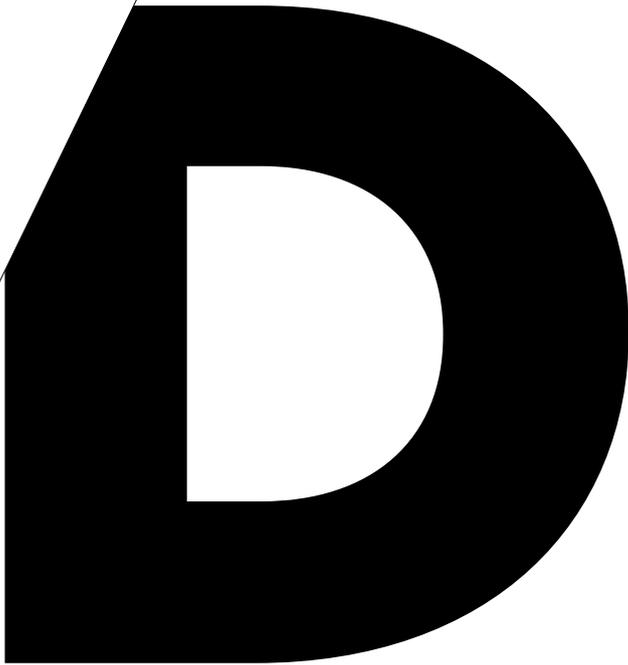




This oil on canvas by Roland Wakelin (1887–1971) evokes an eternal summertime pleasure — picnics with family and friends — and is from the State Library’s collection of Australian paintings.

ROLAND WAKELIN,  
*PICNIC AT THE ROCKS:  
THE SYDNEY HARBOUR  
BRIDGE, THE GARRISON  
CHURCH AND LOWER FORT  
STREET FROM OBSERVATORY  
HILL (DETAIL), 1952*  
ML 1169  
© COURTESY VISION  
AUSTRALIA

*R. Wakelin '52*



## Dr Alex Byrne's work recognised with two prestigious awards

Dr Alex Byrne, NSW State Librarian and Chief Executive, has recently been recognised internationally and in Australia with two prestigious awards.

The International Federation of Library Associations (IFLA) conferred on Dr Byrne an award of the highest honour: an IFLA Honorary Fellowship. The announcement was made at the IFLA World Congress in Lyon recently. The IFLA Honorary Fellowship was awarded in recognition of Dr Byrne's distinguished service to IFLA for various contributions, including those to the UN World Summit on the Information Society, and in developing the Aboriginal and Torres Strait Islander Protocols for Libraries, Archives and Information Services.

Closer to home, Dr Byrne was also the recipient of an Honorary Fellowship of the University of Technology, Sydney. It was awarded for Dr Byrne's outstanding contributions to the university, and for his achievements and contributions across the library and information science field.

DR ALEX BYRNE  
PHOTO BY BRUCE YORK, DIGITISATION AND IMAGING



## *Shopkeepers of Newtown: Photographs by Nic Bezzina*

In 2009, photographer Nic Bezzina began recording the shopkeepers of Newtown — some of the most iconic characters in a suburb well known for its cultural diversity and alternative culture. The 51 images (featured in the Autumn 2014 issue of *SL*) are on display in the Galleries from 1 November 2014 to 10 May 2015, and record for future generations the unique character of a changing suburb.

Nic Bezzina's publication, *Newtown Shopkeepers*, is available from the Library shop.

[www.sl.nsw.gov.au/exhibitions](http://www.sl.nsw.gov.au/exhibitions)

NIC BEZZINA, PHOTO OF EMMA-LEE COURT IN THE MAKEUP WARDROBE, 2013  
A8817 ONLINE NO. 37

## Did you know you can request your research material in advance?

Requests to view special collection items such as manuscripts, pictures, oral history recordings, rare books and maps can be made up to seven days in advance of your visit.

To submit a request, go to [sl.nsw.gov.au/ask](http://sl.nsw.gov.au/ask)



## WWI digitisation

Our digitisation for the centenary of the Great War continues. Along with over 150,000 pages from our diary collections, we have digitised over 5000 photographs, 31 troopship journals, 300 posters, 187 objects, 220 maps and 700 ephemera items, including postcards and personal greeting cards.

CHRISTMAS [EMBROIDERED CARD FROM FRANCE].  
SENT BY G CHITTENDEN TO HIS AUNT ELLEN, 1915, R782



## The Library's new Digital Curation Specialist

The Library has recently appointed Joanna Fleming to a newly created position, Digital Curation Specialist. A major strategy for the Library is to increase collecting published and original material created in digital formats. The Digital Curation Specialist will play a key role in developing our processes around acquiring and managing born-digital material, to enable and advance the Library's progression to a digital environment. Joanna has previously worked at the National Archives of Australia and the National Film and Sound Archive.

JOANNA FLEMING

# NEWS



## Interrobang

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

**? I am looking for information regarding specific facial features such as the Roman nose, Greek nose, etc.?**

**!** The Library holds a book called *Face Reading: The Forgotten Art of Instant Character Analysis* by Peter J Allen, which includes a chapter entitled 'The Main Nose Formations'. The book identifies five major nose categories — Roman, Greek, hawk, snub and celestial — and provides information and illustrations of each one. The author claims that specific character traits can be associated with each nose type, giving the budding face reader an overview of specific personalities.

In addition to this, according to research published in the *Journal of Craniofacial Surgery*, Abraham Tamir (PhD) identified 14 different human nose categories, with basic shapes ranging from the Greek nose (straight), to the hawk nose (sharp and 'downward hooking') and the 'fleshy nose'. The study was based on a sample of 1793 noses (from photographs and artworks), and found that the most widespread nose shape was the 'fleshy nose' (24.2% in the study).

[www.sl.nsw.gov.au/ask](http://www.sl.nsw.gov.au/ask)



## 12 December 1889

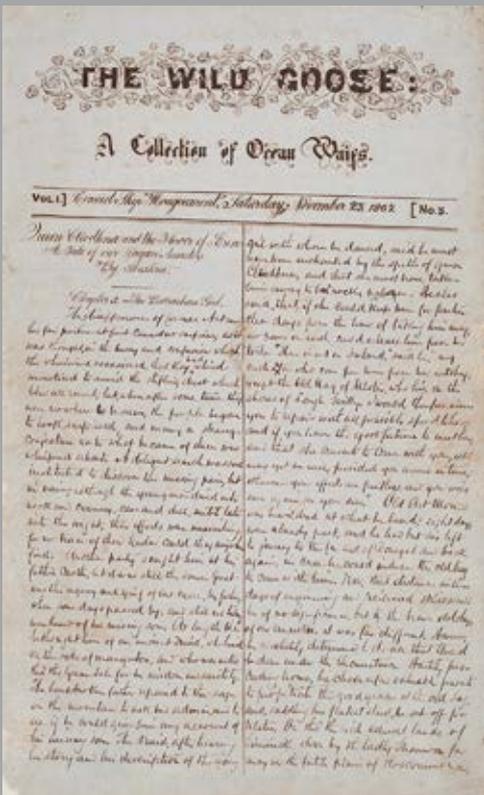
George Eastman produces the first roll of celluloid film as a replacement for glass plate negatives.

KITTEN WITH CAMERA, C. 1920, GOVERNMENT PRINTING OFFICE REF: GPO 2 - 52347

## 25 December 1915

Australian Armed Forces receive presentation tins of Fry's Chocolates in their Christmas billies. Jack Sommers, Army driver, painted views of the desert landscape and fortifications at Bir Shola, Egypt, on the inside of his tin.

INSCRIPTION ON TIN READS: 1915-1916 TO OUR GALLANT AUSTRALIAN KINSMEN AT THE FRONT FROM THE AUSTRALIAN WAR CONTINGENT ASSOCIATION, LONDON, WITH EVERY GOOD WISH TO ONE AND ALL XMAS 1915



## 9 January 1868

The *Hougoumont*, the last convict transport to Australia, arrives at Fremantle, WA.

TITLE PAGE OF *THE WILD GOOSE*, A WEEKLY NEWSPAPER ISSUED ON BOARD. MLMS5 1542 (SAFE 1/409)

*on this*

# DAY

**COMPILED BY** Margot Riley,  
Research & Discovery branch

*6 February 1794*

Captain John Hunter is appointed  
second Governor of NSW,  
replacing Captain Arthur Phillip.

PORTRAIT OF VICE-ADMIRAL JOHN HUNTER,  
C. 1813, WILLIAM MINEARD BENNETT  
DG 394



*23 January 1788*

La Pérouse arrives in Australia.

*LA PÉROUSE'S MONUMENT, BOTANY BAY,*  
C. 1836, LITHOGRAPH BY JG AUSTIN & CO.  
AFTER ROBERT RUSSELL  
DL PD 14



*18 February 1931*

Sir Douglas Mawson takes possession  
of MacRobertson Land, Antarctica,  
for Australia.

MAWSON RESTING ON A SLEDGE DURING  
THE AUSTRALASIAN ANTARCTIC EXPEDITION, 1911-14,  
PHOTOGRAPH BY XAVIER MERTZ  
HOME AND AWAY - 36771

# HONOURS

## *of the Library Council 2014*



WORDS Richard Neville

Earlier this year the Library Council of NSW was delighted to announce that it was inaugurating an important series of honours to recognise distinguished individuals who contribute to the cultural enrichment of Australia through library and information excellence. Here are the honorees for 2014, along with a special announcement about the historic naming of the Governor Marie Bashir Reading Room.

The State Library's deep and rich Australiana collections only exist because of the agency of the Library's many benefactors, supporters and readers. Without the extraordinary philanthropy of David Scott Mitchell and Sir William Dixon, or the work of great librarians like William Ifould or Ida Leeson, or the creativity and influence of writers and historians like Patrick White, Manning Clark or Kate Grenville, the Library would not be what it is today. With vision, energy and foresight, readers and librarians have compiled collections and told stories about them. Because of their engagement with the collections, we can think differently about the past, and imagine our future.

Along with the Library Council's Honours, this year an additional honour was conferred. It was announced on 20 October 2014 that the State Reference Library would be known as the Governor Marie Bashir Reading Room. This is a fitting acknowledgment of the tremendous support the former and much beloved NSW Governor gave

to the Library. Something of her understanding of the Library's centrality to Australian life is revealed in her 2010 comment:

I have always said that, if ordered in the most catastrophic of times imaginable to save just one man-made structure in Australia from destruction, I would immediately nominate the Mitchell Library with all its contents!

Dame Marie's lifetime commitment to the welfare of Indigenous people, to multicultural Australia and to children's health and education closely align with the Library's own values, which is why she was the inaugural recipient of the Library's highest award, the Medal of the Library Council of New South Wales.

Ms Belinda Hutchinson AM, a former President of the Library Council of NSW, and now Chancellor of the University of Sydney, was awarded the Dixon Medal for her exceptional contribution to philanthropy — with particular acknowledgment of her support of the State Library and its Foundation — and to corporate Australia.

# AWARDS



Dr Kate Grenville, the distinguished writer, was also awarded the Dixson Medal for her enormous achievements in Australian literature, and her dynamic use of the Library's collections to engage contemporary audiences with our past through fiction of the highest literary merit.

Mr Andrew Wells, University Librarian at the University of NSW, was awarded the Ifould Medal for his enormous professional contribution to the library community as a whole, and to the State Library of NSW in particular.

Ms Rosemary Block, the inaugural curator of Oral History at the Library, was awarded the title of Emeritus Curator, for her pioneering work in establishing both the Friends of the Library and its Oral History program, as well as her continued commitment to the Library as a volunteer.

Four Honorary Fellows are announced: Mr Cecil Churm OBE, for significant professional achievement in the public library sector; Professor Robert Clancy AM, for significant contributions to the history of Australian cartography; Professor Bridget Griffen-Foley FAHA, for significant contributions to Australian media history scholarship and scholarship generally; and Mr Robert Knight, for significant contributions to public libraries and to the Library Council of NSW.

The inauguration of these awards is a powerful statement of the importance of libraries generally, and the State Library of NSW in particular, to Australian society. It is right that exceptional service to our shared community be celebrated, and the Library Council of NSW is delighted to be saluting the contributions of these recipients to Australian life and culture.

**Richard Neville is the Mitchell Librarian**



CLOCKWISE FROM TOP:  
DR ALEX BYRNE AND DAME MARIE BASHIR  
PROFESSOR BRIDGET GRIFFEN-FOLEY AND DR KATE GRENVILLE  
EMERITI CURATORS ALAN DAVIES, ELIZABETH ELLIS AND PAUL BRUNTON  
DAME MARIE BASHIR AND BELINDA HUTCHINSON  
ALL PHOTOS BY JOY LAI, DIGITISATION AND IMAGING



# ROB THOMAS

– *a very genuine leader*

At the end of 2014, Rob Thomas AM – current President of the Library Council of NSW and former Chair of the State Library of NSW Foundation – retires from the Library Council. The Executive and staff of the Library all agree that Rob has been an extraordinarily engaged and enthusiastic Library Council President.

# THANK YOU

Rob Thomas has had a distinguished career of over 35 years in the securities industry, including as CEO of Citigroup Australia & NZ and later becoming Chairman of its Global Corporate and Investment Bank. He is Chairman of TAL, Starpharma Limited, Aus-Bio Pty Ltd and Grahger Capital Securities Pty Ltd. He is a Director of HeartWare International Ltd, Virgin Australia Ltd, O'Connell Street Associates Pty Ltd and REVA Medical Limited. He is on the Advisory Board of Inteq.

Rob has raised the Library's profile within the Australian business community by actively encouraging significant corporate and individual sponsorship for the Library. His own generosity as a private philanthropist has been extraordinary and he is one of the State Library's most important benefactors.

Above all, he is held in high esteem by the Library Council, the State Library Foundation, the Library Executive and staff. He is known behind the scenes as a quintessential 'good bloke', who goes above and beyond the call of duty for the Library. He is approachable and supportive. He is genuinely interested and 'really gets the Library'.

The number of volunteer hours Rob has put into the Library – his engagement, commitment and active involvement – has been extraordinary. He has a true understanding of the importance of libraries to the people of NSW and the world.

Rob first became involved with the State Library in 2005 through the Foundation's fundraising activities for the significant Discover Collections digitisation campaign (formerly atmitchell.com). He was then appointed to the Library Council of NSW, the governing body of the State Library (for a three-year period initially, from January 2006 to December 2008). During this time, he was appointed Library Council President (from January 2007 onwards).

Alongside his Library Council responsibilities, he became a Library Foundation Trustee (from 2006 on), and was appointed Chair of the Foundation Trustees (from 2007 to 2010). With the establishment of the rejuvenated Foundation Board in 2010, Rob took on the role of Foundation Board Chair (2010–2013) and has continued as a Trustee.

Rob's work with the Foundation has been underpinned by the depth of his understanding and appreciation of the Library's collections. He has been instrumental in gaining support (both financial and in-kind) for the Library, in particular in fundraising for

the Mitchell Campaign to renew the Mitchell Reading Room and the ground floor of the Mitchell wing.

He has been a highly valued member of a number of Library Committees, including the Library's Audit & Finance (now Audit & Risk) Committee (2006 onwards), the Grants Committee and the Public Libraries Consultative Committee (both from 2008 onwards).

During his Library Council presidency, Rob has guided the Library towards achieving many landmark goals, including the commencement of NSW government funding of the Library's eRecords project. This key business transformation project began in 2007–08, with an initial \$10 million instalment of project funding.

Rob Thomas has worked with three State Librarians and an array of members of the Library Council, its committees and the Foundation Board. His insightful and patient leadership and his clarity of expression have guided discussion and focused deliberations for the benefit of the Library and those it serves.

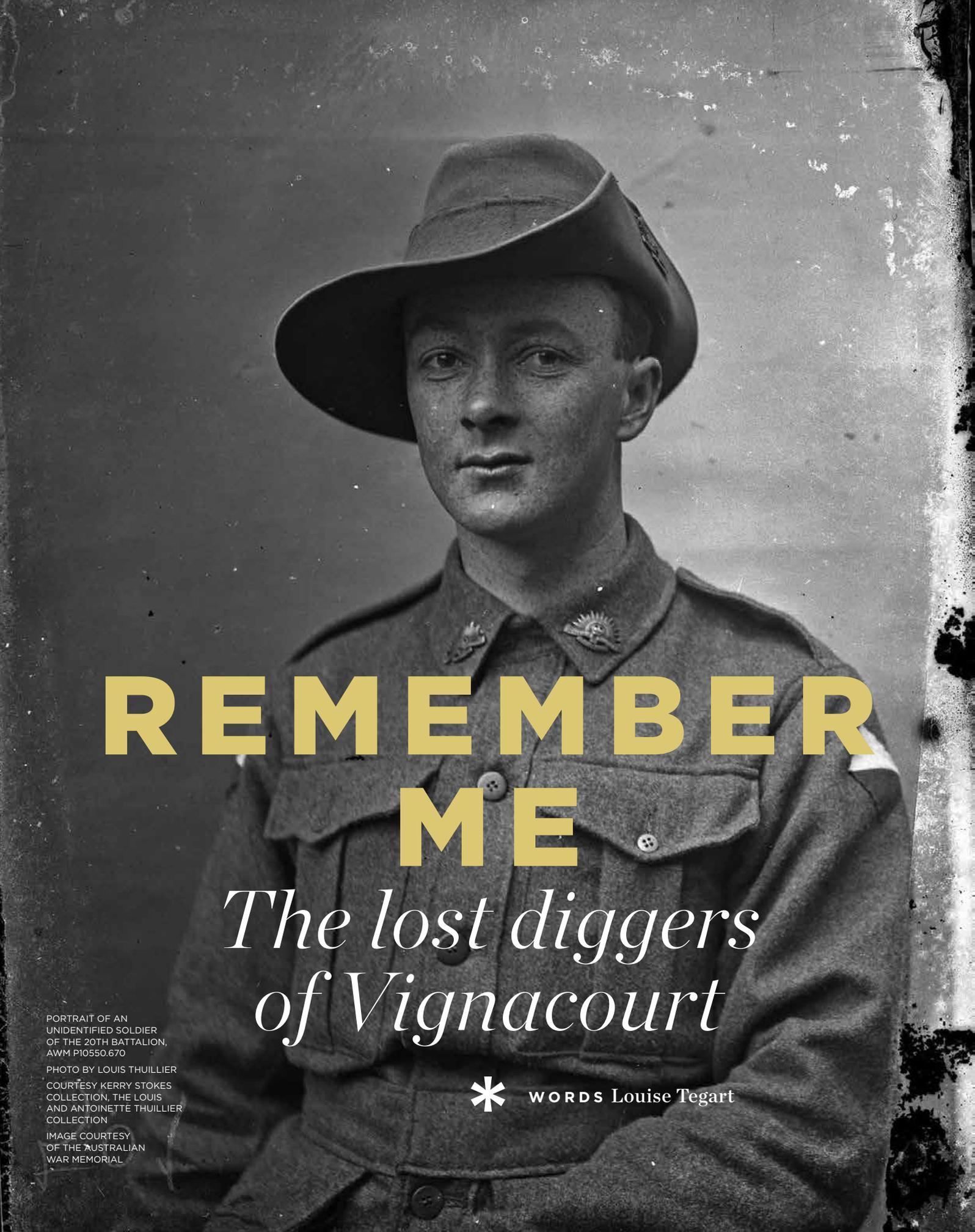
On a personal level, Rob's fascination with maps and their role in the history of Australia has been a perfect match for the Library's significant cartographic collections. His enthusiasm and advocacy for the map collections at the State Library have been invaluable. The last five years have seen a revival in interest in the Library's cartographic collections through fundraising, new acquisitions, digitisation projects, conservation work and events. The Sydney Map Group has relaunched and meets informally to view and discuss maps in all their fascinating detail. Rob has been a great supporter across all of these activities.

In 2013 Rob received the Order of Australia award for his significant service to the community of NSW through his contributions to Library governance and to business.

Rob's contribution to the Library has been supported by his wife, Kyrenia, and their four sons.

The Library thanks him for his incredible input and his support and care for the staff of the Library, and we acknowledge his substantial contribution in his leadership of the Library Council and his personal philanthropic support of this great institution.

OPPOSITE: ROB THOMAS  
PHOTO BY BELINDA CHRISTIE,  
DIGITISATION AND IMAGING



# REMEMBER ME

*The lost diggers  
of Vignacourt*

PORTRAIT OF AN  
UNIDENTIFIED SOLDIER  
OF THE 20TH BATTALION,  
AWM P10550.670

PHOTO BY LOUIS THUILLIER  
COURTESY KERRY STOKES  
COLLECTION, THE LOUIS  
AND ANTOINETTE THUILLIER  
COLLECTION

IMAGE COURTESY  
OF THE AUSTRALIAN  
WAR MEMORIAL



WORDS Louise Tegart

## EXHIBITION

The story of the photographic plates at the heart of the upcoming Australian War Memorial exhibition, *Remember Me: the lost diggers of Vignacourt* – at the Library from November to January – tells of an extraordinary discovery.

For nearly three years during World War I, the small French town of Vignacourt was a respite from the trench warfare about one day's journey away. It was an important billeting place, rail centre and training area for troops. At various times headquarters and hospitals were also located there.

For many troops, Vignacourt was a refuge where they recovered from one battle and prepared for the next. Thousands were billeted there or slept in barns. The troops enjoyed the local wine and food, and the retreat from the terrible reality of what was happening nearby.

Vignacourt attracted international attention in May 2009 when *The Independent* newspaper published images of glass negatives of World War I soldiers, mainly of British soldiers, but also of some Australians. The negatives had been rescued from a rubbish heap in northern France. They were a revelation, as apart from official war photographs there are few images of Australian troops on the Western Front because the British Command banned soldiers from taking cameras into battle.

Journalist Ross Coulthart saw the article, and couldn't help but wonder if there were more images than those already recovered. The story he uncovered involved multiple parties and many years.

Over 20 years ago Laurent Mirouze, a French antiques dealer and journalist, was put onto the extraordinary images by a friend who had seen photographs of soldiers in a council building in Vignacourt. Mirouze went to see the photos, which featured Australian soldiers, and sought out photographer Robert Crognier, who had printed them from the original plates.

In 1989, two decades before *The Independent's* story, Mirouze visited Crognier and discovered that there were thousands of pictures that had been taken by husband and wife Louis and Antoinette Thuillier. The Thuilliers had turned their home into a studio and advertised for soldiers to have their photographs taken as they passed through Vignacourt on their way to and from the front line.

Crognier was related to the Thuilliers, and knew that the family still had the plates. Mirouze wrote an article on the discovery in both French and British journals, but was never contacted by anyone interested in the collection. In 1990 he contacted the Australian Embassy in Paris, to let them know about the collection. Unfortunately he never heard back.

In Australia, Peter Burness, a historian at the Australian War Memorial, was also looking for the Thuillier plates. He had seen a commemorative pamphlet published in Vignacourt that featured images of Australian soldiers, which the pamphlet said were only a sample of the collection. But he had no luck finding the plates until journalist Ross Coulthart and Channel Seven's *Sunday Night* program entered the story.

Coulthart located Laurent Mirouze, who was ecstatic that somebody from Australia was interested. After many dead ends, Coulthart, Burness and Mirouze tracked down the elusive treasure to the house of a Thuillier relative. In the attic were three battered chests containing thousands of glass photographic plates – images of Australian, New Zealander, British, Canadian, American, Indian, French and other Allied troops. Kerry Stokes AC purchased the collection from the Thuillier relatives.

The discovery was featured on the *Sunday Night* program in 2011, to an incredible response. The Australian public and relatives of those shown in the photographs have identified some of the soldiers, although many are still unknown.

*Remember Me: the lost diggers of Vignacourt* features 74 prints from the over 800 glass plate negatives that Kerry Stokes AC generously donated to the Australian War Memorial in 2012.

**Louise Tegart is the Library's Manager of Exhibitions**

***Remember Me: the lost diggers of Vignacourt* is an Australian War Memorial travelling exhibition supported by Channel Seven.**

**On display in the Galleries until 18 January 2015**



# PULP CONFIDENTIAL

\* WORDS Peter Doyle

From February next year, vintage Australian 'pulp' cover art, illustrations and manuscripts will be on display in the Galleries. The works are drawn from the papers of Sydney publishing house Frank Johnson Publications. Peter Doyle, crime writer and curator of *Pulp Confidential*, introduces this treasure trove of 'resolutely low-rung' Australian pulp.

## EXHIBITION

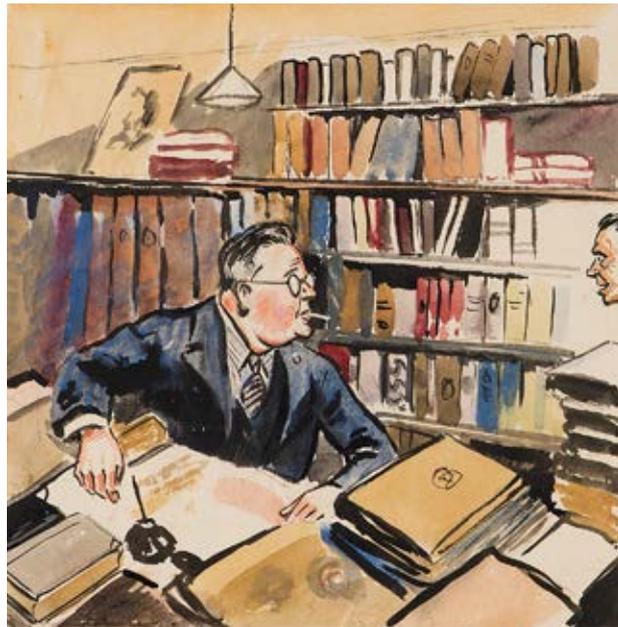
In February 1960, the Deputy Mitchell Librarian formally wrote to the estate of a recently deceased Sydney publisher, Frank C Johnson. Thirty years earlier a young Johnson had founded the literary magazine *Vision*, and had gone on to publish poetry collections, including his friend Kenneth Slessor's *Five Bells* and *Darlinghurst Nights*. The librarian offered her condolences and enquired whether there might be any personal papers suitable for the collection?

In 1965, Johnson's daughter contacted the Library to say her father had in fact left some papers and she was open to discussions about their future. A manuscripts librarian duly trooped out to her house in Carlingford, where he found a sprawling array of letters, manuscripts, artwork, cover designs, scrapbooks and ephemera, rat-gnawed and in poor condition, stored in a shed.

The items were not representative of Johnson's early literary career, but rather the last 20 years of his life, roughly 1940–60, when he had been a hard-grafting but resolutely low-rung publisher of comic books, crime paperbacks, humour and cheesecake magazines, boxing and racing fiction, adventure stories, bush tales and anything else that might move a few units in newsagents and on railway station bookstands. It wasn't high literature but pure pulp, of the quick and dirty sort.

After a little negotiation, the papers were acquired (for the not inconsiderable sum of £250) by the Mitchell Library. It was a good call. Back then there was zero prestige associated with mass pop culture. Now, half a century later, the Frank Johnson papers are a treasure trove. The lurid original magazine cover art, with its urgent, almost violent brushwork, and the hasty but free and flowing pen and ink drawings and washes — all so outré and low brow in the 1960s — now present as extraordinarily energetic and surprisingly modern. In the later decades of last century, that same pulp aesthetic would come to be highly valued, and rehabilitated as a major driver of pop culture, cinema and even fine art.

The lively (and sometimes inadvertently amusing) illustrations are mostly rendered on good quality rag paper or Bristol board. Around the smudged and dog-eared edges we see pencilled notes, suggestions, corrections and amendments, reminding us that this stuff came out of a well-organised production process. There's much correspondence there too, from authors and artists, which is often hurt and angry in tone — there are complaints about a short payment here, a



late payment there, or a plain and simple *non*-payment somewhere else. Yet other bits and pieces — postcards, sketches, private cartoons, decorated notes and letters, often referring to fondly remembered drinking sessions — are affectionate and comradely in tone.

It's also noteworthy just how *Australianised* the material is. At a time when US and British cultural exports were consistently swamping nascent expressions of Australian identity, Johnson's detective stories, true crime yarns, bush tales, comics, cartoons and even the westerns are often determinedly Australian in subject and setting. And of course there are generous (all right, let's say contrived) helpings of sex and violence. The Johnson house style?: 'Sexed-up local.'

The Frank Johnson papers are an exceptionally rich collection of classic early 'pulp' art, and at the same time provide a fascinating glimpse into the everyday workings of a small but resilient player at the hard-scrabble end of the Australian publishing industry.



**Peter Doyle is a Sydney-based crime writer, curator and researcher.**

**On display in the Galleries  
7 February to 10 May 2015**

ABOVE: BOOKPLATE  
(DETAIL) CARICATURE  
OF FRANK JOHNSON,  
C. 1945 © LOCK,  
PX\*D68/ VOL.10/ F.37

OPPOSITE: COVER GRAPHIC,  
*THE TASTE OF DEATH*,  
C. 1942, PX\*D68/5 F.439

# HIDDEN *Gems*



WORDS Melissa Jackson

The State Library's Indigenous Services branch has been undertaking a long-term project to help revive Australian Indigenous languages, many of which are no longer within living memory. The Rio Tinto – State Library of NSW Rediscovering Indigenous Languages project is working with the Library's collections and Indigenous communities, to bring these languages back to life.



Language is an integral aspect of how we view ourselves. Over 250 Aboriginal and Torres Strait Islander languages were spoken prior to 1788 – now only about 145 are still spoken, according to *Community, Identity, Wellbeing: The Report of the Second National Indigenous Languages Survey, 2014*. Sadly, of these around 110 are in the critically endangered category (meaning that they are spoken by a small group of people mostly over the age of 40). A meagre 13 are considered to be strong (meaning that children are taught and speak the language in their everyday lives). In NSW, where European contact has been most far-reaching, around 70 languages were spoken before 1788. Today only 10 are spoken, and most of these are critically endangered.

In recent times, the link between knowledge of language and psychological and physical wellbeing

has been established, as summed up in the 2012 *Our Land Our Languages* report by the federal Standing Committee on Aboriginal and Torres Strait Islander Affairs:

Language work is close to the heart of many Indigenous Australians. The important role that Indigenous languages play in terms of a connection to culture, kinship, land and family was highlighted during the Committee's inquiry, as was the devastation to communities that results when language is lost. Indigenous languages are the foundation upon which the capacity to learn, interact and to shape identity is built.

ABOVE: THE LIBRARY'S INDIGENOUS SERVICES TEAM, FROM LEFT: MELISSA JACKSON, NATHAN SENTENCE, CARISSA GLYNN, MONICA GALASSI, RONALD BRIGGS, KIRSTEN THORPE  
PHOTO BY JOY LAI, DIGITISATION AND IMAGING  
OPPOSITE: FROM THE CURR FAMILY PAPERS AND STATION RECORDS, 1838-1937, MLMSS 2286 3X  
PHOTO BY MELISSA JACKSON

In these most dire circumstances of language loss, there is a light at the end of the tunnel – many communities, along with state and federal governments, are committed to reviving their slumbering languages. In NSW, for example, Aboriginal Affairs (in the Office of Communities) has established a number of Culture and Language Nests, where educational institutions and communities will be able to connect to provide a pathway to learn language from cradle to grave.

To assist in language revival, the State Library of NSW has embarked on a significant project to identify and make accessible materials in its collections relating to Indigenous Australian languages. The Rio Tinto – State Library of NSW Rediscovering Indigenous Languages project seeks to reconnect Indigenous Australians and the wider Australian community with word lists and vocabularies relating to the first languages of Australia.

The project has five components, each carried out by different branches and divisions of the Library:

- collection management, which involves research and discovery, collection documentation and care
- community consultation and engagement
- building a Rediscovering Indigenous Languages website
- developing educational resources
- creating awareness of the importance of libraries and archives for language revival.

Internationally renowned linguist Dr Michael Walsh took on the monumental task of digging through over 12 kilometres of manuscripts to discover the exact riches in our resources. He identified more than 100 language collections as especially important. Once these hidden gems were found, we updated and enhanced the Library's catalogue records, before sending the collections to the preservation lab, and on to be digitised. The Rediscovering Indigenous Languages website will provide digitised copies of the lists, and we hope to engage volunteers and communities to work with us to transcribe the lists.

So how do communities revive language when there are no living fluent speakers? In the United States, the Myaamia tribe of Oklahoma has revived its language with the use of a 17th-century bible found at the University of California, Berkeley; as has the Wampanoag of Massachusetts, again utilising a religious text created in the 1600s.

In Australia, the Kurna language of the Adelaide Plains is in the process of being revived, based on texts written by Lutheran missionaries Teichelmann and Schürmann. Sadly, the last fluent speaker of Kurna passed away in 1929, but now, as a result of the work of community members and linguists using manuscripts, there is a real possibility of a new generation of fluent Kurna speakers.

As a testament to the quality of our resources, partial speakers have visited the Library to interact with the language material, and have read and spoken it immediately, which was a powerful experience. With our language collections now being digitised, our aim is that future interactions will be multi-generational and within community.

The Indigenous Services branch has also gone offsite to engage in community consultation. In conjunction with the Library's Learning Services, we have taken language back to community as part of the 'Far Out' educational program to Walgett, Coonamble and Lightning Ridge; to Singleton on the NSW Central Coast; and to NSW south coast communities. We also attend and speak at conferences, discussing our programs with linguists and associated professionals; and write scholarly articles to share our endeavours.

In 1994 the Aboriginal and Torres Strait Islander Library Information and Resource Network developed 12 protocols that set out guidelines for libraries, archives and resource centres in their interactions with Aboriginal and Torres Strait Islander people and collections. Our project aligns closely with two protocols that relate to the repatriation of material and the digital environment.

An exciting aspect of the Rediscovering Indigenous Languages project is the development of a website – <http://indigenous.sl.nsw.gov.au> – that will make the language materials easily accessible to communities. It was launched as part of Corroboree Sydney 2014. By systematically describing and digitising the material, the project will enable widespread access to this highly significant cultural heritage. Just as important is the potential for digital repatriation of this material.

This website will assist communities in enabling access to the documents; establishing dialogue with communities; consulting about appropriate use; and increasing active participation and co-creation of the website.



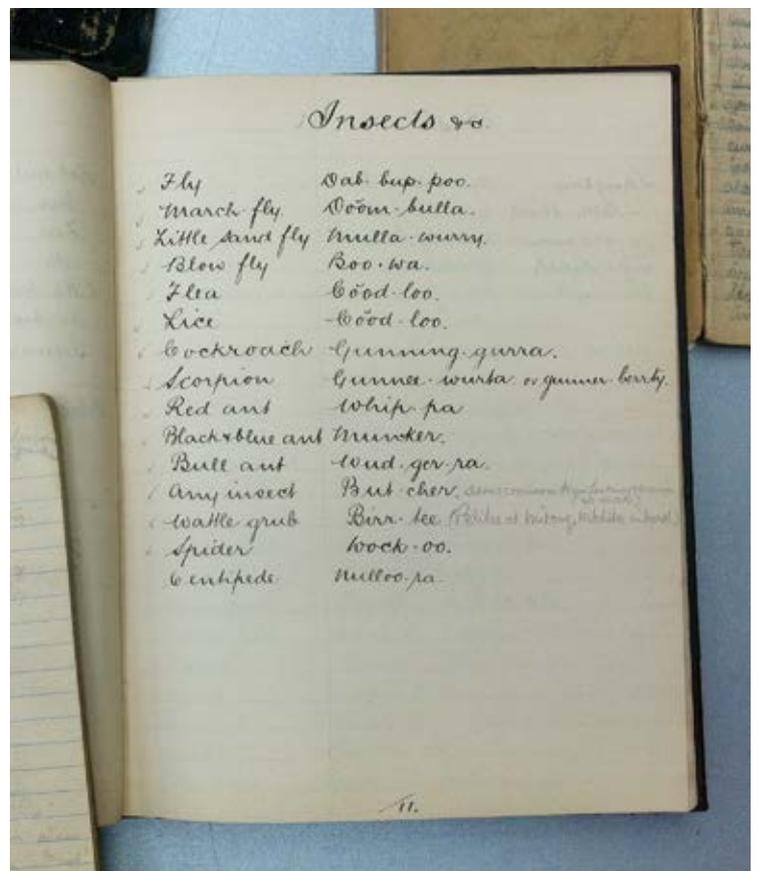
The Yuwaalaraay artist Lucy Simpson has been given the brief to create visuals for the website that capture the vibrancy of our project. Her art features words from western NSW Indigenous languages found in some of the library's language lists.

The Rio Tinto – State Library of NSW Rediscovering Indigenous Languages project is a vital initiative championing the revitalisation of culture and language for Australia's Indigenous people. It is a project that, once established, will continue to evolve and grow through community interactions and contributions, and may well lead to the Indigenous Services branch's discovery of more hidden gems.

This article draws on information in *Community, Identity, Wellbeing: The Report of the Second National Indigenous Languages Survey*, by Doug Marmion, Kazuko Obata and Jakelin Troy, published by the Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra in 2014; *Our Land Our Language*, Report by the Standing Committee on Aboriginal and Torres Strait Islander Affairs, tabled 17 September 2012, Canberra; the *OCHRE: Aboriginal Affairs plan* at [www.aboriginalaffairs.nsw.gov.au/nsw-government-aboriginal-affairs-strategy/](http://www.aboriginalaffairs.nsw.gov.au/nsw-government-aboriginal-affairs-strategy/); and 'Coffs Harbour welcomes Aboriginal language and culture nest', media release from Victor Dominello MP, 19 February 2014.

Melissa Jackson is a longstanding librarian in the Library's Indigenous Services branch

<http://indigenous-services-slnsw.tumblr.com>



TOP: DETAIL OF WEBSITE ART BY LUCY SIMPSON

ABOVE: FROM THE HERBERT BASEDOW – PAPERS, 1865-1932, MLMSS 161/9 PHOTO BY MELISSA JACKSON



C'est pour toi seule aimable et chère amie que je veux écrire ce journal, je trouverai du plaisir à le faire, puis-je en une chose que tu m'as demandée et qui te sera agréable; d'ailleurs ne sera-ce pas un plaisir de journaliser de te raconter tout ce qui peut m'arriver de heureux ou de malheureux dans l'espérance de te donner quelque satisfaction et d'intéresser une personne qui m'est si chère! Je jouis d'avance de la satisfaction que tu pourras me donner au retour trop heureux, je t'embrasse les faibles lignes et tu éprouveras d'autant plus de plaisir à me lire que tu sauras que j'ai couru tel ou tel danger. Si au contraire j'eusse succombé au milieu de cette courte pénible, tu serais au moins que quelqu'un éloigné de toi que j'ai jamais été, ma plus agréable occupation a été de penser et de faire quelque chose pour ma Caroline.

J'en aurais jamais consenti à faire un journal pour tout autre que pour toi toi seule à pour moi. L'ambition n'est pas pour ordonner un style et d'ailleurs, tu ne songeras pas à me reprocher l'égarement de ton esprit; je t'embrasse les faibles lignes et tu sauras que j'ai couru tel ou tel danger.

Je commencerai de l'instant à quitter à moi-même la maison que j'habitais. Je t'embrasse les faibles lignes et tu sauras que j'ai couru tel ou tel danger.

Tout le monde crut à Brest que j'étais partie par le courrier qui partait à minuit pour me rendre à Marseille; mais au lieu de cela, je suis restée à Brest jusqu'à midi et demi. Je t'embrasse les faibles lignes et tu sauras que j'ai couru tel ou tel danger.

D'un de ses amis pour nous reconduire sur le port pour nous embarquer, il semblait que la lune voulait protéger ma fuite, elle se cacha pour empêcher que les personnes qui se trouvaient là ne m'entendissent et ne me reconnussent; cependant au sortir du port il fallut s'arrêter pour dire le mot d'ordre, les coups de fusil de la lumière je ne savais où me cacher, ce fut tout en tremblant j'arrivai le long du bord et j'y montai le plus lestement qu'il m'est possible et je suis obligée de passer au milieu de tous les officiers qui se trouvaient sur le pont; quelques-uns demandèrent qui j'étais, et l'un qui nous accompagnait à Paris qui était son fils que ce effet est à peu près de ma taille. Je fus encore bien agitée toute la nuit, il me vint en l'esprit que j'avais été reconnue et que l'Amiral commandant en ayant été instruit enverrait dire qu'on m'envoyait à terre, le mouillage bruisait de bruit et continuait d'avoir des croquants, jusqu'à ce que nous fussions hors de la rade.

Le 7<sup>e</sup> du matin, le 19<sup>e</sup> nous apparut l'amer de la grande rade et comme le vent était faible nous fûmes remorqués par une chaloupe du port; le vent contraire nous força de nous éloigner pour doubler le Cap aux Aigles, le soir la brise fraîchit et nous perdîmes de vue notre bonne patrie. Quoiqu'il fût presque nuit, je gardai les yeux fixés sur la terre autant que cela me fut possible, lorsque je n'appercus plus que le ciel et l'eau il me sembla que je me séparais un monde de ceux qui m'avaient si longtemps accompagnée. Je t'embrasse les faibles lignes et tu sauras que j'ai couru tel ou tel danger.

\* WORDS Louise Anemaat

Je t'embrasse les faibles lignes et tu sauras que j'ai couru tel ou tel danger.

Le beau soir du 20<sup>e</sup> le soir en un orage après font tout troubler notre premier ami!

# ROSE DE FREYCINET

a daring adventure

Late one September night in 1817, a young woman dressed herself in men's clothes and made her way, under cover of darkness, to the harbour at Toulon. Accompanied by French naval officer Louis de Freycinet and a friend, she climbed aboard the corvette *Uranie*, walked through the group of officers milling on the deck and quickly disappeared into a cabin.

Trembling and fearful of detection, she remained in the cabin all through the night, leaving the officers to wonder who this 'young man' could be. Early the following morning, 17 September, the *Uranie* set sail. By evening they had lost sight of France.

Twelve days later, that same young woman celebrated her 24th birthday at sea as the *Uranie* approached Gibraltar. After leaving Gibraltar she dropped her pretence, discarded her male clothing and Rose de Freycinet, wife of the captain, emerged from her cabin. Once at sea, the story of Rose reached the newspapers and caused a stir.

Louis de Freycinet was an experienced officer who knew well enough that women were not permitted to travel on naval ships. He was a veteran of an earlier expedition under Nicolas Baudin, whose survey of the Australian coastline in 1803 coincided with Flinders' circumnavigation — their ships even met on the south Australian coast. More than a decade later, de Freycinet was in command of his own expedition.

It seems likely that at least some of the couple's family and friends knew of the plans to smuggle Rose on board her husband's ship. The diary she kept throughout the voyage was written explicitly at the request of her dear friend, Caroline de Nanteuil, who had asked Rose to keep an account of her adventures. Rose gave her diary to Caroline, whose granddaughter presented it to the de Freycinet family in 1913.

Rose also wrote to her mother during the voyage. Together, her diary and letters are among the most remarkable records of any voyage of exploration and discovery. While the original letters appear not to have survived, Louis copied them after Rose's death, possibly with the intention of preparing them for publication. They too became part of the de Freycinet family archive.

The voyage of the *Uranie* was one of the major expeditions into the Pacific in the early 19th century. Sailing via the Cape of Good Hope, then to Shark Bay

in western Australia, Indonesia, the Caroline Islands, Guam, and across to Hawaii, they then turned south to re-cross the Pacific to Sydney, where they stayed for a month from November 1819.

In Sydney Rose and Louis were completely embraced by local society. For Louis, of course, it was a return visit, having first called there with Baudin in 1803. Louis and Rose attended balls, and were guests at parties and dinners. They were invited to John Piper's house, Henrietta Villa in Point Piper, which Rose described in her diary as 'very beautiful and well laid out'. They were guests of lawyer and artist Frederick Garling, of Deputy Judge-Advocate John Wylde, Judge Barron Field and his wife, the Macarthurs and, of course, the Macquaries. They stayed at Parramatta, where Elizabeth Macquarie and Rose visited the Female Orphan School. They went to Macquarie Lighthouse, the Botanic Garden and Government House, where Rose thought the two drawing rooms were magnificent (though she was baffled by the stables, then under construction).

But Sydney was not a complete social whirl. Rose records hours by herself, immersed in the sheer pleasure and distraction of reading the first letters received since leaving France more than two years earlier.

And during their first night ashore, their house was burgled. Their silverware, linen and household items were stolen — but what could one expect, Rose mused, from a convict colony.

She was also plagued by near constant, severe headaches that forced her to decline almost as many invitations as she accepted. Louis, driven by his compulsion to work, declined all invitations that interfered with him making observations and drawing charts. They set out for Parramatta one overcast day, unfavourable for observations.

Scarcely had they arrived when the sky cleared. Duty called, 'louder than friendship'. Louis returned to Sydney and was soon 'in work up to his eyeballs'.

The de Freycinets formed many strong attachments in Sydney. Rose was particularly close to Mrs Field, wife of Justice Barron Field. The two women shared an intense friendship and Rose's heart ached when they had to leave. She was nervous, too, about rounding Cape Horn, a notoriously difficult route. But it was also the homeward leg of their voyage – from here, they were heading towards France.

On their last evening in Sydney, the de Freycinets hosted a party on the *Uranie* for all their Sydney friends and acquaintances. When they left the following day, Christmas Day, the *Uranie* carried three emus, eight black swans and a magpie, two goats, a cow and calf, and a dozen sheep.

One more challenge lay ahead. On 14 February 1820, the *Uranie* struck rocks in the Falklands group of islands. The ship was damaged beyond repair. A three-month wait followed, camped on an island and hoping for a passing ship to rescue them. Finally, they secured a passage to Rio de Janeiro, and reached Le Havre on 13 November 1820.

Rose returned to France a heroine but is nonetheless virtually invisible in official voyage accounts. Though she appears in many of the watercolours created by Jacques Arago, the artist on board the *Uranie*, when the drawings were engraved for publication, all trace of Rose vanished.

Subsequent publications have drawn on Rose's diary and letters, though editors have chosen to amend her original text heavily. They left out observations and events, such as Rose's account of the Falklands shipwreck, which presumably reflected badly on the French navigators or were deemed, perhaps, to be of lesser interest.

Yet her two manuscripts provide a unique and rich insight into the voyage of the *Uranie*, many steps removed from the carefully crafted conventional

expedition accounts. Rose was an astute observer, and her words are personal and lively and touch on issues of class, protocol and society. She lets us see the personal dynamics of 1819 Sydney and how the politics of the period was underwritten by personalities.

Rose shows that French and British rivalry was considerably moderated in the colonies. Close relationships were formed across national lines. There is no sense of the bitter war that had divided France and England only a few years earlier. Rather, they seem united by genuine affection and common curiosity during a period in which Australia's place in the Pacific was being written into a broader understanding of the region as a whole. She provides vital evidence of international relations, and of how Australia was being defined in European consciousness.

What might have motivated Rose to undertake such a risky voyage that defied regulations and imperilled her husband's reputation and advancement? Why wasn't she prepared to stay at home and wait, like other wives? Was it simply a deep attachment to her husband? Was it a sense of adventure?

Her letters to her mother hint at a more intensely personal, intimate, and even painful reason for her decision. She writes that, had her marriage been blessed with a baby, she would of course not have considered such a voyage. So very young, and married already for more than three years, she could reasonably have expected the arrival of a longed-for baby by the time Louis was given command of the *Uranie*.

Could this longing for a child have been part of her motivation? Though intimacy on board a crowded ship might not have been easy, at least being with her husband meant the possibility existed, despite the inherent risks of pregnancy and childbirth being even greater at sea.

Of course this can only be speculation. The de Freycinets' motivation might not have been anything other than their obvious love and easy companionability. Still devoted to Louis, in 1832 Rose nursed him back to health when he contracted cholera, only to die of the illness herself. Her longing for motherhood was never fulfilled but her voyage around the world remained one of the greatest experiences of her life.

**The journal and letters of Rose de Freycinet have been acquired with assistance from the Library Foundation (see our story on pp 38–39).**

**Louise Anemaat is a Senior Curator, Research & Discovery branch**

JACQUES ARAGO (1790–1855),  
RECEPTION A DIEU, TIMOR,  
1818, WATERCOLOUR AND INK  
ON PAPER, NATIONAL  
LIBRARY OF AUSTRALIA  
'ILE TIMOR ...' FROM ATLAS  
HISTORIQUE, VOYAGE  
AUTOUR DU MONDE ... 1817,  
1818, 1819 ET 1820 ... PAR  
M LOUIS DE FREYCINET ...  
RB/F990A/15  
ROSE NO LONGER APPEARS  
IN THE OFFICIAL, CENSORED  
VERSION OF THE LANDING  
AT TIMOR.





# SUMMER *daze*

\* WORDS Margot Riley and Sarah Morley

For the holiday season, the Amaze Gallery will feature items that evoke simple childhood pleasures: writing a letter to Santa; fun-filled dress-ups for parties and games; and endless hours of play and make-believe. Surprisingly, pester-power marketing has been around for quite a while! Here, two curators from the Library's Research & Discovery branch introduce the stories behind a 1900s picture book, and the mid 20th-century Lindsay's Toy Factory Records.

## The ABC of Christmas shopping

In 2011, the State Library purchased a rare early 20th-century example of Australian advertising ephemera produced for the well-known, but now defunct, Sydney retailer Grace Bros.

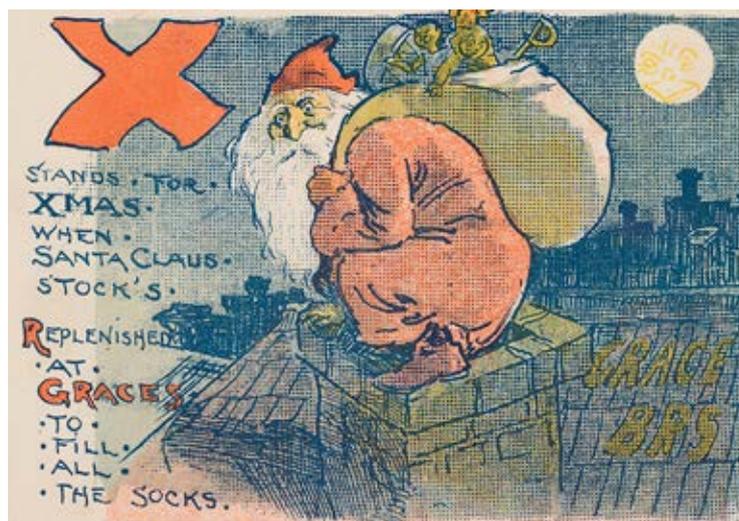
*Grace's ABC For All Of Us* appears, at first glance, to be a charming alphabet picture book for children, containing 26 quirky rhyming couplets paired with gorgeous Edwardian-style colour illustrations. Closer examination reveals a strange contradiction between the 'look-and-feel' of the ABC booklet and its thinly-veiled advertising content. With its subject matter and explicit advertorial messages clearly targeted to the adult reader, there was probably little of actual interest to a child in this small promotional pamphlet. It was a cryptic puzzle waiting to be cracked.

An opportunity presented itself when University of Sydney MA student Natalia Bragaru selected *Grace's ABC* as the subject of her research project for Dr Anita Callaway's postgraduate seminar course 'Backstage at the Mitchell Library'.

Devising and conducting her investigation using the print and digital resources of the State Library, Natalia swiftly placed the booklet in the context of its production. Trawling the Trove digitised newspaper archive, she located advertisements for a Christmas letter-writing competition conducted by Grace Bros in December 1904.

First established in 1885, Grace Bros had benefited enormously from the influx of customers carried along George Street by trams travelling westward to the suburbs after 1882. By July 1904, the retailers had opened their self-proclaimed 'Model Store': a brand new, four-storey, 'state of the art' premises on the corner of George and Bay Streets at Broadway.

To capitalise on the Christmas shopping season, Grace Bros devised a 'Letter to Santa' competition. Their carefully planned marketing strategy was designed to encourage children and their parents to visit the new department store. Readers were reminded that Santa Claus was 'staying at the Model Store this year', and that the letterbox was located in the toy department. Santa also promised to send each child 'one of my A.B.C. Books ... the funniest books you ever saw', offering two silver watches as prizes for the best boy and girl letter writers.



Further inspection of the ABC booklet's pages confirms its seasonality and date: Santa is depicted on Grace Bros' roof on the letter 'X' page, while the graphic and verse at the letter 'J' carry an explicit reference to the Russo-Japanese War (1904–05). Closer to Christmas Eve, more messages 'To the Little Ones' reported that thousands of letters had been received, and the ABC books were nearly all gone. By January, 5760 letters had been submitted. The boy winner was decided (Horace Leslie Stock, of Eulah Creek near Narrabri) but the girl winner had been too close to judge, so the five young lady finalists were to be interviewed by Santa to determine who would receive the watch.

Another intriguing aspect of Natalia's research project required her to attempt to verify the vendor's suggested attribution of *Grace's ABC* as the work of celebrated illustrator and artist Norman Lindsay. Through careful comparisons of graphic details from *Grace's ABC* with original Lindsay illustrations, varying editions of his publications and contributions to the *Bulletin* newspaper, Natalia was able to make a strong case to support this attribution.

**Margot Riley is an Assistant Curator,  
Research & Discovery branch**

GRACE'S ABC FOR ALL OF US AND A SELECTION OF ITEMS FROM THE LINDSAY'S TOY FACTORY RECORDS ARE ON DISPLAY IN THE AMAZE GALLERY FROM NOVEMBER 2014.

PAGES FROM GRACE'S ABC FOR ALL OF US, C. 1904, 658.871/6



## Dress up and play the Lindsay way

The Library recently acquired a fantastically rich archive from Lindsay's Leichhardt, an Australian toy manufacturer. Lindsay's was founded by Albert Leslie Lindsay in the 1930s. The company is still manufacturing toys today, albeit in a reduced capacity.

The story began in Sydney's inner west, with AL Lindsay & Co making and selling White Cloud shoe cleaner and feather dusters made from turkey feathers. Lindsay used the leftover turkey feathers to make 'American Indian' headdresses, and by 1936 the firm was producing children's 'Cowboy and Indian' outfits and a range of printed calico tents.



# AMAZE GALLERY

When the State Library was acquiring the collection, Albert Lindsay's grandson Andrew Lindsay advised that his mother Hilarie (Albert Lindsay's daughter-in-law) was very passionate about ensuring that there were as many costumes produced for girls as there were for boys, and Hilarie routinely devised outfits accordingly. This is a notable aspect of the Lindsay's catalogue throughout the 1950s to the 1980s. It was a company ahead of the times in demonstrating gender equality.

The collection is significant both historically and socially. It tells the story of a thriving family-run local business that persisted during the decline of the Australian manufacturing industry, in the wake of cheaper imports and the lowering of import duties. The collection also chronicles changes in pop culture throughout Australia, and highlights the introduction of television, particularly the influence of international television programs and characters – such as *The Samurai*, *Bonanza*, *Buffalo Bill*, *Annie Oakley* and *Batman* – on children's imaginative play.

AL Lindsay & Co produced a range of costumes manufactured under licence from large motion picture companies, including Walt Disney and Warner Brothers in the United States. These licensing agreements form part of the archive.

While clothing and products related to the Wild West were a staple, Lindsay's also produced a range of other exotic costumes, including a Ninja costume based on characters from *The Samurai*, various superheroes, Hawaiian outfits, nurse uniforms, tram conductor outfits and a Space Invader costume. Some of the Lindsay's costumes were based on Australian characters such as Ned Kelly, but it was difficult for these to win a following given the domination of American popular culture in Australia during the 1950s and 1960s. Later, costumes related to local television shows such as *Skippy*, *Romper Room* and *Humphrey B Bear* achieved some popularity.

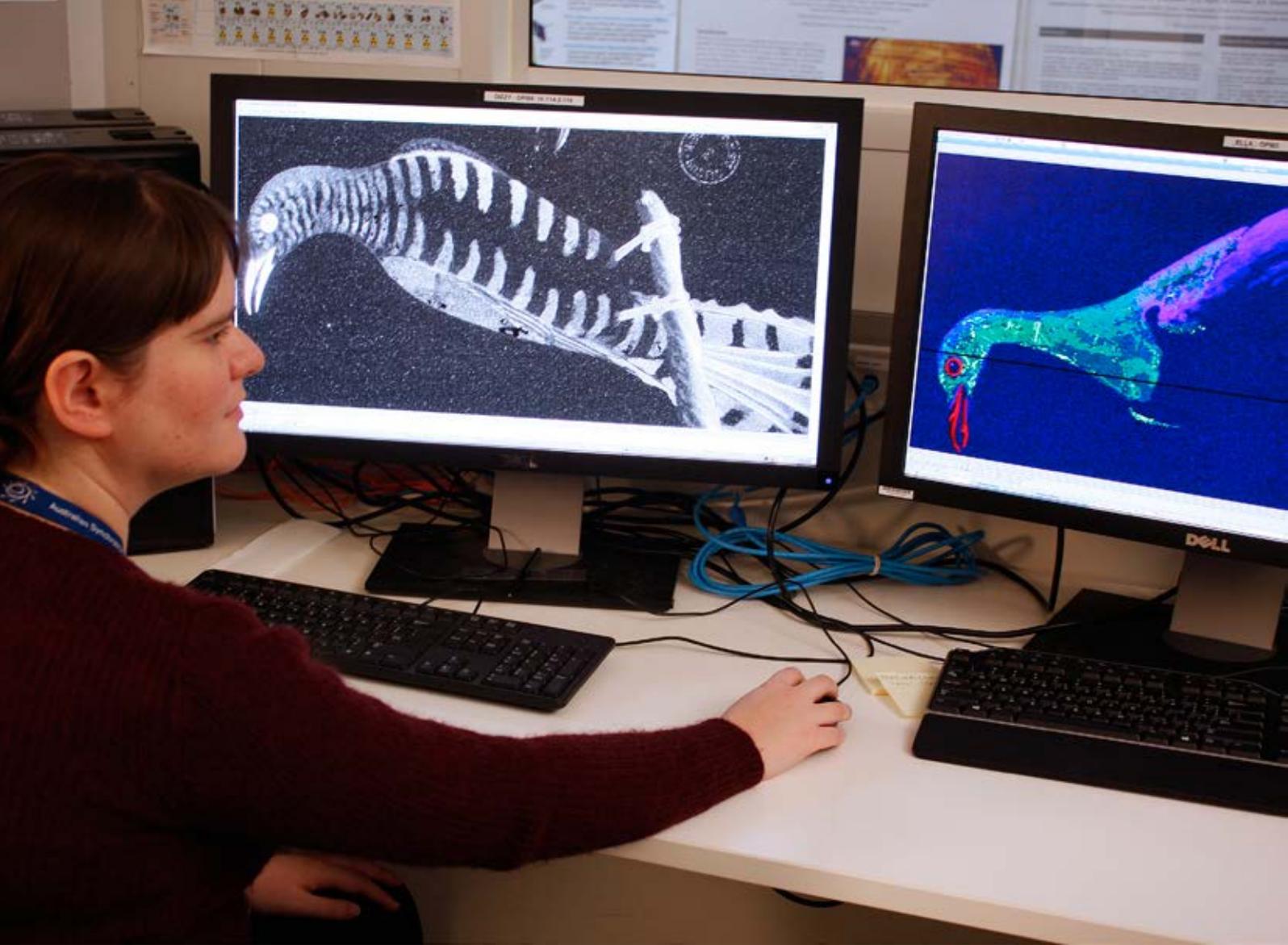
The archive is a diverse collection – any number of generations will feel nostalgic seeing it. It includes the business records of the company, photographs, promotional material and samples of toys and costumes.

In detailing the operations of a locally-owned business, the Lindsay's Toy Factory Records are a wonderful collection, documenting the social and business history of an Australian toy manufacturer. It is a significant acquisition for the Library, and a treasure trove for generations of Australians.

**Sarah Morley is a Curator, Research & Discovery branch**



LEFT, AND ABOVE: ITEMS FROM THE LINDSAY'S TOY FACTORY RECORDS. PHOTOS BY MERINDA CAMPBELL, DIGITISATION AND IMAGING



# SHINING

*a new light on  
First Fleet drawings*

\* WORDS Kate Hughes

Before anything goes on exhibition at the State Library it is assessed by the Collection Care team, ensuring the item is safe to display and in the best possible condition. This is how watercolours from the Library's spectacular First Fleet collections found their way into the preservation lab.

For this year's exhibition, *Artist Colony: Drawing Sydney's Nature*, the watercolours were assessed, conservation treatments performed and artist materials researched before they went on display.

Conservation research into artist materials provides exciting new knowledge and helps us make informed decisions about conservation treatments. It provides evidence for the 'where, when and how' questions surrounding artworks. In the case of *Artist Colony*, the materials research contributed to the larger research questions explored by curator Louise Anemaat. We noticed at once the unusual use of metallic leaf and paint to highlight feathers and eyes in a handful of watercolours across multiple First Fleet collections at the State Library. In *Handmaid to the Arts, 1764*, Robert Dossie describes the technique of laying gold leaf on paper and over-painting with watercolour to create 'a metalline and shining appearance', with the gold 'laid on the designated ground, by means either of gum water, or isinglass size'. We can see that this technique was used in drawings by the Sydney Bird Painter, an unknown colonial artist.

Previous research into the Sydney Bird Painter's drawings had suggested that the use of what appeared to be gold was more typical of drawings produced in India, suggesting that they were drawn from specimens in India rather than in the colony. Louise Anemaat made the remarkable discovery of strong links between the Sydney Bird Painter's works and drawings by convict artist Thomas Watling held by the Natural History Museum in London. Investigation of the watermarks on the papers used by the Sydney Bird Painter also showed a material link to works by another convict artist, John Doody.

This new knowledge relocated the drawings' creation to colonial New South Wales.

This left us with a new mystery: could colonial artists have had access to metallic media, and if so, what was behind these iridescent highlights? The late 18th century was a time of great change in artist materials. Artists moved from making their own paints when materials prepared by artist colourmen became commercially available. Watercolour pans were first developed by Reeves at this time, making watercolours more portable than ever before. Gold leaf has been produced since ancient times, and its sale in Britain was constant throughout the 18th century. Colonial artists relied on the materials they brought with them, plus the limited materials they could source from other artists and what was brought out to the colony on re-supply ships.

The Library's First Fleet watercolours were analysed in the conservation lab using a portable XRF Spectrometer. This important piece of equipment was purchased with the support of Graham and Charlene Bradley and Foundation donors. XRF uses X-ray fluorescence to identify the elemental composition of materials. Unexpectedly, gold, brass (a copper-zinc alloy) and silver were identified across the collections.

The most beautiful and extensive use of gold was by the Sydney Bird Painter, who used it to create captivating iridescent highlights on depictions of birds. Examination of this gold under the microscope revealed the gold leaf texture and a finely applied over-painting of blues, greens and reds used to create a glimmering reflective surface. The fineness of the work raised challenges for examination and analysis, because lab-based analysis techniques were unable

LEFT: CONSERVATOR KATE HUGHES EXAMINING SCANS AT THE AUSTRALIAN SYNCHROTRON. PHOTO BY NANCY MILLS, AUSTRALIAN SYNCHROTRON



to distinguish between individual paint strokes. New questions arose regarding the identification of pigments and the alloy composition of the gold. Answering these questions could provide further evidence regarding the background of the artist.

The next stage in exploring these materials was high-powered analysis at the Australian Synchrotron, a particle accelerator in Melbourne. The size of a football field, the facility accelerates electrons, diffracting them with magnets and creating a high-powered light used for analysis. At the Synchrotron, the paintings were examined on the X-ray Fluorescence Microscopy (XFM) beamline with scientist Dr Daryl Howard and conservator David Thurrowgood. The XFM beamline identifies the presence of different elements by bombarding the

surface with X-rays and detecting each element's unique reflectance. The beamline at the Australian Synchrotron is more commonly used for biomedical, mining and agriculture applications, but other investigations of cultural artefacts include analysis of the de Vlamingh plate, ochres used in Indigenous art, and a self-portrait by Arthur Streeton.

The XFM beamline is inside a radiation-insulated room called a hutch, where the mounted watercolour was secured to a mechanical stage, allowing it to scan back and forth in front of the state-of-the-art detector. Before a scan begins, all personnel exit the hutch and it is secured to contain the radiation. From this point, the item is monitored remotely by webcam as the scan progresses. Scanning took over 10 hours for some watercolours as they were analysed at 0.02 mm

LEFT: *PIDGEON OF NORFOLK ISLAND ...* PXD 226 F84

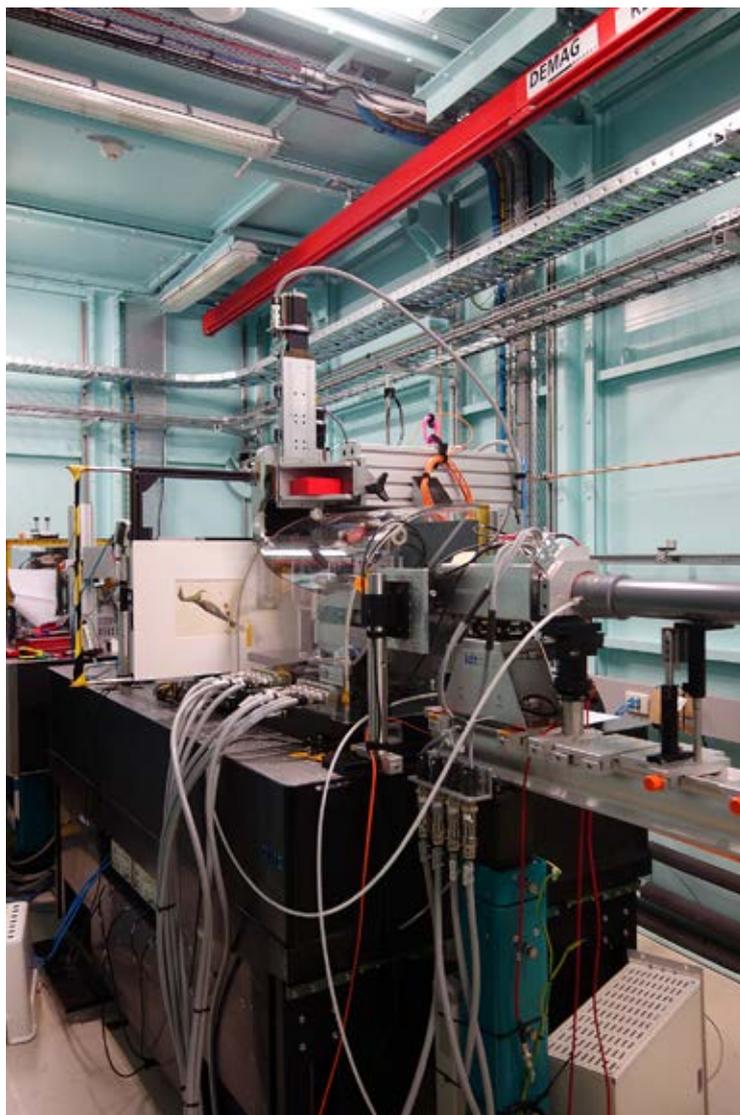
RIGHT: SCAN OF *PIDGEON OF NORFOLK ISLAND* SHOWING GOLD IN YELLOW, IRON IN BLUE AND MERCURY IN RED.

intervals. The data is viewable as a series of black and white images revealing the distribution of each element across the surface of the watercolours.

The exciting result is that details previously hidden become apparent in the scans. The surface of the gold leaf becomes clear, with areas of loss, overlap and hard edges apparent. Six fine lines of gold in the feet of the *Pidgeon of Norfolk Island* have been completely over-painted, obscured by the artist and therefore invisible to the eye. Copper appears in relation to the gold leaf with an approximately 100:1 ratio of gold to copper, showing the leaf to have a high level of purity. Comparing this to historical records of gold refining could help us identify the source of the gold. The scans show an iron-rich palette with iron-based blues, greens, browns and blacks used directly on the paper and over the gold leaf. The reds of the feet, beaks and eyes have been painted using mercury-based cinnabar or vermillion.

Trace amounts of elements reveal subtle differences between the drawings, imperceptible to the eye. We can see each pigment used in a myriad of ways, including fine lines delineating feathers and layered to create tone. They've also been used in broad strokes of wash and in fine stippled details. Trace elements in the paper also appear. Arsenic was found distributed in relation to the paper fibres, indicating that it was in the original paper pulp mix before the sheet was even formed. The arsenic may have been in the pulp as a mineral in the water used, or deliberately added as a pesticide or fungicide. This is only the beginning of drawing information out of the scans. The visual representation of the data makes the scans an almost inexhaustible reserve of elemental information to be explored and understood.

This was not only a great collaboration between curator and conservator, but also provided the first accurate insights into what materials colonial artists brought with them in the first years of the colony. The Sydney Bird Painter came prepared with the finest quality materials, including near pure gold leaf, and the specialised skills needed to use the materials to greatest effect. We don't know who the Sydney



Bird Painter was, or why he (or possibly even she) came to New South Wales. What we can say is that this unnamed artist created astounding gilded watercolours that are some of the earliest European depictions of Australian bird life.

**Kate Hughes is a Library Conservator, Collection Care**

# FLAGGING *memory*

\* WORDS Louise Anemaat



In the Spring issue of *SL*, we stated that we would write further about the time and site of Arthur Phillip's landing at Sydney Cove. Louise Anemaat looks at the conflicting eyewitness accounts.

When considering journals, memoirs and letters written home by members of the First Fleet, we might expect we could draw a fairly accurate picture of the first few days at Sydney Cove. In fact, we know surprisingly little with certainty. Much can still only be surmised, including facts that might seem fairly obvious, such as when and where the British flag was raised, and even how many times this simple ceremony took place.

Of the eyewitness accounts written either at the time or later from recollection, many mention the flag-raising. Others mention toasting the King's health but not raising the flag. Others fail to mention the event at all.

Governor Phillip left Botany Bay in the *Supply* on the morning of 25 January, ahead of the other ships, and anchored in Sydney Cove that evening. Lieutenant Philip Gidley King, who travelled with the *Supply*, recorded that on the following day, 26 January: 'at Day Light the English colours were displayed on shore & Possession was taken for His majesty whose health ... & Success to the Colony was drunk ...'

Strangely though, King is self-contradictory. In the fair copy of his journal, also written in his hand, he again records the ceremony but with a significant change. Rather than taking place at dawn, the ceremony is recorded as occurring 'after Noon' when 'the Union Jack was hoisted on shore'.

The evidence shows that at least two ceremonies did indeed take place. The first, as described by King, included the Governor, officers and crew of the *Supply* and was held some time during the day on 26 January. A second ceremony was held after the remainder of the fleet had arrived and anchored in Sydney Cove on the evening of the 26th.

Surgeon George Worgan described that evening. After Hunter arrived with the main convoy of ships, he 'waited on the Governor who was on shore, where, he had caused the English Flag to be displayed' and 'At Sun-set the Governor', officers and many of the

private soldiers, drank to the health of the King and the success of the new colony. Worgan's account suggests that the flag, already displayed, was not actually raised again.

Enigma also surrounds the precise location of the flag-raising. Only a single letter gives a clue, written by a little-known crew member of the *Lady Penrhyn*, John Campbell, to his parents. Campbell wrote that, arriving at Sydney Cove 'the Governor went on Shore to take Possession of the Land with a Company of Granadeers & Some Convicts'. On 26 January, 'At three A Clock in the Afternoon he sent on board of the *Supply* Brigantine for the Union Jack' — so the flag-raising took place in the afternoon rather than at 'Day Light'. Campbell continued:

Orders was Gave fore the Soldiers to March down to the West Sid of the Cove they Cut one of the Trees Down & fixt as flag Staf & Histd the Jack and Fired four Folleyes of Small Arms which was Answered with three Cheers from the Brig

Seaman Jacob Nagle kept his own account of events, later written up in a memoir. He recorded that when Phillip was in Sydney Cove searching for a better site for the colony it was the longboats, not the ships of the fleet, at this point still in Botany Bay, that had 'landed at the West Side of the Cove', and that along the western shore 'was all Bushes'. But William Bradley's chart of Sydney Cove, dated 1 March, shows the flagstaff at the head of Sydney Cove, not the western side.

The various accounts present an intriguing historical puzzle. The importance of the ceremony, though, is largely symbolic. The precise location makes no material difference to the legacy of the First Fleet.

**See Philip Gidley King (SAFE 1/16 vol. 1, p. 85; C 115, p. 136); George Worgan (SAFE 1/114, p. 20); John Campbell (SAFE MLMSS 7525); Jacob Nagle (SAFE MLMSS 5954, p. 83)**

**Louise Anemaat is a Senior Curator, Research & Discovery branch**

'SYDNEY COVE PORT JACKSON' (DETAIL), 1 MARCH 1788, SAFE 1/14, NO. 7

# new acquisition

## *A Yellow House in the sunny south*

In 1971, young photographer Greg Weight took a series of interior and exterior shots of the property at 59 Macleay Street in Potts Point, near Kings Cross. Over 40 years on, this suite of images provides the best surviving record of the conceptual art collective known as the ‘Yellow House’ — one of Australia’s most colourful contributions to the hippie psychedelic era.

Greg Weight opened his Sydney photographic studio in 1968, but by the early 1970s his practice had shifted from the world of fashion and advertising to the Australian art scene. Influenced by his artist brother Dick Weight, and Martin Sharp — both founding members of the Yellow House — the photographer joined the Potts Point artists’ community. There he exhibited his own work while documenting his fellow residents, their installations and the activities going on in this experimental art space.

Martin Sharp had moved into the Macleay Street premises, previously the Terry Clune Galleries (and Sharp’s former exhibition venue), on his return from London in 1969. With the building scheduled for demolition, Sharp convinced the owners to let him use the display space one last time. Freed from the need to preserve the all-white interior, and with the assistance of an ever-growing band of helpers,



Sharp extended his canvas to the walls and ceilings.

By the autumn of 1971, the terrace had become the epicentre of Sydney’s underground scene. The owners were persuaded to let the community of artists stay on, rent free, until the building’s fate was decided. The group scrubbed and painted all three floors, leaving none of the original wall space unadorned. Each artist contributed to the creation of a maze of enticing interiors. A second house was added to the first, and all 20 rooms were transformed into a range of environments. With its ideals forged by Sharp’s vision to enact Vincent Van Gogh’s unrealised dream of a centre for artists living in a ‘Yellow House in the sunny south’, there was only one possible name for the new gallery. The white-walled exterior of the building was given a coat of golden sunflower-hued paint and the Yellow House was born.



The first Yellow House exhibition opened on April Fool's Day 1971, with Sharp and 15 painters, sculptors, writers and musicians in residence. The collective produced zany, clever, funny-yet-serious multimedia performance art in this colourful landmark space. The whole house became the canvas on which the artists constantly evolved their work as part of Australia's first 24-hour-a-day 'happening'.

Of the more spectacular rooms — including George Gittoes' puppet theatre and the 'Fantomas' entrance hall with its cloud-painted walls — one was an homage to Magritte, completed under Sharp's direction by Tim Lewis and other residents, who decorated the walls with Magritte-inspired murals. Bruce Gould draped off one section of the room with a red velvet theatre curtain, adding a polar bear skin, crimson flock wallpaper and a two-seater couch to create the 'Belgian Bourgeois Salon' extension; while Brett Whitely painted a gigantic portrait head of Rembrandt on the annex wall.

The ultimate Yellow House collaboration was the Stone Room. Peter Kingston applied a cracked and crumbled stone appearance to the grey interior painted by Gittoes, who persuaded his mother, Judy, to make stoneware fruit, bowls and a book, and Sharp added a Japanese-inspired Hokusai wave. Other rooms included Peter Wright's Kinetic Light Spookyland, with ultra-violet illusions; and the Infinity Room, showcasing Weight's photography alongside feathered chair and table sculptures by Julia Sale.



But the very intensity of exhibiting, living and working together was unsustainable. By early October 1971, due to financial problems and artistic tensions, George Gittoes had painted over his puppet theatre and departed along with Martin Sharp, Albie Thoms and others. The Yellow House continued as a performance space for most of 1972, but had closed its doors by early 1973. With the building once more painted white, the Yellow House experiment had come to an end.

Fortunately, realising the importance of the art on the walls, Weight had already photo-documented the Yellow House spaces. Artworks in themselves, these images capture something of the original wondrous environment of this legendary bohemian landmark. They are also tributes to what Martin Sharp claimed to be 'probably one of the greatest pieces of conceptual art ever achieved'.

**MARGOT RILEY**

Assistant Curator  
Research & Discovery branch

ABOVE LEFT: THE STONE ROOM, C. 1971, PXD 1395/ 2

ABOVE RIGHT: GEORGE GITTOES' PUPPET THEATRE, C. 1971, PXD 1395/ 8

OPPOSITE: THE YELLOW HOUSE, EXTERIOR, C. 1971, PXD 1395/ 1

ALL WORKS ILLUSTRATED ARE DIGITAL COLOUR PHOTOGRAPHS AND ARE © GREG WEIGHT

# building a strong Foundation



MAUREEN AND TONY  
WHEELER, AT THE  
ENTRANCE TO THE  
WHEELER CENTRE

## The perfect partners in Rose de Freycinet's journey to the State Library

The State Library of New South Wales Foundation would like to thank the generous donors who supported the acquisition of the Rose de Freycinet Archive (1817–1820). This historically important archive complements our rich 19th-century French collections, and tells us much about French maritime exploration, colonial ambition and scientific endeavour.

While there have been a number of gifts, two major philanthropists in particular demonstrate a synergy with this rare acquisition.

We are delighted to announce that Tony and Maureen Wheeler, founders of the Lonely Planet guidebook publishing company, provided a significant gift towards the purchase of the Freycinet Archive. This gift was made through the Planet Wheeler Foundation, which was formed to reduce poverty in developing countries. Their foundation was also behind Melbourne's Wheeler Centre; an endowed chair in the London Business School; and Wagner's *The Ring Cycle* performance in Melbourne last year.

As one of the most amazing exploration and travel stories of the early 19th century, written by one of the first women to circumnavigate the globe, this acquisition has particular relevance for Tony and Maureen Wheeler.

# FOUNDATION

Tony Wheeler has been fascinated by Rose de Freycinet for a long time. He commented:

I feel like I've been crossing paths with Rose de Freycinet for years. Apart from walking the Freycinet Peninsula in Tasmania, I also wrote about her time in the Falkland Islands when, back in 2003, I researched and wrote the Lonely Planet guidebook to that much-disputed South Atlantic outpost.

The second major gift has been made by Mrs Carole Roussel, her son Philippe, his wife Marina and their two children Claudia and Chloe. This gift was given in memory of Carole's late husband Pierre Roussel for his services to the French communities in Australia and the South Pacific, and his unwavering commitment to the historic ties between France and Australia, resulting in the realisation of the Lapérouse Museum as a Bicentennial Project (1984–88).

With the assistance of enthusiastic French and Australian supporters in Sydney, Paris and Albi, Pierre Roussel was the driving force behind the Lapérouse Museum. Opened as a Bicentennial gift from the French community in Australia and the government of France in February 1988, its mission was to commemorate and further strengthen the long-lasting ties between Australia and France.

The museum artistically displayed a detailed representation of the prestigious 1785–88 scientific expedition to the Pacific of French navigator Jean-François de Galaup, comte de Lapérouse, and of the voyages of Louis de Freycinet and other French navigators who followed him in search of Lapérouse's lost ships, *la Boussole* and *l'Astrolabe*. It exhibited significant material brought to Australia for the first time from prestigious French collections as well as loans from the State Library and the Museum of Queensland.

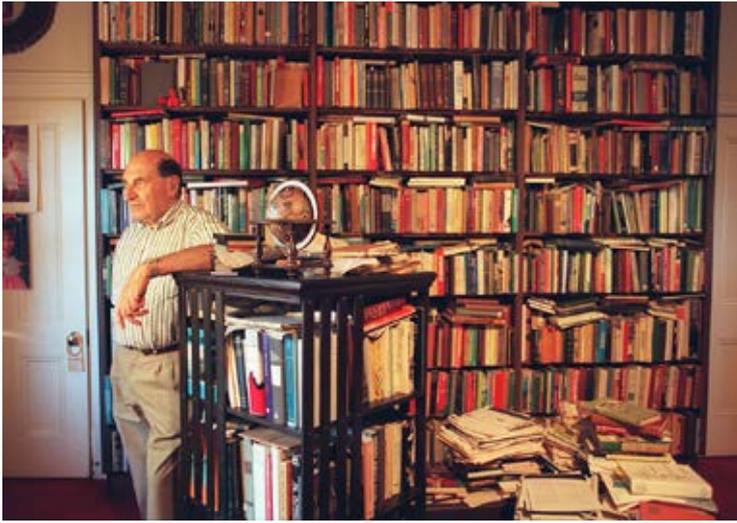
After camping for six weeks in Botany Bay at the same time that Governor Arthur Phillip was establishing the first European settlement, Lapérouse and his expedition set sail on 10 March 1788, never to be heard from again. The fate of the expedition remains one of the greatest maritime mysteries. Australia and France have enjoyed a special relationship ever since the timely arrival of the Lapérouse expedition on 26 January 1788.



Following the work of her late husband, Carole has continued to passionately support French cultural activities in Sydney – most notably the French exploration exhibitions *Terre Napoleon*, featuring the Nicolas Baudin expedition of 1801–04; and *Lure of the Southern Seas: The Voyages of Dumont d'Urville 1826–1840*, both at the Museum of Sydney on the site of first Government House. In 1994, she was awarded a French decoration, becoming a Chevalier de l'Ordre du Mérite, for her services to the Lapérouse Museum.

**SUSAN HUNT**  
Executive Director  
Foundation

THE ROUSSEL FAMILY  
ATTENDING THE FRIENDS OF  
THE LAPÉROUSE MUSEUM/  
ROSE DE FREYCINET EVENT  
AT THE STATE LIBRARY.  
PHOTO BY BRUCE YORK,  
DIGITISATION AND IMAGING



## Ben Haneman and the Cervantes collection

Friends and donors will be familiar with the Library's magnificent Cervantes collection showcased in the Friends Room. Miguel de Cervantes' *Don Quixote* has been translated into 50 languages, with the earliest edition dating from 1620. The Library's collection consists of over 1100 editions of the masterpiece — a testament to the enduring resonance of Cervantes' story. But just as interesting is the story of the man who amassed and donated this collection: Dr Ben Haneman AM.

Ben Haneman was born in Florence in 1923 to Nathan and Amulka Haneman. The family came to Australia when Ben was four. He began studying medicine at the University of Sydney at the age of 15, and remained professionally active until his death in December 2001. Throughout his long career he held positions including Consultant Physician and Warden of Clinical Studies at St George Hospital, and he was a Fellow of the Royal Australasian College of Physicians. He was also made an Honorary Professor of Medicine at the University of Navarre in Pamplona.

Aside from medicine, one of the other great passions of his life was for Spain. He learnt Spanish as a young man and travelled there often. He was also an active member of the Hispanic community in Australia, promoting the appreciation of Spanish culture, language and philosophy, particularly through his involvement with the Hispanic Society and Spanish Cultural Society. In 1984 the Spanish government awarded him the 'Medalla del Merito Civil' for his dedication. Not long after, he was made a Member of the Order of Australia (in 1988) for his services to the Spanish community and to medicine.

Throughout his life Dr Haneman was an avid reader and bibliophile, collecting books on his many areas of interest including medical and hospital histories, Judaica, Australian history and politics and Hispanic literature and culture. He spent 30 years amassing his Cervantes collection, believed to be the largest collection of its kind in the Southern Hemisphere. Dr Haneman once described the significance of the work as being 'central to Spanish literature, to world literature, to writing, production and reading of books, and, in my fevered belief ... central to living and being'.

It follows that Dr Haneman was also a great lover of libraries, and the State Library benefited greatly from his time on the committee of the Library Society and as a volunteer. Most notably, Dr Haneman spent 10 years creating a complete index of major Aboriginal newspapers and journals. In 2001, he became the first Life Member of the Friends Group.

Since 2003 the State Library has held an annual Ben Haneman Memorial Lecture featuring prominent speakers from the diverse fields that inspired Dr Haneman.

**The 2015 Ben Haneman Memorial Lecture will be delivered at the official opening of the 14th Biennial Conference of the Australian and New Zealand Society of the History of Medicine. The lecture will be open to the general public. Please visit the conference website to register your expression of interest for the lecture, or to be kept up to date on the latest conference information: [www.dcconferences.com.au/hom2015](http://www.dcconferences.com.au/hom2015)**

## A wonderful life

Nancy Tuck is a wonderfully happy person. She has been volunteering with the State Library since 1989. And there's another fact about her that one instantly forgets on meeting her. This year, at the time of the Spring Equinox, Nancy celebrated her 100th birthday.

When you ask Nancy about her secrets to longevity she laughs and says it's really nothing, more of a family tradition. Her mother lived to the grand age of 94, and three aunts to 92, 96 and 'almost 101'. And, like the former nurse she is, Nancy emphasises how important the luck of her good health has been. Add in a diverse career, volunteering, great friendships, an independent, youthful spirit and a good-humoured approach to life, and you start to realise that there may be other factors at play. But she is reluctant to take the spotlight for any of it.

When Nancy was a child, music was ever-present in her family and she grew up with an abiding love for it. She was also a breaststroke swimming champion. Her father had wanted her to train for the Olympic Games but she decided against it.

She wanted to do nursing and went on to work as a theatre nurse for a decade at Sydney's Royal Alexandra Hospital for Children. During her young adult years she had an extended holiday in London. A highlight was being in the crowd at the Mall for the coronation of King George VI in 1937.

Returning to Australia Nancy was invited by Reverend John Flynn to work at Oodnadatta. She started studying for the two extra diplomas required while nursing at the children's hospital. But eventually she turned to something that she'd always loved: music.

'I went to the Conservatorium to sign up for singing lessons', she explains, 'but I ended up studying there full time'. Music also led to her being recommended to the headmistress of PLC (Pymble Ladies College) and Nancy went on to teach there as the school's Director of Music for 25 years.

As her working years wound down her volunteering life began. She volunteered at the Sydney Opera House's Dennis Wolanski Library until it closed. One of her friends suggested that she approach the State Library about volunteering. It was clearly great advice as Nancy has been with the Library now for 25 years, one of our many highly valued volunteers.



She is known and loved throughout the Library.

Her duties with the Library have varied over the years. She currently works in the Research & Discovery branch, assisting with the papers of jazz musician Graeme Bell. She is also a donor to the Library and a member of the Library Circle.

'It's a wonderful place,' she says of the Library. 'It's special. All the people here – the staff and other volunteers – have the same interests, and you get on with each other from the word "go".'

When this very accomplished person is asked what the best thing is about volunteering at the Library she replies without hesitation: 'It's the people and having books all around you.' High praise from someone who truly understands how to forge friendships and who's seen and contributed more in her long and diverse life than many of us ever will.

Happy birthday, Nancy!

NANCY TUCK  
PHOTO BY EMMA BJORND AHL,  
DIGITISATION AND IMAGING

## FOUNDATION

# Your final opportunity to support the Mitchell Reading Room Campaign



The Mitchell Campaign is one of the most ambitious projects undertaken by the Foundation to date, and will see the refurbishment of the Mitchell building to ensure that we meet the changing needs of scholars, students, visitors, friends and volunteers alike. This extensive project encompasses the Mitchell ground floor including the reading room, Friends and Volunteer facilities and a new Gallery space. In addition, specialist gallery spaces and innovative education spaces will be developed on the first floor of the Mitchell building.

The first stage of the Mitchell Campaign is nearly complete, and we look forward to welcoming you shortly to see the new interior furnishings of the Mitchell Library Reading Room. A particular highlight will be the new and restored study tables and chairs featured in the reading room, which have been made possible through generous sponsorship by Mitchell Campaign supporters. Each item of furniture features a plaque with a personalised inscription in perpetuity from its sponsor. Many supporters have dedicated their item to family members and loved ones or marked special occasions such as the birth of a grandchild. Others have honoured the memory of loved ones or friends lost, by inscribing a favourite quotation or a special memory. Cumulatively these plaques demonstrate how the Mitchell Reading Room has been enjoyed and cherished by so many people from all different walks of life and professions throughout the years.

We have been overwhelmed by support for the project and have only a few remaining chairs (\$2000) and study tables (\$10,000) to be sponsored. This is the perfect opportunity to record your name or pay tribute to someone special by dedicating a plaque to them, and the final chance to have your personalised inscription featured in the Mitchell Library. We also welcome and greatly appreciate general donations of any size towards the Mitchell Campaign, as refurbishments expand beyond the Reading Room.

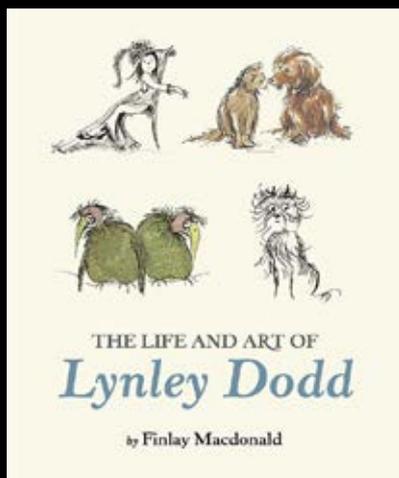
**If you are interested in investigating this opportunity, we would love to talk with you. Please do not hesitate to contact Susan Hunt, Executive Director, Foundation, on 9273 1529 or email [foundation@sl.nsw.gov.au](mailto:foundation@sl.nsw.gov.au).**

**To read more about the Mitchell Campaign, please refer to [www.sl.nsw.gov.au/about/support/mitchellcampaign/index.html](http://www.sl.nsw.gov.au/about/support/mitchellcampaign/index.html).**



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01 AUNTY NOELINE BRIGGS-SMITH, PAUL WOOD, TONY GRIFFITHS, MELISSA JACKSON AND PHILIPPA SCARLETT AT THE LIBRARY'S NAIDOC EVENT 'FOR KING AND COUNTRY: ABORIGINAL AND TORRES STRAIT ISLANDER EXPERIENCES IN WAR', 7 JULY 2014 PHOTO BY EMMA BJORND AHL

02 GUILLAUME FAU, CHIEF HERITAGE CURATOR, BIBLIOTHÈQUE NATIONALE DE FRANCE, DEPARTMENT OF MANUSCRIPTS DELIVERING THE VICTOR HUGO LECTURE, 21 JULY 2014 PHOTO BY JOY LAI

03 ERIC BERTI, CONSUL GENERAL OF FRANCE, GUILLAUME FAU AND DR JOHN VALLANCE AT GUILLAUME FAU'S VICTOR HUGO LECTURE, 21 JULY 2014 PHOTO BY JOY LAI

04 SHORTLISTED AND WINNING BIOGRAPHERS, PROFESSOR SHEILA FITZPATRICK, GREG BEARUP, STEVE BISLEY, DR ALISON ALEXANDER (WINNER) AND DR JANET BUTLER, NATIONAL BIOGRAPHY AWARDS, 4 AUGUST 2014 PHOTO BY BRUCE YORK

05 DR ALISON ALEXANDER, WINNER OF THE 2014 NATIONAL BIOGRAPHY AWARD, FOR *THE AMBITIONS OF JANE FRANKLIN*, 4 AUGUST 2014 PHOTO BY BRUCE YORK

06 702 ABC SYDNEY'S RICHARD GLOVER DOING A LIVE BROADCAST FROM *THE LIFE INTERRUPTED: PERSONAL DIARIES FROM WORLD WAR I* EXHIBITION IN THE GALLERIES, 4 AUGUST 2014 PHOTO BY BRUCE YORK

07 DR ALEX BYRNE, LINDA JAIVIN, DR GEOFFREY CAINS AND MICHAEL CROUCH AO AT THE NATIONAL BIOGRAPHY AWARD LECTURE, DELIVERED BY LINDA JAIVIN AS PART OF BIOGRAPHY WEEK, 7 AUGUST 2014 PHOTO BY JOY LAI

08 THE HON. WAYNE SWAN MP AND THE HON. TANYA PLIBERSEK MP AT THE LIBRARY FOR 'WAYNE SWAN: IN CONVERSATION', TO DISCUSS HIS BOOK, *THE GOOD FIGHT*, 19 AUGUST 2014 PHOTO BY MERINDA CAMPBELL



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- 13 DR ALEX BYRNE WITH NANCY TUCK, LIBRARY VOLUNTEER, AS SHE BLOWS OUT THE CANDLES ON HER BIRTHDAY CAKE, AT A PARTY TO CELEBRATE HER 100TH BIRTHDAY, 23 SEPTEMBER 2014 PHOTO BY BRUCE YORK



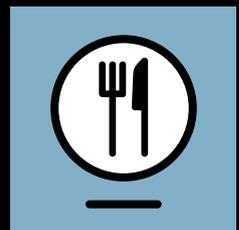
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l issez ire

# ‘Q&A

Dame Lynley Dodd

ey Dodd DNZM is one of New Zealand’s is authors, and needs no introduction g readers worldwide who relish her icture books. Hairy Maclary and Slinky just two of her beloved characters. ictive of Dame Lynley’s work will be brary over summer.



PHOTO BY TIM CUFF

#### HOW AND WHY DID YOU BEGIN MAKING PICTURE BOOKS?

I was chased into it by my husband’s cousin, Eve Sutton! My training was in art, and I got into freelance illustrating for the Correspondence School and for children’s books, and loved it. Eve and I created *My Cat Likes to Hide in Boxes* (1973) together. It was very much a joint effort, and the idea was based on the Dodd family cat, who did like to hide in boxes! But I wanted to write as well, so I gathered up my courage. Doing both writing and illustrating is lots of work, but there are bonuses – you’re in charge of both and you know what you want to do.

#### WHAT’S THE SECRET TO WRITING A GREAT RHYME?

Sheer hard slog – but you must make the rhyme sound like it’s been tossed off. Clunky is awful. Putting a rhyming word at the end of a line is not enough. It’s got to be spontaneous, have rhythm and make good sense. Good rhymes are like playground chants. They seem effortless, and they have to sing and be singable.

#### DO YOU HAVE ANY ADVICE FOR YOUR YOUNG READERS WHO MIGHT BE INSPIRED BY YOU TO DRAW AND WRITE?

Never be happy with second best. Be at it until you think what you’ve produced is good enough. I still get cold feet when submitting my work to publishers. I often do 20 to 25 drafts of a text. It looks easy, but it’s the opposite of that.

#### WHAT DID LIBRARIES MEAN TO YOU AS A CHILD?

I was brought up in the country. Our house was in the middle of a pine forest, 16 miles from the nearest town. I read everything that we had at home. The mobile library visited from time to time, but every three months the school library service delivered a box of books. We had one shelf of books in the schoolroom. The school library service was the saving grace of country schools throughout New Zealand!

#### WHAT INTRIGUES YOU ABOUT THE STATE LIBRARY OF NSW?

I love libraries, they’re such wonderful places. I’ve visited the State Library in the past, and I’m looking forward to coming over. I’m very excited that the Library will be showing my work.

*Lynley Dodd: A Retrospective* features more than 50 original drawings by Dodd, ranging from life studies she made at art school to illustrations for her latest book, *Slinky Malinki, Early Bird*, 2012. Her lively characters – Hairy Maclary, Slinky Malinki, Schnitzel von Krumm and Scarface Claw – will be represented as well.

A travelling exhibition from Tauranga Art Gallery, New Zealand

On display in the Exhibition Rooms, Level 1, Mitchell building, from 1 November 2014 to 15 March 2015

