

Magazine for members
Summer 2010/2011

SL



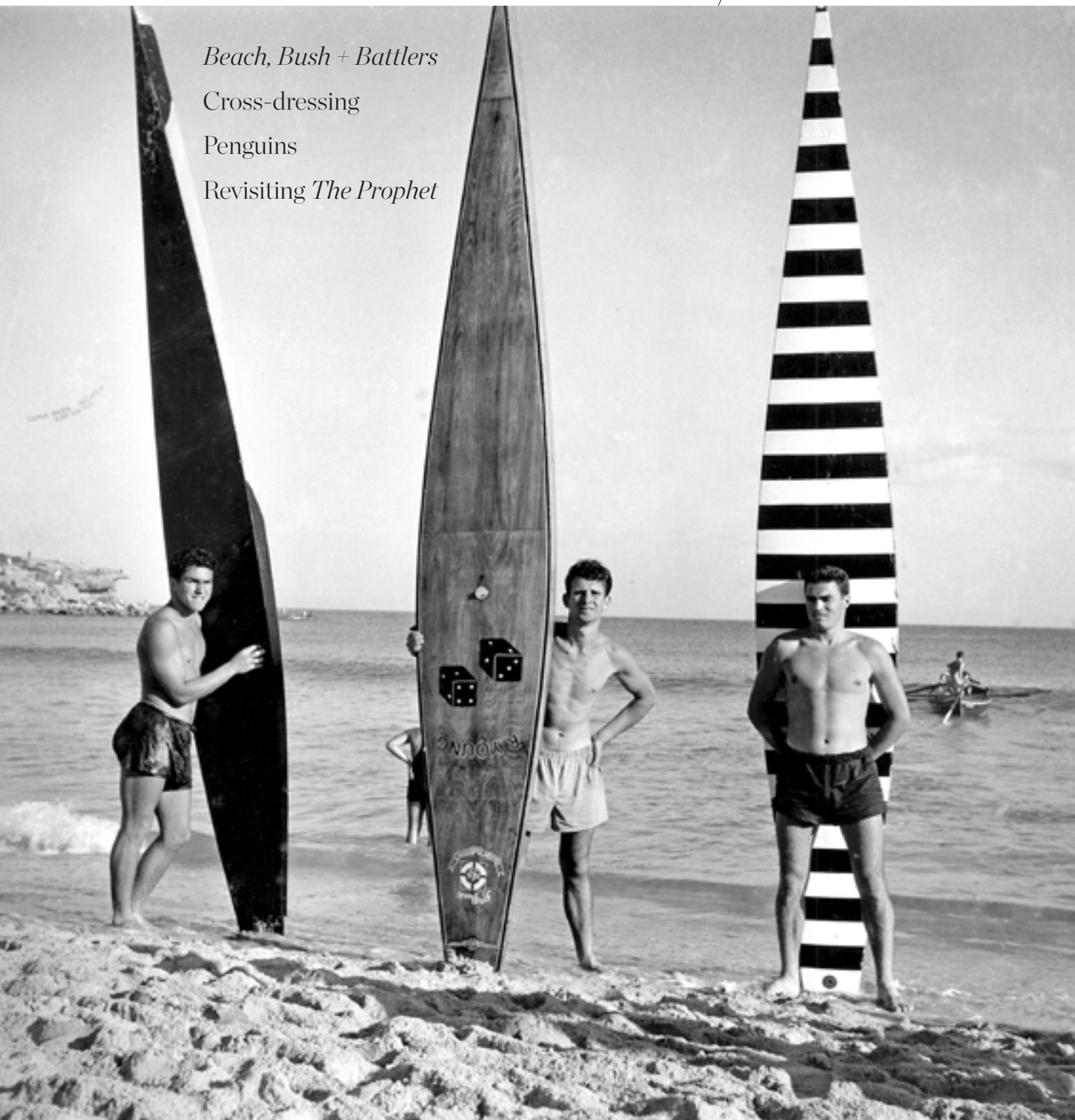
STATE LIBRARY™
NEW SOUTH WALES

Beach, Bush + Battlers

Cross-dressing

Penguins

Revisiting *The Prophet*



“Message”

Regina Sutton



It has been a year of celebrations at the Library! As we explored the Mitchell collection in search of the idiosyncratic, the extraordinary and indeed the magical for our centenary exhibition *ONE hundred*, and our exquisite alphabet, we gave thanks to the hoarders and collectors and, of course, the librarians, for their foresight and imagination.

As novelist Kate Grenville remarked recently, in her David Scott Mitchell Memorial Lecture, we need to bless the ‘series of someones’ who didn’t throw things away so that the ‘ultimate someone who kept things, David Scott Mitchell’, could come along and secure their future in the Mitchell Library.

A record-breaking 60,000 visitors attended our centenary exhibition this year. We hope they left feeling enriched by the experience and determined to visit again. Although the birthday party is nearly over, the opportunities to enjoy the Library and to delve into the collection are certainly not! As this issue of *SL* demonstrates, there is no shortage of wonderful things to see and absorbing tales to tell.

Our feature story pays homage to the talents of insightful photographer Jeff Carter, whose charming and evocative images capture hardworking Australians in the bush and enjoying their leisure. You can see more of his remarkable images in an exhibition at the Library from early January.

One of the Library’s new acquisitions – a collection of over 75 posters and original pieces of artwork by famed Sydney artist Martin Sharp – introduces a riot of colour to page 24. Our recently retired oral history curator, Rosemary Block, recounts some momentous stories from our oral history collection on page 22. And curator Margot Riley looks at some famous cross-dressers on page 12.

We preview a fascinating new exhibition on Kahlil Gibran, author of *The Prophet*, which is opening in the galleries on 4 December. And we meet writer, director and producer Rachel Perkins in our Q & A.

Finally, we have been given some very exciting news – the Government has announced it is committing \$12.9 million over three years to guarantee online access to the State Library’s historical collections. This is in addition to the \$10 million allocated in 2008/09 to execute the first three years of this program (see story page 5). What a wonderful way to end the year!

REGINA SUTTON

NSW State Librarian & Chief Executive

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Summer 2010/2011

SL

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THE MITCHELL LIBRARY
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ON SUNDAYS.

FRONT COVER

BONDI, c. 1950, JEFF CARTER

BACK COVER

CARTA PARTICOLARE DELLA
COSTA AUSTRAL SCOPERTA
DALL' OLANDESI, 1646,
SIR ROBERT DUDLEY

OPPOSITE

PHOTO BY BRUCE YORK

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STATE GOVERNMENT

Large and small

Two recent acquisitions are pictured here together. The miniature book *Abandoned* by Jeremy Park (8 x 6 cm) and the largest book acquired *Footpath Philosophers* also by Jeremy Park (1.03 x 1.32 m).

The Library collections provide a fundamental record of Australia's history and society. The Library collects the biggest and the smallest, the academic and the popular, works of greatness and works of everyday Australians. These essentially democratic collections are vital for building an understanding of the history and culture of this nation.

PHOTO BY BRUCE YORK



U WORSE" Bobby, 23.

ING. TREAT ME GOOD. I'LL TREAT YOU BETTER. TREAT ME BAD. I'LL T



Governor-General visits *The Governor*

On 1 September 2010, the Governor-General, Ms Quentin Bryce AC, and Michael Bryce AM AE were taken on an extensive tour of the exhibition *The Governor: Lachlan Macquarie 1810 to 1821* by Rob Thomas, President of the Library Council, and Regina Sutton, State Librarian. Mitchell Librarian Richard Neville explained the exhibition in detail.

Both the Governor-General and Mr Bryce enjoyed Richard's stories about this exciting period of Australian history and hearing about the provenance of some of the intriguing artefacts on display.

(FROM LEFT) MICHAEL BRYCE AM AE, REGINA SUTTON, GOVERNOR-GENERAL MS QUENTIN BRYCE AC, ROB THOMAS, PHOTO BY BRUCE YORK



NEWS

Manuscript records added to the catalogue

The State Government recently announced it is committing \$12.9 million over three years to guarantee online access to the State Library's historical collections.

This means more than one million new electronic records (eRecords) can be created for the State Library's early card catalogue, making the Library's \$2.2 billion collection accessible at the click of a button, to people across the State, and indeed the world.

New eRecords are being created for manuscripts covering all aspects of cultural life: maps and charts, documenting European exploration and discovery of the Pacific; historically significant published works of international importance, including works by almost every notable Australian author of the era; pictorial collections, including original artwork for illustrations in books published by Angus & Robertson up until 1932; and comprehensive 20th century reference and research collections.

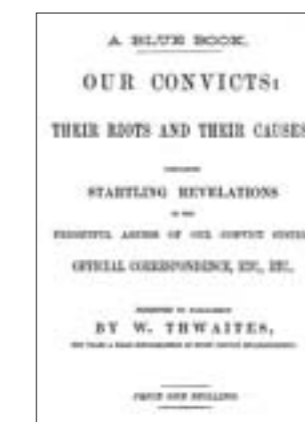
In 2007/08 the Government made \$9.99 million available for the eRecords project and since then more than 500,000 online records have been created for heritage Australiana, maps, pictures, manuscripts and rare books. This additional commitment brings total funding of the project to \$22.89 million.

The beautifully illuminated address, shown above, was one of 2000 manuscripts recently given an eRecord. It was given to Percy MacGregor King from the Chinese community in 1931. King was the Manager of the Haymarket Branch of the English Scottish and Australia Bank (now the Australia and New Zealand Banking Group Limited.) It was signed and stamped from a number of members of the Chinese community in the Haymarket.

You can keep up-to-date with eRecords progress via the RSS feeds listed at http://www.sl.nsw.gov.au/rss/index.html?HomeLink=Quick_links.

ILLUMINATED ADDRESS (DETAIL) TO PERCY MACGREGOR KING, MANAGER OF THE HAYMARKET BRANCH OF THE ENGLISH SCOTTISH AND AUSTRALIA BANK, FROM THE CHINESE COMMUNITY OF HAYMARKET, ML MSS 5170

Leading academic journals available online



OUR CONVICTS: THEIR RIOTS AND THEIR CAUSES ... WILLIAM THWAITES, 1861, KNOWSLEY PAMPHLET COLLECTION

If you are searching for reviews of *Waiting for Godot* from the 1950s or a pamphlet relating to the penal settlement on Norfolk Island from the 1840s, then the Library's new subscription to *JSTOR* is what you are looking for. You can access it in the Library, and for NSW residents, from home.

JSTOR is a high quality, digital archive of scholarly material in the social sciences, humanities and the sciences. It includes the full text of over 1000 leading academic journals, as well as some books and pamphlets. It includes very early issues of journals up to about the last three to five years. All titles in *JSTOR* are fully searchable. The Library subscribes to the Arts & Sciences Collections Parts I-VIII and the Nineteenth Century British Pamphlets collection.

Kids activities



Go Play is a new State Government run online school holiday diary featuring hundreds of art, culture, sport and recreational activities for kids throughout NSW. Visit www.goplay.nsw.gov.au to find out more.

Mitchell galleries closure

As new flooring is being installed in the Mitchell galleries, they will be closed from 21 February to 18 April 2011.



Kate Grenville 'blesses' David Scott Mitchell

Kate Grenville appeared before a packed house at the Library in September to deliver the third David Scott Mitchell Memorial Lecture. Recounting the experience of researching one of her ancestors for the third in her trilogy of books about colonial Australia, Kate 'blessed' David Scott Mitchell and the generations of librarians who preserved and added to his collection. 'The gift David Scott Mitchell made to us is the gift of our stories – our histories and also our fictions. He gave us the gift of ourselves,' she said.

To see the full text of Kate Grenville's lecture visit her site at <http://kategrenville.com/>.

KATE GRENVILLE IN THE MITCHELL LIBRARY READING ROOM TO PRESENT THE DAVID SCOTT MITCHELL MEMORIAL LECTURE, PHOTOS BY SARAH HERMAN

Carved trees

The Library exhibition *Carved Trees: Aboriginal Cultures of Central NSW* has been postponed until April 2011. The exhibition will feature striking photographs of carved trees from the Clifton Cappie Towle collection.

TAPHOGLYPHS (ABORIGINAL CARVED TREES), NEAR DUBBO, NSW [191?], PHOTO BY HARRY BARNES, SPF/1153

Design awards

SL magazine and the Library Council of NSW 2008/09 Annual Report both won their categories in the 2010 Museums Australia Multimedia & Publication Design Awards.

on this

DAY

COMPILED BY Emma Gray, Discover Collections



24 December 1789

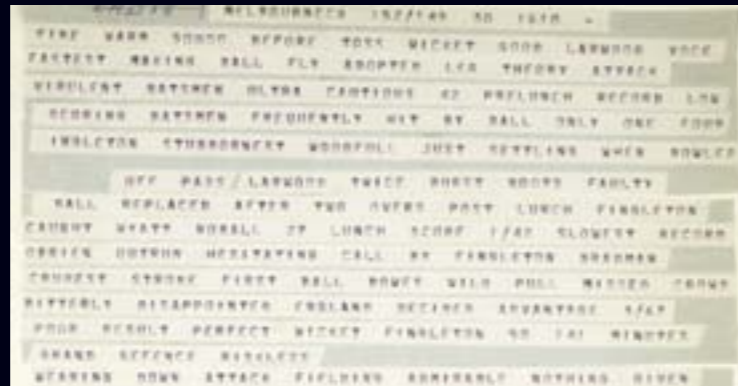
HMS *Guardian*, en route to Botany Bay with essential supplies for the new colony, strikes an iceberg south of the Cape of Good Hope. The ship is badly damaged and the cargo is lost. More than half the crew abandon ship, but Captain Edward Riou remains on board and manages to steer the *Guardian* back to the Cape, arriving to a hero's welcome in February 1790.

THE PERILOUS SITUATION OF "THE GUARDIAN" FRIGATE AS SHE APPEARED STRIKING ON THE ROCKS OF ICE — WITH THE DEPARTURE OF THE CREW — AND THE WONDERFUL INTREPIDITY OF THE COMMANDER LIEUTENANT RIOU, C. 1790, POSSIBLY BY ROBERT DIGHTON, ML 1112 (A)

30 December 1932

The second test of the controversial bodyline cricket series begins in Melbourne. The cables reporting on the day's play between England and Australia state: '... adopted leg theory attack virulent batsmen ultra cautious ... low scoring batsmen frequently hit by ball ...'

2ND TEST — DEC. 30, 1932 (1ST DAY BROADCASTING) FROM GILLETTE SAFETY RAZOR COMPANY — CABLES AND RADIO SCRIPTS CONCERNING THE 'BODYLINE' CRICKET SERIES, 1932—1933, ML MSS 6187X



14 February

Valentine's Day

WESTERN SUBURBS RUGBY LEAGUE FOOTBALL CLUB PLAYERS LEAVE FOR NEW ZEALAND, 1934, PHOTO BY SAM HOOD, HOME AND AWAY - 688



1 January 1901

Edmund Barton becomes Australia's first Prime Minister.

RT HON. SIR EDMUND BARTON, KC, KCMG PRIME MINISTER OF THE COMMONWEALTH OF AUSTRALIA (BARTON MINISTRY), N.D., UNKNOWN PHOTOGRAPHER, P2/490

10 January 1868

Convict transportation to Australia finally ends when around 280 convicts are disembarked from the *Hougoumont* in Fremantle. Controversially, the number includes 62 Irish Fenians, convicted of political uprising against British rule in Ireland the year before.

2 PAIRS OF MANACLES, PRE 1849, DR 121



22 February 1928

Queenslander Bert 'Hustling' Hinkler arrives in Darwin, becoming the first person to fly solo from England to Australia. It has taken him just under 16 days to fly 18,000 km.

HUSTLING HINKLER, LYRIC BY L WOLFE GILBERT; MUSIC BY ABEL BAER, MELBOURNE, ALLAN & CO., C. 1928, MUSIC FILE/BAE



/01

BEACH, BUSH + BATTLERS:

PHOTOGRAPHS BY JEFF CARTER



WORDS Robert McFarlane

'TIMELESS, TRUTHFUL OBSERVATIONS'

Photographers are defined by the visual signatures they leave in their pictures. Compare the vivid light and shade of Bill Henson's faux Caravaggio moments and his calculated use of emotional anguish in young, nude, beautiful subjects to other, less obvious visible signatures. Roger Scott seems barely able to contain the freely observed street subjects in many of his pictures. Their spontaneous actions almost burst beyond the borders of his energised photographs.

Jeff Carter, that insightful observer of the Australian way of life, was different again. Despite a clear affection for similarly observed spontaneous moments, the attitudes revealed in Carter's subjects and their body language, are older, and frequently weathered by sheer effort. Jeff Carter intimately understood the body's calligraphy of movement when performing hard work – what my late, shipwright father, Bill, often described simply as 'hard yakka'.

After working his way around Australia as a young man on fishing trawlers, cattle stations, shearing sheds and in drovers' camps, Carter came to know his subjects intimately. His rough hands suggested the tent show boxer he once briefly was, learning at country tent shows how to slip the clumsy punches of local toughs, and discover what being in 'The Bush' really meant.

Now, in a new Australian century, his pictures convey volumes about times almost forgotten. One memorable picture, *The Bullocky with Campfire*, shows a man boiling a billy in the foreground, while the cattle he has been droving wait patiently at the edge of a distant forest clearing. The man, wearing a dark wide-brim hat, greying shirt and weathered trousers, leans down to carefully tend a small campfire just at the moment Carter presses the shutter. There is something touching and timeless in the man's humble stance as he cares for his fire, which Carter captured, indelibly.

Jeff Carter's ambition for this and many other pictures seemed not so much a desire to make great photographs, but instead timeless, truthful



/02



/03

observations of small fragments of his subjects' lives. *Tree Fellers*, for example, shows two men perilously poised on planks wedged into axe-cuts, chopped into the side of a vast, tall tree trunk. Each man holds up his end of a cross-cut saw which has already bitten deep into the tree's trunk. This simple picture reminds us that hard work in the bush could often be dangerous work and Carter makes the risks in performing such tasks instantly visible in this photograph.

/01 THE BULLOCKY WITH CAMPFIRE, TELEGRAPH POINT, 1954

/02 MASTER AND APPRENTICE, ARDGLLEN, 1957

/03 TREE FELLERS, HERONS CREEK, 1954



/01



/02



/03



/04

During a half-century of photographing Australians both at work and leisure, Jeff Carter observed the changing social currents in city as well as country, finding some respite by photographing the careless leisure embraced by Australia as the 1950s flowed into a freer, more open 1960s. Compare the array of sombre, sculptural, raincoated backs of men bidding in his *Cattle Sale*, to the light, flimsier forms of young men and women eating ice-cream at the beach in *Bondi*. In these pictures, Carter took the pulse of an Australia of social extremes. He also captured and preserved the effects of a growing Australian multiculturalism in his telling *Cronulla*, where two couples of Mediterranean appearance stroll, fully dressed, along the edge of the ocean at Cronulla.

Physical form also interested Jeff Carter, as shown in *Morning Break, Marree* where a rotund man succumbs to a snooze in the main street of a town in the far north of South Australia, and his genial portrait of two delicate, almost bird-like *Broadaxe Men*. These whimsical characters

appear delighted to have posed for Carter's camera, happily cradling, with their surprisingly thin arms, huge axes whose curved blades were reminiscent of those used by medieval executioners.

There is a recognisable style shift in Carter's pictures from his earliest images, made on a square format Zeiss Super Ikonta rangefinder camera, to his first pictures with a 35 mm Nikon F Single Lens Reflex camera. This landmark camera design, first available in 1959, allowed documentary photographers such as Carter the luxury of a compact, reliable camera offering many different optical perspectives, through its use of interchangeable, wide-angle and telephoto lenses. After adopting the Nikon F, Carter's compositions become noticeably more agile, with his pictures responsive to the moments unfolding before him.

Earlier pictures, however, still have resonances all their own. From the more formal tableaux portraits such as *Eucalyptus Oil Distillers* to his light-hearted *Master and Apprentice* (where an elderly farm worker inducts a small boy into the mysteries of milking a cow) these photographs thrive on a deliberate, artless style of observation. This culminates in Jeff Carter's unforgettable *Tobacco Road*, in which a family struggles to push a distressed car along the muddy road of a tobacco farm.

Sadly, Jeff Carter died in October this year from a re-occurrence of cancer. Australia has lost a remarkable artist — a photographer, film-maker and story-teller — a very direct, unsentimental man who spoke simply and passionately about his life's work documenting Australia. For many years his professional letterhead carried this revealing title: 'Jeff Carter — Photographer to the Poor and Unknown'. If you called him an artist, as we know documentary photographers can be, his response might have been abrupt and dismissive. There is, however, in the accuracy with which he responded to human endeavour, through impeccable timing and concise composition, enduring evidence of a formidable artistry.

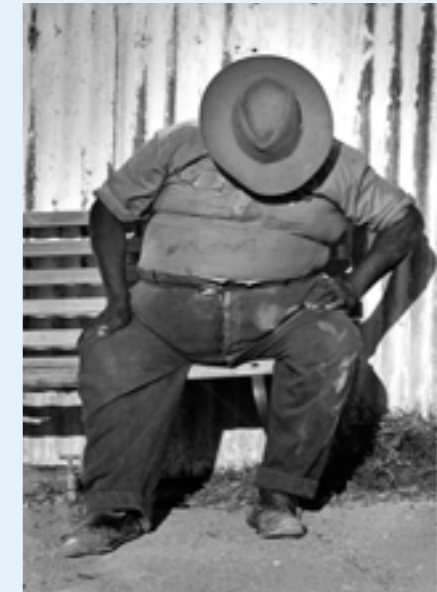
The exhibition *Beach, Bush + Battlers: Photographs by Jeff Carter* is open from 4 January until 20 February 2011.



/05



/06



/07

- /01 CATTLE SALE, WANGARATTA, 1956
- /02 BONDI, 1965
- /03 CRONULLA, 1961
- /04 TOBACCO ROAD, OVENS VALLEY, 1956
- /05 BROADAXE MEN, TELEGRAPH POINT, NSW, 1955
- /06 EUCALYPTUS OIL DISTILLERS, BATLOW, 1955
- /07 MORNING BREAK, MARREE, 1965



Robert McFarlane, a photographer and writer for over 45 years, specialises in social issues and performance in cinema and theatre. Visit his blog at www.ozphotoreview.com and website at www.robertmcfarlane.photos.com.

PHOTO BY HELEN THOMAS

CROSSING THE LINE

CROSS-DRESSING @ THE LIBRARY



Society distinguishes men and women by the types of clothing they wear, yet in every human culture there have always been cross-dressers.

Cross-dressers are 'persons who wear clothing and take on the behaviour and appearance considered to be appropriate to a gender that is not their own'.

Descriptions of Australian male and female cross-dressers have appeared in newspapers, legal records and medical journals since the beginning of the nineteenth century. For many practitioners, cross-dressing is confined to a temporary phase of life or linked to a specific set of circumstances, while for others it becomes a way of life, or even a career.

WORDS Margot Riley

JEANNE BARET: THE FIRST WOMAN TO CIRCUMNAVIGATE THE WORLD

Jeanne Baret disguised herself as a man to join Frenchman Louis Antoine de Bougainville's scientific expedition to the Pacific (1766–1769).

In 1762, at the age of 22, Baret joined the household of Philibert Commerson as a servant. On 22 August 1764, a certificate of pregnancy was registered in her name and soon after the couple moved to Paris, where Jeanne changed her name to Bonnefoy and bore a son, who later died.

In 1766, Commerson received an offer of three year's employment as Royal Botanist and Naturalist to the Bougainville expedition. The appointment allowed him a servant and private accommodation on board the *Etoile*, travelling alongside Bougainville's flagship, *La Boudeuse*. As naval regulations prohibited women on board, Jeanne concealed her sex in order to accompany Commerson as his valet and assistant, sharing his small cabin.

Baret was clearly not overtly feminine in her appearance, especially once clad in the shapeless slop clothing customarily worn by seafarers and with her breasts bound flat. Always careful to toilet out of public view, her lack of facial hair was another problem. Except for the adolescents on board, most of the crew sported several days beard growth. Avoiding the sailors' customary practice of stripping to the waist was also difficult, particularly during the traditional 'Crossing the Line' ceremony, when all members of the ship's company crossing the Equator for the first time were ritually dunked in sea water and shaved, as part of their initiation.

Baret's true gender was not exposed until the expedition reached Tahiti, in April 1768, where the natives were quick to spot she was a woman dressed in men's attire. Transvestism was a quintessentially Polynesian phenomenon in the eighteenth century and remains a widely accepted practice in Tahitian culture (though



more commonly male-to-female rather than female-to-male). In addition to Bougainville's published account of the expedition, in which he states that Baret was 'neither ugly nor pretty', and that he admired her determination 'all the more because she has always behaved with the most scrupulous correctness', the Library holds an extremely rare hand-coloured engraving which shows Jeanne dressed in trousers and gathering botanical specimens.

ABOVE: 'MAD^{LLA}. JEANNE BARET', HAND-COLOURED ENGRAVING, P. 204, *NAVIGAZIONI DI COOK PEL GRANDE OCEANO E INTORNO AL GLOBO ... MILANO: SONZOGNO E COMP., 1816-1817, ML 980/CO1/22A2/ V. 2*
 OPPOSITE: UNKNOWN FEMALE IMPERSONATOR BACKSTAGE, BARE CHESTED IN FULL MAKE-UP PREPARING HIS WIG, 1949, TIVOLI THEATRE SYDNEY, NSW, AUSTRALIAN CONSOLIDATED PRESS ARCHIVE, (ON 388: SERIES 01: BOX 11/ 73)



ELLEN TREMAYE: THE 'MAN-WOMAN'

In contrast to temporary or purely recreational forms of cross-dressing, some women have undertaken lifelong impersonations — living, working and even marrying as men.

A small pamphlet — *The History and Confession of Ellen Tremaye, Alias de Lacy Evans the 'Man-Woman'* — published in Melbourne in 1880 and bearing the initials 'DSM' (for David Scott Mitchell), tells the extraordinary tale of a woman who 'passed' as a man for over 20 years in a remote frontier community on the Victorian goldfields.

Ellen Tremaye arrived in Australia on the *Ocean Monarch*, on 23 June 1856. Throughout the voyage, her fellow female passengers remarked that the 21-year-old Tremaye had the appearance of a boy dressed in girl's clothes — she reputedly wore men's undergarments and shirts in combination with more customary female attire — and acted 'more like a boy than a girl'.

Soon after landing in Victoria, Tremaye married a female shipmate, signing the register as Edward de Lacy Evans. In 1862, when this relationship failed, she married Sarah Moore and, after Moore's untimely death, married a third time, to Julia Marquand, in 1868.

The couple moved to Sandhurst (now Bendigo), where Tremaye worked as a miner, and Marquand gave birth to a child in 1878.

Brought to the Bendigo Asylum in a temporary state of insanity, on 22 July 1879, Tremaye later stated that she had 'worked the flesh of her bones to make the wife comfortable' but, on learning that Marquand was unfaithful, became entangled in financial difficulties. 'Everything coming together', she said, 'was enough to drive a man mad.' Tremaye was transferred to the Kew Asylum on 3 September, where her true sex was revealed while she was being prepared for a bath.

Described as 5'6" (165 cm) with broad shoulders and muscular arms, work roughened and scarred hands, a swarthy complexion and continuously smoking a pipe, Tremaye was immediately handed over to the female attendants who, she recalled, 'dressed me up in frocks and petticoats but I kept my men's clothes'. Her appearance on returning to the ward was so greatly altered, however, that her room companion could scarcely believe 'that the woman was the same man'.

Released after two years at the Bendigo Asylum, Tremaye accepted an engagement at Melbourne's Bourke St Waxworks where, billed as the 'Man-Woman', she proved a great attraction.

Bendigo photographer Nicholas White was quick to create a money-making opportunity out of Tremaye's notoriety. Copying an existing portrait of Mr and Mrs de Lacy Evans, he made two prints and carefully cut out Tremaye's face. Pasting both copies over the faces of another couple photographed in a side-by-side standing pose, White rephotographed this faked double portrait to make carte de visite prints for sale, one of which now resides in the Library's collection.

When the media frenzy died down, Tremaye reverted to wearing male dress full-time, eventually drifting into the Melbourne Immigrants Home, where she worked as a gardener until her death in 1901.

TRACEY LEE: THE 'MAN UNDER THE MASK'

Many male and female impersonators have made long and illustrious careers out of cross-dressing.

At the age of 10, Tracey Lee (born Maxwell Ritchie in 1933) won first prize in a talent quest in a Manly Theatre, dressed as Carmen Miranda. While still at high school, his mother took him to see the all-male Kiwi Revue, a highly talented troupe of New Zealand ex-servicemen, with three female impersonators. Young Maxwell was fascinated by their amazing disguises and brilliant falsetto voices and began haunting the stage door. He made his own public foray into drag in the early 1950s, at Sydney's celebrated Artists' Balls, and landed his first professional part, in 1953, at the Stork Club, a roadhouse on the outskirts of Sydney at Tom Ugly's Point.

'Tracey Lee' was born in 1958, while Ritchie was working at Andres, one of Sydney's top nightspots. He later performed all over the world as a female impersonator and 'male actress', always concluding his act by whipping off his wig to the amazement of his audience. Lee returned to Australia in 1966, working at *Les Girls*, which had opened in the early 1960s, and across the NSW club circuit, making frequent television appearances. He died in 2000.

Among the scrapbooks, performance tapes and photographs held in the Tracey Lee papers



lies an unpublished autobiography, in which he writes:

I never had the desire to dress as a woman away from the stage — I was an actor and this was my costume ... I believe the true art of female impersonation is first to create a total illusion, that of being a woman, with no sign of the man under the mask.

CONCLUSION

Cross-dressers have always been part of our society and, as such, the State Library will continue to document the many ways the people of NSW choose to express their identity in our constantly changing world.

ABOVE & BELOW: SCRAPBOOK, TRACEY LEE COLLECTION (AKA MAXWELL RITCHIE 1933-C. 2000); FEMALE IMPERSONATOR, ML 97/618: BOX 5

OPPOSITE: 'THE WOMAN OF BENDIGO ALWAYS DRESSED AS MAN': [ELLEN TREMAYE ALIAS EDWARD] DE LACY EVANS, C. 1879, N WHITE, PHOTOGRAPHER, SANDHURST VIC. FULL-LENGTH DOUBLE PORTRAIT COLLAGE OF ELLEN TREMAYE AS A FEMALE AND AS HER MALE ALIAS EDWARD DE LACY EVANS, P1/ 220



WORDS Michael Bogle



TRIALS and TRIBULATIONS

Michael Bogle looks beyond the official narratives to review the career of Australian pioneer modernist Arthur Baldwinson.

Arthur Baldwinson is one of the first generation of Australian architects to participate directly in the radical reforms of European modernist architecture. He practised in London during the 1930s and for a time worked closely with the celebrated Walter Gropius, founding director of the Weimar Bauhaus, before returning to Australia determined to plant the flag of modernist architecture. The well-travelled Australian compatriots of his 1930s cohort include the award-winning NSW architects Sydney Ancher and Walter Bunning.

While the official biographies assembled in the *Australian Dictionary of Biography* and his numerous obituaries provide useful summaries

of his career, Baldwinson's extensive papers, held by the Mitchell Library, provide an alternative reading of the development of early Australian modernism in architecture and design. They also give a vivid insight into the trials of a Sydney architectural practice and the challenges of a demanding lectureship in the Faculty of Architecture at The University of Sydney. And they illustrate the value of personal papers in bridging the rift between official and unofficial narratives.

Baldwinson was born in 1908 into a well-travelled railway family in Kalgoorlie, Western Australia, and trained in architecture at the Gordon Institute of Technology, Geelong.

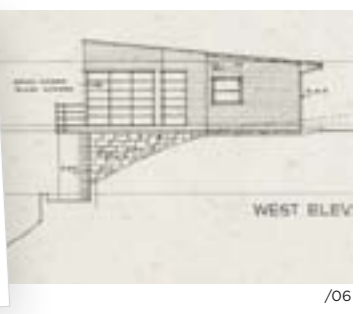
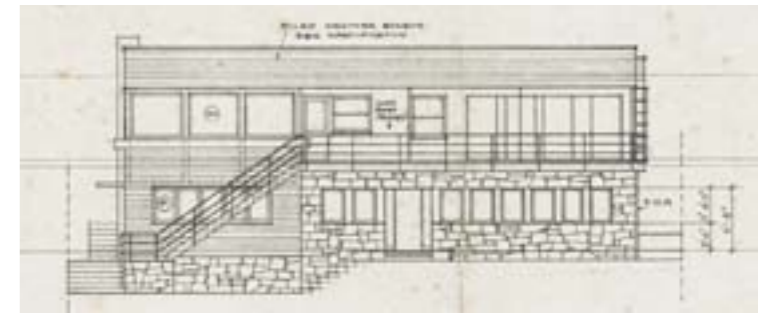
Like so many architects of his era, he left for London in the early 1930s, first finding a position with the Sydney-born expatriate architect Raymond McGrath. A short time later, he was working for a London partnership known as Gropius and (Maxwell) Fry. One of the partnership principals was, of course, Walter Gropius, who went on to head Harvard University's Graduate School of Design in Boston, Massachusetts.

Baldwinson worked directly with Gropius until early 1937 and was actively involved in the design and drawings of most of the Gropius and Fry commissions (many in the Mitchell papers). Back in Australia in January 1937, the young architect soon won awards and attracted two important commissions (the Collins House, Palm Beach, 1938 and the Kingsford-Smith House, Taylor's Point, 1939) that proved to be Sydney's first examples of European-influenced modernism, but most significantly, a modernism adapted to an Australian setting.

Baldwinson's papers include typed drafts of addresses to such organisations as Sydney's radical Contemporary Art Society (CAS) where he spoke of his intentions to 'adapt buildings to their sites, climates and environments'. 'It is often impossible,' he told the CAS, 'to repeat a design successfully on a different site.' Baldwinson also wrote of the humanism of his design for the William Dobell House (1947) at Tauren Point where the 'beauty of the wild, rocky timbered environment should be preserved, or rather, played up to'. He was asserting as well as building a new regional form of modernism.

Many of his most successful designs were developed for members of the CAS including the painters William Dobell, Elaine Haxton, Mitty Lee-Brown, Donald Drysdale and Harold Abbot, the film-makers Geoffrey and Dahl Collings, the designers Douglas Annand and Alistair Morrison, the sculptor Desiderius Orban as well as the celebrated photographer Max Dupain. Baldwinson's sensitive architectural responses to Sydney's creative community led to commissions throughout his working life.

The Baldwinson papers also show that before World War II disrupted Australian society, he was one of the founders of the Modern Architecture Research Society (MARS) in Sydney.



/01 HOUSE AT CASTLECRAG FOR MR & MRS B ABBOT, 1951, PXA 372/VOL.6

/02 ABBOT HOUSE AT CASTLECRAG, PERSPECTIVE, 6 JANUARY 1951, PXD 356 F. 1601

/03 ARTHUR BALDWINSON (LEFT) FEATURED IN THE JOURNAL ARCHITECTURE, 5 JUNE 1952, P.55, DQ720.5/5

/01 MAX DUPAIN HOUSE CASTLECRAG SHOWING NORTH ELEVATION, 1947, PXD 356, DETAIL OF F.1406

/02 MAX DUPAIN HOUSE CASTLECRAG SHOWING EAST ELEVATION, 1947, PXD 356, DETAIL OF F.1406

/03 HOUSE AT CASTLECRAG FOR MR & MRS MAX DUPAIN, 1952, PXA 372/VOL.6

/04 HOUSE AT PALM BEACH FOR W COLLINS, NORTH ELEVATION, 1938, PXD 356, DETAIL OF F.1327

/05 HOUSE AT PALM BEACH FOR MR AND MRS WC COLLINS, 1938, PXA 372/VOL.6

/06 HOUSE AT PALM BEACH FOR W COLLINS, WEST ELEVATION, 1938, PXD 356, DETAIL OF F.1327

This consortium of energetic stirrers greatly upset the NSW chapter of the Royal Australian Institute of Architects (RAIA) who feared a takeover of their sleepy organisation by this generation of Euro-centric radicals. Several rare copies of their insouciant MARS newsletter, *ANGLE*, can also be found amongst his papers.

Underneath these professional successes, however, the Baldwinson papers reveal a swirl of undercurrents from lack of funds; he and his wife Elspeth (Lee-Lewes) Baldwinson lived in a succession of Sydney flats from the late 1930s until 1954. The account records from his practice (often kept by Elspeth) show that he was driven to apply for a lectureship at Sydney University in 1951, to qualify for bank finance for an allotment in Greenwich, where he later designed and built a house (1954).

Although his university appointment provided Arthur and Elspeth with a steady income, he came face-to-face with the university promotions committee, where his advance to a professorship was rejected on two occasions. His Mitchell Library papers also reveal considerable anxiety regarding his lack of a university degree. An anonymous note in the margins of one of his promotions report rejections says:

... [the] Committee evidently was not too sure how important a Sulman Award is. A list of previous holders might help [in future applications]. [...] Nobody seemed worried about [your] absence of a degree.

Additional stresses also arose from maintaining a full-time architectural practice as well as his teaching position. In 1953, Baldwinson established a partnership with Charles Sylvester-Booth (professionally known as Charles Booth) to lighten his professional obligations. However, this arrangement also came to grief when the partnership was expanded to include Ted Peters, and Baldwinson's frequent absence in the office created tension amongst the three partners. Disagreement over the dissolution of the

partnership next led him to the Equity Court of the Supreme Court of NSW. The partnership of Baldwinson, Booth and Peters concluded on 30 June 1958 following several months of terse memoranda, lost clients and clashing T-squares at ten paces.

Following the implosion of this partnership, Baldwinson worked as a sole practitioner and found no difficulties in attracting clients. There were, however, problems avoiding troublesome clients. A major residential commission in an inner suburb in 1960 led to a forthright letter of resignation from Baldwinson stating that 'Our tastes were too divergent for satisfactory conduct of the work. And that this lack of sympathetic collaboration and quarrelsome manner rocked the boat ...' This letter illustrates a pattern of behaviour found throughout the personal papers; when confronted with conflict such as council rejection of his modernist flat roofs, disgruntled architecture students, or buccaneering partners, Baldwinson usually retreated.

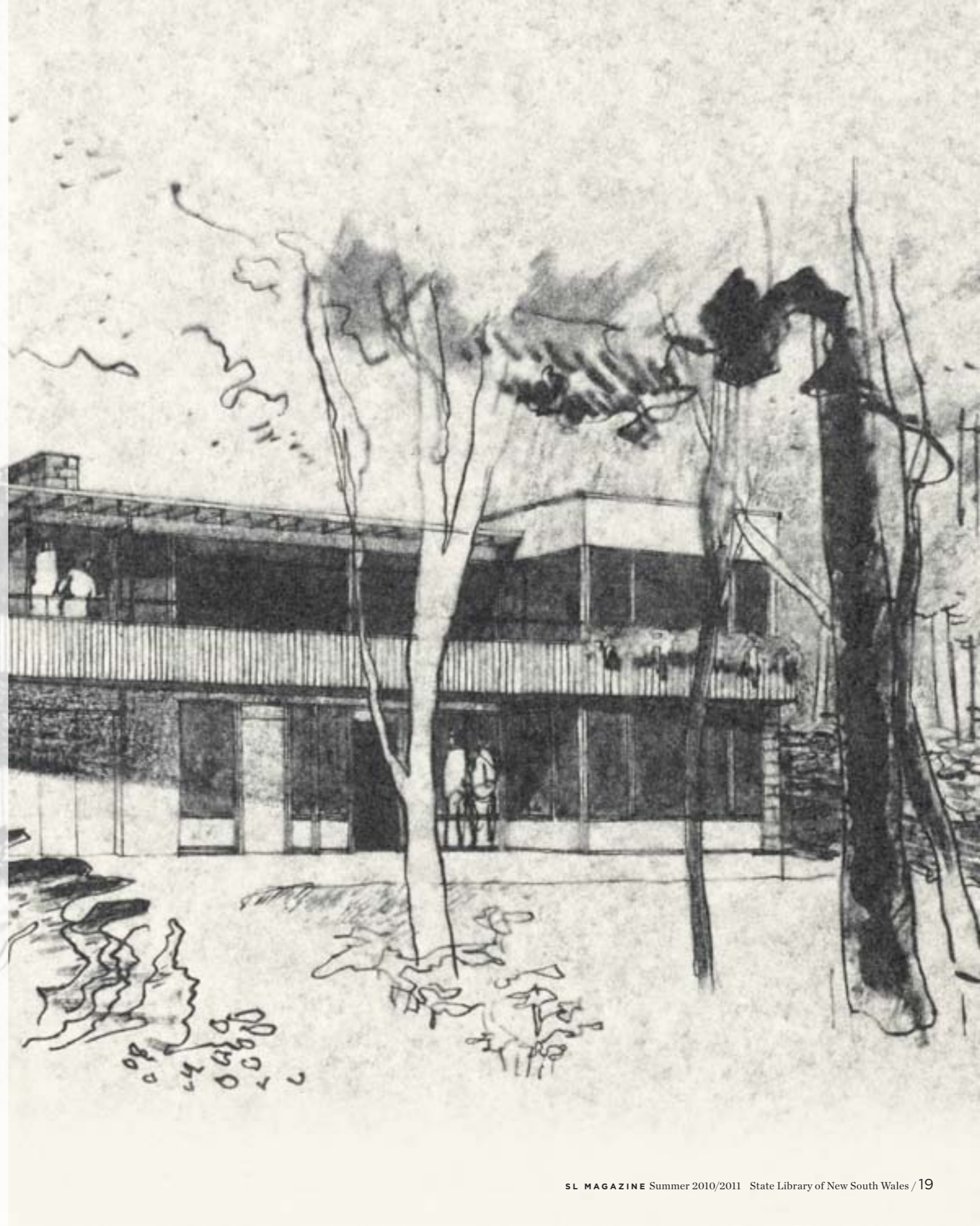
These intimacies are a small sampling from the flow of Baldwinson's professional life. Although these observations are at odds with the sunny sentiments of his *Australian Dictionary of Biography* entry and the 1969 obituaries written by Harry Seidler, Walter Bunning and Tom O'Mahony, the papers firmly reinforce the stature of his career as an Australian pioneer modernist. Despite his personal struggles, his commitment to his humanistic, regional modernist architecture never wavers.

In private practice from 1960, the last years of Baldwinson's life were devoted to university teaching and travelling sabbaticals. In 1969, he died in Sydney from congestive heart failure as a complication of influenza. Baldwinson's notable Simpson-Lee House I, Wahroonga, was added to the State Heritage Register in 2009.

OPPOSITE: HOUSE AT ELOUERA BAY, AVALON, McDOUALL (SIC. ADNAM) HOUSE, PERSPECTIVE, 19 JANUARY 1951, PXD 356, F.1586B



Michael Bogle is an architectural historian. His PhD dissertation, 'Arthur Baldwinson: Regional Modernism in Sydney, 1937-1969', is available online through the Australasian Digital Theses Programme at: <adt.lib.rmit.edu.au/adt/public/adtVIT20091104.150421/index.html>.





WILLIAM BRADLEY JOURNAL PRESERVING THE FUTURE



Painstaking effort is being applied to repair the damage to a First Fleet journal

'FIRST INTERVIEW WITH THE NATIVE WOMEN AT PORT JACKSON NEW SOUTH WALES', DRAWING FROM WILLIAM BRADLEY'S JOURNAL, A VOYAGE TO NEW SOUTH WALES, 1802+, SAFE 1/14

Lieutenant William Bradley (b. 1758?), conveys a wealth of information in his journal about the voyage of the First Fleet to NSW in 1787 and the early months of the settlement at Sydney Cove. He describes an epic circumnavigation of the globe via the Cape of Good Hope to secure provisions for the starving settlement, his long stay on Norfolk Island following the wreck of the *Sirius* in 1790, and his return voyage to England in 1792.

Written in a uniform, precise hand with few corrections, Bradley has illustrated his journal with 29 watercolour sketches of places and events, and 22 maps. The illustrations, all signed, have been bound or hinged into the journal. It was almost certainly written for publication in the years after 1802.

Bradley's description of the capture in 1789 of two Aboriginal men, Bennelong and Coleby, is one of the most personal episodes in the journal, as well as being of great significance.



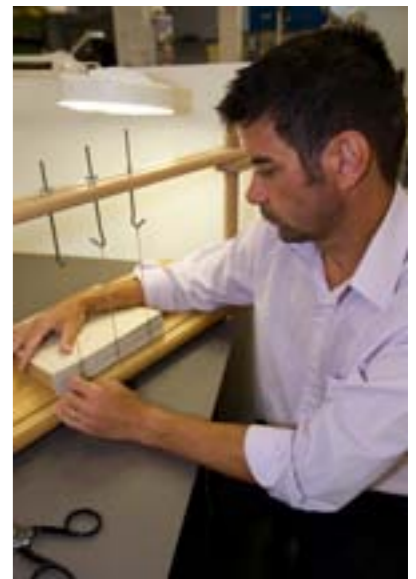
/01



/02



/03



/07



/04



/05



/06

Aside from his journal, the details of Bradley's life are fairly obscure. We also know nothing of what happened to the journal between the date it was written and when it was purchased by the Mitchell Library in 1924, for £1200, from a London bookseller acting on behalf of an anonymous owner.

Since then, the condition of the journal has deteriorated with the passage of time. Most of the pages have suffered some damage and are in need of treatment due to use and display over many years. In addition, the original sewing threads and hemp cords had worn large holes into the spine.

About 300 hours have already been expended on the preservation of the journal with about another 500 hours of work remaining.

Treatment commenced with removing the old animal glue from the spine. The watercolours and sections were separated and the text block was manually separated from its case. Methylcellulose — a white powder in its pure form which, once dissolved in cold water, forms a clear viscous solution or gel — was then placed on the spine. The gel holds moisture, which it slowly releases onto the spine, to soften the original animal glue. Once softened, the glue was manually removed

by gently scraping away each layer until the original sewing was exposed. Due to the severe deterioration of the sewing thread, each section separated easily and the thread was removed from the spine.

Each two-page section was then laid onto a repair board and repaired with a strip of Japanese tissue and wheat starch paste. The Japanese tissue is wrapped around the section with a bone folder. Every page had to be repaired in this way.

Once the pages were repaired they were then collated into sections in their original order. The journal is then set in the sewing frame with the new hemp cords aligned with the original hemp cords.

The journal will be sewn in a more flexible sewing style, which should help to ease the pressure on the spine when the journal is opened and pages are turned. This in turn should help to extend its life for many more years.

If you are interested in supporting key preservation projects like this, please contact Susan Hunt, Executive Director, State Library of NSW Foundation, on (02) 9273 1529 to learn more about the *Mitchell Library Centenary Appeal 2010: Preserving our future*.

- /01 ALL THE PAGES OF THE BRADLEY JOURNAL ARE DAMAGED
- /02 THE ORIGINAL SEWING THREAD AND CORDS HAVE CUT INTO THE JOURNAL'S SPINE
- /03 GLUE HAS BEEN REMOVED FROM THE SPINE AND THE WATERCOLOURS AND SECTIONS SEPARATED
- /04 REPAIRING THE PAGES WITH JAPANESE TISSUE AND WHEAT STARCH PASTE
- /05 SECTIONS ARE COMPILED IN THE CORRECT ORDER READY FOR SEWING
- /06 & /07 CONSERVATOR STEVE BELL ALIGNS THE HEMP CORDS WITH THE ORIGINAL PLACEMENT

Oral HISTORY

ALWAYS FASCINATING

AND SOMETIMES MOMENTOUS

WORDS Rosemary Block



The Oral History Program was set up in the Library in 1991 and I was its inaugural curator. While sound recordings and some oral history already existed in the Library, there was no active collecting in this area. What I did find among the existing collection were Richard Raxworthy's 1982 interviews with builders of the Sydney Harbour Bridge, to celebrate the 50th anniversary of the opening of the Bridge in 1932; over 200 interviews featuring the first-hand accounts of people who had lived through the first 30 years of the twentieth century (conducted as part of the NSW Bicentenary Oral History Project), and a pilot Ethnic Affairs Commission project (which grew into a major collection), documenting the lives of immigrants to NSW, most of them after World War II.

Mary Ann Forrester was one of these immigrants. She was born in Budapest, Hungary, in 1927, an only child in a comfortable, middle-class Jewish family. In 1944, when the Germans occupied Hungary, she was hidden in a children's home, carrying false papers which showed her religion as Catholic. Mary Ann, her parents and her boyfriend (later her husband) all survived. He was saved by great good luck and the intervention of Raoul Wallenberg, the Swedish diplomat and saviour of so many Hungarians.

After marrying in April 1948, Mary Ann and her husband planned the flight from their homeland. She had qualified as a shorthand typist while Mr Forrester (always named as such in her testimony) finished his law degree. In August, they embarked on their dangerous journey across the border. They were apprehended and briefly imprisoned in Czechoslovakia, but were released and able to travel through Austria and then by ship to Melbourne. They arrived in Sydney in March 1949. Over time, they became successful airconditioning specialists with premises in central Sydney.

My position as curator was to manage this collection of fascinating and sometimes momentous first-hand accounts. I also taught the practice and technique of oral history – holding regular seminars both in Sydney and regional NSW. As well, I augmented the Library's existing collection, with important and relevant interviews.

In 1994, I was fortunate to interview Mrs Millie Hardy, who was then nearly 100 years old. Millie was born and grew up in Kiandra, NSW. In the winter, she said the only way to get about in the village and its surrounds was on homemade skis. As a result, the whole family could ski and were members of the Kiandra Snowshoe Club, which conducted annual ski races. The race course was straight down the hill – the winner was the one who arrived at the bottom first, still on their feet.

Over the years Millie had won many children's races. When she was 15-years-old she competed in the Ladies Championship. Her brothers were so keen to see her win against the reigning champion, a girl in her late twenties, that they waxed the bottom of her skis to super smoothness. She said her only task was to stay upright. And she did – and won!

For Millie, toboggans were another favourite. Fashioned at home, they were popular, barely controllable and therefore a dangerous way of having yet more fun!

With the Library's leadership, oral history has grown in profile and activity. Oral historians have proliferated in the state and so have local collections. Now retired, it gives me great satisfaction to know that so much history, contributed by the voices of so many fascinating individuals, is being preserved for all time.



ROSEMARY BLOCK, THE LIBRARY'S INAUGURAL ORAL HISTORY CURATOR
PHOTO BY SARAH HERMAN

OPPOSITE: MARY ANN FORRESTER AND HER MOTHER IN THEIR LOGGIA, BUDAPEST, C. 1932

ABOVE: MRS MILLIE HARDY AND PATRICK DODD, PRESIDENT, WITH A HOMEMADE TOBOGGAN AT 'HAPPY VALLEY', ADAMINABY, FOR THE MEETING OF THE RE-FORMED KIANDRA SNOW SHOE CLUB, 1992



new acquisitions

MARTIN SHARP POSTERS

Sydney born artist Martin Sharp (b. 1942) has been at the forefront of art and culture in Australia since the 1960s. This recently acquired collection of over 75 posters and original pieces of artwork by Sharp reveals not only his artistic sensibility, but also his many interests and causes, and his quirky intellect.

All the posters have been signed, titled and dated by Sharp, and some are inscribed to friends and acquaintances including Brett and Wendy Whiteley, among others. The majority are limited edition silkscreen prints or lithographs in editions of 100 or less.

In 1963, Sharp co-edited *Oz* magazine in Australia with Richard Walsh. Three years later, Sharp moved to London and established London *Oz* magazine with Richard Neville, which famously became the subject of two obscenity trials. Posters from the *Oz* magazine days — *The Gas Lash*, 1965, and *Mister Tambourine Man*, 1967 — feature in the collection.

Back in Sydney again from 1969, Sharp was instrumental in setting up a multimedia gallery, performance and artists' community, known as The Yellow House, at 59 Macleay Street in Kings Cross.

Now considered a milestone in Australian contemporary art, The Yellow House was envisaged as an alternative to commercial galleries. It was inspired by van Gogh's unrealised dream of an artistic, creative community in the south of France. A rare first issue of Sharp's poster *Vincent*, from 1968, reflects Sharp's ongoing interest in van Gogh.

From the 1970s, there are posters such as *Fragments of a [F]unfair. Lest we forget*, which resulted from Sharp's efforts to save Luna Park following a tragic fire in the ghost train, in 1979, which killed seven people — and an important series of posters for Sydney's Nimrod Theatre, among them *Young Mo*, which became the Nimrod's symbol.

As well, there are album covers and posters for Mental as Anything, Regular Records, Tiny Tim, Cream, and the psychedelic posters he did for Bob Dylan and Jimi Hendrix, which are known around the world.

Sharp's posters and their varied styles, united by his trademark use of vivid colours and bold design, record the changing face of Sydney over three decades. They provide a fascinating insight into Sharp's passions, and the people and causes he has supported, ranging from theatre and music to Aboriginal land rights, the Vietnam War moratorium and campaigns to legalise the use of cannabis.

LOUISE ANEMAAT
Head of Pictures



NEW DISCOVERIES

Northern Australia

The *Carta particolare della costa austral scoperta dall' Olandesi* is the first map by an Englishman to include the discoveries of seventeenth century Dutch explorer Jan Carstensz along the west coast of Cape York in 1623.

The coastline is charted as far south as Statenrivier (Staten River).

The map was originally published as part of an atlas, *Dell'Arcano del Mare* or *Mysteries of the Sea*, which was the most detailed collection of sea charts available at the time. The atlas was produced by Sir Robert Dudley, an expatriate Englishman living in Italy, in 1646. Dudley was the illegitimate son of Sir Robert Dudley, Earl of Leicester, the court favourite of Queen Elizabeth I.

See a larger version of this map on the back cover.



Australian gold country

Saunders' official map of the Australian gold country in 1851 was compiled by W Meadows Brownrigg from official records and information provided by the man who made the gold discoveries, EH Hargraves.

This edition of Brownrigg's gold country map was published by Trelawney William Saunders from his stationery business at Charing Cross, London, in 1851. Saunders' map business was a small affair until a partnership with Edward Stanford in 1852. Saunders left the map trade and eventually became the Librarian and Map Curator at the Royal Geographic Society. The map is a rare English edition printed in London in 1851 with no known holdings in Australia. The Library holds a larger version of the map, in poor condition, printed in Sydney in 1851.

MAGGIE PATTON
Head, Maps Section

TOP: SAUNDERS' OFFICIAL MAP OF THE AUSTRALIAN GOLD COUNTRY, COMPILED FROM OFFICIAL RECORDS & INFORMATION AFFORDED BY MR EH HARGRAVES, THE DISCOVERER OF THE GOLD COUNTRY, 1851, BY W MEADOWS BROWNRIGG
LEFT: CARTA PARTICOLARE DELLA COSTA AUSTRAL SCOPERTA DALL' OLANDESI, 1646, SIR ROBERT DUDLEY



WORDS Stephen Martin

‘LITTLE CHILDREN IN WHITE APRONS’

In 1670, English sailor Sir John Narborough sailed into the Straits of Magellan off the southern tip of South America. Like others before him, he was searching for penguins, not as a scientific exercise or as a tourist venture, but for survival. He was searching for supplies of fresh food.

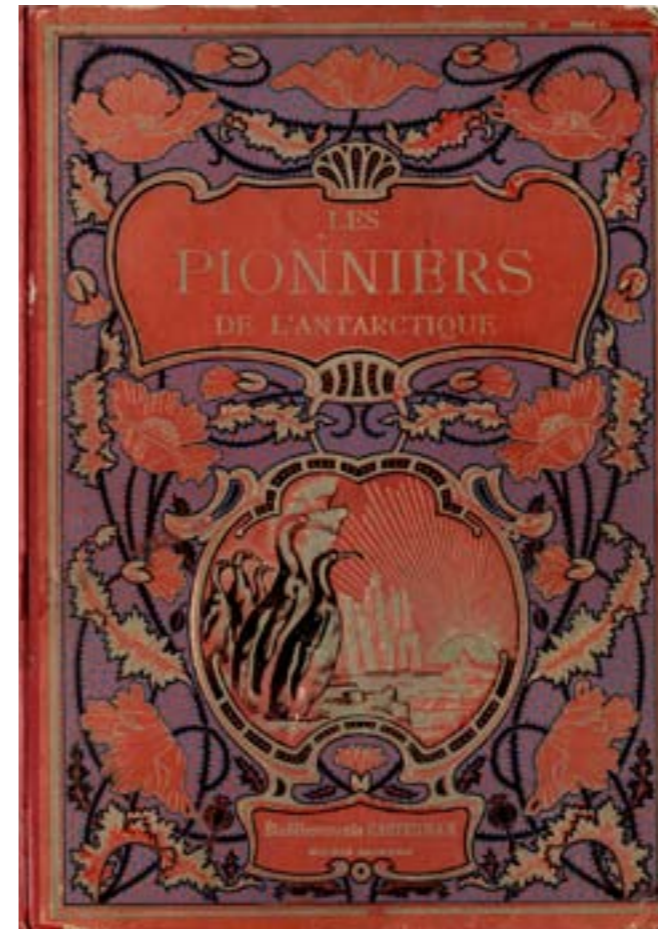
Narborough’s account of his voyage, published in London in 1694, contained descriptions of penguins and penguin colonies, including a description that has become a stereotype in our ideas of the bird. In a much repeated journal entry, Narborough wrote:

... they are short-leg’d like a Goose, and stand upright like little children in white Aprons, in Companies together ... they are very tame, and will drive in Herds to your Boat side like Sheep, and there you may knock them on the head, all one after the another; they will not make any great haste away.

This description is similar to the way we see the bird today, although we tend not to knock them down in great numbers and we do not normally eat them. Penguins are typically viewed as our little natural friends; trusting, childlike creatures to be protected and adored. As charismatic animals they are symbols for the environmental movement.

The collections of libraries around the world, including at the State Library of NSW, hold shelf-loads of humanoid and anthropomorphic references to, and descriptions of penguins. It is because the birds are non-threatening, tame and curious, childlike, comical, and have plumage that often reminds us of dinner suits. There are even accounts of people mistaking penguins for people and calling to them.

In some written accounts, and now in the animated world, penguins have assumed the status of truth-tellers — think Mumble in



APTENODYTES chrysocema

Happy Feet. This is a role peculiar to animals without long histories of being threatening to humans (think lions or bears) and, in the case of penguins, animals that can be easily recognised in terms of human form.

Penguins have also assumed roles in political discussions. In 2004, two males that raised a chick in New York’s Central Park Zoo rapidly became symbols of the gay rights movement. The emperor penguins that starred in the documentary *March of the Penguins* were taken up by the right-wing Christian movement as emblems of politically correct, family values.

Emperor penguins live and breed in the Antarctic, and are often described as noble creatures. Their lifestyles are depicted as heroic, or at least stoic. Some of the first people to visit the Antarctic continent saw them as diplomats of a remote and faraway land.

In the 1930s, US Antarctic settler Paul Carter wrote a gentle and humorous account of his meeting with these beautiful birds, describing the encounter with these ‘Representatives of the First Citizens of Antarctica’ as a form of first contact. He wrote:

... slowly he lowered his head upon his breast in a gracious bow, so low that his beak almost touched the snow, and delivered a long welcoming speech which lasted for several seconds and sounded like the clear blast of trumpets playing a range of several notes. Then very slowly he raised his head and looked at us ... Seeing that we did not comprehend, he began to shake his head in disgust ... We humans were too ignorant of the penguin dialect to understand what was expected of us.

We are still learning from the lives of these wonderful birds.



STEPHEN MARTIN, PHOTO BY ANDREW LAMOREAUX

Stephen Martin’s book *Penguin*, published by Reaktion Books, owes a great debt to the superb collections of the State Library of NSW.

ABOVE: CRESTED PENGUINS, FROM JOHN GOULD, *THE BIRDS OF AUSTRALIA* (1840-48)

OPPOSITE LEFT: ANTARCTIC PENGUINS ADORN YVES DE TROPLINIÈRE’S EARLY TWENTIETH CENTURY BOOK ON ANTARCTIC EXPLORATION

OPPOSITE RIGHT: ROCKHOPPER PENGUIN FROM JR FORSTER, *HISTORIA APTENODYTAE*, 1781

A fond *farewell*

PAUL BRUNTON, SENIOR CURATOR OF THE MITCHELL LIBRARY, BIDS FAREWELL TO SOME DEVOTED FRIENDS OF THE LIBRARY.



We record with sadness the deaths in 2010 of five women whose contributions to the Library were significant. The Library family is the poorer without them.

Mary Hogue, born in 1910, had a distinguished career in journalism. She was one of the first women to have her own column, before she joined the Library staff in 1960.

Mary made her mark as Staff Development Officer. She was caring and supportive, as well as an astute and perceptive judge of character, whose advice on filling staff positions was influential.

After retirement, she returned as a volunteer and was on duty in the Shakespeare Room. 'We like to think our visitors go away richer than they came. We certainly do!'

Mary was the inventor, in 1972, of the original 'Molly Trolley', descendants of which are still in use by the Library. She died just short of her centenary as alert as ever, and still reading philosophy in which she had majored at Sydney University in 1927.

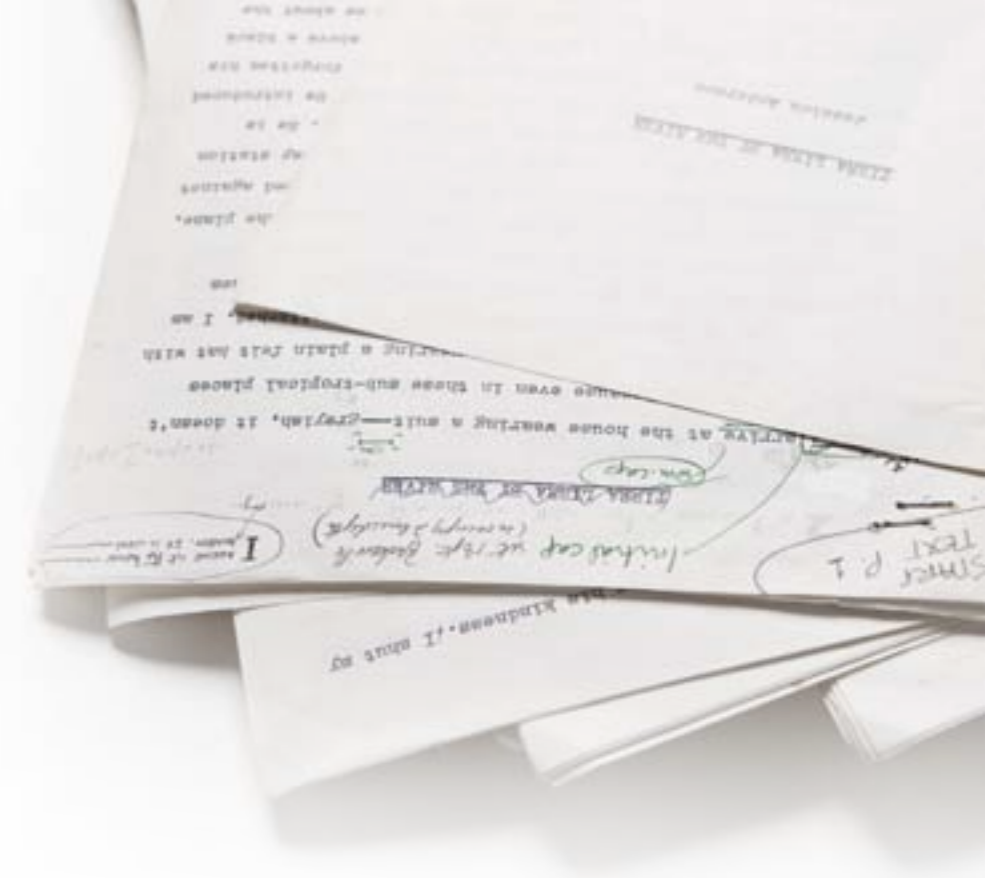
A DESCENDANT OF THE 'MOLLY TROLLEY' INVENTED BY MARY HOGUE IN 1972



Beryl Whiteley, OAM,

born in 1917, was a passionate supporter and patron of the arts. By establishing and financing the Brett Whiteley Travelling Art Scholarship in 1999, she sought to provide for young artists the same interaction with great works of art enjoyed by her son, Brett, who had won a travelling scholarship in 1960. She derived much pleasure from the letters she received from each winner while they were travelling and later as their career developed.

Quintessentially elegant, witty, a well-informed dinner guest, Beryl lived life to the full. Although suffering the tragic loss of her son and granddaughter as well as ill health, she remained indomitable, always focused on the future. She presented the Library with her papers, including the marvellous series of illustrated letters received from Brett.



Jessica Anderson, born in 1916, twice won the Miles Franklin Literary Award – first with *Tirra Lirra by the River* (1978) and secondly with *The Impersonators* (1980). In all, she published seven novels and one book of stories, the last in 1994.

While valuing her privacy, she enjoyed company. There was a quietness about her demeanour, but once approached she was a lively and interesting conversationalist.

Jessica lives on through her sensitive and revealing works, the favourite probably being *Tirra Lirra by the River*, which presents such valuable insights into the 1970s in Australia.

Jessica donated her literary papers to the Library and was a foundation member of The Library Society, in 1983, taking a keen interest in Library activities. When Macquarie University conferred on her an honorary doctorate for her writing, she asked that the Library be represented as one of her guests because it was the keeper of her papers.



TOP LEFT: BERYL WHITELEY OAM, PHOTO BY DIANA PANUCCIO, COURTESY ART GALLERY OF NSW

TOP: MANUSCRIPT PAGES FROM *TIRRA LIRRA BY THE RIVER*, MLMSS 3773/BOX 2 PHOTO BY BRUCE YORK

ABOVE: JESSICA ANDERSON, TWICE WINNER OF THE MILES FRANKLIN LITERARY AWARD



TOP: SUZANNE MOUROT, FORMER MITCHELL LIBRARIAN
 ABOVE: ANNE BOWER INGRAM OAM
 BELOW: ORIGINAL ARTWORK FROM THE COLLECTION OF ANNE BOWER INGRAM, PXD 658/199-202 PHOTO BY BRUCE YORK

Suzanne Mourot, born in 1918, joined the Mitchell Library in 1944, serving successively as Head of Manuscripts, Head of Pictures and Dixson Librarian, Associate Mitchell Librarian, and Mitchell Librarian. She retired in 1979.

Suzanne had a seminal impact on the acquisition, organisation and preservation of the Mitchell's collection. Her scholarship and leadership were admired both within the Library and without. She was President of the Archives Section of the then Library Association of Australia. Later, its successor, the Australian Society of Archivists, conferred on her an honorary membership for her outstanding contribution to the profession.

In retirement, Suzanne wrote a detailed manual on the development of the manuscripts collections and their associated catalogues, which has proven highly beneficial. She donated her personal papers to the Library and she was interviewed for our Oral History collection.

Anne Bower Ingram, OAM, born in 1937, was a significant influence on Australian children's book publishing, creating almost single-handedly the Australian picture book. In 1972, she was appointed to inaugurate an Australian children's list for Collins and became the first Australian children's publisher to have her own name imprint.

In 1988, she organised an influential exhibition of book illustrations for display at the Bologna Book Fair and other European venues. Although suffering ill health for over 20 years, Anne remained an inveterate traveller and a marvellous storyteller. She simply never gave up. She presented her papers and collection of original book illustrations to the Library and worked with one of our volunteers to record the background story behind each item.

I was fortunate to know these women professionally and indeed to develop friendships with each. They enriched my life.



KAHLIL GIBRAN:

The Prophet, The Artist, The Man

WORDS Avryl Whitnall



Many Australians of the baby boomer generation have read or heard of Kahlil Gibran's *The Prophet*, and can quote from it; but few know about Kahlil Gibran's life or his artworks. The exhibition *Kahlil Gibran: The Prophet, The Artist, The Man* will remedy this by introducing Australians to the artistic repertoire of this distinguished artist and writer.

Kahlil Gibran left Lebanon in 1895 at the age of 12 with his mother and three siblings, in search of a better life in America. Settling in Boston, his early artistic talent brought him to the attention of a leader of the Boston avant-garde — pictorial photographer Fred Holland Day — who recognised his potential.

Influenced by Day and his circle, and his own life experiences, Gibran gradually developed a romantic approach and a poetic psyche, reading widely and drawing compulsively. His creative output, particularly his writing, met with popular appeal during his lifetime and continues to resonate today.

Since it was first published in 1923, Kahlil Gibran's *The Prophet* — a series of poetic essays — has never been out of print.

The exhibition will feature oil paintings, works of art on paper (including the original watercolours used as illustrations in the first edition of *The Prophet*) and writings selected from Gibran's personal collection at the Gibran Museum in Bsharri, North Lebanon.

Gibran had set his heart on acquiring the 16th century monastery of Mar Sarkis in Bsharri, a few years before his death in New York City, in April 1931. In 1932, Gibran's sister purchased the abandoned monastery and work began to convert it to a shrine and museum to Gibran. Today, the Gibran Museum houses Gibran's tomb, as well as a comprehensive collection of his artworks, his library, notebooks, manuscripts, furniture and personal effects from his New York studio.

***Kahlil Gibran: The Prophet, The Artist, The Man* is open from 4 December 2010 to 20 February 2011.**

ON TALKING

There are those among you who seek the talkative through fear of being alone. The silence of aloneness reveals to their eyes their naked selves and they would escape.

And there are those who talk, and without knowledge or forethought reveal a truth which they themselves do not understand.

And there are those who have the truth within them, but they tell it not in words ...

EXTRACT FROM *THE PROPHET*

ABOVE LEFT: KAHLIL GIBRAN WITH BOOK, 1897, PHOTOGRAPH BY FRED HOLLAND DAY, © SCIENCE & SOCIETY PICTURE LIBRARY
 ABOVE RIGHT: *THE ROCK*, 1916, KAHLIL GIBRAN, WASH-DRAWING

building a strong Foundation

Discover Collections: Australian Agricultural and Rural Life



I am delighted to announce a new three-year digitisation project supported by the Vincent Fairfax Family Foundation (VFFF). VFFF has already generously supported two key online stories, *Exploration Trailblazing: The Australian Interior* and *Religion, Church and Missions in Australia*, so we acknowledge with gratitude this new commitment, and thank sincerely the directors and the EO, Dr Sue-Anne Wallace, for their support.

The VFFF grant will support the *Discover Collections* online story *Australian Agricultural and Rural Life*, to showcase the development of regional Australia, and emphasise the importance of life on the land and agriculture to Australia's development.

By digitising the collection, rural and regional communities will be able to access a diverse range of items more quickly and easily including:

- the manuscript papers of early pastoral families
- published agricultural journals and magazines
- printed accounts of agricultural shows and regional sporting events
- oil and watercolour paintings of early colonial pastoral holdings
- contemporary photographic portraits of the people and landscapes of regional Australia.

It will provide a wide variety of resources for schoolchildren in years 1–6 and years 9–10, as part of the overall study of Australian history. And it will help to foster interest and increase available knowledge about life on the land.

VFFF was established as a charitable trust in NSW in 1962, through the generosity of the late Sir Vincent Fairfax (1909–1993). It is particularly interested in the future of children and young people as well as the special needs of Australians living in rural and outback Australia.

Sir Vincent Fairfax began his life in rural Queensland, near Toowoomba, and never lost his links with rural life and the land. A philanthropist as well as a leading member of the business community, Sir Vincent held numerous directorships and official positions with some of Australia's major financial firms, organisations with interests in rural Australia and the Anglican Church.

SUSAN HUNT

Executive Director
State Library of NSW Foundation

Westpac sponsors *Extending the boundaries* regional tour



Over 1500 people from communities across regional NSW had the pleasure of participating in the very successful *Extending the boundaries* regional tour, generously sponsored by Westpac in celebration of the bicentenary of Lachlan Macquarie's governorship (1810–1821).

From April to September 2010, Paul Brunton, Senior Curator of the Mitchell Library, personally visited over 23 venues in Bathurst, Wagga Wagga, Port Macquarie, Dubbo, Newcastle, Orange, Windsor, Lismore, Nowra and Tamworth, to celebrate Governor Lachlan Macquarie's bicentenary. The towns selected included those that Governor Macquarie had visited.

The sponsorship enabled the State Library to commemorate the 'Father of Australia' through a series of talks and displays of selected original

material and historic documents and artefacts, which reflected Macquarie's achievements.

Paul Brunton addressed audiences at both local Westpac Bank branches and public libraries, enthraling all ages with little-known facts of the life and times of the state's fifth and longest-serving governor.

Items which rarely leave the Library vaults were greatly appreciated by local residents. These items included exquisite miniatures of Lachlan and Elizabeth Macquarie; the innovative Holey Dollar and Dump; the 1815 Cowpasture Journals; selections of the newly acquired letters of John Septimus Roe; the Factious and Dissatisfied note (Macquarie's own list of his enemies in the colony), and the original William Wilberforce letter to Macquarie.

ABOVE: SENIOR CURATOR PAUL BRUNTON WITH SAMANTHA BROWN, WESTPAC, AT ONE OF THE 23 VENUES WHICH HOSTED TALKS AND DISPLAYS CELEBRATING THE BICENTENARY OF GOVERNOR LACHLAN MACQUARIE

BELOW: BASIN OF THE NEPEAN, 1855, SIR THOMAS MITCHELL, Z/M2 811.1/1855/1



Sir Thomas Mitchell's maps

The Seniors Group of the Institution of Surveyors NSW Inc has recently made a generous donation to support the digitising of Surveyor-General Sir Thomas Mitchell's maps. Members recently enjoyed the opportunity to view some of the original and rare maps held by the Library.

We are most grateful to the Seniors Group as we are still seeking funds to digitise as many of these significant maps as possible with the new high-resolution Hasselblad camera. The camera is increasing both our accuracy and our capability.

TOP: THE OVO RECIPE BOOK PUBLISHED BY JS VICKERY & SON, VICTORIA, C. 1935

BELOW: SCENE FROM THE ROYAL AGRICULTURAL SOCIETY SHOWGROUND, SAM HOOD COLLECTION PART II, C. 1925, PXE 789 (V.34)

Seidler icons



ABOVE: MLC CENTRE, SYDNEY, HARRY SEIDLER & ASSOCIATES, 1972-1975, MAX DUPAIN (PERMISSION OF PENELOPE SEIDLER AM), PXB 237/61

A selection of architectural plans and photographs associated with a number of acclaimed architect Harry Seidler's award-winning projects from the 1960s to the 1980s has recently been digitised. During this period Seidler's architectural practice was thriving and Australia Square (1961) and the MLC Centre, Sydney (1972) were both awarded the prestigious Sir John Sulman Award by the Royal Australian Institute of Architects.

Australia Square, the world's tallest lightweight concrete building, was Sydney's first high-rise office tower. Its distinctive circular form — and large, ground floor, public open space — reflected new principles in design and construction.

Seidler's residential work was also recognised. The Ski Lodge, Thredbo (1962), won the RAIW Wilkinson Award

for Residential Architecture. Perched on a hillside, the timber lodge enjoys spectacular mountain views. Dramatically styled with beams and angles, it echoes the surrounding terrain and embraces the mountain creek which flows through it.

The Library has over 6000 architectural drawings, reports and specifications by Harry Seidler & Associates, as well as associated photographs (many by leading photographer of the day, Max Dupain). They provide an insight into this outstanding, and at times controversial, 20th century architect.

Discover Collections: Harry Seidler Collection is generously supported by Mrs Penelope Seidler AM and the late Harry Seidler AC OBE.

www.sl.nsw.gov.au/discover_collections/society_art/seidler/mid_career.html

Early police in New South Wales

Macquarie arrived in 1810, he organised the police into districts, each with its own watch-house.

In the early 1820s the police were reorganised along similar lines to the London police and by 1853, the *Police Recruiting Act* meant that police officers could now be recruited from the British Isles. These new recruits began arriving in 1855 and received free passage to Australia in return for three years' service. In 1862, the New South Wales Police Force officially became a single entity when the *Police Regulation Act 1862* was passed.

Early police force in New South Wales is a new story which has been added to *Discover Collections — Law & Justice in Australia*. A brief history of the police in the 19th century is included, as well as examples and links from a collection of New South Wales police department records and the first issue (March 1862) of the official police publication, the

Police Gazette & Weekly Record of Crime (containing information on crimes committed, criminals apprehended and wanted). Many records include a fascinating collection of criminal record sheets from 1880, albumen photoprint portraits along with information such as name, age, sex, religion, year of birth, occupation, physical description of offenders, as well as offences committed. The most infamous criminal featured is John Vane, an accomplice of bushranger Ben Hall. Another criminal, young James Magner, began his career in petty crime at just 14 years of age.

Discover Collections — Law & Justice in Australia is generously supported by the Public Purpose Fund, Allens Arthur Robinson, Clayton Utz, Gilbert & Tobin and Henry Davis York Lawyers.

IMAGE LEFT: DETAIL FROM *POLICE RECORD*, NO. 2294, JAMES MAGNER, JULY 1880 FROM NEW SOUTH WALES. POLICE DEPT. - RECORDS, 1820-1894, MLMSS 224



When the First Fleet arrived in Sydney in 1788, the Marines of the Royal Navy were responsible for keeping law and order. A year later, in 1789, Governor Philip selected 12 well-behaved convicts to form the first Night Watch and, by 1790, more convicts were selected to form the Sydney Foot Police. The Foot Police and the extended Night Watch covered most of the settled districts, as far afield as the Hawkesbury, Parramatta and Toongabbie. When Governor Lachlan

PLEASE NOTE!

STATE LIBRARY OF NSW FOUNDATION ANNUAL REPORT 2009/10 is available online at: www.sl.nsw.gov.au/about/support/foundation.html. If you would like a published copy please contact the Foundation office on (02) 9273 1593.

Voices of the volunteers



For over 20 years the State Library's volunteers have been sharing their love of the Library in the newsletter *Volunteers' Voices*. They report on the work they do in the Library and elsewhere, about books and libraries, about memoirs, their interests, coffee mornings and Christmas parties.

For nearly 10 years Betty Smith was the newsletter's editor. When Betty retired and joined the Library as a volunteer, she planned to be busy — and so she has. In addition to guiding tours and speaking to groups far and wide, she also managed to produce three issues of the newsletter each year. 'It was challenging, but I enjoyed it so much and I got to meet so many other volunteers.' This year, however, she has decided to pass the editorial baton to Wendell Watt, another longstanding *Voices* committee member.

Wendell admits it's an irony, given her current role, that as a science teacher she never really liked history. What won her over was becoming a volunteer at the Library and reading the first-hand accounts of the people who actually made history. 'These stories come through in *Voices* and help to make history come alive,' she says.

Each member of the *Voices* editorial committee performs a specific task. This, of course, is in addition to their busy roles as speakers, guides or event hosts for the Library, and as regular contributors to the newsletter.

Patrick Dodd researches the pictures to go with the newsletter's stories. 'At the moment I'm the sorcerer's apprentice to Robert Woodley from the Pictures Section of Original Materials. He's a magician at showing me how to find things, but next year I'll be flying solo!'

Ken Gray has been associated with the Library for over 50 years, since his wife worked at the Library in the 1950s. He clearly has an eye for detail because he is the major proofreader. That is, when he is not researching and writing his own contributions. Ken provided a detailed account of the establishment of the Public Library in NSW, in 1869, in recent issues of *Voices*. 'The Library is such a significant institution, I'm continually impressed', he says.

Cleo Lynch has used her experience and interest in writing to advantage, contributing regular articles to the newsletter, proofreading and also penning the *Getting to know* column, which introduces the volunteers and their work. 'Getting involved in the newsletter was another opportunity to do something for the Library,' she says.

Pat Gibson, a relative newcomer to the committee, also contributes articles and is the resident book reviewer. She says the committee works well because 'we like each other very much and we have great respect for each other's abilities'.

The final member of the committee, Colin Thompson, overseas at the time of writing, is the committee's information technology expert. Colin pulls it all together for the Library's Publications and Design team to do the final layout. And while she is not on the committee, Helen Clark, the Volunteers Coordinator, keeps an eye on everything.

Each issue of the newsletter delivers a huge variety of articles, reflecting the diversity of work done by the volunteers, and the wonderful discoveries they have made in the collection. The next issue is no exception. Wendell reports that 'It's chock-a-block!'



FROM TOP DOWN: CLEO LYNCH, KEN GRAY AND PAT GIBSON PHOTO BY SARAH HERMAN PATRICK DODD PHOTO BY SARAH HERMAN BETTY SMITH PHOTO BY ANDREW LAMOREAUX WENDELL WATT

friends

Being a Friend gives you a different perspective on the Library. You'll enjoy a closer involvement with our work and contribute to the Library's exciting future.

for our friends



A collaborative event with Historic Houses Trust members

AN EDWARDIAN SUMMER: SYDNEY THROUGH THE LENS OF ARTHUR WIGRAM ALLEN

An Edwardian summer, opening on 11 December at the Museum of Sydney, presents a selection of Arthur Allen's beautiful images, depicting intimate moments with family and friends, as well as Sydney's social life.

The State Library of NSW is the custodian of 51 albums of this extraordinary collection of photographs of the Allen family, taken between 1890 and 1934, mostly by Arthur Wigram Allen, and donated by the Allen family.

Join the exhibition's co-curator Howard Tanner for this talk that will expand on the collection of Arthur Allen.

Museum of Sydney
Sunday 30 January 2011, 1 pm – 3 pm
Members/Friends of the Library \$29
General \$39, includes afternoon tea, talk and viewing of the exhibition
For bookings please ring: (02) 8239 2266

There are also discounts on merchandising and books from this exhibition on sale at the Library Shop.



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Remember to take your Library Friends membership card when you next visit Canberra. Enjoy reciprocal benefits at the National Library: use the new Members Lounge; receive 10% off Library events and 10% discount at the bookshop.

LIBRARY SHOP SPECIAL OFFER FOR FRIENDS

Jeff Carter: Retrospective
Sale Price \$34.95 RRP \$49.95

Since he went on the road with camera, typewriter and notebook, fresh out of high school in 1946, Jeff has faithfully and sympathetically recorded the lives of rural and coastal folk in every corner of Australia.



As a result, his photos have an intimacy and honesty that reflects an admiration for the 'Struggle Street' battlers he knows well.

This offer is available only to Friends of the State Library of NSW. Call in at the Library Shop or phone 1300 882 885 and quote your membership number. Offer ends 31 January 2011.

Beach, Bush + Battlers: Photographs by Jeff Carter, State Library of NSW, 4 January to 20 February 2011

FOR NEW FRIENDS ENQUIRIES PLEASE GO TO www.sl.nsw.gov.au/support

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PHOTOGRAPHS BY ARTHUR WIGRAM ALLEN:
FROM TOP: CROQUET TOURNAMENT AT YARALLA, 14 AUGUST 1904
DENNIS AND DUNDAS WITH A FLEET OF STEAMERS, 1903-04



/01



/02



/03



/07



/08



/04



/05



/09



/10



/06



/11



/12

/01 MELISSA JACKSON INSPECTS THE ARRIVAL OF THE CANOE FOR THE MARI NAWI EXHIBITION PHOTO BRUCE YORK

/02 AUTHOR MICHAEL WATERHOUSE SIGNS HIS BOOK NOT A POOR MAN'S FIELD AT HIS BOOK LAUNCH PHOTO BRUCE YORK

/03 MICHAEL ZAVROS WITH DAUGHTER PHOEBE. ZAVROS WON THE 2010 DOUG MORAN NATIONAL PORTRAIT PRIZE FOR HIS WORK PHOEBE IS DEAD/McQUEEN PHOTO STEPHAN MARSHALL

/04 HAIL FELLOW WELL MET PRESENTATION L-R DR RUTH PULLIN, PAUL BRUNTON, RICHARD NEVILLE, DR MELANIE SWALWELL (2009 CURREY FELLOW), MICHAEL DAVIS PHOTO BRUCE YORK

/05 L-R SYDNEY MORNING HERALD (SMH) STAFF LIZ HANNAN AND SANDRA HARRISON ATTENDING THE TALK BY SMH PHOTOGRAPHERS KATE GERAGHTY AND ANDREW MEARES, ON THE PHOTOS 1440 EXHIBITION PHOTO SARAH HERMAN

/06 PAUL BRUNTON, ROB THOMAS, KATE GRENVILLE, RICHARD NEVILLE PRIOR TO KATE GRENVILLE'S DELIVERY OF THE DAVID SCOTT MITCHELL MEMORIAL LECTURE PHOTO SARAH HERMAN

/07 EDA GUNAYDIN, YEAR 11, BAULKHAM HILLS HIGH SCHOOL WINNER OF THE SYDNEY MORNING HERALD YOUNG WRITER OF THE YEAR AWARD 2010 PHOTO SARAH HERMAN

/08 ALMIS SIMANKEVICIUS ON THE MACQUARIE WALK PHOTO STEPHAN MARSHALL

/09 PAUL BRUNTON, RICHARD NEVILLE AND JAMES BROADBENT IN A CONVERSATION ABOUT THE INFLUENCES OF GOVERNOR LACHLAN MACQUARIE FOR LIBRARY FOUNDATION MEMBERS PHOTO SARAH HERMAN

/10 CHARLOTTE SMITH (DARNELL COLLECTION), KELLIE HUSH, SYDNEY MORNING HERALD, (JEAN NEWINGTON IMAGE) MARGOT RILEY, PETER MCNEIL UNIVERSITY OF TECHNOLOGY, SYDNEY AT THE FASHION WEEK TALK AT THE LIBRARY PHOTO SARAH HERMAN

/11 L-R ROB THOMAS, ELIZABETH ELLIS OAM, THE GOVERNOR PROFESSOR MARIE BASHIR AC CVO, REGINA SUTTON AND LOUISE ADLER AT THE RARE & CURIOUS BOOK LAUNCH PHOTO SARAH HERMAN

/12 CLARENCE SLOKEE PERFORMING THE 1811 A SONG OF THE NATIVES OF NEW SOUTH WALES, AT THE MARI NAWI EXHIBITION OPENING PHOTO SARAH HERMAN



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laissez-faire

“Q&A” Rachel Perkins

For over 20 years Rachel Perkins, an Arrernte woman from Alice Springs, has been writing, directing and producing stories about Indigenous history and culture. She visited the Library recently to open the exhibition *Mari Nawi*.



WHAT CONNECTIONS HAVE YOU HAD WITH THE STATE LIBRARY?
We drew on the State Library extensively for the series *First Australians*. They have the copies of all the First Fleet diaries and a lot of the notebooks about the early settlements. It was incredibly useful in revealing the first contact between the Europeans and the Indigenous community between 1788 and the 1820s. The Library also has such wonderful images.

HOW IMPORTANT HAVE LIBRARIES BEEN TO YOUR STORYTELLING GIVEN THE STRONG ORAL TRADITION IN INDIGENOUS CULTURE?
A lot of the oral tradition in the south-east hasn't survived because of colonisation, so we really rely on the first-hand accounts of the Europeans in libraries. They are really precious records and incredibly important for helping us to interpret an Indigenous perspective on the Australian story.

DID YOU ALWAYS WANT TO DO WHAT YOU ARE DOING NOW OR DID YOU FALL INTO IT BY ACCIDENT?
I did fall into it by accident and every day I get down on my hands and knees and

thank the Lord. I feel very privileged to be doing it. It's very meaningful to me. I was living in Canberra and I decided that I wanted to get back to Alice Springs to understand more of my culture — the Arrernte culture. An Indigenous media association was flying people into Alice Springs for job interviews and while I didn't get the job I applied for, I ended up getting a job making Indigenous programs for *Imparja TV*.

WHAT MEDIUM DO YOU MOST ENJOY WORKING IN?
Definitely directing film. Writing is so much harder — a real struggle, whereas when directing a film, it is a group effort and there are so many people who can give you help and advice.

WHAT PIECE OF WORK HAS GIVEN YOU THE MOST SATISFACTION AND WHY?
Definitely the documentary *First Australians*. It took six years to make and was such an epic to put together. It gives me great satisfaction to know that it is in most schools in the country. It means the next generation is so much better informed about the Indigenous experience in our history and culture.

DO YOU THINK THAT WHITE AUSTRALIANS ARE RECEPTIVE ENOUGH TO INDIGENOUS STORYTELLING?
Yes, I think there has been a real sea change in Australia. There is a widespread readiness to understand Indigenous culture and to hear Indigenous stories. And that is particularly relevant to the arts, which was demonstrated by a survey the Australia Council for the Arts did last year that showed that Australians are becoming much more interested in Indigenous art and culture.

WHAT ARE YOU WORKING ON NOW?
Right now I'm doing an advertisement for Generation One, which is the campaign that Andrew Forrest started to create 50,000 Indigenous jobs. And longer term I'm working on a mini series on Eddie Mabo and a movie based on first fleet diarist William Dawes.

WHO DO YOU ADMIRE IN AUSTRALIAN PUBLIC LIFE TODAY AND WHY?
Noel Pearson for his bravery, leadership and intelligence; Cate Blanchett because of her commitment to the environment and the arts, and Steven Page for his creative flair.

IS THERE ANOTHER JOB YOU'VE COVETED?
Well it's a fantasy, but I would like to be head of the United Nations because you have the opportunity to create change. But if I had to choose a job, probably, the boss of the Australian Institute of Aboriginal and Torres Strait Islander Studies in Canberra. They have the world's best collection of information and artefacts on Indigenous culture and history in Australia and I would love to expand their reach.





Dutch exploration

The *Carta particolare della costa australe scoperta dall' Olandesi* is the first map by an Englishman to include the discoveries of seventeenth century Dutch explorer Jan Carstensz along the west coast of Cape York in 1623. See page 25 for the full story.

Carta particolare della costa Australe scoperta dall' Olandesi
Dalla Carta di Willem Blotius
L'Anno 1623

MARE DELLA TERRA AVSTRALE INCOGNITA.

TERRA INCOGNITA AVSTRALE