

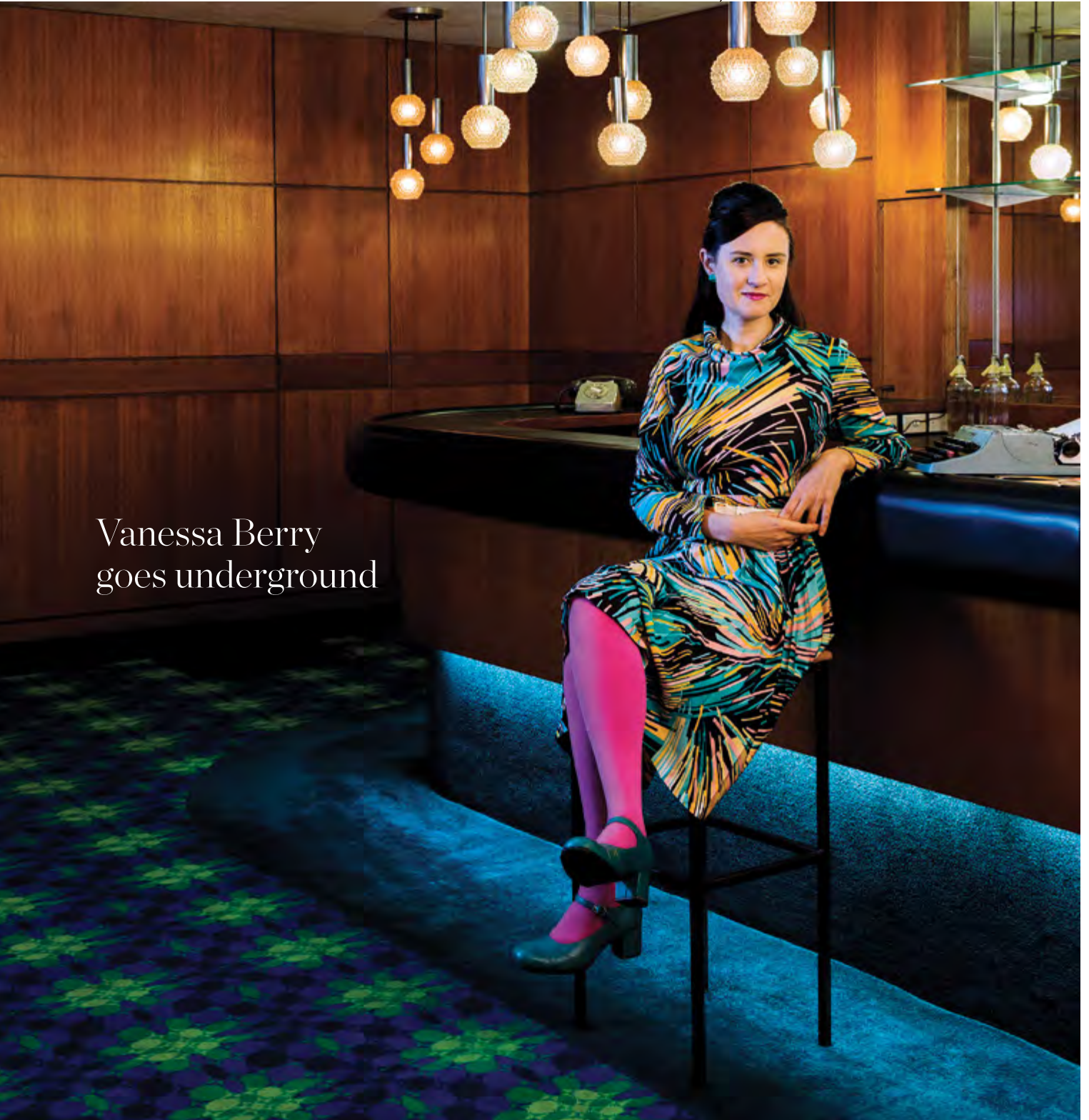
Winter 2018

SL



STATE LIBRARY®
NEW SOUTH WALES

Vanessa Berry
goes underground



‘Message



Since I last wrote to you, the Library has lost one of its greatest friends and supporters. You can read more about Michael Crouch’s life in this issue. For my part, I salute a friend, a man of many parts, and a philanthropist in the truest sense of the word – a lover of humanity. Together with John B Fairfax, Sam Meers, Rob Thomas, Kim Williams and many others, he has been the enabling force behind the transformation currently underway at the Library. Roll on October, when we can show you what the fuss is about.

Our great Library, as it stands today, is the result of nearly 200 years of public and private partnerships. It is one of the NSW Government’s most precious assets, but much of what we do today would be impossible without additional private support.

The new galleries in the Mitchell Building are only one example of this. Our Foundation is currently supporting many other projects, including Caroline Baum’s inaugural Readership in Residence, our DX Lab Fellow Thomas Wing-Evans’ ground-breaking work, the Far Out! educational outreach program, the National Biography Award, the Sydney Harbour Bridge online exhibition (currently in preparation), not to mention the preservation and preparation of our oil paintings for the major hang later this year.

All successful institutions need to have a clear idea of what they stand for if they are to continue to attract support from both government and private benefactors. At the first ‘Dinner with the State Librarian’ on 12 April, I addressed an audience of more than 100 supporters about the Library in its long-term historical context – stressing the importance of preserving both oral and written traditions in our collections and touching on the history we share with museums. (This was partly in order to contextualise our rapidly growing exhibition program.) The need to meet essential public library service obligations while continuing to provide research support and access to our collections for scholars was also a theme.

This is part of a broader project inside the Library to refresh our sense of why we exist and for whom. So far our preliminary answer takes the form of a somewhat ungainly paragraph that looks like this:

The State Library of New South Wales collects and preserves materials and evidence of human endeavour and experience of the world (especially Australia’s place in the world), organising them in ways accessible to everyone in NSW and beyond. The Library exists in order to support and encourage research, debate, conversation, inspiration, creativity, learning and enjoyment. We welcome all people and strive to serve them all equally well.

Excitement about the future is tinged with sadness at our recent loss. That said, I am delighted to be able to introduce another compelling issue of *SL* magazine. I hope you enjoy it.

DR JOHN VALLANCE
State Librarian



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SL

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COVER

Vanessa Berry at the Commercial Travellers' Association club, Sydney, photo by Joy Lai, see article on 'Underground albums', p 14

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*Top
cover*

These books were shortlisted for the 2018 NSW Premier's Literary Awards, presented at the Library on 30 April.

Visit the Library Shop for award-winning books.

shop.sl.nsw.gov.au

sl.nsw.gov.au/pla

Photo by Joy Lai

Nicolas Rothwell
Quicksilver
Magnificently original and beautifully illustrated

ZANA TRAILER
the ones that disappeared
A story of loving loss

THE PATCHWORK BIKE
MAXINE BENEBA CLARKE
Van T Rudd

FIGGY TAKES THE CITY
TAMSIN JUAN

'A passion for exploring new countries'
MATTHEW FLINDERS & GEORGE BASS
JOSEPHINE BASTIAN

TAMSIN JUAN
BLOSSOM

SEABIRDS CRYING IN THE HARBOUR DARK
CATHERINE COLE

FINDING ELIZA
Peter and Colonel Storytelling
LARISSA BEHRENDT

CAPTIVE AND TEMPORAL
HOÀ THỊ HƯƠNG

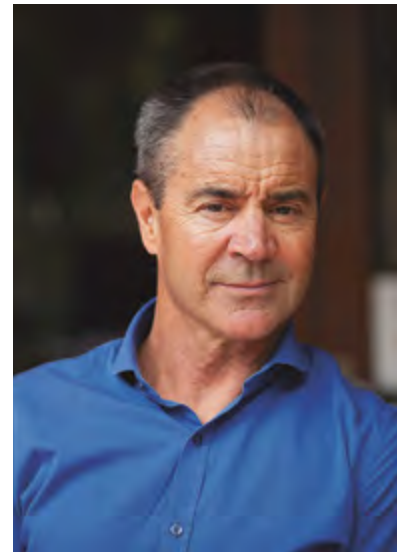
Felicity Castagna
NO MORE BOYS

BALL FOR MAD GIRL

EUCLID'S DOG
JORDIE ALBISTON

THE SORRY TALE

R



Book of the year

At the NSW Premier's Literary Awards presentation at the Library on 30 April, the 2018 Book of the Year was awarded to Kim Scott for his novel *Taboo*. Scott's breathtaking novel offers a narrative of redemption set in present day Western Australia. It tells the story of a group of Noongar people who revisit, for the first time in many decades, a taboo place: the site of a massacre that followed the assassination, by these Noongar's ancestors, of a white man who had stolen a black woman. *Taboo* was also the winner of the Indigenous Writers' Prize. See our website for the full list of winners.

sl.nsw.gov.au/pla

Kim Scott, photo: Pan Macmillan

Reader in residence

A year rummaging among letters, diaries, books and images is our inaugural Reader in Residence Caroline Baum's 'real idea of heaven'. The author, journalist and broadcaster began the 12-month residency in April, supported by the generous bequest of longstanding Library supporter Nancy Tuck. Caroline's brief is to creatively explore and engage with lesser-known areas of the collection, and bring their stories to light. Visit our website or follow the Library on social media to see what she finds.

Caroline Baum, photo by Joy Lai



Launch into library research

Full-day 'Launch into Library research' seminars will give you an overview of our collections and help get your research underway.

In July, 'Using Maps for Historical Research' will reveal how maps can enrich your research. 'Family history Focus' in August is for anyone wanting to take their family research to the next level. And, in September, 'Researching for Your Seller' will show you how to use our collection to enhance your writing with rich details.

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





Literary mocktails

Mocktails have been on the menu at public library events this year, as the campaign to promote the State Library's Drug Info service continues across the state. Recipe cards for the alcohol-free, book-themed drinks were sent to libraries, and can be downloaded from our website. They're promoted as an alternative for designated drivers, pregnant women, young people or anyone who wants to avoid or limit their consumption of alcohol. The Drug Info website has information about drugs, alcohol and the law for the NSW community, and is a partnership between the State Library of NSW and the NSW Ministry of Health.

druginfo.sl.nsw.gov.au/alcohol/literary-mocktails



Best on business

Books about the Tasmanian gambling industry, gender inequality in the workplace and leaving the corporate

world for the not-for-profit sector are all contenders for Australia's richest award for business writing. On the shortlist for the \$30,000 Ashurst Business Literature Prize 2017 are: *Losing Streak* by James Boyce (Black Inc.) *Stop Fixing Women* by Catherine Fox (NewSouth Publishing) and *Jumping Ship* by Michael Truill (Hardie Grant). The winner will be announced on 31 May 2018.



NEWS



Interrobang

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

? I found a photo in a piece of secondhand furniture purchased in the Sydney suburb of Cheltenham in the early 1990s. Can you help me identify where it was taken?

! The photograph shows a group of girls and women, mainly dressed in white, some holding shepherd's crooks. They're standing in front of a house with the nameplate 'Hazelbeach'. The name of a North Sydney photography studio, printed below the picture, is the first clue that the photo is Australian. The girls' clothing suggests it was taken in about 1900.

A historical newspaper search for 'Hazelbeach' at that time, through the National Library of Australia's Trove website, showed up a house in Roseville with that name. A Google search for Hazelbeach, Roseville, resulted in one relevant result — an entry in the index to *The Historian*, the journal of the Ku-ring-gai Historical Society. Checking a copy of the journal in the Library's collection revealed a similar photograph, clearly taken on the same day, with a page of information about the location, date and event. It was the Gilder/Berne wedding on 17 September 1902, with the reception held at Hazelbeach, Roseville.

A further Trove search unearthed a snippet in the social pages of the *Sydney Morning Herald* (20 September 1902): 'A pretty feature of the wedding was 12 young ladies dressed in white silk who held floral crooks in the shape of an arch up the aisle of the church ...'

sl.nsw.gov.au/ask

Take

5

PROTEST POSTERS

COMPILED BY Anna Corkhill, Research & Discovery

Atom bomb target?

After moving to Sydney from Melbourne in 1940, journalist and activist Len Fox (1905–2004) worked for left-wing papers such as *The Voice of State Labor* and *The Tribune*. He also took up painting, and produced graphic posters like this one from 1952, advocating against nuclear war.

PXD 1298



Save Victoria Street

This 1973 poster promotes one of the many protests organised by the Victoria Street Residents Action Group to save their street in Darlinghurst, Sydney, from redevelopment. A 'green ban' was placed on the area by the Builders Labourers Federation in 1973, halting the proposed building works.

POSTERS/ENVIRONMENTAL CONTROL/21

Why We Oppose Votes For Men

1.

Because man's place is in the army.

2.

Because no really manly man wants to settle any question otherwise than by fighting about it.

3.

Because if men should adopt peaceable methods women will no longer look up to them.

4.

Because men will lose their charm if they step out of their natural sphere and interest themselves in other matters than tests of arms, uniforms and drums.

5.

Because men are too emotional to vote. Their conduct at baseball games and political conventions shows this, while their innate tendency to appeal to force renders them particularly unfit for the task of government.

Alice Duer Miller, 1915

Alice Duer Miller, the American novelist and poet, lived from 1874 to 1942



Why we oppose votes for men

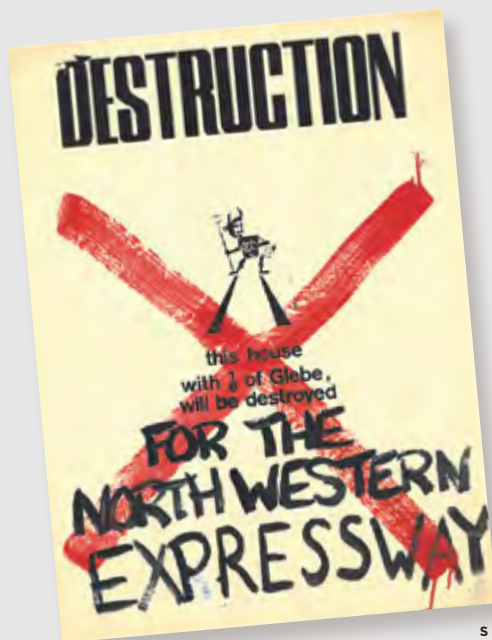
Created by the Sydney Women's Liberation group in the 1970s, this poster features a quote from American feminist poet, playwright and screenwriter Alice Duer Miller (1874–1942). Miller's political verses were used for women's suffrage campaigns in the early 20th century.

POSTERS/2015/471

Destruction

The planned North Western Expressway would have destroyed parts of inner suburbs such as Glebe. After many protests, and federal government intervention, the project was abandoned in 1977. This poster was made in 1972.

POSTERS/ENVIRONMENTAL CONTROL/9



Eora land

Adelaide-based artist Peter Drew created this poster in 2017. It encourages all Australians to seek the welcome of the Eora Nation, the Aboriginal people of the Sydney basin. Drew is working on a project to make a local version of this poster for each Aboriginal nation across Australia.

POSTERS/2017/90



ORIGINS

HISTORY OF THE LIBRARY, 1911-1943

***** COMPILED BY Geoff Barker, Research & Discovery

... the completed scheme will give to this State and city what, in my opinion, will be the most up-to-date library in the world.

WH Ifould, Principal Librarian, 1939

Between 1911 and 1943 the dream of a world-class library became a reality for the people of New South Wales. The now familiar sandstone entrance and reading room were completed in 1942, although the official opening was delayed until 1943 due to the war.

The occasion was celebrated in the Sydney newspapers, which pointed out the importance of finally bringing the state's collections together under one roof.

In the new air-conditioned building, the public could view the Free Public Library book collections dating back to 1826, Australian manuscripts and early books in the David Scott Mitchell bequest, paintings and drawings donated by Sir William Dixon, and the many other significant purchases and donations arranged by the Library over many years.

ABOVE: View showing proposed new extensions to the Library, November 1923, drawn by Acting Government Architect, XV / 132

OPPOSITE PAGE BY DATE: Construction work on foundations of the Library (detail), October 1919, Government Printing Office 1-13928

Completed Mitchell and Dixon wings of the Mitchell Building, 1935, Government Printing Office, PXB 119

Houses on Raymond Terrace prior to demolition, 1935, PXD 363

Main reading room under construction, about 1941, PXD 363

ORIGINS

FEBRUARY 1911

Work begins on the extension to the Mitchell Building.



1922

The papers of Matthew Flinders (1774–1814) are given to the Library by his grandson Matthew Flinders Petrie on the condition that a statue of Flinders was constructed near the Mitchell Building. The sculptor, WR Colton, died in November 1921 just before the statue was due to be cast.

1924

The NSW Parliament votes to grant the Library £60,000 to finance the Dixon Galleries and continue extensions. A design was produced by the Government Architect, Richard Macdonald Seymour Wells.

21 OCTOBER 1929

The Dixon Galleries are opened to display the artworks donated by businessman Sir William Dixon.



1934

The ‘Tasman Map’, displaying the results of Dutch explorer Abel Tasman’s two voyages to the southern ocean between 1642 and 1644 is donated to the Library by Princess George of Greece.

1 MARCH 1934

Plans are announced for Renaissance style extensions to the Mitchell Building at an estimated cost of £180,000.

MAY 1935

The houses in Raymond Terrace, facing the Domain, are demolished in preparation for the new extension.



1939

Work begins on constructing a large reading room and installing air conditioning (one of the first air-conditioned public buildings in Sydney).



DECEMBER 1941

Concerns about wartime bombing see important collections moved to Armidale for safekeeping.

1 JUNE 1942

The Bent Street building closes to the public after 97 years of operation.

24 NOVEMBER 1943

Lord Wakehurst, Governor of NSW, opens the Library’s extension.

H O M E A T L A S T

MILES FRANKLIN'S MISSING DIARY

HAS FINALLY JOINED HER COLLECTION.



NEWS FEATURE

Stella Maria Sarah Miles Franklin — ‘Stella’ to her family, ‘Miles’ to her readers — was born on 14 October 1879 at Old Talbingo Homestead, near Tumut, New South Wales. The following January, according to her best-known biographer, Jill Roe, she was taken 80 km east to the family homestead, Brindabella Station. On the journey, she was sometimes carried by her mother, Susannah, and otherwise held by her uncle William, on a purple pillow strapped to the saddle.

Nobody in the small travelling party, or at Brindabella, could have conceived of the dramatic impact that Stella would have upon the literary life of Australia.

Franklin’s most famous work, *My Brilliant Career*, was published in 1901 and continues to hold a special place as a significant novel about the New Woman: educated, emancipated and independent; capable of making her own choices and defying social expectations. The text sparks joy and provokes reflection as easily today as it did over a century ago.

Franklin was an activist, a feminist and was one of the most important Australian writers of the twentieth century. The scale and scope of her influence is extraordinary — on her family and friends, on her fellow writers and on the generations of Australians who have read her work.

Despite her many achievements — in Australia, the United States and England — her life was littered with

disappointments as she struggled to publish much of her work, receiving what must have felt like a constant flow of rejection letters. She also suffered from terrible health.

Franklin’s health began to decline rapidly in 1954. She moved from her home at Carlton, in Sydney’s south, to her cousin Thelma Perryman’s home in the leafy northern suburb of Beecroft. She took with her a few personal possessions, including her pocket diary.

‘Went to Eastwood by ambulance to be Xrayed,’ she wrote in the small, red volume on 14 September. ‘Ordeal too much for me. Day of distress & twitching. Returned to bed.’ It was her last diary entry before her death a few days later on 19 September 1954.

Franklin bequeathed to the Mitchell Library her private letters, literary papers, photo albums and personal belongings, as well as the small pocket diaries she had kept since 1909. Separated from the other diaries when Franklin went to Beecroft, the 1954 diary was long thought to have been lost.

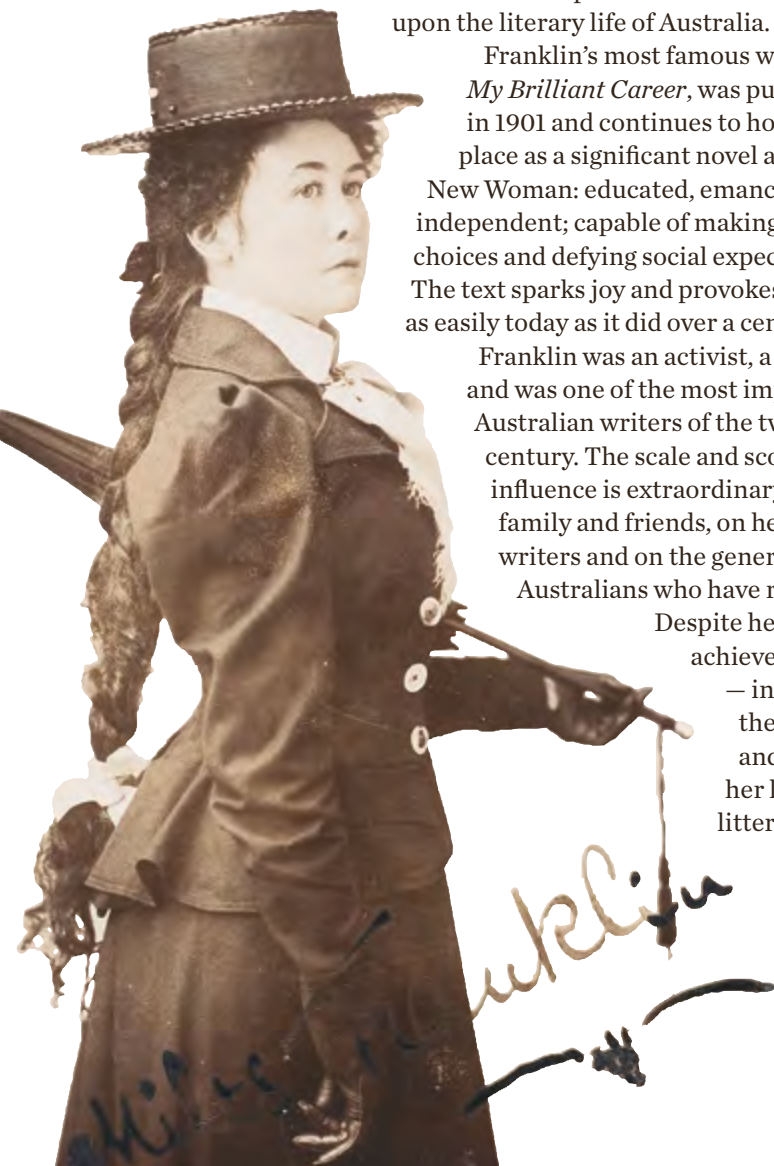
A suitcase passed down through several generations of Franklin’s extended family fell into the hands of Kim V Goldsmith, who made the important discovery three years ago. On 8 March this year — more than 60 years after Franklin’s death — Richard Neville, Mitchell Librarian and Chair of the Judging Panel for the Miles Franklin Literary Award, received the diary from Ms Goldsmith at a special event at Macquarie Regional Library in Dubbo.

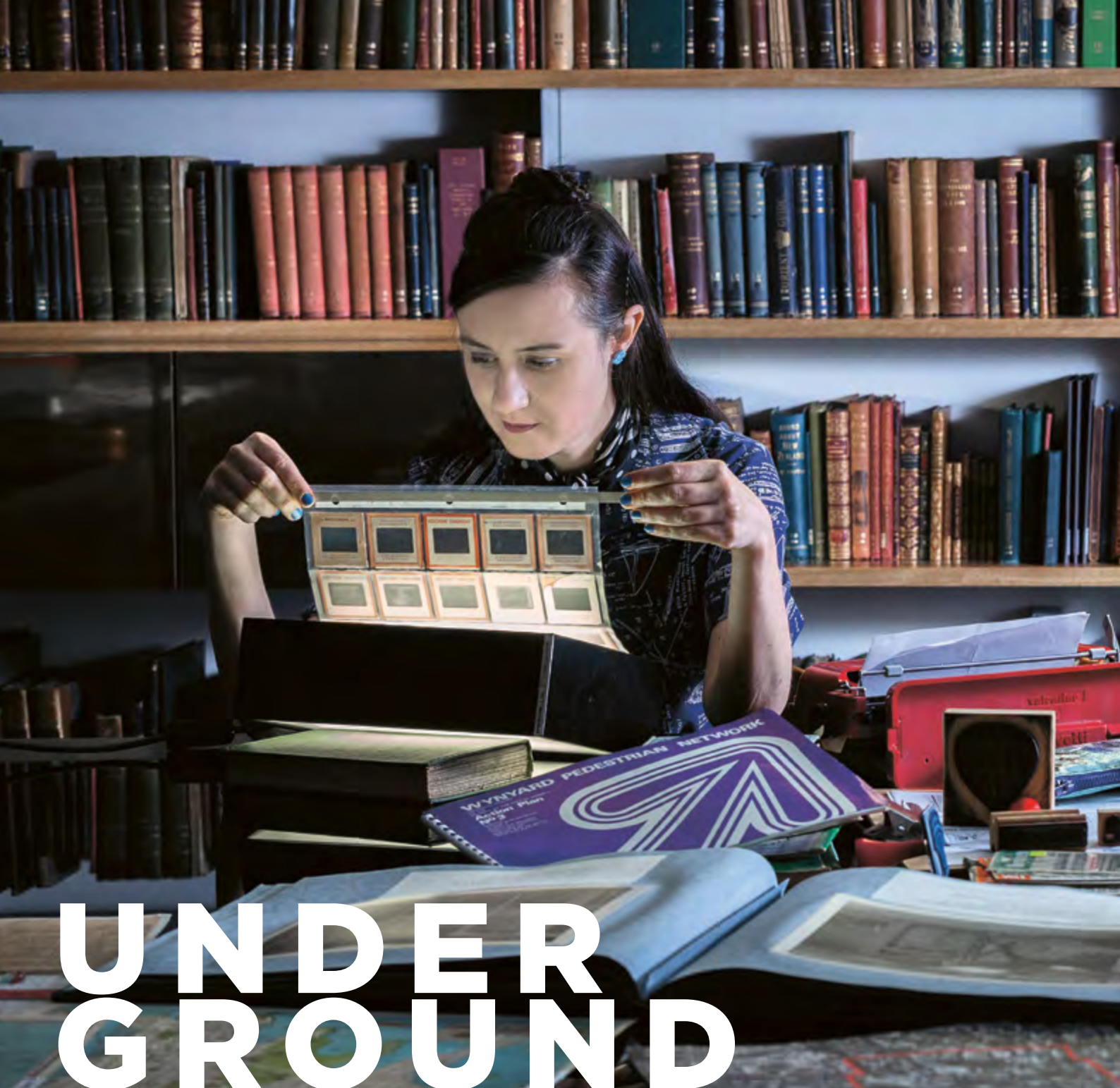
Miles Franklin’s ashes were scattered, as was her wish, in Jounama Creek, Talbingo, close to where she had been born almost 75 years before. The lost diary is now also ‘home’; reunited with the 46 other diaries that came to the Library in the 1950s. These small, unassuming volumes provide unparalleled insight into one of the greatest literary voices Australia has known.

Dr Rachel Franks,
Coordinator, Education & Scholarship

OPPOSITE: Miles Franklin diaries, 1909–54, MLMSS 364/Box 2/Items 1–47; last diary on right

BELOW: Miles Franklin (detail), 1901, P1/596





UNDERGROUND ALBUMS

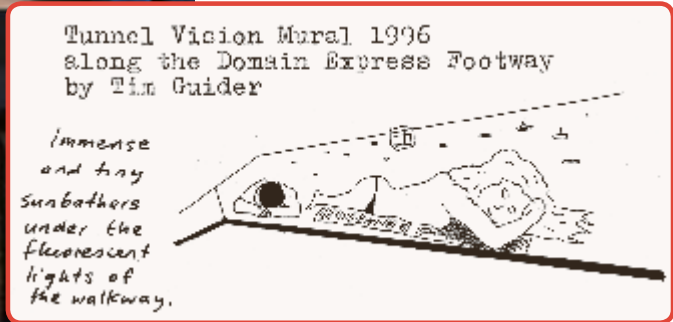


WORDS Vanessa Berry

The optimism of a city imagining its future is captured in photographs, plans and sketches.



LEFT: Vanessa Berry with collection material in the Sir William Dixson Research Library, photo by Joy Lai
 INSET: Detail from original artwork for Vanessa Berry's book *Mirror Sydney*, PXA 2183



The album commemorates the opening of the Domain Express Footway, a moving walkway connecting the Domain Parking Station with the city. This may seem like a humble achievement, but when it opened in 1961 the footway was of international significance: it was the first to be built in Australia, and the longest in the world.

The dark blue covers of the large, square photograph album are embossed with the words:

'Compliments of Morison and Bearby'. This was the engineering company from Newcastle that compiled the album and presented it to Sydney's Lord Mayor. Holding it now, I think of all the hands the album has passed through: its compiler's, the Lord Mayor's, the hands that discarded it and those that saved it.

Last year, a man out riding his bicycle in Sydney's northern suburbs noticed a photograph album in a pile of hard rubbish awaiting council pickup. After rescuing it, he contacted the Library. This lucky roadside find on a suburban street has added an interesting album of photographs to the Library's collection.

FEATURE



As I open the album I'm transported to 1960, when construction work was beginning on the footway. It was a transitional era in the city's history, and one of rapid change. Since the 151-foot building height restriction was lifted in 1957, Sydney had begun to grow tall. On the ground the extensive tram network had been almost entirely dismantled, as city planners anticipated the increasing popularity of the motor car. The footway was to be part of this new, efficient Sydney, built for the future.

The story begins in a trench cut down the centre of the road, where men wearing overalls and caps labour. Then large, heavy pieces of machinery are put in place by cranes and forklifts. In the middle of the album there are images of the empty, still tunnels. Work has ceased and the footway construction is complete. The rest of the album is populated by officials: men in suits, the press with cameras and microphones, and the smiling Lord Mayor Harry Jensen and his 13-month-old son taking the first ride on 9 June 1961.

The people riding the footway that day would have felt as though they were experiencing the future, but I'm drawn to details that locate it in the past. Labourers wearing collared shirts and overalls have cigarettes in their mouths as they perform 'a particularly tricky manoeuvre', guiding one of the drive units into the tunnel.

Selected images from presentation photographic album of the construction and opening of the Sydney Moving Footway, 1961, PXE 1713





/01

Other scenes stand out for their serendipity. Among the 150 men lined up along the footway to test its load-bearing capacity, I notice one at the front of the line, with his broad arms crossed, whose white T-shirt and dark trousers neatly match the two-tone paintwork of the tunnel.

The footway must have seemed like the fulfilment of predictions. For decades, moving walkways had been promoted as a new way to manage growing city crowds. A 1928 *Sun* article described the ‘flattened escalators’ that would replace footpaths, alongside other anticipated transport innovations. ‘Most buildings,’ the article declared, will have ‘landing grounds for aeroplanes’.

Illustrations from the 1920s show a future city with aerial transport weaving above and between skyscrapers. In ‘Design for a Future Martin Place’, drawn in 1928 to illustrate ideas by engineer and architect Norman Weekes, aeroplanes roost in high-rise hangars. The sky is full of tiny planes, their density mirroring the groups of human figures in the square below.

Such images might seem fanciful today, but they capture the sense of possibility inspired by advances in technology. Then, as now, people imagined the future city with optimism.



/02

In the 1970s the Wynyard Pedestrian Network plan presented a more pragmatic vision: a streamlined city-wide pedestrian movement system. The scheme came with a hefty list of interconnected elements: ‘widened footpaths, boulevards, colonnades, arcades, subways, bridges, railway station concourses, malls, plazas or terraces and parks’. Disused tram tunnels would be converted into a moving walkway connecting Wynyard station with the high-rise office district that was planned for The Rocks. But The Rocks redevelopment never came to be, and no moving footway was installed. The tram tunnels now form part of an underground parking station.

Sydney can be thought of as two cities: the aboveground, with its office buildings, streets and parks, and the underground, a city of tunnels and pipelines, basements and parking lots. The two cities have grown in tandem.

Decades before the Domain Moving Footway was constructed, another, much larger, underground construction project heralded the Sydney of the future: the new City Circle railway line, designed by chief engineer John Bradfield.

Like the footway, this construction is meticulously recorded in a series of photographs. In two thick, leather-bound volumes, we see the viaduct built to



/03

FEATURE



/04

the north of Central Station, and Hyde Park becoming a series of wide, deep pits. The small figures of men, horses and lorries working inside the trenches show the scale of the operations. Crowds peer through the hoardings, watching the railway take shape. As we flip through the albums, we join these onlookers in watching the railway's day-to-day progress.

The city in the background is both familiar and distant. Some buildings are recognisable, like the turrets of Mark Foy's department store on Elizabeth Street, now the Downing Centre courthouse. Other details belong to a city long past: triple-storey commercial buildings with awnings and iron lace, walls covered in painted advertisements for tea and tobacco companies, cars with spoked wheels and canvas canopies.

As the album continues, the construction of the tunnels slowly progresses until a concrete shell encases them. Hyde Park is reinstated, ahead of the opening of the line in 1926. By the time the *Sun* was predicting the 'beach skyscrapers' and 'wireless telephony' of the future city, trains had been moving through the newly built tunnels for two years.



/05

As remote as these images of Sydney can seem in sketches, plans and photographs, they are connected to everyday experiences in the present-day city. Although a network of moving walkways was never built, the Domain Express Footway still conveys people to and fro. Hundreds of trains carrying thousands of passengers travel through the City Circle tunnels daily, while up above a new cycle of rapid change works to reshape the city.

Vanessa Berry is a Sydney writer and artist, whose latest book is *Mirror Sydney* (Giramondo, 2017). The Library has acquired the original artwork for her book.

- 01 Detail from Sydney Moving Footway album, 1961, PXE 1713
- 02 *Wynyard Pedestrian Network*, Urban Systems Corporation for the City of Sydney, F/2276
- 03 Design for a future Martin Place, Norman Weekes, architect and engineer, c 1928, drawing by E Norsa, V1 / St / Mar Pl / 2
- 04 Construction of Sydney City Railway, 1922–23, photographed by J Bradfield, PXD 305
- 05 Detail from original artwork for Vanessa Berry's book *Mirror Sydney*, PXA 2183

THE DOCTOR WHO HATED WOMEN

He gave the girls vanishing swimsuits!

By Barry Thomas



"ME marry you!" laughed MARY PARKINS. "I'd never marry a FLAGPOLE like you, EDWIN SANDY!"

Sandy, a 6ft. 10in. tall doctor, went red with rage. "All right, you wait!" he shouted. "I'll get even with you. I'll make ALL you women pay for what you've done to me."

DR. EDWIN SANDY had met Mary Parkins when he came to live in Susanville, California, in the early 1920s. When he first settled in the town he refused to go out with girls because he was so embarrassed about his height.

Rumors said that he had been called a "bean pole" by others girls so many times that he was afraid to be hurt again.

But he managed to forget his shyness when he met Mary Parkins.

When she DIDN'T tease him about his height the doctor thought she was in love with him.

So he proposed — and got knocked back!

"I'll teach those women," he muttered. "They've laughed at me plenty of times. Now I'll have the laugh on them."

The doc took his time in getting his revenge. First he spent thousands of dollars building a huge new house. It stood on seven piles—ALL SHAPED LIKE A WOMAN'S LEG.

He called it "a calendar

house," because it had 365 doors, 52 bedrooms, and 12 bathrooms.

Then he sent invitations to his housewarming party to every pretty girl in the district.

THE girls, thinking he had recovered from his women-hating mania, all went to the party.

"We'll go upstairs first," he told the girls. "You go first and I'll follow."

The girls, chattering and laughing, walked up the stairs and were almost at the top when WHOOMP! The stairs suddenly formed into a slippery slide!

The costumes were phony but the crocs were REAL

The terrified girls went sliding down the stairs to land at the bottom in a screaming heap.

"I'm terribly sorry. There must be a fault in the structure," said Sandy, politely helping the girls to their feet.

Sandy, still behaving like a perfect gentleman, took the girls along a passage

where sudden gusts of wind shot up from holes in the floor, making the girls' skirts billow over their heads.

"I shall have to get those holes fixed," he said, shaking his head.

"Perhaps some of you ladies would care to repair the damage to your make-up? You'll find everything you need in the powder-room."

Thankfully the girls rushed into the room and used the make-up they found. But as soon as the girls finished applying the make-up it CHANGED COLOR!

Their lipstick turned BLACK and the powder went GREEN!

"I think I'm going to faint," mumbled some of the girls, lying down on four big couches scattered around the room.

But hardly had the girls collapsed on the couches when hidden loud-speakers began yelling insults. Then the couches started to MOVE UP AND DOWN!

The girls who did not faint rushed to the taps to get some glasses of water. But all they got were torrents of PURPLE INK!

"The plumber must have got the pipes mixed," said Sandy, still acting the sympathetic host.

Then he suggested the girls take a dip in his indoor swimming-pool.

"You'll all feel much better," he said. "You'll find swimsuits in the other dressing-room."

The girls pulled on the costumes and dove into the large heated pool.

BUT as soon as the girls hit the water their costumes DIS-SOLVED!

Sandy stood at the edge of the pool and laughed triumphantly.

"Who looks silly now?" he gloated. "I swore to get revenge on women, and I have!"

But Sandy still sought revenge when the girls were splashing around naked in the pool, screaming for mercy.

"Now we'll see how MODEST you women are," he shouted. He rushed to

one end of the pool and opened three under-water doors.

OUT into the pool of defenceless girls swam SNAKES and ALLIGATORS.

The girls didn't stay. Screaming wildly, they rushed out of the pool and tried to hide themselves in towels.

"We're going home!" they declared tearfully, having snatched up their clothes. "We've never been so insulted in all our lives!"

But the doctor hadn't finished with them yet.

When they sat down to put on their stockings the chairs either collapsed or MOVED OUT OF THE WAY.

They managed to dress eventually, only to discover that NONE of the 365 doors they tried led into the street.

They were all having hysterics by the time Sandy took pity on them and showed them to the exit.

Dr. Sandy was not very popular in the neighborhood, but he couldn't have cared less.

But he still had one trick left up his sleeve. When he died in 1938 the women of Susanville learned that in his will he had made provision for all of them.

"I wish to repay them for the indignities they suffered," he wrote. "If they apply to my solicitors they will be paid back."

The WHOLE female

population flocked to the solicitor's office. Every one of them was offered 25 CENTS!

"There is only one condition about the money," said Sandy's solicitor. "You can have the money if you promise to buy either one of two things—A HANG-MAN'S ROPE OR A BOTTLE OF POISON!"



"I built the kennel, then the wife bought the dog!"



"It's no use — I can't sleep in these pyjamas!"

WROTE POISON LETTERS TO HERSELF

"WHAT a brilliant pianist! Who is she?" asked the wife of a prominent Sydney businessman.

"That's MRS. JULIA BENTLEY, dear," said her husband. "We must meet her after the recital."

When the businessman and his wife went to see Mrs. Bentley they found her chatting to a crowd of admiring socialites.

When Mrs. Bentley arrived in Australia from England in January, 1860, her skill as a pianist made her popular with Sydney's "upper crust."

THEN, after only a few months in Sydney, Mrs. Bentley discovered that the socialites were beginning to IGNORE her.

No one took much notice of her any more!

Then in May, 1861, many prominent Sydney citizens received POISON-PEN LETTERS condemning Mrs. Bentley.

Soon Mrs. Bentley was claiming that people were crossing the street to avoid meeting her and that others had called her names in public—all because of the poison-pen letters they had read.

Mrs. Bentley raved about the letters so much that the N.S.W. Parliament directed a special squad of police and Government officials to investigate. The police vainly hunted for the author.

"I'm thoroughly dissatis-

fied," Mrs. Bentley said angrily. "I'm sure that the Government knows who wrote these poisonous letters, but won't disclose their names."

HER protests about the inquiry made her one of the best-known people in Sydney.

Then the officer in charge of the investigation came out with the TRUTH.

MRS. BENTLEY — and no one else — had written the letters JUST TO GET PUBLICITY!

HE MARRIED A BABY!

ELEANOR, the daughter of Edward I of England, was married to Count Othe, of France, at the age of SIX DAYS.

How to beat attacks of ASTHMA and HAY FEVER

Pollens and dusts irritate membranes of nose and throat, cause gasping for breath, "running" nose and eyes, exhausting sneezing and open the door to germs which may cause deep-seated bronchitis and catarrh. Extracts of pollens and house dusts in Lantigen 'E' desensitize the tissues—prevent attacks. You can thus be free from asthma and hay fever misery. The proof! . . . over 30 years a constant sufferer from hay fever. I started Lantigen 'E' on 25th November, 1941. By 2nd December I was completely free, and have been since! No injections! No drugs! Economical!

Edinburgh Laboratories (Australia) Pty. Ltd., York Street, Sydney, Australia.

Ask your chemist for **Lantigen 'E'**

Working for the



WORDS Ryan Cropp

Donald Horne's unlikely editorship of the mass-market *Weekend* magazine was a crucial stage in the *Lucky Country* author's development as a public intellectual.

The new weekly magazine *Weekend* hit newsstands in August 1954 intent on making a splash. Declaring itself 'Australia's Brightest Newspaper!', it set out to exploit loosening social and cultural constraints and a growing public appetite for light-hearted commuter fodder. It filled its pages with schoolyard jokes, lively yarns and large provocative images. The first issue featured a swimsuit-clad blonde ('the sweetest Swede we've ever come across') reclining across the front page, surrounded by outlandish headlines: 'I Married the World's Strongest Woman', 'Bushranger Cut Off their Heads'.

Weekend was one of a glut of new titles created or acquired by Frank Packer's Consolidated Press during the 1950s. Packer was the owner of Sydney's *Daily Telegraph* and the popular *Australian Women's Weekly*. In 1954 he decided to bring out a new publication modelled on the British weekly *Reveille*. The British magazine, which had featured the American model Marilyn Monroe earlier in the year, was thought to be planning an Australian edition. Packer, in typical style, conspired with another UK magazine, the *Weekly Mail*, to create a jointly owned company called Weekend Pty Ltd and beat *Reveille* to the punch.



Cover of *Weekend* magazine, 22 June 1957
OPPOSITE:
Page 27 from *Weekend*,
7 September 1957



For an editor he turned to a 32-year-old London-based Australian named Donald Horne. At the time, Horne was a reporter in the Consolidated Press Fleet Street bureau who had designs on a Conservative Party seat in the House of Commons. He was a product of Sydney University and had worked on and off for Packer since the early 1940s, often under legendary editors like Brian Penton and Cyril Pearl. But Horne was not initially enthusiastic about the prospect of editing *Weekend*. He had a sharp mind and feared that the move back to Australia would derail his desire to write novels.

Reluctantly, Horne took the job. He never did become a serious novelist, but neither is his name commonly associated with *Weekend's* brand of sensationalist ephemera. He is best known as the author of *The Lucky*

Country, a wildly popular critique of Australia in the 1960s. He eventually wrote over 30 books and became a prominent social critic and public figure in his own right. Horne's papers, held at the Mitchell Library, are a rich resource for historians of twentieth century Australia.

As *Weekend's* editor, Horne was fearsome and intimidating. He had a reputation for hiring and firing spontaneously and demanded perfection from his staff. He frequently ridiculed sub-editors in front of the entire office and would theatrically throw bad copy out the window if it failed to meet his high standards. At one point he circulated a memo warning his staff that dismissal would follow any 'failure to act like grown up journalists'.

Under Horne's command, *Weekend* became a success. He positioned it as a breezy alternative to the more staid offerings at 1950s Australian newsagents. In doing so he tested

the boundaries of propriety: the furthest allowable depth of a woman's cleavage, for example, became a matter of weekly debate among the staff. The art critic Robert Hughes memorably dismissed *Weekend* as a 'Packer tit-and-bum sheet'. Horne preferred 'extreme lowbrow general magazine'.

Despite its 'sexy' reputation, *Weekend* was produced by an industrious and talented staff. Its most famous alumnus was Lillian Roxon, the *Rolling Stone* journalist and author of the *Rock Encyclopaedia*. Horne's thorough editing standards also belied the magazine's overt silliness. Every aspect of *Weekend's* content and appearance was planned and overseen in forensic detail. Horne produced long bulletins for his staff with pithy instructions on each element of the magazine's production, from font size to the choice and placement of pictures ('No picture must be used unless it is interesting in itself') to the appropriate way to structure a recipe ('Do not assume that readers know many cooking terms').

Read together, Horne's editorial notes are like an instruction manual for mass-market magazine editing. One memo – titled 'Diagnosis and Cure' – listed 12 general problems with *Weekend's* content and appearance and the 12 associated solutions. Another described the ideal weekly schedule ('Monday is ideas day', 'Tuesday is planning day'). In one unforgettable note, he produced an 'ingredients' list of what made a good issue of *Weekend*. This included 'high class disconnected chatter', 'a stunt story', 'girls' and 'a warm-hearted, perhaps sad story, detailing one of life's tragedies and, if possible, how it has been cheerfully overcome'.

Predictably, the magazine's provocative content attracted some powerful enemies. *Weekend's* first big nemesis was the Queensland Literature Review Board, which banned it from

FEATURE

publication in Queensland in April 1956 because it 'unduly emphasised sex', though Weekend Pty Ltd managed to convince the board to lift the ban two weeks later. The board's list of objectionable *Weekend* headlines had included 'I Love to Strip', 'Pyjama Party! Amazing Pictures' and 'Love Life of a Milko'. A little over 12 months later, the board reinstated the ban, alleging that 'a culturally sick and weak community is in no position to withstand assaults upon its cultural standards'.

At the same time, *Weekend* and its main rival, *Crowd*, came under fire from the Catholic Church. Melbourne Archbishop Daniel Mannix called *Weekend* a 'disgrace to Australia', while the Catholic newspaper *Advocate* led with the headline 'Sexy Publications Corrupting Australia's Youth'. The Church's Council for the Promotion of Cultural Standards labelled *Weekend* and *Crowd* 'impure publications' that 'bred effeminate boys and masculine girls'. Worse still, a prominent church figure was quoted urging 'every Catholic' to 'support a campaign against the corrupting influence of these two publications'.

Horne campaigned hard for a retraction of the comments, and after a month of furious correspondence the church finally relented. The Queensland censorship issue, however, required a flexing of Packer muscle. The prominent lawyer Sir Garfield Barwick was brought in when the case went all the way to the Queensland Supreme Court. At one point, the litigants engaged in a farcical courtroom debate about whether a 'slight discolouration' in a *Weekend* image represented the 'faint suggestion of a nipple'. Weekend Pty Ltd eventually secured an injunction against the ban, and the 'anecdote of the extra nipple' became a Horne favourite.

Only those with long memories will recall Horne's time as editor of *Weekend*, though it was a formative period of his intellectual life. As a minor executive, he learned to navigate the secretive politics of the Packer media empire. He came to see buccaneering entrepreneurs, management styles and office hierarchies as sources of intellectual curiosity. Crucially, he developed a mind for marketing: *Weekend* had a circulation of over 400,000 and the priority was always to find ways to increase the size and loyalty of this readership. Magazines, he told his staff, existed on two levels: the 'superficial' level ('the person who skims and does nothing else') and the 'deeper' level ('the person who wants to settle down to a good read'). *Weekend* had to be both.

Horne gradually lost interest in *Weekend*, especially after the launch of the intellectual fortnightly *Observer*, and later the takeover of the *Bulletin*, both of which he also edited. In 1961, amid falling sales, the magazine was merged with Packer's newly acquired *Australian Woman's Mirror* and renamed *Everybody's*. The new magazine laboured along until 1968, but Horne's involvement ended in 1962 when he left for a job in advertising. Though his time at *Weekend* appears to be out of sync with his future career, it honed his talent for salesmanship and simple prose. In later life, these skills helped transform Donald Horne from the author of a popular book into one of Australia's most recognisable intellectuals.

Writer and historian Ryan Cropp is completing a PhD at the University of Sydney on the life of Donald Horne.

The new Donald and Myfanwy Horne Room opened in the Mitchell Building on 24 May (see 'Writers' Room', p 40)



Covers from *Weekend* magazine
OPPOSITE TOP:
Donald Horne, c 1967, photo
by Quinton F Davis, from
dust jacket of *The Education
of Young Donald* by
Donald Horne, Sydney:
Angus & Robertson, 1967

FORGOTTEN CLASSICS



WORDS Neil James



ONCE POPULAR AUTHORS,
OVERLOOKED BY LITERARY HISTORY,
ARE WAITING TO BE REDISCOVERED
IN THE LIBRARY'S BOOK STACKS.

FEATURE

In recent years, publishers have been steadily reprinting many of the ‘classic’ books of Australian literature. HarperCollins, for example, revived its A&R Classics series in 2013, and the Text Classics list is well north of 100 titles. Australian readers, it seems, are increasingly interested in exploring our literary heritage.

Of course, these books represent a small fraction of Australia’s literary output. The publishing house Angus & Robertson alone produced over 10,000 books in its 100-year history. Surely there remain further gems ready to be republished.

My 2018 Nancy Keesing Fellowship is unearthing some forgotten classics as part of a history of Angus & Robertson. While only some of them could be brought back into print, others offer fascinating insights into Australian cultural history.

In 1898, for example, A&R experimented with its first major children’s book for younger readers, Jessie Whitfeld’s *The Spirit of the Bush Fire and Other Australian Fairy Tales*. The book started life auspiciously enough. It was one of just five unsolicited manuscripts that A&R decided to publish out of 312 it received between 1896 and 1900. And it published the book lavishly, in gilt-embossed cloth with 32 illustrations from Australian artist George Lambert.

In the title story, a wicked imp nurses a spark dropped from a careless man’s pipe. The spirit persuades a wind to fan it into a major conflagration, burning bush creatures and threatening a farming family. Fortunately, a band of raindrop elves arrives to quench the fire, save the farm and soothe the scorched trees.

While the setting is Australian, placing imps and elves in the otherwise recognisable bush strikes an odd note. The discord continues in



the following stories, which are liberally spread throughout Australia, from Sydney’s beaches and the Dandenong ranges to Mount Wellington and Magnetic Island. Whitfeld’s faery Australia was not populated by Indigenous peoples and native wildlife but rather by European kings and queens, giants and dragons, nymphs and fairies, elves and mermaids — even wizards and witches.

In retrospect, fairies were never going to transplant easily into Australian soil. As a result, *The Spirit of the Bush Fire* was not a success, taking 10 years to sell its 2000-copy print run. A&R turned down a further book from its author and turned away from children’s publishing.

But Whitfeld’s *Spirit of the Bush Fire* is worth remembering as a classic attempt to graft a European tradition onto an Australian rootstock, which was perhaps an unavoidable stage in our literary evolution.

Cover and illustration by George Lambert, from Jessie Whitfeld, *The Spirit of the Bush Fire and Other Australian Fairy Tales*, Sydney: Angus & Robertson, 1898

OPPOSITE: Books courtesy of Neil James

Elsewhere on its list, A&R was more successful in helping Australians to engage with their native land. One of the most successful authors on its natural history list was Keith McKeown, who took on the task of getting Australians excited about their insects.

McKeown was born in Burwood in 1892, but grew up in the Northern Rivers and in Wagga Wagga, where his father managed an experimental farm. By one account, the three-year-old McKeown turned up at home with ‘a cicada in both fists and a dead field mouse in his pocket’.

A self-taught naturalist, he started publishing papers on Australian insect life before joining the Australian Museum as a curator of insects. There he received regular inquiries from the public, so when A&R approached him to write ‘a popular book on the life stories of Australian insects’ he readily agreed. The result became two books: *Insect Wonders of Australia* (1935) and *Spider Wonders of Australia* (1936).

In *Insect Wonders*, McKeown framed insect life in human and dramatic terms. The book begins with ‘child slavery among ants’ and an account of ‘ant pastoralists and dairymen’. McKeown delighted in debunking the ‘poetic libel’ that Australian bees have no sting, and unfolds everyday dramas in the lives of insect lions and wandering moths, perfumed butterflies and vegetable caterpillars, predatory ‘bush ogres’ and deadly assassins. Yet he never compromised scientific accuracy.

In *Spider Wonders*, McKeown was working from scantier science, so he turned to the hive-mind of his many museum correspondents. When scientific papers



about even our most common spiders were limited, he quoted extensively from the letters of amateur naturalists who had patiently observed the life cycles of orb weavers and huntsmen, wolf and jumping spiders, trapdoor spiders and redbacks.

As a result, *Spider Wonders* in particular became a classic of Australian natural history, and remained in print across several editions for the best part of 40 years. Given that a book of this kind will inevitably be overtaken by advancing science, this longevity was a testament to McKeown’s success in awakening Australians to the wonders of their everyday world.

As the century progressed, other A&R authors helped us explore our social and psychological environment as well as our physical one. One of the most successful was the novelist Helen Fowler, who published seven books between 1952 and 1961. This made her the most prolific adult fiction author on the A&R list in that decade.

Fowler herself was diffident about her first book *The Shades Will Not Vanish* (1952). But when a friend submitted her manuscript to A&R, the publishers at once hailed it as ‘their happiest discovery for many years’. The book rapidly reprinted and was even published in the United States as *The Intruder*, where it was selected as the American Literary Guild choice for March 1953.

Keith C McKeown's *Insect Wonders of Australia*, Sydney: Angus & Robertson, 1935; *Spider Wonders of Australia*, 1936; author photo from *Nature in Australia*, Sydney: Angus & Robertson, 1949
 OPPOSITE:
 Helen Fowler's *The Shades Will Not Vanish* (with author photo), Sydney: Angus & Robertson, 1952; *The Refugee*, 1960; *The Blazing Straw*, 1961

FEATURE

Such commercial success has led some literary historians to dismiss Fowler as a 'light novelist'. Yet her work is at heart a study of the psychology of violence, and the social and historical forces that generate extreme states of mind.

In *The Shades Will Not Vanish*, war veteran Paul visits the family home of his mate Adrian, who perished in a Japanese prisoner-of-war camp. The family welcomes Paul's visit, unaware that he intends to murder Adrian's children to punish Adrian's wife for her adultery.

Fowler sets her drama over an intense weekend, interweaving the psyche of each family member with the mentally unhinged Paul as he draws closer to his goal. While some of her characterisation is less than convincing, Fowler sustains a considerable narrative tension.

This set the pattern for Fowler's subsequent novels. At their core is an act of violence or betrayal, which the author explores through the psyches of a closely related group of characters over two or three days.

In *The Refugee* (1960), a postwar migrant from behind the Iron Curtain receives news from home that brings on a psychotic episode, prompting the murder of a family that employed him as a gardener. Fowler focuses less on the crime than on its rippling effects on the wider family and an Australian community coming to terms with postwar migration.

If Fowler has some faults, being a 'light novelist' is surely not one of them. Yet her reputation dissipated far more quickly than her work deserved. She was perhaps too interested in individual psychology for the social realists of that era. And although she was adept at

stream of consciousness, her style has none of the elevated language of high-modernists such as Patrick White. She was also too socially rather than metaphysically minded to be prized by the academic critics who were taking an increasing interest in Australian fiction at the time.

It's hard to avoid the conclusion that literary history has been unfair to Helen Fowler. While Jessie Whitfeld's fairies and giants were never going to live for long, and Keith McKeown's work on insects and spiders has been superseded by more recent science, the best novels of Helen Fowler deserve to be revived half a century after they became forgotten classics.



Dr Neil James is the 2018 Nancy Keesing Fellow, who is working on a history of Angus & Robertson. He is Executive Director of Plain English Foundation, author of *Writers on Writing*, co-author of *Modern Manglish* and editor of *The Complete Sentimental Bloke* in the A&R Classics series.

ZINE / FAIR



COLLECTION HIGHLIGHT



WORDS Anni Turnbull

As part of a do-it-yourself, makers' culture, zines have been described as 'letters of rebellion'. (The term 'zine' is an abbreviation of 'magazine', and pronounced 'zeen'.) They are typically handmade, small print-run publications of original or copied text and images — unstable and impermanent, both in form and content.

Having emerged from an underground art movement, zines are a form of personal self-expression, made for love rather than profit. They can deal with any topic of the maker's choosing — political, creative and personal — and have covered everything from feminist issues to funding of the arts and mental health. Zine creators can be illustrators, artists, photographers, cartoonists or anyone with a passion and access to a photocopier.

Zines come in different shapes, sizes and formats. Many are handwritten, photocopied and stapled, while others appear as professionally printed magazines. A zine could be the size of a business card or a large poster. They may incorporate different materials and techniques — fabric, corrugated cardboard, tracing paper, experimental printing processes — or come with objects attached.

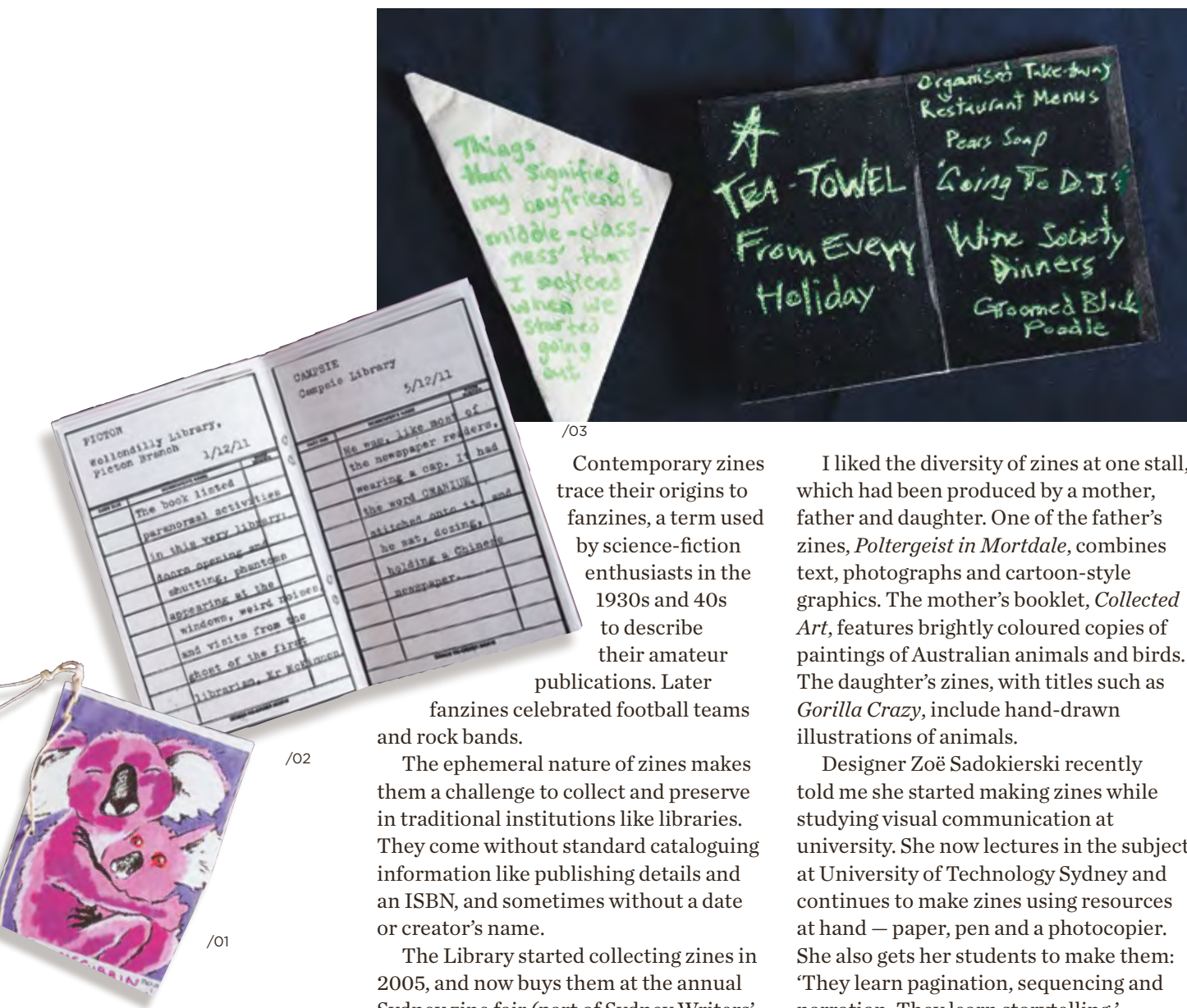
Zines are from the MCA Zine Fair 2017 except where stated

TOP: *Protects and Beautifies Durable in Use*, Glenn Barkley Zine collection, 2005-11

BOTTOM: *The World Is Huge and I Feel So Small*

OPPOSITE: Anni Turnbull, photo by Joy Lai





/03

Contemporary zines trace their origins to fanzines, a term used by science-fiction enthusiasts in the 1930s and 40s to describe their amateur publications. Later

fanzines celebrated football teams and rock bands.

The ephemeral nature of zines makes them a challenge to collect and preserve in traditional institutions like libraries. They come without standard cataloguing information like publishing details and an ISBN, and sometimes without a date or creator's name.

The Library started collecting zines in 2005, and now buys them at the annual Sydney zine fair (part of Sydney Writers' Festival since 2007), and directly from illustrators. At last year's fair at the Museum of Contemporary Art, for example, sellers included students from Dulwich High School of Visual Arts and the National Art School, as well as individual and family creators.

I liked the diversity of zines at one stall, which had been produced by a mother, father and daughter. One of the father's zines, *Poltergeist in Mortdale*, combines text, photographs and cartoon-style graphics. The mother's booklet, *Collected Art*, features brightly coloured copies of paintings of Australian animals and birds. The daughter's zines, with titles such as *Gorilla Crazy*, include hand-drawn illustrations of animals.

Designer Zoë Sadokierski recently told me she started making zines while studying visual communication at university. She now lectures in the subject at University of Technology Sydney and continues to make zines using resources at hand — paper, pen and a photocopier. She also gets her students to make them: 'They learn pagination, sequencing and narration. They learn storytelling.'

Who is Eugene? is an early zine Dr Sadokierski produced in 2003 with five other designers and writers. They gave copies to friends, but Sadokierski found it hard to sell them to bookshops. Now, though, 'there is a much broader acceptance and more places to sell your zine with zine fairs and the Library's

COLLECTION HIGHLIGHT



/04

collecting as well. One problem with zines is they are often small and easy to steal. However, if they are stolen that fits in to their subversive nature.' Trading is another part of zine practice, with the printed objects becoming a currency between makers.

For Sadokierski, zines are compatible with the digital age: 'You'd think technology would phase out zine creation. But they are part of the pushback to the handmade. A tangible form of creation.'

Some makers work on their own, while others form collectives such as Rizzeria in Sydney, which makes its stencil press available through regular workshops. Paper Cuts Collective in Brisbane and the Sticky Institute in Melbourne review zines online.

The Library's zines collection is a largely untapped resource, reflecting contemporary topics and concerns, with titles that are amusing — *I Forgot to Shave my Legs* — and poignant — *Stories from My Cockroach-infested Life in the Housing Commission Units*.

Anni Turnbull, Curator, Research & Discovery



/05



/06



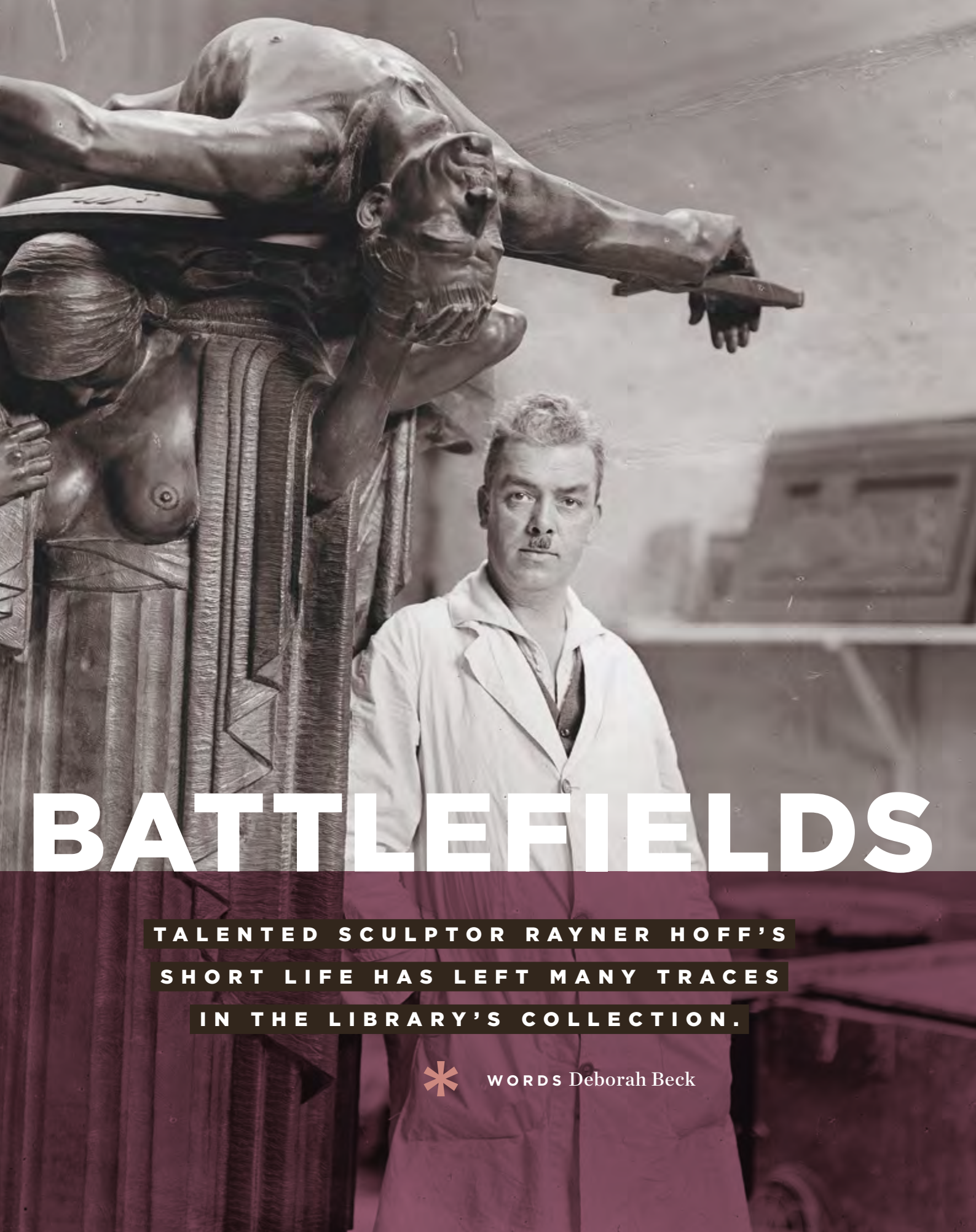
/07



/08

Zines are from the MCA Zine Fair 2017 except where stated

- 01 *Collected Art* by L McCubbin
- 02 *Biblioburbia: Sydney Libraries* by Vanessa Berry, 2012, Vanessa Berry zine collection, 2010-12
- 03 *Aloe Vera Kleenex Tissues*
- 04 *The Representation of Women in the Current Australian Art World* by Dez; *Things I Feel Guilty For* by RatsSpewTin, 2017
- 05 *Whose Money Hangs the Art?* by Dez; *Classified Top Secret* by Dez + Sam
- 06, 07 *Who is Eugene?*, Issue 2 by Katherine Danks, Anthony Jones, Craig Longman, Zoe Sadokierski and Liam Stodart, July 2003
- 08 *Stories from My Cockroach-infested Life in the Housing Commission Units*



BATTLEFIELDS

TALENTED SCULPTOR RAYNER HOFF'S
SHORT LIFE HAS LEFT MANY TRACES
IN THE LIBRARY'S COLLECTION.



WORDS Deborah Beck

BIOGRAPHY

A small book of verse, *Battlefields*, by renowned poet and author Mary Gilmore, contains a poignant dedication to sculptor Rayner Hoff and poet Hugh McCrae. Published in 1939, Gilmore's note reads:

The inscription of this book is to Rayner Hoff and Hugh McCrae. Thinking that Mr Hoff would long outlive me, I did not tell him of my intention. So he never knew it. But, with Mrs Hoff's permission, I have left the inscription as I wrote it in his life-time.

Dame Mary had been a close friend of Rayner Hoff's, and they corresponded regularly during the last three years of his life. She was devastated when he died suddenly in 1937, having completed his outstanding portrait bust of her three years earlier.

Discovering this inscription led me to explore Gilmore's friendship with Hoff, and in the search I found many other books and magazines with Gilmore's handwritten inscriptions to Hoff and her other colleagues and friends.

Finding evidence of Rayner Hoff's life wasn't immediately easy. Although he was a well-known public figure during his lifetime, it is 81 years since he died. He didn't keep a diary, and very few of his letters have survived. Brief biographical details appear in the *Australian Dictionary of Biography* and in Deborah Edwards' excellent catalogue for an exhibition of his work (*This Vital Flesh*, AGNSW, 1999), but when I set about writing Hoff's biography I had many questions about his turbulent life and untimely death. Fortunately, Hoff's wife Annis kept all the family photos, his extensive library, and many of his sculptures and drawings, which I had access to through Hoff's grandsons.

Born on the Isle of Man in 1894, Rayner Hoff spent his first 28 years in the United Kingdom and Europe.

After studying art and serving in the Great War, he won the prestigious Rome Scholarship, but chose to migrate to Australia rather than complete his three-year scholarship in Italy.

He was 29 when he arrived in Sydney in 1923 to take up a position as drawing and sculpture master at East Sydney Technical College. His infectious enthusiasm soon had the art school abuzz, and he remodelled the course based on the Royal College of Art in London where he had studied. He helped implement a five-year diploma course in 1926, and suggested that the art department should be called the National Art School.

From the moment he arrived in Sydney, Hoff's appointment and subsequent commissions were covered extensively in newspapers and magazines. Photographer Harold Cazneau was the first to take advantage of his charismatic looks, posing him in his studio at the National Art School in front of a partly completed marble relief sculpture, *Idyll: Love and Life*. The Library holds the delicate glass negatives of these photographs. Hoff, known for his abhorrence of a collar and tie, had clearly dressed up for the occasion.

As a student in London, he had attended the infamous Chelsea art balls, and he joined the Artists' Ball Trust Fund Committee soon after his arrival in Australia. The committee's papers contain the 32-page souvenir program of the 1924 ball, featuring images of decorative panels made by Hoff's students, as well as other fascinating ephemera.

BELOW: Ticket for Artists' Ball, 1924, MLMSS 6399

BOTTOM: 'The Spirit of Youth' plaster panel designed by Vic Cowdroy for the 1924 Artists' Ball, Sydney Town Hall, reproduced in souvenir booklet, Q793.3809944/1A

OPPOSITE: Rayner Hoff, 1934, photograph by Harold Cazneau, ON39/526





ABOVE LEFT:
Rayner Hoff, 1924,
photograph by
Harold Cazneaux,
ON39/136

ABOVE RIGHT:
C Bruce Dellit, Anzac
War Memorial, Hyde Park,
15 September 1930,
XVI/Mon War/1

OPPOSITE TOP:
Opening of the
Anzac Memorial by
the Duke of Gloucester,
photograph by
Sam Hood,
24 November 1934,
Home and Away - 3516

OPPOSITE CENTRE:
Duke of Gloucester and
NSW Premier BSB
Stevens at the Anzac
Memorial unveiling,
photograph by
Sam Hood,
24 November 1934,
Home and Away - 1652

OPPOSITE: Photograph
of bust of Norman
Lindsay by Rayner Hoff,
Ashton family
photographs and
papers (1860-1996),
MLMSS 8230

Manuscripts, scrapbooks and letters relating to Hoff's friends, students and colleagues also helped me to piece together the story of his life in Australia. I found a photograph of Hoff's sculpture of Norman Lindsay, for example, completed in 1924, in the Ashton family papers. During this period, Hoff began a series of sculptural portraits of his new friends and colleagues. He joined the Society of Artists and the paganist circle of writers and artists associated with the Lindsays; through them he met Mary Gilmore, Hugh McCrae, Norman's wife Rose and other subjects for his work.

Rayner Hoff's astounding output and skill as an artist was fuelled by his love of reading. He spent considerable time researching in the Mitchell Library, and was an avid collector of books. He also produced and edited two exquisite hand-printed volumes — one documenting the work of his top student Eileen McGrath, and the other his own work, *Sculpture of Rayner Hoff*, printed by Sunnybrook Press in 1934.

The Library holds many items relating to Hoff's major achievement in Australia, the sculptures on the Anzac Memorial in Hyde Park. One is a beautiful watercolour completed by the architect C Bruce Dellit in 1930. Dellit collaborated with Hoff on the final designs for the Memorial sculptures and they became close friends.

In 1932, the Society of Artists organised an exhibition of maquettes of the sculptures planned for the Anzac Memorial building, which included Hoff's two most controversial works. The large bronzes (4.2 metres tall) were intended for platforms outside the east and west windows. But the sculptures — both centred on an image of a naked woman — provoked a violent controversy when the maquettes were on public display, and the final works were never made.

There was little opposition to the centrepiece for the Memorial, *Sacrifice*, a bronze sculpture of a naked dead soldier lying on a shield supported by his mother, sister, wife and child. After it was cast in London, Harold Cazneaux returned to Hoff's studio at the National Art School to photograph Hoff with the sculpture. By 1934, Hoff was a celebrity in Sydney, and the photos that Cazneaux took that day were reproduced in an extensive article about him in *Australian Home Beautiful*.

BIOGRAPHY



A memorial exhibition was organised by his friends and colleagues at the David Jones gallery in May 1938. The exhibition's catalogue is held in the Library, donated by his friend Mary Gilmore. She had also attended his funeral, appropriately held at Kinselas Chapel in Taylor Square, which was designed by Bruce Dellit with sculptures by Rayner Hoff.

My last port of call for research on Hoff was indeed the Charles Kinsela Funeral Home records, yet another find in the Mitchell Library manuscript collection. The huge, leather-bound funeral register covering 1937, damaged in a fire, was brought gingerly up to the reading room. Fortunately, its pages were still readable.

While looking for the possible site of Hoff's ashes, I found that he had a maple coffin with silver mountings, and that

three cars accompanied the hearse to Rookwood where he was cremated. The ashes were returned to Kinselas, where they were collected three days later. Sadly, the person who collected them is not named, but I suspect they were buried under the stone memorial made for Rayner Hoff by his fellow staff and students in the grounds of the National Art School.

Deborah Beck is Lecturer, Archivist and Collections Manager at the National Art School in Sydney. Her book *Rayner Hoff: The life of a sculptor* was published by NewSouth Publishing in 2017.



Press photographer Sam Hood documented the official opening of the Anzac Memorial by the Duke of Gloucester on 24 November 1934. His photographs in the Library's Home and Away collection illustrate the pageantry and scale of the crowd, and show a proud Bruce Dellit and Rayner Hoff meeting the Duke.

Three years later, Hoff was dead. He collapsed, aged 42 and at the height of his career, after an afternoon surfing at Bondi. Having suffered a severe attack of pancreatitis, he died two days later in Delaware Private Hospital.

He was mourned by his family, students and colleagues alike, with tributes summed up by Dellit, the architect who had worked closely with him for the last seven years of his life:

To know Hoff as a friend was a great experience. Utterly unconventional and uncaring for the favourable opinions of others, he went his way, intent on the search for beauty and delighting in the pleasure he received in opening the mysteries of sculptural art to his students of the East Sydney Technical College. He took immense pleasure in doing the Memorial sculptures, but I am convinced that Hoff's greatest pleasure in life was imparting his great knowledge and skill to his pupils.



History, her story,

Elevation of the

Two centuries after the first stone was laid at Parramatta Female Factory, the recently heritage-listed site has many levels of significance.

The Parramatta Female Factory was the first purpose-built institution of its kind in Australia and a model for the rest. An estimated 9000 women were incarcerated there. Yet the story of colonial-era ‘female factories’ has only recently become part of the larger narrative of Australian history.

The female factory was a penitentiary, barracks, women’s hospital, marriage bureau and assignment depot for providing labour throughout the colony. It was the primary institutional experience for women in NSW and Van Diemen’s Land between 1804 and 1856.

Located at Parramatta Gaol from 1804, the early female factory soon outgrew its accommodation. A new site was found further down the river, with buildings commissioned by Governor Lachlan Macquarie and designed by Government Architect Francis Greenway.

Greenway’s design was based on the bridewells (workhouses) and prisons of Britain and Europe, with the ideological influence of prison reformers Jeremy Bentham and Elizabeth Fry. As well as being the oldest surviving female factory in Australia, the Parramatta Female Factory is the earliest known example of this kind of incarceration in the world. The year 2018 marks the 200th anniversary of Governor Macquarie laying the first stone.

The early colony had 13 female factories — in Parramatta (two), Bathurst, Newcastle, Port Macquarie (two), Moreton Bay (two), Hobart Town, Georgetown, Cascades, Launceston and Ross. In Parramatta, the women were involved in: spinning; straw plaiting; factory duties including housekeeping and working in the hospital; sewing; laundry; and weaving linen, wool and linsey-woolsey (a coarse weave of linen and wool). The third-class convicts broke rocks and picked oakum fibre from old ropes, which was used to seal ships’ planks.

Negative perceptions of convict women in the early colony were influenced by the views of powerful individuals. The second Governor, John Hunter, wrote that the convict women are ‘a disgrace of their sex, are far worse than the men, and are generally found at the bottom of every infamous transaction committed in the colony’. Reverend Samuel Marsden believed they were ‘destructive of all religion, morality and good order’.

Plan and elevation of Parramatta Female Factory, from ‘Standish Lawrence Harris — Report ... on Public Buildings in New South Wales’, 1824, C226



T O U L G R A

AN 1802 PORTRAIT OF A YOUNG EORA MAN,

BY FRENCH ARTIST NICOLAS-MARTIN PETIT,

IS REMARKABLE FOR ITS ATTENTION TO DETAIL.

This exquisite portrait of a young man at Parramatta named Toulgra (also known as Bull Dog) was drawn by Nicolas-Martin Petit, an artist on French explorer Nicolas Baudin's expedition to Australia. Petit produced a series of portraits of Eora people in Sydney during a lengthy layover at Port Jackson between 20 June and 18 November 1802. Toulgra's portrait was recently acquired by the Library.

Aged about 15 at the time, Toulgra would have been born around the time of the arrival of the First Fleet in 1788. He was the son of Bennelong's sister Worogan and Yerinibe of the Burramattagal (Parramatta). Three other young men drawn by Petit – Musquito, Gnung-a Gnung-a and Bidgee Bidgee – were also related to Bennelong, who was living nearby.

Detailed portraits of named Aboriginal people in Sydney from this time are very rare, and Petit's are among the most lifelike. This drawing is remarkable for its attention to detail and for the added description of its subject.



Toulgra is an important historical figure for the Eora people of Sydney. Three years after the drawing was made, in 1805, he was exiled to Norfolk Island for seven years. One of the first Aboriginal 'convicts' to leave the Australian mainland, he and another Eora man,

Musquito, had been charged with participating in ongoing raids and arson attacks in retaliation against white settlement along the Hawkesbury and Parramatta rivers.

Musquito was later sent to Tasmania and eventually led many attacks against white settlers. He was hanged in 1825. Unfortunately, nothing is known of Toulgra after his time on Norfolk Island.

This portrait of Toulgra is one of nine portraits of Aboriginal people from New South Wales, engraved from drawings by Petit and published in 1824 in the second edition of the official account of the Baudin voyage. The book incorrectly identifies Toulgra as Ouro-Mare. Petit's three other drawings of Toulgra are held in the Le Havre Natural History Museum in France.

Ronald Briggs, Curator, Research & Discovery

Ronald Briggs with the new acquisition
OPPOSITE:
Toulgra, 1802,
Nicolas-Martin Petit,
P2/560

NEW ACQUISITION



T'OULEKA



WRITERS' ROOM

On the opening of the Library's Donald and Myfanwy Horne Room, Julia Horne reflects on the books that once lined her parents' study and are now a feature of the room.

 **WORDS** Julia Horne

TOP: Donald and Myfanwy Horne (detail), 1973, Lewis Morley, PXD 653/34

BOTTOM and OPPOSITE: The Hornes' study (detail), 2014, Karl Schwerdtfeger Photography, courtesy Julia Horne

REFLECTION



Growing up with writers as parents, I vividly remember always being surrounded by books. The life cycle of a book — from the germ of an idea to the published work and its journey thereafter — was part of the rhythm of our family life.

I soon learnt how books were themselves the result of other books, how wide-ranging reading and conversation helped authors to test and scrutinise ideas, experiment with distinctive writing styles and prompt new directions of inquiry. The more books that entered our family home, the more productive my parents became — or so it seemed to me.

To accommodate an ever-expanding collection, we had on standby a Norwegian carpenter, who would arrive wielding his saw and hammer. Over the years these shelves climbed towards the high ceiling of the study, circumnavigated its walls and then at some point burst through the study door and down the length of the house, colonising the hallways along the way. Then a pull-down ladder was installed in the ceiling outside the study. Like Jack's beanstalk, the ladder opened the way to a long-hidden, spacious attic with room for more books.

Even with such expansive accommodation, books would soon start appearing in unruly piles, prompting my parents to set forth on a methodical culling process. They would sort through the collection to select books that, despite years of service, could be packed off to the UNSW Book Fair to be savoured anew by others.

The 4000 titles donated to the State Library were part of my parents' core tools of trade, regularly pulled from the shelves in the study as stimulus and support for their writing. They also represent major intellectual influences on my father's writing since the publication of his first book in 1964.

You can examine their spines for a quick trip through twentieth century ideas, global politics and history, its revolutions, art, political philosophy, sociology, and you may be impressed that the author of *The Lucky Country* and other commentary on Australia drew inspiration so widely (for a collection of Donald Horne's writing, see Nick Horne, ed., *Donald Horne: Selected Writings*, La Trobe University Press, 2017).

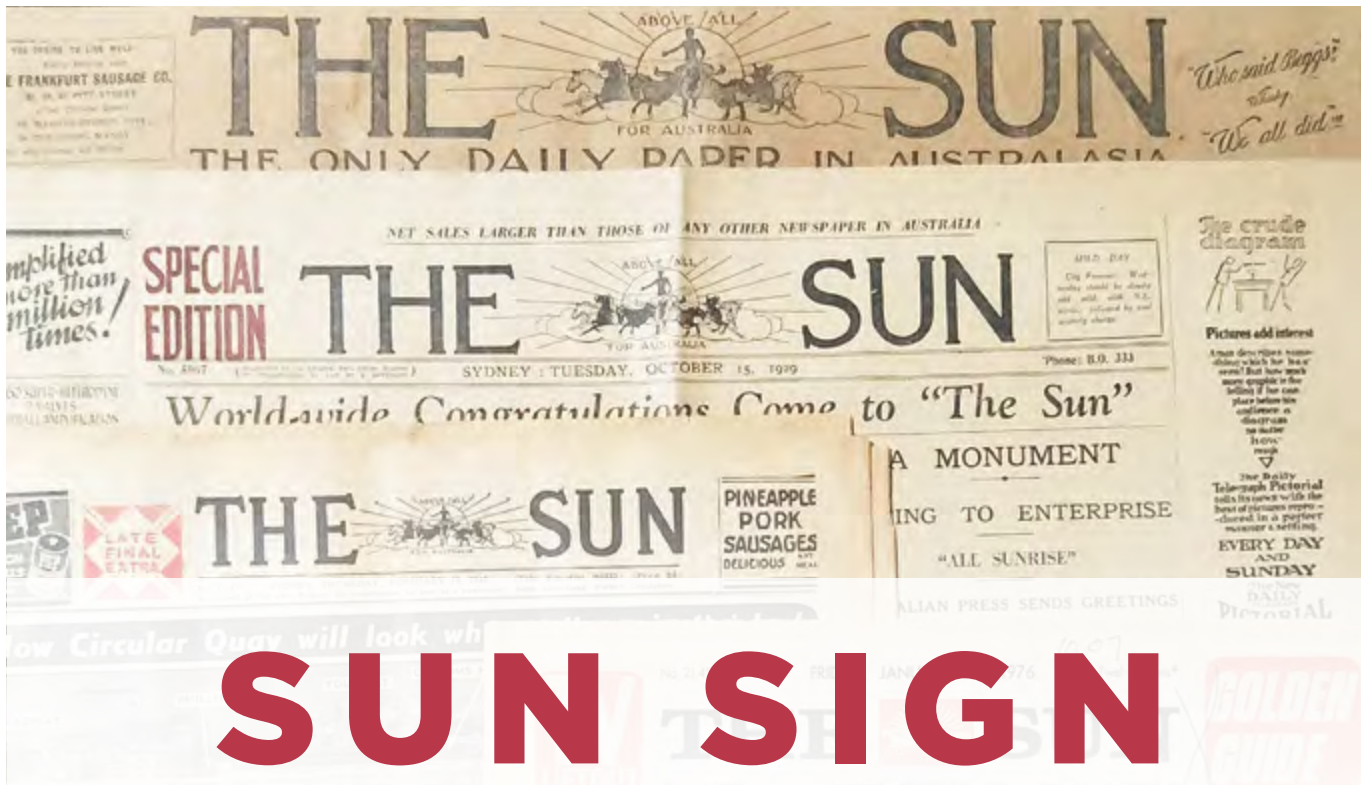
Many of the books include my father's annotations — paperclips,

discrete dots, vertical lines and squiggly notations — which make it possible to trace some of what inspired his own social and political critique. They represent, in many ways, his scholarly footnotes.

Yet this constitutes only about a third of the books that passed through the family home during my parents' married life. When my mother died in 2013, there were over 5000 titles in the study alone, with another 3500 kept elsewhere in the house. Over a period of 50 years, by a rough estimate, at least 2500 additional books came through the study, found a place on the bookshelves for a time and then at some point were respectfully moved on. A few were kept for sentimental reasons — in a cupboard I discovered my childhood copy of *One Fish, Two Fish, Red Fish, Blue Fish* by Dr Seuss, its cover barely held together with stripy green vinyl tape, kept as a fond memento of the pleasures of parenthood. Books had to earn their place on the prime real estate of my parents' bookshelves.

'Library' was not a term either of them used to refer to their book collection. More usual was the phrase, 'I'll just go to the study to look it up', which offers a pre-internet picture of writers' working relationships with study, books and ideas. Now that neither the study nor its creators exist, the term succinctly captures the purpose of these books, how they represented a wonderland of ideas to be gleaned, argued over and utilised. Within the beautiful glass cabinetry in the Donald and Myfanwy Horne Room, they have a new existence, not only as tokens of two past writing lives, but as inspiration for future generations who think that books and ideas matter.

Julia Horne is Associate Professor of History at the University of Sydney and daughter of Donald and Myfanwy Horne (who wrote under the name of Myfanwy Gollan). Julia and her brother, Nick Horne, donated items from the study of their family home, including 4000 books, which now form part of the Donald and Myfanwy Horne Room to be used by Fellows of the Library.



SUN SIGN

DESIGNER AND ARTIST DONALD SACKVILLE BAIN

MADE A MARK ON AUSTRALIAN NEWSPAPER

PUBLISHING IN THE 1920s AND 1930s.



When the autumn issue of *SL* magazine arrived in the mail, I was struck by the cover photograph of the pictorial tiles at the *Sun* Newspapers Ltd building, depicting Phoebus Apollo driving a seven wild-horse chariot out of the rising sun. The image related to Bridget Griffen-Foley's engaging article 'Keeping Company', which dealt with the recent acquisition of the Fairfax Media Business Archive.

Although the artist who created the image was not named, I happen to know who he is. I visited his family home many years ago, meeting him and viewing some of his more personal artistic works on display. My brother Henry married his youngest daughter, Janet.

He was Donald Sackville Bain, head of *Sun* newspapers' art department in the 1920s and 1930s. He designed the company's beautiful logo, laid in the tiled floors and glass leadlighting of its opulently designed headquarters near Martin Place. When it was completed in the late 1920s the Art Deco building, at 60–70 Elizabeth Street, dominated the cityscape.

Bain's logo appeared almost everywhere in the new building and gave the employees a sense of achievement and distinction, as well as forcefully reminding them that their articles had to convey the same sense of excitement, adventure, focus and direction. In simpler outline form, the logo also became a permanent fixture on the

POSTSCRIPT



masthead of the afternoon *Sun*. For the employees and denizens of the building, it was intended to inspire exciting 'wild horse' journalism to be read by the paper's avid audience.

Donald Bain had a distinguished commercial art career, drawing many newspaper cartoons and designing logos for Mortein fly spray, Stamina men's trousers, Heinz canned foods, Madura and Billy Teas, the famous Arnott's Biscuits and many others. Commissioned to create bold advertisements for the Canadian-Pacific Railways, he took almost six months to complete an impressive full-colour poster depicting a noble Indian chief astride a majestic Appaloosa looking down from the mountain top at a fast-moving steam train. Widely displayed on Sydney buses and trams, this poster was probably Bain's finest artwork.



Donald Sackville Bain was born in Yorkshire of Scottish parents, and worked as a commercial artist in England for four years before migrating to Australia.

On 29 August 1915, at the age of 28, he volunteered for the 11th Company of Engineers, 1st AIF. While he suffered badly from his wartime experiences in later life, including shellshock, he managed to work prolifically as an extremely well-regarded commercial artist in Sydney. He was a master of colour and movement. He died in Concord Repatriation Hospital on 2 November 1954.

**John Ramsland, Emeritus Professor of History,
The University of Newcastle, NSW**

ABOVE: Tiles from the *Sun* Newspapers Ltd building, Sydney, c 1929, R 2206

OPPOSITE AND INSET: Cartoon and portrait of Donald Bain, courtesy of Janet Ramsland Bain

OPPOSITE TOP: Mastheads of the *Sun* newspaper, photo by Peter Arfanis

A passion for
INNOVATION
and everything
AUSTRALIAN

Michael Crouch AC, enthusiastic supporter of the State Library and Founder and Executive Chairman of Zip Industries from 1962 to 2013, died in Sydney on 9 February 2018.

The Library's new galleries will be among his many notable legacies.

The Library's new and refurbished galleries in the Mitchell Building are to be named the Michael Crouch Family Galleries, reflecting major financial support from Michael Crouch and his immediate family.

The galleries will double the Library's gallery space, and allow for the display of many historical treasures now held in storage. They will leave existing first-floor gallery spaces free to accommodate some of Australia's finest paintings from the past 200 years, some never before shown.

Earlier State Library initiatives supported by Michael Crouch include the National Biography Award program and the Amaze Gallery. The National Biography Award, introduced to the

Library in 1998 by Dr Geoffrey Cains and Michael Crouch as benefactors, has been hugely successful, attracting 81 book nominations in 2017. The Amaze Gallery, overlooking the Mitchell Library Reading Room, opened in 2013.

Michael was an ardent Australian patriot with a passion for innovation and a goal of making our nation's early development and cultural heritage far more widely appreciated.

In 1962, at the age of 29, he acquired a small Sydney factory making electric water heaters for home kitchens and bathrooms. There, he set out to develop the world's first small instant boiling water heater, giving not merely hot water, but boiling water at the touch of a tap.

BUILDING A STRONG FOUNDATION



An innovation popular in hospitals, restaurants, canteens, office kitchens and homes, Zip instant boiling water demonstrated Australia's ability to export Australian designed and manufactured products to many world markets. The appliances, still made in Australia, are used daily by millions of people in the United Kingdom and 60 other countries.

Michael's honorary government appointments included membership of the Australian Government Trade Policy Advisory Council from 1996 to 1999, and of the Asia-Pacific Economic Cooperation Council (APEC) 1996 to 2007. He was one of three representatives of the Prime Minister to the APEC Business Advisory Council from 1996 to 2007. These positions involved extensive Pacific rim travel.

From 2004 to 2013 he served as Founding Chairman of the Friends of the Royal Flying Doctor Service of Australia (South Eastern Section) and sponsored popular musical events related to raising funds for new aircraft.

From 2007 onwards, Michael became a substantial contributor to the Duke of Edinburgh's International Award in Australia, which involves more than 40,000 young Australians each year. He was Board Director for four years and later Deputy Chair of the Friends of the Award.

The University of NSW bestowed an Honorary Doctorate of Business on him in 2007 in recognition of his sustained contribution to business and the broader community. In 2011 and 2012 he was a Director of the Advisory Committee and Advisory Council of the UNSW School of Business.

At the University of NSW he also commissioned Australia's first Chair of Innovation in its School of Business and in 2015 he supported the completion of the Michael Crouch Innovation Centre at the university, a research facility for innovators 'seeking a better way'.

For three years, from 2011 to 2013, Michael and Zip Industries participated in the Sydney Festival, the Southern Hemisphere's largest arts festival, as the Principal Sponsor. Then, from 2013 to 2017, he chaired the National Boer War Memorial

Association Fund Committee, responsible for raising four million dollars to build Australia's first National Boer War Memorial in Canberra. It was completed and dedicated in May 2017.

He also devoted his attention to a series of other causes, including youth employment, Indigenous health, children with disability, muscular dystrophy, national parks, Salvation Army, St John Ambulance and the Brain and Mind Research Institute at the University of Sydney.

Michael and his family bred Angus cattle from 1991 onwards, managed from the family property, Waverley Station, near Scone. The property has become a major producer of premium Angus beef, running some 30,000 head on more than 20,000 hectares at Scone and Gunnedah in NSW and on King Island in Bass Strait.

In recognition of his contributions to Australian business and the Australian community, he was appointed a Member of the Order of Australia (AM) in 1988, an Officer of the Order of Australia (AO) in 2004, and a Companion of the Order of Australia (AC) in 2017.

In 1947, aged 14, Michael copied into his personal notebook a quotation attributed to English Quaker William Penn, credited as founder of Pennsylvania. It is fair to speculate that these words sparked Michael's lifelong personal commitment to his philosophy of giving.

I expect to pass through this world but once. Any good therefore that I can do, or any kindness that I can show or do to any fellow creature, let me do it now. Let me not defer nor neglect it, for I shall not pass this way again.

Michael is survived by his wife, Shanny, two daughters, one son and six grandchildren.

Murray Pope, former Director, Zip Industries



A compelling portrait of a young colonial woman has been given new life.

The Library's *Portrait of Sophia O'Brien*, painted by Maurice Felton in 1841, was featured in the winter 2016 issue of *SL* magazine. Since then, Sophia's great-great-niece, Mrs Priestley, has supported extensive conservation treatment of the work.

The portrait was described by conservators in 1975, when it was acquired by the Library, as 'very fragile indeed' with a 'very large flap in the middle of the picture', 'several other penetrations' and 'extremely dirty in all possible ways'. Conservation work in the 1970s and 80s has covered up some of the earlier damage, but we can see its extent in an X-ray.

In the 1970s, conservators mounted the painting on lightweight muslin with a wax lining to stop the tears worsening. They filled the holes with more wax, cleaned the surface and retouched areas where paint was missing. But the new fabric lining proved inadequate to support the canvas securely, and old cracks became 'tented' as the canvas contracted.

Later, to provide extra stability, a loose lining of linen canvas was suspended across the back of the painting – but this didn't fix the misshapen surface. Over the years, the wax fills became lumpy and the retouching discoloured; the tented cracks lost paint along the peaks, creating a web of white lines that further disrupted the painting.

Despite the damage and deterioration in the materials used to immortalise Sophia, her youthful beauty and arresting gaze still capture our attention.

Mrs Priestley's father had spoken of a painting in his grandfather's childhood home of a beautiful woman called 'Aunt Sophie' who died young. But it

was not just the story of her own ancestor that motivated Mrs Priestley to sponsor the painting's conservation. She sees the painting as a testament to the many women who struggled in the harsh environment of the colonies.

The painting's full conservation required a dedicated focus, and specialised equipment and expertise, so the Library enlisted private conservators David Stein & Co. The old lining and many of the wax fills were removed, and the canvas was relined – a practice not commonly used in modern conservation, but a necessary step to preserve this damaged canvas that had already been lined. The areas where paint had been lost were refilled, and this was followed by precise and time-consuming retouching. Lastly, the painting was revarnished.

Now we have a much more stable painting, which is visually more integrated and more closely resembles how it would have appeared in 1841.

The painting did not come to the Library in its original frame, and Mrs Priestley was keen to see *Sophia* framed as she would have been in the family home. We know that Maurice Felton's paintings were often placed in frames made by his brother-in-law Solomon Lewis or by Cetta & Hughes, both with businesses on George Street, Sydney. A Felton painting in the Library's collection, *Thomas Chapman and Master Robert Cooper Tertius*, believed to be in its original frame, was selected as the model for a reproduction frame. Master frame maker David Butler was commissioned to make the new frame.

The painting has been given new life in the twenty-first century, thanks to Mrs Priestley's generous support. It will be on display in the Library's new paintings galleries from October 2018.

Helen Casey, Senior Conservator, Collection Care

FOUNDATION



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Sponsor a painting

As part of our transformation of the Mitchell Building, we're doubling the size of our gallery spaces. For the first time in the Library's history, over 300 works from our unique collection of portrait and landscape paintings will go on permanent public display. Your generous support will enable the display of these significant works by assisting with their conservation, digitisation and interpretation.

Choose a painting that moves, excites or fascinates you:

sl.nsw.gov.au/sponsor-painting

**For more information contact Susan Hunt
Director, State Library of NSW Foundation
Phone: (02) 9273 1529
susan.hunt@sl.nsw.gov.au**

- 01 Before treatment, courtesy Art Gallery of NSW
- 02 X-ray image, courtesy Art Gallery of NSW
- 03 During treatment at David Stein & Co
- 04, 05 Julia Sharp, Conservation Manager, David Stein & Co, works on the painting
- 06, 07 David Butler prepares a new frame for the painting
- 08 After treatment: *Sophia O'Brien*, 1841, by Maurice Felton, DG 427

Introducing our **FELLOWS**



FELLOWSHIPS

Generously supported by benefactors, the Library's Fellowships generate fresh insights into our extensive collection of original and published materials.

CORAL THOMAS FELLOW

Professor Grace Karskens

For her project 'The Real Secret River, Dyarubbin', Grace Karskens will use manuscripts, books, images and maps to tell new cross-cultural and environmental stories about one of Australia's most beautiful and historically significant rivers, Dyarubbin, the Hawkesbury River.

NANCY KEESING FELLOW

Dr Neil James

Neil James will research 'The A&R Century: A History of Angus and Robertson', based on the Library's extensive A&R archives, and seek to explain how the publisher both reflected and shaped Australian culture and identity.

CH CURREY FELLOW

Dr Emma Christopher

In exploring 'Sugar and Slavery: An Australian Legacy', Emma Christopher will look at the relationship between Australian sugar planters and the Caribbean.

RELIGIOUS HISTORY FELLOW

Dr Tim Stanley

Tim Stanley's project 'Religious Print after the Enlightenment' will focus on the Library's Richardson Collection of bibles and examine how religious texts were modified for an Australian audience.

DS MITCHELL FELLOW

Dr James Keating

'Linda Littlejohn: Australia's Forgotten Feminist' is the subject of James Keating's project, which will explore the life of this influential and very active mid-war Australian feminist.

MEREWETHER FELLOW

Dr Julie McIntyre

For her project 'Settlers in the Empire of Science', Julie McIntyre will examine the work of William Macarthur and James King, well-connected mid-nineteenth century agriculturalists and experimenters.

Dr Catie Gilchrist was Highly Commended for the Nancy Keesing Fellowship for her project "Make haste and go tell the Coroner!": Investigating Death in Colonial Sydney'.

Dr Ben Silverstein was Highly Commended for the CH Currey Fellowship for his project: 'Migration and the Transformation of Work in Early Twentieth-century NSW'.

DX LAB FELLOW

Thomas Wing-Evans

Working with Martha Hipley on the project 'An Instrument for Exploring Art and Literature through Sound', Thomas Wing-Evans will develop code for 80 Hz, an experimental tool for understanding the Library catalogue through sound.

APPLICATIONS NOW OPEN

Applications for 2018 Library Fellowships close 16 July 2018. For more information and to apply see sl.nsw.gov.au/about-library/fellowships

FROM LEFT: Thomas Wing-Evans, Emma Christopher, Neil James, Julie McIntyre, Grace Karskens, Catie Gilchrist, Tim Stanley, Ben Silverstein, James Keating, photographed in the Donald and Myfanwy Horne Room by Joy Lai



JOB DONE!

Our volunteers have finished transcribing the First World War diaries.

As we mark the centenary of the end of the First World War in 2018, our dedicated volunteers have completed the task of transcribing some 108,474 pages of diaries from that conflict held by the Library. It's over 10 years since they began transcribing the diaries in the lead up to the centenary of the war.

The nationally significant collection was acquired from 1919 through the 1920s. Initiated by Principal Librarian William Ifould, the European War Collecting Project was the first collecting drive of its kind in Australia. It was a strategic campaign to acquire the most detailed and well-written private war diaries and related materials of those who served.

Ifould believed the diaries would be of great interest to students of the future, and predicted the fascination that many Australians would have with the history of the Anzacs:

It is very important that this material should be collected and preserved in such an institution as the Mitchell Library, where it will be available to the students for all time, where the men themselves and their friends and descendants will be proud to know that their contributions to Australia's historical records will be permanently preserved (*Chronicle*, 6 December 1919).

Rich in social and military history, the diaries were added to the UNESCO Australian Memory of the World register in 2015 and were one of the first manuscript collections to be digitised as part of the NSW Government funded Digital Excellence Program.

With accounts ranging from the laconic and humorous, to the poignant and even devastating, the diaries reflect the diversity of those who served. They record soldiers' adventures in Cairo and London; the names of women met behind the lines; rates of pay and who owed them money; what they ate for breakfast and the brands of cigarettes they smoked. Some write about homesickness, others about the horrors of warfare and conditions in the trenches.

VOLUNTEERS



Many volunteers became engrossed as they followed the war experience of individual soldiers through several diaries. Some transcribers researched the background of their diarists' war experience, locating their battalion and regimental details and providing historical context for their involvement in significant battles.

During the project, the Library developed an online transcription tool that allowed volunteers to log in and transcribe the diaries at home, as well as in the Library. It also led to our first crowdsourcing project, making it possible for members of the public to join in the transcribing from home.

The transcription tool also allows for keyword searches across the entire collection of war diaries, bringing these disparate collections together as an integrated digital archive. New generations of students and researchers can access the diaries in ways unforeseen by Ifould and his contemporaries.

Historians, authors, film-makers and the media have made good use of the transcribed diaries, with many publications and documentaries referring to them in the past few years. In collaboration with the Australian Theatre for Young People (ATYP), the Library developed a script based on many of the war diaries. The play, *A Town Named War Boy*, was performed in Sydney during 2015 and is now touring nationally.

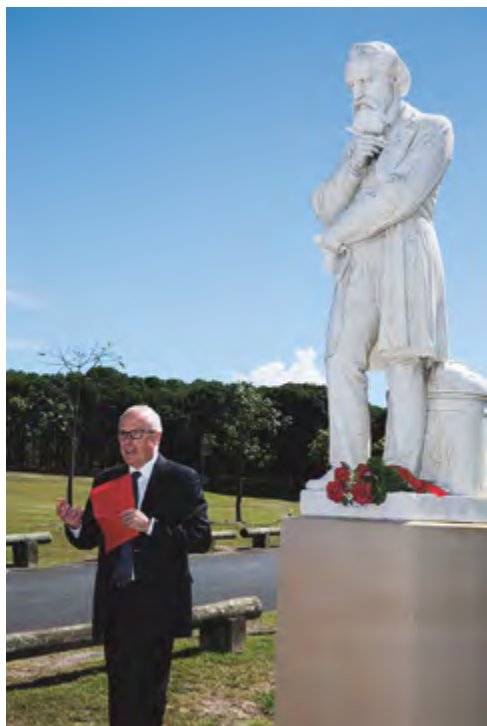
We recognise the significant achievement of the volunteer-led diary transcription project, which has supported the Library's many activities for the centenary of the First World War.

**Elise Edmonds, Senior Curator,
Research & Discovery**

Some of the many volunteers who have transcribed First World War diaries and letters; from left: Dr Peter Craswell, Rosemary Cox, Rex Minter, Lyn Williams, Peter Mayo, Gail Gormley, John Glennon, John Corbett and Barbara Manchester, photo by Bruce York

OPPOSITE: Selection of First World War diaries in the Library's collection (see ww1.sl.nsw.gov.au/diaries), photo by Joy Lai

Recent HIGHLIGHTS



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- 01 Dr John Vallance, anniversary of Charles Dickens' birthday, Centennial Park, 7 February 2018, photo by Joy Lai
- 02 Melissa Jackson, Indigenous Services' 'Unconference', 7 February 2018, photo by Taryn Ellis
- 03 Morris Gleitzman, Poet Laureate announcement, 15 February 2018, photo by Joy Lai
- 04, 05 'Show Me the Way' event with students from Belmore Boys High School, Fairfield High School, Mitchell High School, 16 February 2018, photos by Taryn Ellis
- 06 National Art School student Rachael Soo taking part in the 'Drawing the Library' program, 28 February 2018, photo by Joy Lai



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07 Ace Bourke with a portrait of his ancestor Sir Richard Bourke, 'Family History Reimagined' Foundation event, 1 March 2018, photo by Joy Lai

08 Fiona Wolf-Symeonides and Anna Corkhill, exhibition-related event, *Here and Now: Waterloo*, 3 March 2018

09 Prof Jack Beetson, 'Talking Deadly', 28 March 2018, photo by Joy Lai

10 Celebrating Seniors Week, 5 April 2018, photo by Joy Lai

11, 12, 13 At the inaugural State Librarian's Dinner, 12 April 2018, photos by Bruce York



Friends Travel Competition 2018

WIN LUXURY FLIGHTS TO NEW ZEALAND

Friends of the Library have the chance to win a trip for two to New Zealand. Travel with Virgin Australia to the vibrant harbour city of Auckland, surrounded by national parks. Starting in Auckland, explore the natural and cultural wonders of New Zealand.

To be eligible to enter, join Friends of the Library or have a valid membership at the time of the draw. The competition closes at midnight on 30 June 2018. Winners will be notified by telephone and details published in the Spring 2018 edition of *SL* magazine.

To enter, pick up an entry form in the Friends Room or enter online through the Friends web page.

The State Library of NSW wishes to thank our sponsor Virgin Australia for their generous support.

Image: Auckland

Friends of the Library

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

CONTACT THE FRIENDS OFFICE

For more information,
please contact Helena Poropat
Email: friends@sl.nsw.gov.au
Phone: (02) 9273 1593

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

‘Q&A

Dr Naomi Malone



The new Chair of our Inclusion Advisory Committee has a passion for making the Library more accessible.

YOU RECENTLY COMPLETED A PHD IN HISTORY. CAN YOU TELL US HOW YOU USED THE LIBRARY FOR YOUR RESEARCH?

I enjoyed the quiet spaces of the Governor Marie Bashir Reading Room, as well as the grand Mitchell Library Reading Room, when I was working on my PhD on the history of deaf education in NSW since World War II. In the Special Collections area, I read transcripts from Australian Hearing’s oral history project on the first 50 years of service to hearing impaired clients (1947–97). Another invaluable resource was the *Australian Teacher of the Deaf* journal, issued since 1956!

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

When I was studying for my MA in Public History, I found the Sands Directories quite intriguing. They contain household and business information from the city and the suburbs since 1859. One directory helped me discover the

history of the Covent Garden Hotel in Chinatown, including its name changes since the 1870s.

AS A REGULAR USER OF THE LIBRARY, WHAT DO YOU NOTICE FROM AN ACCESS AND INCLUSION PERSPECTIVE?

Being profoundly deaf, it’s great when people are aware that I lipread and speak while wearing hearing aids. It helps when the space is well lit and people make eye contact and articulate clearly. For historical research, I can’t wait to use the transcriptions of oral histories provided through the Library’s Amplify website. Great access for me!

WHAT INSPIRED YOU TO JOIN THE LIBRARY’S INCLUSION ADVISORY COMMITTEE?

I love libraries. Through the committee, I want to share my passion for the State Library while providing advice to ensure its accessibility to people with disability. The Library’s resources, exhibitions and

infrastructure need to be accessible – it already has captioned footage at exhibitions, hearing loops, wayfinding signage, adaptive technology, talking books, large print books, ebooks and height adjustable tables.

AS CHAIR OF THE COMMITTEE IN 2018, WHAT DO YOU HOPE TO ACHIEVE?

I would love to see audio descriptions at exhibitions for people who are blind or with low vision. And more Auslan interpreting and captioning at public events and talks at the Library for people who are Deaf or with hearing loss. I look forward to seeing new accessible infrastructure for the Mitchell Building completed within two years and ensuring that the Library’s new website conforms to Web Content Accessible Guidelines 2.0. I’m also keen to see a fully implemented Disability Awareness Program to help the Library become a more inclusive organisation.

WHY DO YOU THINK LIBRARIES ARE IMPORTANT?

Libraries are vitally important as community cultural oases: they enable independent and critical thought through reading and learning – via books, newspapers, journals, eresources, collections, exhibitions and public talks. I have fond memories of visiting my local libraries in Ryde as a child – it sparked my love of reading!

Questions by Michael Carney, Coordinator, Projects & Policy



Underground albums

The original drawings for Vanessa Berry's book *Mirror Sydney* are now in the Library's collection. In this issue, the author and artist looks at the city's underground features through photographs, sketches and civic plans.

Graveyards

The city's first official graveyard was where the Town Hall now stands. Central Station was also formerly a graveyard.



Excavations in 1974 revealed this fragment of a headstone under the Town Hall.



St James Tunnels (and St James Lake)

Around St James railway station and under Macquarie Street. In one is a large bell once used to create sound effects for radio broadcasts.



St James Lake inhabitant: Eric the albino eel.



Cave Clan

Drain explorers since the 1980s.



Experience a past version of the future on the **Domain Express Footway**. A network of subterranean moving footways never made it beyond planning stages but this one, which opened in 1961, is still rolling along under the Domain.

