

Magazine for members
Spring 2013

SL



STATE LIBRARY®
NEW SOUTH WALES



Message



Identity

Memory institutions like the State Library of NSW are deeply concerned about identity. At one level, it is the identity of the institution itself, how it is seen by the public and clients and how it is understood by those who work in it, a concept today often called 'the brand'.

At a more profound level, we at the State Library seek to ensure that our collection comprehensively records and supports the life of NSW, Australia and our region. This dual responsibility requires us to look back into this nation's history and the cultural and historical roots which have shaped it, and forward into the ways in which our collection may support cultural, intellectual and economic activity.

We do that through collecting, describing and interrogating documentary heritage in many forms including manuscripts, books, photographs and artworks. Some we purchase, others come to us by donation as did the stunning artworks bequeathed to the Library by the late Helen Selle (see p. 30).

An exceptional example of interrogating our roots is explored in this issue in the story of the Ferdnandes de Queirós memorials of which we now hold the most extensive collection. Now on show in our sparkling new Amaze gallery, those almost insubstantial documents are replete with potential – the potential of the imagined *Terra Australis Incognita* and the future it would enjoy in ways unimagined by Queirós (see p. 12).

The early explorers and the colonists who followed came to a country rich in its own history and imaginings. Our collection includes many records of Australia's Indigenous peoples and their languages and cultures. To bring out those stories in partnership with Indigenous communities, we have established an Indigenous Unit (see p. 10). It will work with communities to make our materials more available and to more comprehensively record Australia through their eyes.

ALEX BYRNE
NSW State Librarian & Chief Executive



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Spring 2013

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COVER
ERWIN BLUMENFELD, *MODEL AND MANNEQUIN*, AMERICAN *VOGUE* COVER, 1 NOVEMBER 1945 © ESTATE OF ERWIN BLUMENFELD / VICTORIA AND ALBERT MUSEUM, LONDON, FROM *SELLING DREAMS*, AN EXHIBITION ORGANISED BY THE VICTORIA AND ALBERT MUSEUM, LONDON

BACK:
COVER OF *FASHION AND SOCIETY*, SEPTEMBER 1946
ROB HILLIER, PHOTOGRAPHER'S PORTFOLIO, PXD 625 VOL. 3

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WITH THIS ISSUE

The poster enclosed with this issue marks the international symposium, 'Hidden Gems: The Role of Libraries and Archives in Cultural Revitalisation', held at the Library from 26 to 27 August. Created by Norman Tindale and JB Birdsell, the 1940 'Tindale map' is one of the most comprehensive – and still relevant – maps of Aboriginal and Torres Strait Islander tribal, cultural and language divisions.



Australian glamour

Australia's top model Maggie Tabberer and ace fashion photographer Helmut Newton team up for a photo shoot promoting Australian wool fashions.

Standing in front of a large freighter on the Melbourne docks, Maggie recalls pointing her 'arm out in a "They went that-a-way attitude". Click, click ... wool coat, shipping Aussie wool to the world, all in one shot ... "Fabulous", Helmut shouted ...'

BROCHURE (DETAIL), MAGGIE TABBERER MODELS AUTUMN/WINTER 1960
CARDIN-LUCAS DESIGNS, PHOTOGRAPHED BY HELMUT NEWTON FOR LUCAS
& CO., C. 1960, MLMSS 8979/BOX 20

The exhibition *Australian Glamour: Model, Photographer, Magazine* is on show in the Library's Galleries until 10 November.



NEWS



Interrobang

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

? Does the Library have any information on the cats that lived in the pylon lookout on the Sydney Harbour Bridge?

! In 1948 Yvonne Rentoul opened the 'All Australia Exhibition' in the south-east pylon of the Sydney Harbour Bridge. Yvonne kept several white cats in a rooftop cattery, which became a minor tourist attraction in its own right. From the original pair, hundreds of pure white kittens were bred which Yvonne gave away in exchange for a donation to Rotary. The Library holds a number of photographs of the cats, donated by Yvonne Rentoul in 1978.

www.sl.nsw.gov.au/services/ask

Corroboree Sydney

An Elders' lounge, where Indigenous community leaders can meet and talk, will be held in the Library's Macquarie Room as part of Corroboree Sydney, an Indigenous cultural festival planned for Sydney from 14 to 24 November. Creative Director Hetti Perkins says the festival will 'embrace Indigenous culture in its broadest sense including the arts, society, politics and history'. The Library's new Indigenous Unit (see article p. 10) will stage events focused on our collections relating to the Gadigal people of the Eora nation and other local groups.

ILLUSTRATION FROM AN ACCOUNT OF THE ENGLISH COLONY IN NEW SOUTH WALES (DETAIL) DAVID COLLINS, C. 1800, Q79/60 V. 1

Wikipedian-in-residence

The State Library is the first Australian cultural institution to engage a Wikipedian-in-residence. Over a 14-week residency which began in June, Wikipedian Gillian White has been training Library staff to contribute authoritative content to Wikipedia, with articles added on topics such as newspapers published in NSW, the Blue Mountains crossing, the convict era, WWI servicemen, and Indigenous sacred sites. The Library is also contributing out of copyright images to Wikimedia Commons.

CONVICT LEG IRONS, BEFORE 1849, SAFE / DR 167

Updated catalogue

Our online Manuscripts, Oral History & Pictures catalogue now features detailed collection guides and contents lists previously available only as hard copy in the Mitchell Library Reading Room. The updated catalogue also offers improved search results, more images and new ways to filter results by subject, date, place and more.

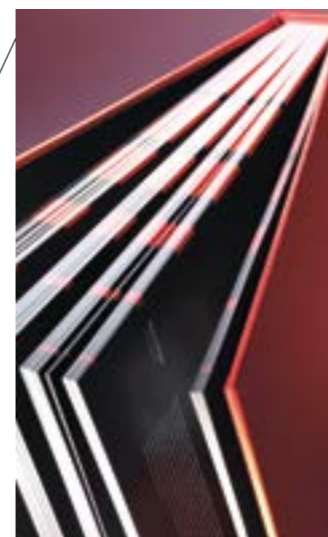
DETAIL FROM SKETCH & DESCRIPTION OF THE SETTLEMENT AT SYDNEY COVE PORT JACKSON, FRANCIS FOWKES, MB2 811.17/1788/1



Bibliography in the digital age

The annual conference of the Bibliographical Society of Australia and New Zealand will be held at the Library from 20 to 22 November on the theme 'Bibliography in the Digital Age'. The society is interested in all aspects of physical and textual bibliography — from palaeography (deciphering historical manuscripts) to the history of printing, publishing and bookselling. The keynote speaker for the conference is Dr Rick Gekoski, one of the world's leading bookmen: a writer, rare book dealer, broadcaster and academic.

bsanz.org



Award-winning publications

The Library's publications achieved national recognition at the Museums Australia Multimedia and Publication Design Awards 2013, announced in May at the National Museum of Australia. *SL* magazine and *What's On* were winners in their categories and our designers were highly commended for the *Library Council of NSW Annual Report 2011-12* as well as the invitation for the exhibition *Lewin: Wild Art* and the gallery guide for *Patrick White: A Life* (a joint production with the National Library). The annual report picked up another gold award at the 2013 Australasian Reporting Awards.

on this

DAY

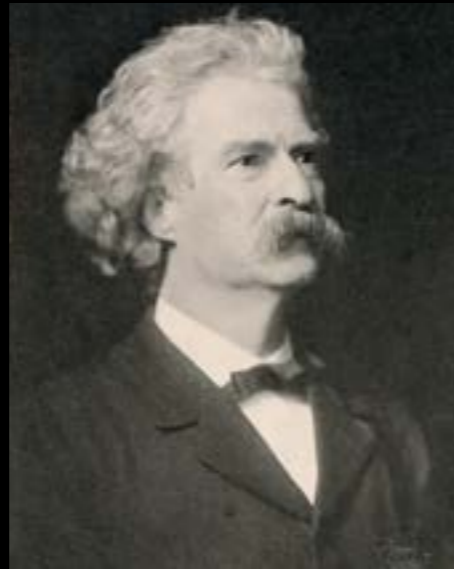
COMPILED BY Margot Riley, Original Materials



9 September 1927

Reverend John Flynn founds the Flying Doctor Service.

AIR AMBULANCE OPERATIONS AT BRISBANE, C. 1930-33
SIR HUDSON Fysh PHOTOGRAPHIC ALBUMS, PX'D 294/ VOL. 7/ 24



16 September 1895

American author and humorist Mark Twain arrives in Sydney for an Australian lecture tour.

MARK TWAIN, LATE 1895, FALK STUDIOS,
496 GEORGE STREET, SYDNEY, P1 / 1823



3 October 1935

Just for Fun! Luna Park opens in Sydney.

SHOWGIRLS AT LUNA PARK, 1938, SAM HOOD
HOME AND AWAY - 18037



23 October 1813

Explorer and naturalist Ludwig Leichhardt is born in Brandenburg, Germany.

LUDWIG LEICHHARDT'S POCKET THERMOMETER
ENGRAVED 'PARIS 1829', R 905/A



16 November 1795

A printing press is set up in NSW and begins printing orders, broadsides and playbills. It is later used to print the first books and newspapers such as the *Sydney Gazette*.

SYDNEY GAZETTE WINDOW, MITCHELL LIBRARY READING ROOM
FM2 / 2012



29 November 1948

Prime Minister Ben Chifley launches Holden FX at Fisherman's Bend factory, Victoria. The car was developed in conjunction with the North American firm General Motors, which merged with Holden in 1931.

OPENING OF GENERAL MOTORS HOLDEN CAR WORKS,
PAGEWOOD, NSW, 1940, HOOD COLLECTION
HOME AND AWAY - 10041

ENGAGING *communities*

NEW INDIGENOUS UNIT

Libraries and archives hold vast amounts of cultural heritage material of deep significance to Indigenous communities. Yet there are often barriers to identifying and accessing dispersed collections in Australia and overseas, and the institutions themselves can be difficult to navigate.



THE NEW INDIGENOUS UNIT: RONALD BRIGGS, MELISSA JACKSON, KIRSTEN THORPE AND MONICA GALASSI, PHOTO BY HAMILTON CHURTON

The past two decades have seen major developments in recognising the importance of collections for and about Indigenous Australian people. Steps have been taken to ensure that documents, artworks and photographs are managed according to cultural protocols. Libraries and archives are also working harder to deliver services tailored to the needs of local communities.

The State Library has a long history of providing services to Indigenous communities, and has raised the national profile of its important and unique collections. The Library has catalogued and digitised Indigenous heritage material, staged events and exhibitions such as *Mari Nawi* (2010) and *Carved Trees* (2011), taken part in key policy groups and employed Indigenous staff.

The Library is delighted to announce the establishment of its new Indigenous Unit. As well as improving access, and developing services, the unit will work with communities to expand our collections relating to Indigenous Australian people today. It will ensure that Indigenous perspectives are included in the Library's vision to be a centre of digital excellence.

The landmark Rediscovering Indigenous Languages project, launched by the Library in 2011, has highlighted the significance of library and archive collections for revitalising Indigenous language and culture. Funded by Rio Tinto, the project aims to identify and preserve the vital surviving records of Indigenous vocabularies and word lists. When the findings are released later this year, the Library will consult with communities about making word lists available online and linking them to education programs.

Insights into the role of libraries and archives in reviving Indigenous languages will also be shared at the Hidden Gems symposium at the State Library on 26 and 27 August.

The Library looks forward to engaging with Aboriginal and Torres Strait Islander communities to improve services and access to collections.

THE INDIGENOUS RECORD

Libraries and archives, and the access and services they provide, are critically important to Indigenous Australians for personal, community, restorative, and educational purposes and to maintain the ongoing Indigenous record. As it is for all Australians, the value of heritage collections for Indigenous Australians is immeasurable and the potential of digitisation to increase Indigenous peoples' access to collections is both exciting and an expression of social justice and reconciliation principles.

Professor Martin Nakata, Director Nura Gili Indigenous Unit, University of NSW, recently appointed member of the Library Council of NSW

Digital technologies provide opportunities for libraries and archives to proactively engage communities with their cultural heritage collections, and to do this in ways that are based on community identified aspirations. It is an exciting time when communities can work in partnership with cultural institutions so that they are actively involved in curating their cultural heritage.

Kirsten Thorpe, Coordinator, Indigenous Unit, and descendant of the Worimi people of NSW



THE ROMANCE *of failure*



WORDS Mark McKenna

MAJOR ACQUISITION

Fernandes de Queirós' search for the Great South Land of the Holy Spirit has long fired the Australian imagination. In a recent major purchase, two earnest petitions have been added to the Library's pre-eminent Queirós collection.

In the history of discovery and exploration it is often the names of the explorers who failed that have achieved the greatest notoriety – the demise of Burke and Wills at Cooper's Creek, David Livingstone's 'disappearance' and death in Africa, or Robert Scott's tragic end in the Antarctic. Failure grips our imagination as powerfully as tales of heroic achievement.

The history of the European discovery of Australia is no different. It begins not with the voyage of James Cook (1770), William Dampier (1688 and 1699), or even with the Dutch explorers Abel Tasman (1642) and Willem Jansz (1606), the first European known to have sighted the Australian coast. Rather, it begins with the earliest visions of a Great South Land, some sketched on early maps drawn by Europeans and others that took on fantastical forms in fable and mythology. Described as *Terra Australis Incognita* by the Ancient Greeks and Romans, fantasised as a country inhabited by strange beasts and even conjured as the land of King Solomon's mines, Australia was imagined long before its Aboriginal lands were dispossessed and settled by the British in the late eighteenth century.

One of the earliest failed European attempts to discover Australia – led by the Portuguese captain Pedro Fernandes de Queirós on behalf of the Spanish king, Philip III – set sail from Spanish Peru in March 1605. Queirós, a colourful self-promoter and visionary navigator who dreamt of founding a New Jerusalem for the Spanish Empire and Catholic Christendom in the Great South Land, had already made one unsuccessful journey in 1595, inadvertently discovering the Solomon Islands. On his second and final journey (accompanied by

a second ship captained by Luiz Vaez de Torres) Queirós reached present-day Vanuatu in May 1606, christening it evocatively *Austrialia del Espiritu Santo* (the Great South Land of the Holy Spirit). It was here that Queirós intended to establish a new colony, *Vera Cruz* (place of the true cross).

Rejected by the island's indigenous inhabitants – and unable to see that his treasured *Espiritu Santo* was in fact not the Great South Land but an island more than 1500 km away from the east coast of Australia – Queirós sailed north to Mexico and eventually returned to Spain. In the end, it was not Queirós but Torres who passed through the strait that separated New Guinea from the north coast of Australia and would ultimately come to bear his name. Whether or not Torres sighted the shores of Cape York is difficult to prove, but there is every possibility that he did. Back in Spain, from 1607 until his death in 1615, a dogged Queirós remained convinced that he had indeed sighted the Great South Land. He repeatedly petitioned both King Philip III in Madrid and Pope Clement VIII in Rome to fund a further voyage that would enable him to realise his dream of establishing a Catholic kingdom in *Austrialia del Espiritu Santo*.

Known as 'memorials', each of the Queirós petitions varies slightly from its predecessor. They constitute the first printed documents outlining plans for the discovery and colonisation of Australia. With the purchase of two newly uncovered memorials in 2012, the State Library of NSW became the first institution in the world known to hold the complete set of 13 extant Queirós presentation memorials. (Fourteen were produced by Queirós, but no copy of the first memorial has been located.)

PEDRO FERNANDES DE QUEIRÓS, 1854, ARTIST'S IMPRESSION
BY CARLOS MUGICA Y PEREZ, FROM *HISTORIA DE LA MARINA
REAL ESPAÑOLA*



ABOVE: MAP OF EAST NEW GUINEA, THE SOLOMON ISLANDS AND THE IMAGINARY COAST OF AUSTRALIA SHOWING MYTHICAL BEASTS, 1593, GERARD DE JODE MRB/X912/13 (16TH CENTURY)

OPPOSITE TOP: FIRST PAGE OF QUEIRÓS PRESENTATION MEMORIAL NO. 6 [1609] SAFE 1/5M

OPPOSITE BELOW: MOROCCO BINDING WITH GILT LETTERING AND TOOLING BY SANGORSKI & SUTCLIFFE FOR QUEIRÓS PRESENTATION MEMORIAL NO. 5 [1609] SAFE/Q60/2

AUTHOR MARK McKENNA PHOTO BY BRUCE YORK

Long after the British settled Australia in 1788, the romantic vision of Queirós inspired priests, poets, historians and fabulists to imagine Australia as the promised land of Spanish Catholicism. In the unrealised ideals of Queirós, Manning Clark saw the origins of the story he wanted to tell in his epic six-volume *A History of Australia* (1962–1987): ‘how three quite different visions of god and man – Catholic Christendom, Protestant Christianity and the Enlightenment – confronted each other in Australia’. Like many Catholics who knew the story of Queirós, he also recognised the dream of an alternative history – Australia settled by Catholic Spain rather than Protestant England.

Writing at the time of the Cold War and in the wake of the Labor Party split in 1955, when sectarianism still bitterly divided Australia, Clark’s conception of Australian history as a clash of ideologies mirrored the climate of ideological and religious confrontation in which he lived. In 1958, he published a short essay in which he argued that Queirós’s vision of Catholic Australia, like the dream of Magellan, had survived nonetheless, ‘sustained, nursed and kept alive’, until it eventually rose ‘triumphant out of the ashes’.

Manning Clark had read the Queirós memorials held by the State Library of NSW. Most of them had entered the Library’s holdings through the bequests of David Scott Mitchell and Sir William Dixson, a collector known for his almost obsessive interest in the Portuguese explorer and Pacific exploration. Queirós had a way of exciting his readers to contemplate the wildest of theories. Some who read the Queirós memorials and conducted further research into his journey to Vanuatu in 1606, such as the Catholic Archbishop of Sydney, Cardinal Patrick Moran (1830–1911), were deluded into thinking that Queirós had actually set foot on Australian soil. Moran claimed that Queirós had celebrated Mass not on Vanuatu but at Gladstone on the Queensland coast, thus proclaiming Australia’s Catholic foundation.

The recently purchased memorials are the only known copies. Reading the translation of the memorial printed in Madrid in November 1608 gives us a rare insight into Queirós’s personality. Petitions to monarchs tended to follow well understood conventions. First, the King must be flattered. Second, the King must be feted. Third, in order for the petition to succeed, the King must be promised eternal glory.

Queirós knew these conventions all too well, yet the formality of the occasion could not constrain his irrepressible flamboyance. As he beseeched the King to fund him to lead a third expedition to ‘Austrialia del Espiritu Santo’, Queirós promised Philip enormous riches (‘gold silver and pearls’), painting an image of a verdant paradise in which exotic spices such as pepper, cinnamon, ginger, sugar, indigo and silkworm were abundant. On the shores of the future colony’s magnificent harbour, there would be plentiful supplies of timber for building Spanish ships.

Queirós was persuasive. He reminded Philip that it was up to him to ensure that Spain beat other European powers such as the English and the Dutch, and colonised Australia first. ‘Your Majesty can double the monarchy and add the title of the Indies and part of Australia of the Holy Spirit later’. Then he politely informed the King of his spiritual responsibilities: ‘Your Majesty cannot leave the newly discovered peoples without any ministers of God, for in their absence all those souls will be lost on Your Majesty’s account’.

Pedro Fernandes de Queirós, the self-described ‘stubborn vassal’, was not a modest man – ‘I will go ahead,’ he promised, ‘because all the suffering for such a cause is of very little significance to me’. In the end, his persistence paid off. In 1614, Philip finally agreed to support his third journey in search of the Great South Land. Tragically, Queirós died in Panama in 1615 before he could set sail.

The Queirós memorials, which have long been a holy grail for collectors, comprise Australia’s first foundational documents. They represent the beginning of European imperial designs on Aboriginal lands: the vision of a land that would be mined for unimaginable wealth and where thousands of souls would be saved.

Mark McKenna’s *An Eye for Eternity: The Life of Manning Clark* was awarded the Douglas Stewart Prize for Non-fiction at the 2012 NSW Premier’s Literary Awards presentation at the Library.



A selection of Queirós memorials is on display in the Amaze gallery.





EXHIBITION

Selling **DREAMS**

* WORDS Susanna Brown

Now showing at the Library, the exhibition *Selling Dreams* captures the glamour and fascinating evolution of fashion photography through iconic images drawn from the collections of the Victoria and Albert Museum, London.

Irving Penn, the photographer with the longest tenure in the history of *Vogue* magazine, once reflected on his profession: 'I always thought we were selling dreams, not clothes'. This eloquent and simple précis was my starting point as curator of the exhibition *Selling Dreams: One Hundred Years of Fashion Photography*. It is the thread that runs through the show and binds together a broad array of images by 40 photographers.

This is the first touring exhibition from the Victoria and Albert Museum to explore the long history of fashion photography. The origins of the V&A (as it is known today) stretch back to 1837. Begun as a government initiative to improve design in Britain, the V&A is now one of the world's greatest museums of art and design, with a collection spanning some 5000 years and comprising more than four million objects from around the world. Ancient Indian textiles, exquisite jewellery and miniatures, sculpture by Michelangelo, paintings by Constable, Japanese armour, and a ceramic collection that includes 1637 teapots are just some of the treasures cared for by the V&A.

In 1856, the Museum began to acquire photographs, and today it is home to the UK's National Collection of the Art of Photography. The collection is international in scope, unique in covering the history of photography as a fine and applied art.

The V&A also houses Britain's most comprehensive costume collection, which is complemented by significant holdings of fashion photographs by the leading practitioners of every generation.

The emergence of fashion photography as a distinct genre in the early decades of the twentieth century goes hand in hand with the burgeoning illustrated magazine industry. Magazines such as *Vogue* and *Harper's Bazaar* employed some of the period's most celebrated photographers in the realm of fine art. These titles were published primarily for wealthy women, as well as those aspiring to a life of luxury, who escaped into a glamorous fantasy world through their pages.

Selling Dreams tells the story of an ever-evolving medium — one that is intrinsically linked to the changing roles of women over the past century. The exhibition looks at the three capitals of fashion in the twentieth century, beginning in Paris, home to master couturiers such as the flamboyant designer of the Belle Époque, Paul Poiret, and his contemporary, Coco Chanel. After the Second World War, the focus moved to New York and the flourishing ready-to-wear industry. By the 1960s, the central axis of the fashion world was shifting once again, as Swinging London nurtured a new generation of designers and young British photographers.



Today, the industry is global: photographers, models and garments (and not forgetting the art directors, stylists, assistants, hair and make-up artists) travel the world to produce the perfect shoot.

The most memorable fashion pictures go beyond the simple recording of fabric and surface detail to fulfil or challenge the desires and aspirations of the viewer. The greatest photographers have continually pushed technical and creative boundaries, and the tension between artistic and commercial demands continues to generate enormous creativity. For these pages, I have selected five of my personal favourites from the exhibition, to give readers a taste of what to expect.

HORST P HORST, MAINBOCHER CORSET, PINK SATIN CORSET MADE BY DETOLLE FOR MAINBOCHER, AMERICAN VOGUE, 15 SEPTEMBER 1939 © HORST ESTATE / VICTORIA AND ALBERT MUSEUM, LONDON

ABOVE LEFT

The German-born photographer Horst began to work for French *Vogue* in 1931, a year after his arrival in Paris. Horst was a master of dramatic studio lighting and was known to spend two days perfecting the arrangement of lights for a single fashion shoot. In this, his most iconic photograph, the model appears as a living statue, the proportions and contours of her body as perfect as Aphrodite, Greek goddess of beauty and sexuality. The corseted waist that featured in Mainbocher's 1939 Paris collections harked back to wasp-waisted fashions of the Victorian era and caused uproar in the fashion world.

In *Vogue's* published version of the photograph, the corset was retouched to appear to cling tightly to the body. However, the original photograph has a more provocative effect, as the corset hangs loosely at one side. *Vogue's* Art Director Mehemed Agha commented on the photographer's ability to render human flesh: 'Horst has the sculptor's feeling for form and volume ... One has the impression that, if it were possible to walk around his models on their pedestals, they would look equally good from the back or from the side.'

RONALD TRAEGER, TWIGGY WEARS TWIGGY DRESSES, BATTERSEA PARK, LONDON, FASHION STUDY FOR BRITISH VOGUE, YOUNG IDEA, JULY 1967

© ESTATE OF RONALD TRAEGER
VICTORIA AND ALBERT MUSEUM, LONDON

ABOVE RIGHT

Early fashion photographers were confined to the four walls of the studio by large cameras mounted on tripods and cumbersome lights. By the 1960s, cameras were smaller and lighter, making possible a more journalistic approach. The vivacious documentary style of photographers such as Ronald Traeger and David Bailey helped turn the teenage model Twiggy into an international star. Named 'The Face of 1966', Twiggy represented Britain's optimistic youth and became an icon of adolescent fashions. She even launched and modelled Twiggy Dresses, her own line of clothing.

ERWIN BLUMENFELD, MODEL AND MANNEQUIN, AMERICAN VOGUE COVER, 1 NOVEMBER 1945
© ESTATE OF ERWIN BLUMENFELD
VICTORIA AND ALBERT MUSEUM, LONDON

ABOVE LEFT AND COVER IMAGE

Erwin Blumenfeld was an experimental pioneer and talented polymath, he declared himself 'the erotic president of the Dada movement' and produced extraordinary Dada montages between 1916 and 1933, before taking up photography professionally. During the Second World War, Blumenfeld was interned at a series of camps in France, but he escaped to New York in 1941. Like many European artists and photographers during the war, he found safety and a new life in America. He went on to produce some of fashion's most enduring photographs, and favoured Kodachrome colour film, which enabled his vivid images to leap from the magazine page. Glossy crimson lips became the signature of the modern American woman and featured on several of his *Vogue* covers in the 1940s and 50s.

RANKIN, SILVER LADIES, MARGO WEARS JACKET BY ISAAC MIZRAHI, VEST BY MARC JACOBS' LOOK AND SHOES BY HELMUT LANG, DAZED & CONFUSED, ISSUE 18, MARCH 1996 © RANKIN
VICTORIA AND ALBERT MUSEUM, LONDON

PREVIOUS SPREAD (PAGE 16)

In 1992, the editor Jefferson Hack and photographer Rankin launched a new British magazine, *Dazed & Confused*. The title showcased contemporary designers, artists, musicians and filmmakers and featured

fashion images that were far from conventional. Working primarily in the studio, Rankin undermined the glossy artifice of the fashion world and brought issues such as eating disorders, sexism and ageism to the fore. Here, he captured a white-haired model in a beautifully joyous pose against a dark studio backdrop.

TIM WALKER, LILY COLE & GIANT CAMERA, ITALIAN VOGUE, 2005 © TIM WALKER
VICTORIA AND ALBERT MUSEUM, LONDON

ABOVE RIGHT

Just as fashion designers recycle and reinterpret the trends of decades past, contemporary photographers often look to their forebears for inspiration, melding influences from past eras. Tim Walker conjures a whimsical, technicolour England, referencing the opulence of Cecil Beaton's early work and classic children's fairytales. For this shoot, he found inspiration in a 1924 fashion illustration by *Vogue* artist Benito. Walker has collaborated with the art director and set designer Simon Costin for a decade, and Costin's oversized props feature in many of Walker's magical scenes.



Susanna Brown is Curator of Photographs at the Victoria and Albert Museum, London.

***Selling Dreams: One Hundred Years of Fashion Photography*, organised by the Victoria and Albert Museum, is on show until 10 November.**

VINTAGE

flight



PROVENANCE

Reaching into a box of Royal Aero Club of NSW records produced an oddity among the papers: a vintage altimeter clock with a mysterious inscription on its black bakelite casing. Written with lead in a fine cursive hand, it reads: ‘Southern Cross Junior crashed @ Mascot 5.30 pm 12/4/31 Killing Pilot – Mr L Palmer, Owner – Mr A E James Wing collapsed in air’.

Accident reports in newspapers of the day confirmed these details. A photograph of *Southern Cross Junior*’s instrument board from the National Library’s EA Crome collection provides an exact visual match. This battered relic came from one of the most significant planes in Australian aviation history.

Made by Pioneer Instrument Company in Brooklyn, New York, c. 1929, the altimeter was fitted in the instrument panel of a modified long-range Avro Avian biplane, one of Charles Kingsford-Smith’s famous stable of planes. The great aviator’s eyes focused on this dial during his nine-day record-breaking solo flight from England to Darwin in 1930. It registered every bump on the first solo flight from Australia to New Zealand in 1931, as Guy Menzies bucketed across the Tasman at night before crash-landing upside down in a swamp on the west coast. And, on the evening of Sunday 12 April 1931, it unwound from 2000 feet above Mascot aerodrome in front of young Sydney pilot Leonard Palmer as the crippled plane spiralled from the air before crashing nose first into the ground near the Cooks River canal.

Southern Cross Junior was already famous when sold in 1931 to Englishman Albert Edgar James to make a goodwill flight to Japan. On its last demonstration flight of the day, with James in the rear seat, it was about to loop when the upper port wing separated from the fuselage and collapsed onto the lower port wing, causing both wings to fold back into the

stowed position. The official investigation found the pin holding the lower port wing to the fuselage was not in position, throwing abnormal strain on the top wing fitting. No interference was proven, although reports of children playing around the unsupervised plane were tendered.

Southern Cross Junior was reduced to a tangled mass of fabric, twisted ironwork and splinters, but did not ignite. Rescuers raced to the wreck, tearing through the fuselage to remove the two occupants from the unrecognisable cockpit. Both Palmer and James had dreadful injuries and were pronounced dead at the scene. Hundreds at the air show witnessed the crash including Mrs James with her infant child in arms.

Attention was quickly drawn to the remains of the plane. At some point, the altimeter was salvaged, in surprisingly good condition, and an inscription scrawled upon it with a pencil. This makeshift identification alone secured its provenance. Here the altimeter survives on a bed of tissue in an acid free box, with altitude hand pointing fixedly to 200 feet above sea level.

—
COLIN WARNER
eRecords

ALTIMETER CLOCK
RETRIEVED FROM THE
WRECKAGE OF SOUTHERN
CROSS JUNIOR, R 2013



A measure of **IMMORTALITY**



WORDS Jill Dimond

Agnes Hamilton-Grey's obsession with the poet Henry Kendall brought controversy both during and after her lifetime.

If you take the Woolloomooloo Gates entrance to the Botanic Gardens and continue straight ahead across the expanse of lawns, you'll come to the Henry Kendall Memorial Seat. A large and beautiful art deco affair, the seat is comprised of two curved timber benches, flanked by kneeling stone pegasi, winged horses that symbolise poetic imagination.

Carved into the panels above each bench are lines from Kendall's poem 'To a Mountain': 'All my days/ Have been the days of a laborious life/ And ever on my struggling soul has burned/ The fierce heat of this hurried sphere'. The central stone panel records:

THIS MEMORIAL TO HENRY KENDALL
WAS PROVIDED UNDER THE BEQUEST
OF MRS. A. M. HAMILTON-GREY AN ADMIRER OF
HIS POETRY AND WAS ERECTED IN THE YEAR 1940

At either end of the seat, in two parts, is an inscription in Ancient Greek from Aristophanes' *The Clouds*, which translates: 'I am walking in the air and I am thinking about the sun.'

I found that translation in *The Wishing Tree*, Edwin Wilson's guide to memorials in the Royal Botanic Gardens, the Domain and Centennial Park, where he notes that the seat was moved to its present

location with the coming of the Cahill Expressway. Originally it was situated near the Domain Gates entrance to the Gardens, a site that was sadly apt. As a child playing outside his father's house near Macquarie Street, John Le Gay Brereton recalls seeing a haggard man emerge from the Domain, a haunt of Sydney's homeless. After hesitating for a moment he approached the boy and said, 'I suppose you'd like a penny.' The child agreed that, yes, he would. Henry Kendall gave him a forlorn look, shook his head and said, 'I wish I had one to give you,' as he trudged up to the front door.

The woman who funded the Kendall seat, Mrs AM Hamilton-Grey, was more than 'an admirer of his poetry'. In 1884, two years after the poet's death, she delivered three public lectures on Kendall and other Australian poets to huge audiences at the Sydney Mechanics' School of Arts, the first woman to do so under its formal lecture program. Next she planned to write a biography: she interviewed Kendall's widow and children, borrowed his books and spoke to his friends. But it was not until 1920 that she published the first of three adulatory volumes on Kendall's life and work.



In that year Mrs Hamilton-Grey was living at Imlow in Frenchs Forest Road, Balgowlah, when she began to hear rapping noises. They began in her room after she went to bed, then manifested in other rooms, in broad daylight. 'One day,' she confides in an unpublished note to readers, 'I distinctly heard one being given on an easel.' After consulting ministers and mediums without success, she addressed the rappings herself and demanded that

'communication be made to me in such a way as to be intelligible to me'. The next morning she realised that 'Someone in the other world' was 'prompting' her to write Kendall's life. It was not her first spiritual encounter with the poet.

In 1882 in Stawell she had been writing a lecture on 'Patriots and Patriot-Bards' — illustrated with poetic quotations from Robert Burns, Thomas Moore and Walter Scott but so far lacking an Australian poet — when she read an obituary of Kendall which included his poem 'The Muse of Australia'. Reading it aloud, she knew she had found her Australian 'patriot-bard'. Indeed, she imbued the scene with deeper significance, feeling that Kendall's lines had come to her 'among spiritualising influences'.

In 1884, these influences took shape. Mrs Hamilton, as she was then, borrowed Kendall's own copy of *Songs from the Mountains* from his widow, Charlotte, and refused to return it. Charlotte sent her son Frank to fetch it, but Mrs Hamilton dismissed him with a message that 'the spirit of Henry Kendall had appeared to her and told her she could keep the book'. The book was only returned, Frederick Kendall reports, when his mother threatened Mrs Hamilton with legal action.

After the rappings in 1920, Mrs Hamilton-Grey wrote *Facts and Fancies about 'Our Son of the Woods' Henry Clarence Kendall and His Poetry* in five or six weeks and published it on 2 August 1920, a day late for the anniversary of Kendall's death.

A second volume, *Poet Kendall: His Romantic History*, appeared in 1926, after she was finally able to travel 'to every place the poet had resided and to talk to every person he had known'. By then she had acquired a Remington typewriter and was accumulating letters, photographs and newspaper clippings, all now in the Mitchell Library. After suffering a stroke, she engaged a girl to whom she dictated the third and last volume, *Kendall: Our 'God-Made Chief'*, published in 1929.

The next year Mrs Hamilton-Grey made her will. In it she described her desire that future generations would see Kendall as she portrayed him 'in a true light freed from unjust criticism'. She directed that her estate, apart from her manuscripts and copyright (which she gave to the Mitchell), be sold and the proceeds put towards new editions of her books. Any remaining money was to fund a memorial to the poet. In a letter to the Perpetual Trustee Company she suggested a site: 'Kendall is so specifically associated with our loveliest views and with the flora and fauna of Australia that the Botanic Gardens would seem to be a "home" for such a statue.'

Her bequest was not without controversy. In 1938, a year after her death, the NSW Attorney-General initiated a case to determine whether her directions created a valid charitable trust. The Chief Judge in Equity, Justice Long Innes, found that the direction to reprint and distribute the books was charitable, but that the memorial was not. Nevertheless, the Henry Kendall Memorial Seat was unveiled two years later. The parties in the case had agreed that Mrs Hamilton-Grey's wish for a memorial should be honoured.

Why the memorial took the form of a seat rather than a statue is revealed in correspondence between William Ifould, Principal Librarian of the Public Library of NSW, and Perpetual. An expert witness at the court hearings, Ifould had been kept abreast of Perpetual's plans for the memorial, and he had done some research. He told Perpetual's managing director he had 'specially in mind a well-designed and curved stone seat ... similar to other seats of a memorial character placed in other parts of the world'. A memo in the Kendall file records that Ifould suggested the site, the pegasi and the inscriptions.



With its location attracting the homeless, office workers and lovers, the seat is a fitting memorial to the poet and, indirectly, to his most passionate admirer. On 10 February 1880 Kendall had written to a friend:

You ask me for my thoughts on the subject of the after life. I hardly know what to say. Faith is not in my possession; but hope is. I cannot see why man with all his trust, loves, aspirations, and abstract creations of supernatural beauty, should perish like a kitchen cabbage. It seems to me that Love calling to Life out of the shadows of Death is a sublime assurance of our immortality.

Mrs Hamilton-Grey's belief in Henry Kendall calling to her out of the shadows of death has given her, too, a measure of immortality.



Jill Dimond was the 2008 Library Council of NSW honorary fellow. She is writing a biography of Agnes Hamilton-Grey.

The Library thanks the Royal Botanic Gardens for permission to photograph the Henry Kendall Memorial Seat.

HENRY KENDALL MEMORIAL SEAT, c. 1940, ROYAL BOTANIC GARDENS, PHOTO BY MERINDA CAMPBELL
OPPOSITE: HENRY KENDALL PXA 1231

Elaborate celebrations reflected conflicting loyalties when the foundation stone for Australia House was ‘well and truly laid’ in 1913.

The Commonwealth government was so eager to start construction of our first diplomatic mission, Australia House, that the excavations were completed even before the plans were officially approved by the London County Council. When the foundation stone was laid in July 1913, it was seen as cementing Commonwealth relations with the Empire.

The ceremonial laying of the foundation stone provided an opportunity for the simultaneous affirmation of manifold loyalties: an expression of Australian importance, and a recognition of Australia’s role as one link in an imperial chain. ‘The thoughts of all Australians will be centred to-day on the Strand’, the *British-Australasian* blithely predicted.

Crowded with an estimated 1500 people, the Strand was bathed in what was frequently termed ‘Australian’ sunshine. The new Australian flag was flying over it and, according to the *Sydney Morning Herald*, the Australian coat of arms provided ample decoration. Just as these symbols contained elements which affirmed Australia’s dual loyalties, so too did the seemingly frivolous decorations depicting native Australian flora, baby blue gums and grevillea alongside strings of English white and scarlet paper roses. The society columnist for the *British-Australasian* perceived no inconsistency and was made to feel ‘decidedly important to be an Australian’.

The ceremony was witnessed by all the prominent and visiting Australians in London. Invited dignitaries included Lady Chelmsford, wife of the former Governor of NSW, whose elegant invitation is now in the Mitchell Library collection. For official guests, a lavishly decorated royal marquee lined with hangings in white and gold was erected on the location of the proposed Commonwealth building.

Accompanied by a flourish of trumpets, his Majesty King George V declared the stone ‘well and truly laid’, and at the High Commissioner’s instigation, the crowd responded with cheers and



LEFT: INVITATION TO ATTEND THE CEREMONIAL LAYING OF THE FOUNDATION STONE, 1913 ML 725.13/A
OPPOSITE: OLWEN PRYKE WITH A TISSUE SOUVENIR COMMEMORATING THE LAYING OF THE FOUNDATION STONE FOR AUSTRALIA HOUSE, 1913 ML F725.1309421/1 PHOTOGRAPHED IN THE SHAKESPEARE ROOM BY MERINDA CAMPBELL

a smattering of coo-ees. If a breach in court etiquette, the ardent applause and shouts were reportedly none the less welcome. High Commissioner Sir George Reid cabled excitedly afterwards that ‘[t]he whole of the proceedings passed off without a single drawback, and were marked by a degree of enthusiasm on the part of the spectators, which, it was quite evident, delighted both Their Majesties’. Press accounts of the day were equally enthusiastic. ‘As has been aptly observed, it was Australia’s Day in London’, the *British-Australasian* reported in a self-congratulatory tone.

When former Prime Minister Alfred Deakin reflected on Australia’s approach to representation abroad, he argued that, ‘[f]rom the very establishment of the Commonwealth it was always recognised as one of the essentials that we should be represented in London, and on a fitting scale’. It had been agreed that Australia should be represented in London, by a High Commissioner, in a High Commission.

Despite the federation of the six colonies in 1901, Australia had remained dependent on the British Empire. Economically, politically, constitutionally, culturally, Australia’s connection with Great Britain was its paramount influence, although increasingly constrained by a growing sense of Australia’s separate interests and independent national aspirations. Australians wished to expand their markets, increase

THE FIRST STONE



WORDS Olwen Pryke



VICTORY MARCH THROUGH LONDON PAST AUSTRALIA HOUSE, 3 MAY 1919, PICTURE POSTCARD, COURTESY OF THE AUTHOR

their white population through the immigration of settlers, convince the London City of their financial stability and encourage investment. The promotion of imperial trade is whimsically commemorated in a delicate tissue souvenir, with Commonwealth and British interests simultaneously in play.

Preparations for the design of Australia House were soon underway. The attempt to shape diverse and sometimes contradictory aspirations into material form commenced, reflecting a broader debate over Australia's relationship with Great Britain, and the role Australia House was to play.

The well-respected Scots architect Alexander Marshall Mackenzie and his son Alexander George Robertson Mackenzie were appointed, causing some consternation in the Australian profession. The architects produced a design influenced by Beaux Arts classicism, a style particularly fashionable in the first decade of the twentieth century. It incorporated eclectic historical styles, revelled in a profusion of detail and gave prominence to grand public spaces.

However the question remained as to what, exactly, was an appropriate scale. One member of Parliament argued that 'we do not want a building equal to Buckingham Palace ... but we should have ... a building which, without being gaudy or vulgar in style, will be creditable to Australia'. This proved a delicate balance to achieve.

The architects gestured towards creating a distinctively Australian space with their extensive use of Australian marble and timber in the imposing

interior. An estimated 1100 tonnes of Australian marble was employed, including the dove-coloured Buchan from Victoria, light and dark Caloola marble from NSW, and white Angaston from South Australia. The *Argus* conjectured it was probably the first occasion in which Australian material of this kind had been used in England.

But the First World War intervened, forcing delays, even though the British government waived restrictions on non-essential construction due to the morale-boosting value of 'building the Empire' while at war. Transport difficulties hindered the supply of materials shipped from Australia, and labour was scarce.

On its completion in 1918, Australia House stood apart on its island site, its striking colonnades lining the Aldwych and the Strand. With a distinctive copper roof, the building rose above the surrounding avenues to a height of seven storeys. As required by council regulations, the exterior was fashioned predominantly of Portland stone, but secured on a base of Australian trachyte. This combination of stone — one characteristic of London, the other Australia — symbolised Australia's relationship with Great Britain and loyalty to the Empire.

As the postcard above shows, the outcome was also a confident and impressive assertion of Australia's distinctive place in the world. Long before Parliament House opened in Canberra, Australia House stood proudly in the Strand.

Oiwen Pryke is the Library's Coordinator of Research and Evaluation. Her PhD in history focused on Australia House in London.

Bad men + FAST WOMEN



The Library continually adds to its extensive collection of mid-twentieth century pulp fiction. Two newly acquired crime titles from the 'Larry Kent' series — *Evens, Buster!* and *No Dice, Miss Jones!* — recall a fascinating era in Australian publishing.

The 'golden age' of crime fiction is often associated with the period between the two world wars when women like Agatha Christie, Dorothy L Sayers and Margery Allingham emerged, and ultimately dominated, with their stories of detectives who were charming, intellectual and often in the company of friends.

In Australia the genre had another 'golden age'. It began in 1939 when the federal government's new import tariff caused international fiction to disappear from bookshop shelves. Local publishing houses — including the Cleveland Publishing Company, Horwitz Publications and the Original Novels Foundation — scrambled to fill the vacuum.

Printed on cheap paper with sexually suggestive covers, these slim volumes tended to focus on a tough male character and his interactions with often bad, but always beautiful, women. Littered across the pages of these incredibly popular books is a vast array of blackmailers, ex-husbands, gamblers, gangsters, informants, murderers, thugs and great one-liners. These stories were a long way from the refined settings of Agatha Christie and her contemporaries.

Writers worked to punishing schedules to meet demand from publishers, with some producing a new title each month. One of the more prolific writers was Alan Yates, whose best-known pseudonym was

Carter Brown. Within a decade of the first Carter Brown story, issued by the Transport Publishing Company in 1951, these novels would be published in nearly 30 languages and the covers would boast that the author had more than 50 million books in print. The titles — *Floozie out of Focus*, *The Wench is Wicked*, *Blonde on a Broomstick* and *Stripper, You've Sinned* — suggest scenes in which women will be wearing fewer clothes than men.

Similar success was seen with books featuring Larry Kent: 'He hates crime ... and loves dames!' Originally produced for broadcast on Australian radio, this series ran into hundreds of titles.

This very Australian 'golden age' came to an end when the tariff was lifted in 1959 and foreign pulps flooded the domestic market, though many local publishing houses maintained strong sales of pulp fiction through the 1960s and 70s.

The Library's growing collection of these books will ensure that readers and researchers have access to an important part of our publishing heritage that has so many stories to tell about changing attitudes to alcohol, drugs and sex, people's reading choices, the publishing industry, book design, writers' working patterns ... and the allure of the femme fatale.

RACHEL FRANKS

Office of the State Librarian

Rachel Franks has a PhD in Australian crime fiction; she is grateful to her colleague and friend, Toni Johnson-Woods, for introducing her to private investigators who preferred hard liquor to a nice, hot cup of tea.



Beautiful BEQUEST

A family's generosity has continued to the second generation with Mrs Helen Selle (née McIlrath) bequeathing her art collection to the State Library. Mrs Selle passed away in September 2012 at the age of 93, leaving a gift to the Library of 16 works by such artists as Conrad Martens, Frederick McCubbin, George Lambert, Russell Drysdale, Sali Herman and Hans Heysen.

Helen Selle was the younger daughter of William McIlrath, who migrated to Australia from Ulster in 1890, aged about 12. He joined his two brothers in Sydney and together they became successful businessmen, founding a large chain of grocery stores which was eventually sold to Woolworths.

William became a generous benefactor, giving support to hospitals, the CSIRO and Knox Grammar School among other organisations.

A number of the paintings were in Mrs Selle's family for several decades, and her children remember growing up with them in the family home. They include a beautiful oil painting by George Lambert, *The Convex Mirror*, painted about 1916. Its unusual composition depicts a group of friends reflected through a mirror image. They stand in the low-beamed living room of Belwethers, a cottage where the Lamberts stayed in the village of Cranleigh, Surrey. The artist appears in the foreground and his wife, Amy, dressed in blue, stands in the centre of the room.



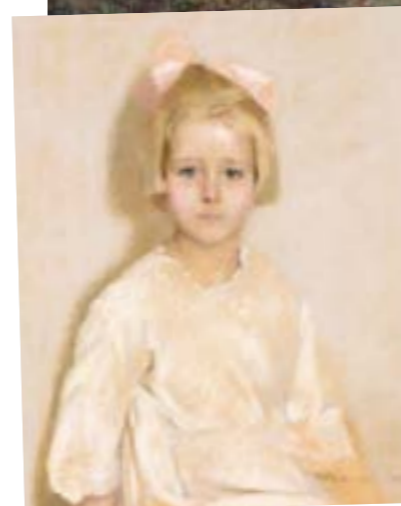
Other works, purchased by Mrs Selle in the early 1990s, include Conrad Martens' impressive watercolour *Woolloomooloo House*, c. 1856. One of the colony's first permanent residences, Woolloomooloo House was built by the merchant John Palmer on the 100-acre grant he received in 1793 at the head of Woolloomooloo Bay. Palmer sold the estate in 1822 and by the late 1840s it had been subdivided, with terrace houses surrounding the old building. The house was demolished in the 1850s. An example from Martens' creative peak, this watercolour joins the country's largest collection of his artworks and personal papers.

Mrs Selle's gift also includes the Library's first Frederick McCubbin painting, *A Gleam of Light*, c. 1910. A view of the valley below McCubbin's Mount Macedon home, Fontainebleau, it shows late rays of sun filtering through the trees onto cattle grazing.

Two pastel portraits of Helen Selle and her sister Kate as children, drawn by Florence Rodway in 1924, were included with this extraordinary bequest. Once displayed at Mrs Selle's home in Sydney, they add to the Library's collection of Rodway pastels, and provide an early image of this generous benefactor.

ELISE EDMONDS
Original Materials

A selection from the bequest will be on display in the Amaze gallery from mid-October.



TOP: *WOOLLOOMOOLOO HOUSE*
C. 1856 CONRAD MARTENS, ML 1300
CENTRE: *A GLEAM OF LIGHT*, C. 1910
FREDERICK McCUBBIN, OIL ON CANVAS
ML 1293
RIGHT: *HELEN McILRATH*, 1924
© FLORENCE RODWAY
COURTESY OF SIMON COLLINS, ML 1299
OPPOSITE: *THE CONVEX MIRROR*
C. 1916, GEORGE LAMBERT, ML 1292

Writing LIVES

The National Biography Award was established in 1996 to encourage the highest standards of writing biography and autobiography, and to promote these genres to readers. The winner receives \$25,000, with each of the shortlisted authors receiving \$1000. The award is administered by the State Library on behalf of the award's benefactors, Dr Geoffrey Cains and Mr Michael Crouch AO.

This year's award attracted 71 entries from 35 publishers. Chair of the judging panel, Dr Bernadette Brennan, said 'the quality of writing and diversity of subjects and stories demonstrate that the art of biography and memoir is thriving in Australia'. She said:

The judges were impressed by the number of meticulously researched and engagingly narrated stories about what might be termed 'ordinary' Australian lives, from the nineteenth century to the present. The shortlisted titles – three memoirs and two more traditional biographies – all reflect in various ways on the process of writing lives and biography as a method of understanding our world's present and past.

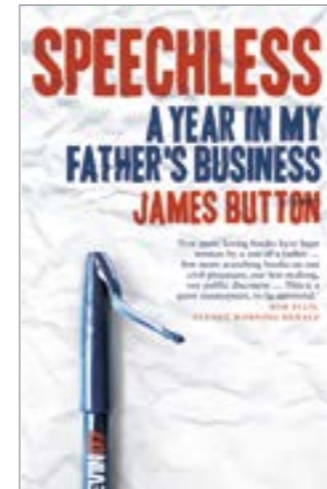
The Library and the award's benefactors thank Dr Brennan and her fellow judges, Dr Jacqueline Kent and Professor Melanie Nolan, for their expertise and enthusiasm in judging the award.

We congratulate Peter Fitzpatrick, who received the 2013 National Biography Award for *The Two Frank Thrings*. The award was presented on 5 August at the launch of the Library's inaugural Biography Week. Extracts from the judges' reports on the shortlisted works follow.



PETER FITZPATRICK
THE TWO FRANK THRINGS
MONASH UNIVERSITY PUBLISHING

This is an engagingly written dual biography of a father and son who, together and individually, 'distinctively marked a century of Australian performing arts in film and theatre': Frank Thring (1882–1936) and Frank Thring (1926–1994). Fitzpatrick writes with a great deal of humour and a realistic grasp of his subjects' foibles. *The Two Frank Thrings* is an important, eminently readable addition to a neglected area of Australian media and cultural history: the story of our film and theatre industries during vital stages of their development.

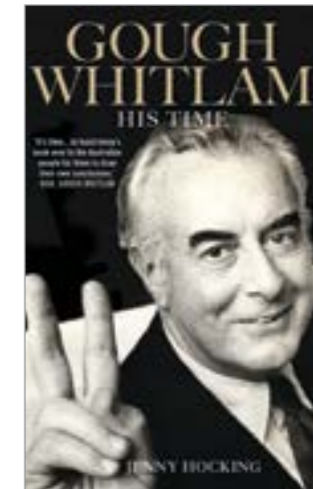
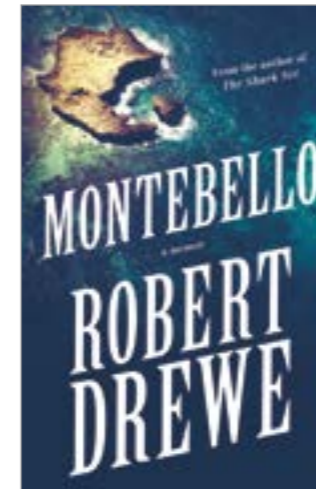


JAMES BUTTON
**SPEECHLESS: A YEAR
IN MY FATHER'S BUSINESS**
MELBOURNE UNIVERSITY PUBLISHING

James Button astutely blends his own experience of growing up in a highly charged political household dominated by his father, Senator John Button, and the pressures and triumphs of political and family life, with an almost forensic appreciation of that strange beast, the Canberra public service. He has written a careful, measured, clear-headed story intended to re-engage a disaffected reading public with the political process. Button's respect for the power and beauty of words shines through in his prose.

ROBERT DREWE
MONTEBELLO: A MEMOIR
PENGUIN AUSTRALIA

For many Australians the name Maralinga is associated with British nuclear tests in the 1950s. Less so Montebello, a group of islands off the Pilbara coast of north-western Australia. In his memoir Robert Drewe uses the nuclear tests conducted on the Montebello Islands in the 1950s to introduce and frame his narrative about, among other things, the lessons of adulthood. In *Montebello* a mature, reflective, self-aware and, at times, sardonic Drewe considers his life's trajectory both professionally and personally.

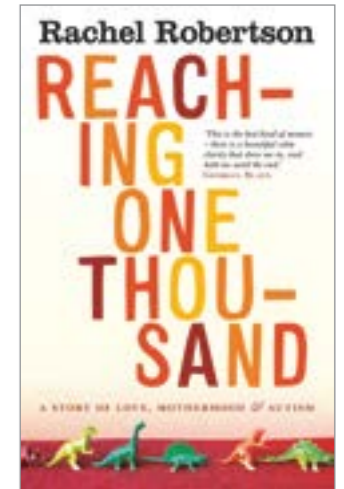


JENNY HOCKING
GOUGH WHITLAM: HIS TIME
MELBOURNE UNIVERSITY PUBLISHING

Jenny Hocking's *Gough Whitlam*, the second instalment of a two-volume biography of Whitlam, gives a clear, well-written and thoughtful account of events from 1972 to 75, balancing the political story with perceptive comment about the personalities involved, and managing to inject tension in her account of the various machinations. Hocking is a consummate storyteller. She reveals her powers of political narration, portraying the life of an Australian politician in the round.

RACHEL ROBERTSON
**REACHING ONE THOUSAND:
A STORY OF LOVE,
MOTHERHOOD & AUTISM**
BLACK INC

Rachel Robertson's gracefully written memoir about life as the mother of a child with autism is a deeply moving, compelling narrative from a perceptive writer. She writes of Ben's life but her relationship with her son is bound up with her own past and so this memoir is, in many ways, a relational biography: the lives of 'Ben' and Rachel. Robertson uses the vantage point of her relationship with her son to critically evaluate the literature on autism at every point.





UNIVERSAL SUNDIAL
C. 1728-48, THOMAS
WRIGHT, SAFE / R 212

Plane SAILING

A new addition to *Discover Collections: Voyages of Discovery* on the Library's website introduces our remarkable collection of navigation, charting and surveying instruments from the Age of Discovery.

Exploration by the Portuguese, Spanish, Dutch, French, German and British powers from the fifteenth to the eighteenth century led to the rise of European colonies in far-flung parts of the world. Lucrative trade routes opened up between the New World and the old.

During this time, ocean navigation was refined and perfected. Many young boys destined for a life at sea were trained in trigonometry, astronomy, meteorology and draughtsmanship as well as the use of the compass, parallel rules, octants and telescopes.

Trigonometry and 'dialling' were essential mathematical skills for the navigator. The first was used to calculate distances and directions. The second covers the theory and formulae needed to understand and construct a sundial. These skills enabled sea captains and navigators not only to plot and set an accurate course – using scientific instruments and their observations of the skies – but also to create detailed nautical charts of the seas and coastlines they explored.

The term plane (or plain) sailing refers to an early method of navigation which assumes the sea's surface is flat (a plane). A more sophisticated approach is 'Mercator's sailing', named after the legendary Belgian cartographer Gerardus Mercator, which takes into

account the curvature of the earth.

With ships and the nautical industry growing in importance and becoming more complicated, understanding the terminology was vital. Dictionaries and encyclopedias of nautical terms became popular, not just for those involved in the industry, but for students and the general public.

Plane Sailing, a new enhancement to the online story, showcases a range of instruments, from sextants belonging to James Cook and Matthew Flinders, to William Bligh's telescope and a beautiful brass sundial dating from the 1700s.

Also featured is a fascinating book from the rare books collection: Thomas Riley Blanckley's work from 1750, *A Naval Expositor shewing and explaining the words and terms of art belonging to the parts, qualities, and proportions of building, rigging, furnishing, & fitting a ship for sea*.

Visitors to the site can zoom in on a student's handwritten course notes in mathematics from 1763, once believed to belong to the young James Cook. Bound into brown paper covers, the beautifully written manuscript contains elaborate and skilled diagrams.

Voyages of Discovery has been made possible through the generous support of the Bruce and Joy Reid Foundation.

www.sl.nsw.gov.au/discover_collections/history_nation/voyages/navigation



Marking the CENTENARY OF WWI

The State Library will commemorate the centenary of World War I with a landmark program of activities based on the Library's extraordinary archive of personal diaries written during the war. Exhibitions and events will run from August 2014 – 100 years after the outbreak of the war – to 2019, the centenary of the Treaty of Versailles.

A corporate sponsor has been secured to support this initiative, with details to be announced in October 2013. The partnership will focus on taking the Library's WWI collections to the nation and using the diarists' insights to show the far-reaching personal and social impacts of the war and how it changed Australia.

The Library's acquisition of WWI diaries came from its unprecedented collecting drive beginning in late 1918, after the end of the war, with advertisements repeating the catchphrase 'Good prices paid for good material'. Many were acquired directly from returned soldiers and sailors rather than descendants.

Since 1920, the State Library has been the custodian of an unrivalled collection of diaries, letters, maps,

photographs, ephemera, watercolours and posters from WWI, collected at a time when there was no Australian war memorial, national library or national archive. Most of the diaries were embargoed until the early 1980s, making this a largely unseen and unpublished resource.

These emotional and evocative recollections of war were recorded by more than 400 individual diarists. They came from all parts of Australia, and some from New Zealand. Their diaries hold personal stories about training camps in Egypt, battlefields of Gallipoli and the Western Front and recuperation in Great Britain and continental Europe. They were a diverse group with varying ranks and occupations – from nursing sisters, stretcher-bearers and officers, to war correspondents, entertainers and submariners.

An online presence for the diaries will enhance education and research, while inspiring a contemporary audience with personal reflections on a national story.

VOLUNTEERS



LEFT: MARGARET AT THE CURIO DESK
RIGHT: REBECCA IN THE MITCHELL
LIBRARY READING ROOM

No cure for CURIOSITY

The Library's new app, Curio, wasn't something Margaret Mandeno imagined using when she came to volunteer at the Library. The new technology was 'a revelation'.

Having worked as a secretary since her teens, Margaret was inspired by her daughter's university studies to complete a Bachelor of Arts and a Master of Letters. After retiring she looked for volunteer work that drew on her interests in literature and history.

She enjoyed her first role as an exhibition guide in the Library's galleries, and she relished the test of her skills when she helped transcribe a 'sledging journal' of Antarctic explorer Charles Turnbull Harrisson. The diary had been written in Harrisson's own version of Pitman's shorthand.

A fellow volunteer on the Curio information desk, Rebecca Holmes came to the Library as an artist-in-residence during the *Lewin: Wild Art* exhibition in 2012. She was quickly 'hooked' on the Library and its collections and returned as an intern in Learning Services during her graduate course in art curatorship.

Rebecca has volunteered for a number of arts institutions in Sydney and Newcastle. 'It's a great way of getting to know how different organisations work,' she says. Having secured part-time paid

work in an art gallery, she is keen to keep volunteering at the Library and is currently scanning letters from microfilm concerning the purchase of soldiers' diaries after WWI.

Margaret and Rebecca have helped gallery visitors use the Curio app to find extra stories, images, audio and video about the Mitchell building and the objects on display in the Amaze gallery. They've taken two-hour fortnightly shifts along with other volunteers to keep the desk attended from Tuesday to Thursday.

Rebecca finds Curio 'a fantastic information resource' that gives a great deal of context to the collections. 'A lot of people are keen to give it a go,' she says. Rebecca believes the combination of the new gallery and the app give visitors an insight into 'how much there is in the collection'.

'I've spoken to people after they've used Curio who say, "Wow, I didn't know the Library had that".'

Margaret also appreciates the 'friendly atmosphere' in the galleries: 'A lot of people come up to you at the desk with a sense of expectancy and enthusiasm.' She likes the way the app lets you zoom in to 'create a new image' within an original picture. 'If you happen to isolate something,' she says, 'you give it new significance'.

Advance the future of one of the world's greatest libraries



SUSAN HUNT

If you're passionate about supporting the Library, the Foundation offers a range of opportunities to make a donation, offer a gift or partner with us. Your individual or corporate support is greatly needed to help us acquire, preserve and share unique materials, host engaging exhibitions and events, and offer inspiring cultural and educational programs.

Since it was established in 1989, the Foundation has contributed significantly to the Library. It has been instrumental in helping the Library share Australia's history with the community, particularly through the creation of online stories.

There are many ways you can help support our work such as donating to our Custodian or Library Visionaries

programs; sponsoring an exhibition, award or fellowship; including the Library in your will; joining the Friends; or donating your time by becoming a volunteer.

There are different levels of support and various forms of recognition, including acknowledgement in the annual report and *SL* magazine, and, for major donors, an invitation to have your name on the honour board.

All donations are tax deductible.

CONTACT THE STATE LIBRARY OF NSW FOUNDATION:

Susan Hunt, Executive Director
Phone: (02) 9273 1529

Kay Payne, Partnership Manager
Phone: (02) 9273 1517

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for our friends



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Remarkable Victorian Men

Following her sell-out Remarkable Victorian Women series in 2012, Susannah Fullerton returns with three lectures on famous nineteenth century male authors and their classic novels. Immerse yourself in the history of the Victorian era, learn fascinating details about the writers' careers, and gain insights into the books and their characters. Susannah is the president of the Jane Austen Society of Australia, and a well-known literary lecturer and author.

2 Oct: Charles Dickens & *David Copperfield*
16 Oct: William Makepeace Thackeray & *Vanity Fair*
30 Oct: Anthony Trollope & *Barchester Towers*
11 am to 12 pm, Metcalfe Auditorium
Friends \$20 each lecture, \$50 for three lectures; non-members \$25 each lecture, \$65 for three lectures. Bookings essential, phone (02) 9273 1593 or book online.

www.sl.nsw.gov.au/events/events_talks

History awards special offer

To celebrate the announcement of the NSW Premier's History Prize at the Library on 12 September the Library Shop is offering Friends a 20 per cent discount on shortlisted books in all five categories. This offer is valid until 17 November (please present your membership card when making a purchase). To see the shortlist visit <www.sl.nsw.gov.au/about/awards/premiers_awards>.

Benefits of belonging

Friends of the Library enjoy a range of benefits:

- access to the private Friends Room
- two free exclusive events each year linked to the Library exhibitions or collection
- quarterly *SL* magazine and *What's On*
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Macquarie Street
Sydney NSW 2000
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Email: friends@sl.nsw.gov.au



The Sydney punchbowl

A magnificent replica of one of the treasures of the State Library collection will soon be available in a strictly limited edition of 25 copies for sale.

Each one an individual work of art, the bowls have been hand-made and painted by traditional craftsmen in the 'porcelain city' of Jingdezhen, using the same methods as would have been used when the original Sydney punchbowl was made in China nearly 200 years ago.

Elizabeth Ellis OAM, Emeritus Curator of the State Library and author of *Rare & Curious: The Secret History of Governor Macquarie's Collectors' Chest*, has written a fascinating book to accompany the Sydney punchbowl.

This project was undertaken by Hordern House Sydney in conjunction with the State Library of NSW.

The replica Sydney punchbowl will be launched in October 2013, priced at \$16,500. Only 25 copies will ever be for sale.

the library
shop

Open 7 days
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libshop@sl.nsw.gov.au
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For further information please telephone Tory Page on (02) 9356 4411 or email tory@hordern.com



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01 CARRIE TIFFANY, ROMY ASH, MICHELLE DE KRETZER, MILES FRANKLIN LITERARY AWARD SHORTLIST ANNOUNCEMENT 30 APRIL, PHOTO BY HAMILTON CHURTON

02 MICHAEL SALA, WINNER OF THE UTS GLENDA ADAMS AWARD FOR NEW WRITING, NSW PREMIER'S LITERARY AWARDS DINNER, 19 MAY PHOTO BY JOY LAI

03 ROSS GRAYSON BELL AND KATHRYN HEYMAN, AWARDS JUDGES, NSW PREMIER'S LITERARY AWARDS DINNER, 19 MAY PHOTO BY JOY LAI

04 ELIZABETH FARRELLY AND TONY MOORE, BOHEMIAN SYDNEY, SYDNEY WRITERS' FESTIVAL EVENT, 22 MAY PHOTO BY HAMILTON CHURTON

05 STEPHEN ROMEI, ANGELA MEYER, JAMES LEY, SOPHIE CUNNINGHAM, THE STATE OF REVIEWS, SYDNEY WRITERS' FESTIVAL EVENT, 23 MAY PHOTO BY BRUCE YORK

06 LEAH PURCELL, STORYTELLING, 29 MAY PHOTO BY JOY LAI

07 JASON EDWARDS, WILDLIFE PHOTOGRAPHER, TUESDAYS AT THE LIBRARY, 4 JUNE PHOTO BY BRUCE YORK

08 MATTHEW DOYLE PERFORMS FOR SCHOOL STUDENTS AT A NAIDOC EVENT, 14 JUNE PHOTO BY JANINE THOMPSON



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09 PROFESSOR STANLEY FINGER (SECOND FROM RIGHT), MAGGIE PATTON (RIGHT) AND MEMBERS OF THE HANEMAN FAMILY, BEN HANEMAN MEMORIAL LECTURE, 19 JUNE, PHOTO BY MERINDA CAMPBELL

10 LAUNCH OF WORD EXPRESS YOUNG WRITERS SHOWCASE 11 24 JUNE PHOTO BY BRUCE YORK

11 NIKKI GEMMELL, BY THE BOOK, 27 JUNE PHOTO BY JOY LAI

12 JUNE WILKINSON, LAUNCH OF BLACK ON WHITE: PHOTOGRAPHY BY BELINDA MASON, 10 JULY PHOTO BY JOY LAI

13 DIETER KNIERIM, BELINDA MASON, LIAM KNIERIM, BLACK ON WHITE LAUNCH, 10 JULY, PHOTO BY JOY LAI

14 JILLIAN JENKINS, EVE JACKSON, PATTI MILLER, TIM BULLIVANT, BOOK (NIGHT)CLUB, 11 JULY PHOTO BY BRUCE YORK

15 VOLUNTEER GUIDE ZOE MIDDLETON IN THE SHAKESPEARE ROOM, 7 MARCH, PHOTO BY SHARON NEWMAN, SN PHOTOGRAPHY: THIS PHOTOGRAPH IS PART OF AN EXHIBITION, 'THE STORY OF THE CREATIVE', AT THE NEW YORK CITY GALLERY UNTIL 10 SEPTEMBER

recent highlights

IN THE GALLERIES AND THE MITCHELL LIBRARY

FREE APP



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Check our website <curio.sl.nsw.gov.au> for available times.



ART PROCESSORS

SAMSUNG



‘Q&A’ *Tony Holzner*

Creating the Library’s Curio app was an exciting challenge for the co-founder of Art Processors, Tony Holzner.



PHOTO BY DANIEL WOO

HOW DID ART PROCESSORS COME ABOUT?

We started the company following the work we did for the Museum of Old and New Art (MONA) in Tasmania. For MONA we invented a new type of mobile guide, named ‘The O’, that visitors could use to instantly access information and interpretive material related to the artworks in their immediate vicinity. Visitors clearly preferred it to traditional interpretive approaches, so we started Art Processors with the aim of applying the technology in other cultural institutions such as the State Library.

WHAT’S THE BEST PART OF YOUR WORK?

Growing the company and employing talented people to take Art Processors to the next level is really exciting.

Seeing people use and enjoy our products is very satisfying, too.

WHY CURIO?

Curio allows visitors to explore the Library and enjoy wonderful stories and insights about the historic Mitchell building that might otherwise remain hidden. The experience is driven by your interest – if you want to know something about a nearby object, like the Tasman Map in the foyer, the bronze doors, or the fabulous Shakespeare Room, just grab Curio to find out more.

DID YOU ENCOUNTER ANY CHALLENGES?

Yes, lots! Curio represents the first commercial rollout of our mobile guide platform and there are new technologies we had to test and refine to suit the unique requirements of the State

Library. Working in a heritage-listed building is tricky because you can’t always install equipment where you need to. Meeting the launch date for the State Library’s new Amaze gallery was also a huge challenge and was the cause of more than a few grey hairs, but we got there in the end – just!

WHAT’S SURPRISING ABOUT THE LIBRARY?

For me it’s the incredible range of material in the Library’s archives. Every item tells a story about our history and culture. The challenge is to get those stories out into the hands of the public: that’s one of the key objectives for Curio.

HOW CAN GALLERIES, LIBRARIES AND MUSEUMS LEARN FROM MONA?

MONA demonstrates that doing things differently can inspire the community.

The museum encourages free thought at every turn and elicits the kind of emotional responses more often associated with life-changing events than going to a museum. It’s a fantastic case study for cultural institutions looking to connect at a deeper level with their visitors.

WHAT’S NEXT?

We’re working on a new project with the National Gallery of Victoria as part of their upcoming *Melbourne Now* exhibition. And we’re always developing new features for our mobile platform – keep an eye out for them in updates to Curio!

curio.sl.nsw.gov.au

Australian Glamour : Model, Photographer, Magazine

Until 10 November Sydney fashion snapper Rob Hillier chose the iconic sandstone facade of the newly completed Public Library of NSW as the grand backdrop for this cover shot in 1946.

