

Magazine for members
Autumn 2014

SL



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NEW SOUTH WALES



Message



The importance of the Mitchell

Explored by curator Louise Anemaat in this issue, the exhibition *Artist Colony: Drawing Sydney's Nature* and Louise's accompanying book *Natural Curiosity: Unseen Art of the First Fleet* (NewSouth Books, 2014) exemplify the importance of this great library. Just as our natural environment challenged many of the assumptions of the first Europeans to live in Australia – including famously that 'all swans are white' – this exhibition and book overturn our understanding of the first few years of the infant colony on Gadigal land, just below the State Library's location.

The exhibition is based on Aylmer Bourke Lambert's collection of 745 watercolours of Australian nature acquired in 2011 from the Earl of Derby with generous assistance from the NSW Government, TAL & Dai-Ichi Life and the State Library of NSW Foundation. Added to our extraordinarily rich Mitchell Library collection, the purchase permitted the research that has given us those new insights.

And that is what this library, popularly known as 'the Mitchell', does and is the reason why we should strengthen it for the researchers and the public of today and tomorrow. The Foundation has recognised that priority and is spearheading the Mitchell Campaign.

The Mitchell Campaign will enable us to provide the facilities to better support researchers, scholars and holders of our fellowships, engage students and families with the excitement of learning about our history and culture, and exhibit the rich tapestry of our collection to local and international visitors.

On the Foundation's 25th anniversary, we thank all the donors and supporters who make our work possible. From the earlier great benefactors, especially Mitchell and Dixon, to those of today, our supporters have shared the vision of creating a world leading library and, now, a centre of digital excellence. Join us in making this great library even greater!

ALEX BYRNE

NSW State Librarian & Chief Executive

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Autumn 2014

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THE MAGAZINE FOR FOUNDATION MEMBERS, FRIENDS AND VOLUNTEERS IS PUBLISHED QUARTERLY BY THE LIBRARY COUNCIL OF NSW.

AUTUMN 2014
VOL. 7 NO. 1
ISSN 1835-9787
P&D-4154-2/2014
PRINT RUN 3000

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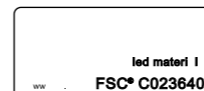
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WITH THIS ISSUE

The wraparound souvenir poster with this issue features images from the exhibition *Artist Colony: Drawing Sydney's Nature*, from 1 March to 11 May (see p. 10).



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Into the line of fire

Images by Fairfax photographers now on display in the Macquarie Street foyer record the work of the Rural Fire Service in battling the Blue Mountains bushfires of October 2013 — NSW's worst fire crisis in over a decade.

Until 13 April 2014

FAIRY LIGHTS: THE FIRE FRONT MOVES THROUGH THE BLUE MOUNTAINS OFF THE BELLS LINE OF ROAD AND WEST OF MOUNT TOMAH LATE IN THE EVENING OF 24 OCTOBER
PHOTO BY DALLAS KILPONEN

ENTER

Enter history

A total of 161 books, films, plays, websites and other works were entered in the 2013 NSW Premier's History Awards. Entries for the 2014 awards open in March, with a total prize money of \$75,000 across five categories. All works must have been first published, produced, performed or made publicly available between 1 April 2013 and 31 March 2014. Some of the winners from last year's awards will speak at the Sydney Writers' Festival and tour regional NSW in May in association with the NSW Premier's History Awards program. See the State Library website for dates and locations.



Irish in Australia

More than 100 people got closer to their Irish ancestors at introductory workshops on 'Tracing Irish Ancestry' presented by the State Library's Family History Service in October and November 2013. Supported by the Consulate General of Ireland in Sydney as part of the international commemoration of the Irish famine, the program covered the range of online and printed resources available to trace Irish family history. Participant Deborah Gamble won a copy of *The Atlas of the Great Irish Famine* (see 'Recent highlights', p. 45). Deborah's ancestor John Perry, or Parry, from County Louth was an errand boy aged 18 in 1828 when he was transported for seven years to NSW for stealing a plated tureen. He became a timber cutter in Northern NSW and had 17 children. The Family History Service is on Lower Ground 2 of the State Reference Library.

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

SAINT PATRICK'S DAY PARADE, C. 1930S, HOME AND AWAY - 29873

Multicultural March

Sydney-based photographer Louise Whelan spent the past few years photographing migrant and refugee communities throughout NSW. The images, now in the Library's collection, take the viewer into homes and urban environments around the state. Selected photographs are on display on Level 1, Macquarie Street, from 17 March as part of state-wide 'Multicultural March' celebrations.

KISIMBA FAMILY FROM DEMOCRATIC REPUBLIC OF CONGO, DOONSIDE, 2010-11
LOUISE WHELAN, A5482 ONLINE



North of Capricorn

Over many years, filmmaker Margaret Anne Smith has donated copies of her documentaries to the Library. Films such as *Finding our Destiny* (2000) about NSW Koori MP Linda Burney, and *Special Treatment: Locking up Aboriginal Children* (1996) can be accessed through the Library's catalogue. Her latest production, *North of Capricorn* (December 2013), is inspired by Professor Henry Reynolds' book of the same title and looks at Australian history 'from the top down' — the effects of the White Australia policy on our Indigenous people and the

area's relationship with the Asia-Pacific. Smith visited Broome, Darwin, Cooktown and Cairns to research the 54-minute film, which features former Australian prime ministers, the current presidents of Indonesia and the US, the music and stories of the 'deep north', and Professor Reynolds revealing his own complex family origins. *North of Capricorn* is available through Ronin Films.

CHINA'S PRESIDENT XI JINPING ACCEPTS THE GIFT OF AN ABORIGINAL PAINTING FROM ARNHEM LAND ELDERS, FROM THE FILM *NORTH OF CAPRICORN*

Hair story

The nineteenth century fashion of crafting human hair into intricate jewellery has left many fine examples in the Library's collection. A changing display in the underground walkway between the Mitchell and Macquarie Street buildings will present our most intriguing hair jewellery from March 2014 to March 2015.

CAPTAIN EBER BUNKER, C. 1810, MIN 58



NEWS



Interrobang

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

? Do you have any details about the hut that Governor Arthur Phillip built for Bennelong?

! Governor Phillip had been ordered to establish contact with the Indigenous Australians and maintain friendly relations with them. Bennelong was brought to Sydney Cove in November 1789 so Phillip could learn more about the customs and language of the Indigenous people. In 1791 Phillip had a brick hut built for Bennelong on the eastern point of Sydney Cove. This area, which became known as Bennelong Point, is now the site of the Sydney Opera House. A replica was built as part of the Old Sydney Town theme park near Gosford. While no longer open to the public, the park has been used as a film and television location and a photo of the replica hut is on Flickr.

on this DAY

COMPILED BY Margot Riley, Original Materials



8 March 1913

The first International Women's Day was held on 19 March 1911. In 1913 the worldwide celebration moved to 8 March.

SHORTS WITH WOMEN'S EQUALITY SYMBOL, C. 1972, FROM WOMEN'S ELECTORAL LOBBY RECORDS, C. 1970-95, R2127

12 March 1868

An assassination attempt is made on Prince Alfred, Duke of Edinburgh, the first member of the British Royal family to visit Australia. The duke presented his gold watch to William Vial for his services in securing the man who fired the shot at Clontarf, NSW.

SAFE / R 280



12 April 1984

Advance Australia Fair becomes the National Anthem. The original sheet music, with words by Eliza Postle and music by S Nelson, is dedicated to Sir W Denison, Governor of NSW from 1855 to 1861.

MUSIC FILE/NEL



22 April 1860

John McDouall Stuart reaches the centre of Australia. This image shows a road construction worker at Explorer's Way on the Stuart Highway, which follows the explorer's trans-continental route.

AUSTRALIAN DEPARTMENT OF INFORMATION C. 1943, PXA 644/12



4 May 1869

The first Agricultural Society of NSW Exhibition (later the Royal Easter Show) is staged in Sydney.

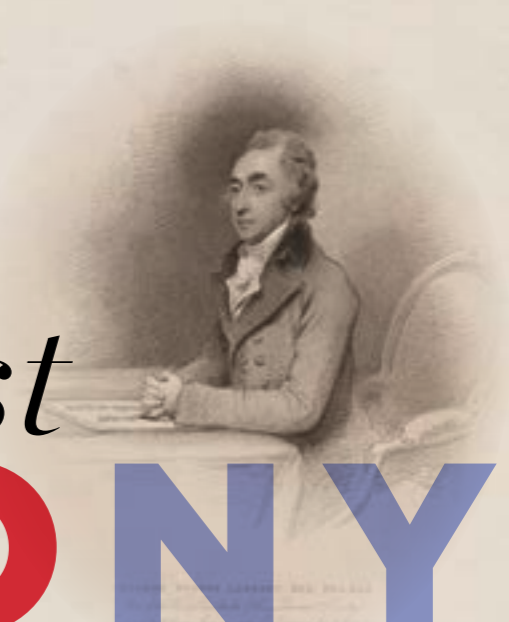
WOOD-CHOPPING PRIZE AT THE ROYAL EASTER SHOW, C. 1950s
PXE 789 V. 34/89



23 May 1851

The New South Wales Government legalises gold digging.

GOLD MINER, 1861, J ANDERSON, ML 1349



Artist
COLONY

WORDS Louise Anemaat

The sudden emergence of a previously unknown collection of natural history drawings offers a new way of looking at the early days of European settlement in Australia.

AYLMER BOURKE LAMBERT, 1801, WILLIAM EVANS, PUBLISHED BY T CADELL & W DAVIES, AFTER HENRY EDRIDGE, COURTESY OF NATIONAL PORTRAIT GALLERY, LONDON
OPPOSITE: CRIMSON ROSELLA (*PLATYCERCUS ELEGANS*), 1790s PXD 1098, VOL. 4, F.45

UNLESS OTHERWISE STATED,
IMAGES ARE FROM THE
TAL & DAI-ICHI LIFE DERBY
COLLECTION

RAINBOW LORIKEET
(*TRICHOGLOSSUS
HAEMATODUS*), 1790s
ARTIST UNKNOWN
PXD 1098, VOL. 4, F. 40

YELLOW-TAILED BLACK
COCKATOO
(*CALYPTORHYNCHUS
FUNEREUS*), C. 1797
ARTIST UNKNOWN
PXD 1098, VOL. 1, F. 19

GRASS TREE
(*XANTHORRHOEA*), 1790s
ARTIST UNKNOWN
PXD 1098, VOL. 5, F. 45

OPPOSITE: BLACK SWAN
(*CYGNUS ATRATUS*),
C. 1797, ARTIST UNKNOWN
PXD 1098, VOL. 1, F. 80



There are a staggering 745 watercolour drawings in the TAL & Dai-ichi Life Derby Collection. Bound into six volumes, they were acquired from the 19th Earl of Derby by the State Library of NSW in 2011. Three of the albums have been referred to, though rarely seen, in historical literature; three have never been seen or described before.

Bold and striking, the drawings feature hundreds of Australian birds and plants, several fish and a small number of other animals that, when the First Fleet arrived in 1788, seemed so wondrous and new they were almost the stuff of fairy tales.

While the sheer number of drawings is impressive in itself, it is intriguing that in a convict settlement founded by barely 1500 sailors, marines, officers and convicts, enough people were attracted to natural history. That they also had the skill and the urge to document it so carefully seems remarkable.

We can perhaps no longer appreciate the complete sense of wonder and delight, coupled with apprehension and uncertainty, of arriving somewhere genuinely new and unknown without having first seen images. We travel well-prepared and well-informed, technology taking the raw edge of shock and surprise off our arrival before we even leave home.

In 1788, no one in Europe had even a superficial knowledge of New South Wales. There were no images or books, no points of reference, nothing to dilute the shock, the thrill and the contradictions.

These drawings are some of the earliest European responses to bewildering and captivating first encounters. They connect us with the unique pre-settlement natural world in the Sydney basin.

Compiled during the 1790s by now little-known botanist Aylmer Bourke Lambert, the collection of Australian drawings has come to be known as the TAL & Dai-ichi Life Derby Collection. It was named for Lambert's good friend the 13th Earl of Derby – who purchased the drawings after the botanist's death in 1842 – and to acknowledge the outstanding corporate philanthropy of TAL & Dai-ichi Life which enabled their acquisition by the Library.

Underpinned by elaborate layers of benefaction, the story of these drawings weaves back and forth between Sydney, where they were first drawn, and London, where they were marvelled over, shared, borrowed, copied and exchanged between friends and associates. After his death, Lambert's collection almost entirely faded from view until its sudden re-emergence in 2011 when it was acquired for the Library.



I went to London in the autumn of 2011 to learn more about Lambert and the story of his Australian drawings. My first visit was to Christie's, St James, to see the collection for the first time. As I opened the albums, delicate orchids, majestic swamp lilies, masses of flowering plants appeared on page after page, parrots and lorikeets, vivid, bright and colourful, twisting, ducking and preening. Perched on a branch, wings outstretched, a rainbow lorikeet lowers its head to reach for flowers.

Again and again, the colonists returned to the Australian birdlife, marvelling at the startling differences to European birds. The great beauty of the many varieties was remarked upon in letter after letter written from the colony trying to explain the almost inexplicable to family and friends at home.

Some drawings are highly finished, others are incomplete outlines that reveal the process of drawing. A black swan, the ultimate in exotic birdlife and a great novelty in Britain, glides through thin air, the water it should float on left unfinished. One of many Australian creatures that seemingly defied the unchanging laws of nature in a contradictory antipodean world, black swans were seen in great numbers on the lakes and waterways around Sydney in 1788.



There are black cockatoos, now rarely seen in Sydney. Owls stare out from the pages, wide-eyed. A snarling dingo, teeth bared, lies chained around the neck with a bone between its paws. Two quolls, one holding a dead chicken, drip blood from their jaws. Some are studies in movement. Many, drawn from fragile specimens, are studies in stiltedness, heads twisted backwards at odd angles, or bodies elongated and distorted.

They were entering a new world. Eerie silences were broken by piercing screeches; empty skies interrupted by flashes of colours from birds overhead. It was an assault to the eye and ear. There were flightless birds, flowers without scent, and strange new animals to add to the disorientation. Some were captivated by what they found. Others could not wait to get back to the familiar. And, at home in England, Aylmer Bourke Lambert could not get enough.

Before returning to Sydney, I took the drawings to the Natural History Museum in South Kensington where — for the first and possibly last time since their examination by ornithologists in the 1940s — Lambert's drawings could be viewed alongside the iconic Watling Collection of New South Wales drawings. Named for convict artist Thomas Watling, the collection was compiled by First Fleet Surgeon General John White in New South Wales and given to Lambert in London in 1797.

In November 2011 the drawings arrived in Sydney, the place that had inspired their creation. Further research into their provenance revealed a far bigger story of Lambert's obsessive fascination with the wonders of New South Wales and the reactions and allure felt by many of the first colonists. Stranded, seemingly abandoned and forgotten, there is evidence not only of shared drawings but also of shared ideas, inspirations and reactions that in the isolation of the first years following settlement seems both touching and very human.

Highly sought after today, single drawings from the first years of the colony are bought and sold for hundreds of thousands of dollars. But for their creators and owners, they were valued as scientific tools, as evidence of the natural world at a decisive moment in history. They were also part of another, less obvious or scientific, process. Representations of the new and exotic, they were the means of opening up the very idea of Australia to the rest of the world.



Louise Anemaat is the curator of *Artist Colony: Drawing Sydney's Nature*, on show at the Library from 1 March to 11 May 2014.

The exhibition is generously supported by exhibition partner Belalberi Foundation and collection partners TAL & Dai-ichi Life and the NSW Government.

'A WILD DOG OR DINGO OF NEW SOUTH WALES', C. 1797
UNDESIGNED, PXD 1098
VOL. 1, F. 1
CURATOR LOUISE ANEMAAT
PHOTO BY JOY LAI
OPPOSITE: EASTERN NATIVE CAT, OR QUOLLS WITH A DEAD CHICKEN, C. 1797
ARTIST UNKNOWN
PXD 1098, VOL. 1, F. 5



Natural Curiosity

Unseen Art of the First Fleet

In the new book *Natural Curiosity*, Louise Anemaat uncovers never-before-published works from the artists of the First Fleet. Read the story behind the *Artist Colony* exhibition.

A stunning range of prints and gifts is available from the Library Shop.

the library
shop

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Three photographers captured one suburb in photographs recently added to the Library's collection.

NEWTOWN EXPOSURES



WORDS Alan Davies

9550 2480

PHO 236

belle jewellery design

(02) 80 219 676

230

belle

238

In 1884, the *Sydney Morning Herald* described Newtown as 'Typhoid Valley' and the suburb struggled to lose that stigma and attract development in the early twentieth century. Today it is a highly desirable address because of its proximity to the city and its vibrant and unique blend of subcultures. In recent times, it has moved towards gentrification, but King Street Newtown remains the best preserved Victorian high street in Sydney.

We tend to regard photographs as mechanical visual records, but three recent acquisitions by the Library bring to mind the subjective nature of photography and the intentions of the photographer pressing the shutter. Newtown photographers Nic Bezzina, John Immig and Mark Dundas independently set out to document their suburb, with entirely different results.

Commercial photographer Nic Bezzina, fascinated by the suburb's unique independent shops and characters, began recording its shopkeepers in 2009, just to expand his portfolio. In 2012, realising the importance for future generations of his images with their associated interviews, he revisited the subject.

'Newtown is definitely undergoing change, as it becomes one of Sydney's most popular nightlife, restaurant and shopping destinations. In the last couple of years there have been multiple major developments including a new train station,' says Bezzina. 'As rent rises, I think many of the quirky independent stores that made this area so attractive will be pushed out. This series of images is a preservation of identities, stories and heritage of those stores.'



Bezzina used a digital Hasselblad with 35 mm lens and the same one-light lighting setup for every interior. As he put it, 'Not being so hung up on the technical aspect allowed me to work fast and concentrate on styling the shot'. A book of Nic Bezzina's Newtown photographs will be published in March 2014.

EMMA-LEE COURT, THE MAKEUP WARDROBE, 7/333 KING STREET, 2013
NIC BEZZINA, a8817 ONLINE
OPPOSITE: PHO 236 VIETNAMESE RESTAURANT AND BELLE JEWELLERY, 236-238 KING STREET, 2013, JOHN IMMIG
a9794 ONLINE



NEWTOWN HOTEL,
174 KING STREET, 2013
JOHN IMMIG, a9794 ONLINE

NEWTOWN GIRLS,
2006-07, MARK DUNDAS
a9746 ONLINE

OPPOSITE: BOB GOULD OF
GOULD'S BOOK ARCADE,
32 KING STREET, 2009
NIC BEZZINA, a8817 ONLINE

HALLOWEEN REVELLERS,
KING STREET NEWTOWN,
2006-07, MARK DUNDAS
a9746 ONLINE



Newtown resident and professional photographer John Immig was influenced by the *Greatest Wonder of the World* exhibition he'd seen at the State Library of NSW in 2012. The methodical recording of street scenes by Beaufoy Merlin and Charles Bayliss in the 1870s struck a chord and he determined to undertake a similar documentation of Newtown. From 2012 to 2013, in a series of 1712 digital images, Immig recorded the shops and buildings along both sides of King Street and Enmore Road. Together, they comprise a 9.1 km round-trip of some 600 shopfronts, with a profusion of restaurants, cafes and fashion retailers.

'It wasn't as simple as it sounds', said Immig, who used a full frame digital SLR camera with a zoom lens. 'There are just too many cars and trucks in King Street obscuring the other side, as it has more than 25,000 traffic movements a day. I had to photograph on Sundays, going back

time and time again to record some stretches. Merlin was lucky. In 1872, he could erect his tripod in the middle of the roadway. I couldn't! To make matters worse, King Street runs north and south, so by the afternoon, the western side is completely in shadow.'

Street photographer Mark Dundas's favourite haunt was Newtown. He believed that by photographing its subcultures he would be documenting the area's story of diversity and tolerance.

In 2006 and 2007, he used a traditional SLR camera with black and white film to record Newtown's after-dark inhabitants. Few photographers work the streets at night, simply because of the difficulty of adequate exposures at low light levels and the confidence needed to engage with nocturnal strangers. Fortunately, Dundas felt at home and 'pushed' his film to the limit, managing to capture grainy



images of a youthful grunge subculture, already disappearing from the streets.

According to a 2011 Australian Housing and Urban Research Institute study, the decade to 2006 had seen Newtown experience the fastest shift to gentrification of Sydney's suburbs, with a change in residents from 'labourers, factory workers, students and shopkeepers to lawyers, journalists and other professionals'. Dundas's images are a rare glimpse of some of the suburb's inhabitants before that change.

His Newtown series was exhibited at FotoFreo festival of photography in 2008, and won the Viewers Award, just after his unexpected death in March 2008.

All three photographers have recorded the same suburb and yet their images are distinctly unlike. Essentially, all photographers photograph for themselves and it is how they choose to use the medium and their vision that determines the result.



Alan Davies is the State Library's Curator of Photographs.

CONTACT

prints



WORDS Nicola Teffer

PORTRAITS OF GUMBAYNGIRR

AND BUNDJALUNG PEOPLE FROM THE 1870s

SHOW HOW PHOTOGRAPHY SHAPED RACE

RELATIONS IN THE NINETEENTH CENTURY.

FEATURE



In 2001 a small but interesting album of nineteenth-century photographs was presented to the Mitchell Library. Containing portraits of Fijian and Aboriginal people, it was compiled around 1870 by George Earngey, a surveyor and amateur anthropologist from northern New South Wales. Notable among the photographs are some arresting head-and-shoulder shots taken in JW Lindt's Grafton studio. Lindt would later become famous for his photographs of 'Aboriginals of New South Wales', many of which are held at the Library.

The discovery of these previously unknown portraits in the Earngey album sheds new light on the development of Lindt's portrayal of Aboriginal people and the ways in which he responded to, and shaped, perceptions of race in the nineteenth century.

Lindt and Earngey both arrived at the frontier town of Grafton in 1868; Earngey as a Harbours and Rivers clerk and Lindt as a photographer to join the business of fellow German, Conrad Wagner. Grafton, in the country of the Gumbayngirr and Bundjalung people, was one of the 'rising towns' of the north. Just 20 years before, the only white presence in this area had been the scattered bush camps of cedar-getters. By the 1870s, the Gumbayngirr and Bundjalung people had witnessed

the growth of a settlement that boasted a School of the Arts, a newspaper, a gaol and several photographic studios. Earngey, proud of the town he would make his home, purchased photographs of its main street and picturesque river and, perhaps at the same time, Lindt's unsettling portraits of its original inhabitants.

The portraits are mugshots, posed according to the dictates of the emerging science of anthropology, which aimed to measure and compare people of different races to establish the differences between them. This visual reckoning of difference, enabled by photography, was fundamental to the highly problematic nineteenth-century mapping of 'favoured' and 'unfavoured' races, and created an international trade in photographs of Indigenous subjects. Portraits like these were sent from all corners of the world to museums in Europe, where they could be slotted into the prejudiced racial hierarchies of eugenics and Social Darwinism, which asserted the superiority of whiteness.

Motivated by this demand for images, Lindt photographed some local Aboriginal men and women in the mugshot format but soon abandoned the project. Perhaps he found them, as we do today, too dehumanising in the way they



TOP LEFT: 'PORTRAIT GALLERY' C. 1870, FROM THE EARNGEY ALBUM [PHOTOGRAPHIC SCENES AND PORTRAITS OF FIJIAN NATIVES, ABORIGINES OF QUEENSLAND AND CLARENCE RIVER NSW, BRITISH ROYALTY AND THE EXHIBITION BUILDING AT PRINCE ALFRED PARK, 1870-1875] PXA 951/21

ABOVE: PORTRAITS FROM THE EARNGEY ALBUM, PXA 951, PL 39 AND PL 40 [PHOTOGRAPHIC SCENES AND PORTRAITS OF FIJIAN NATIVES, ABORIGINES OF QUEENSLAND AND CLARENCE RIVER NSW, BRITISH ROYALTY AND THE EXHIBITION BUILDING AT PRINCE ALFRED PARK, 1870-1875]

OPPOSITE: CLARENCE RIVER ABORIGINES, JW LINDT, C. 1873, SPF/1302 THE STATE LIBRARY OF NSW ACKNOWLEDGES THAT THESE IMAGES BELONG TO THE GUMBAYNGIRR AND BUNDJALUNG PEOPLE. THEY ARE PUBLISHED WITH RESPECT TO THE DESCENDANTS AND COMMUNITIES OF THE INDIVIDUALS THEY DEPICT.



TWO MEN, ONE STANDING, FULL LENGTH; ONE, HALF LENGTH BY A BARK SHELTER, JW LINDT, PXA 432 VOL. 1/6

reduce individuals to a 'racial type'. Indeed, if Earngey had not collected these images they may well have been lost forever, for the style of photography to which Lindt turned — the theatrical and romantic staging of 'tableau' photography

— was the antithesis of the brutal mugshot. These images are artistic rather than scientific, and borrow their aesthetics from the German romanticism of Lindt's training. Despite their beauty, they are difficult to contemplate: they force us to confront the realities of the history of race relations in New South Wales, and to see that history within the equally confronting international context of nineteenth century racial discourse.

The handsome people captured in these powerful images were 'well-known Aboriginals of the Clarence'. They were photographed in front of painted backdrops of romanticised Australian landscapes, in poses that showed off their fine muscular physiques, or suggested the tenderness of family affection. Lindt carefully arranged papier-mâché rocks and transplanted foliage, and constructed rough-hewn humpies to signify their homes. The photographs look staged and unreal to today's audiences, but at the time they were praised for their truthfulness. The *Clarence and Richmond Examiner* reported on 8 December 1874 that Lindt's photographs 'represent very faithfully

Aboriginals, male and female of all ages, as the traveller finds them in the wild, and not as if just prepared for portraiture'.

The distinction between 'in the wild' and in the studio was an important one for Lindt's audience, because these

carefully constructed scenes were intended to show 'native life' as it existed prior to white settlement. The white audiences who consumed these images were predominantly interested in the idea of 'pre-contact' Indigenous culture, which they thought to be authentic — before its supposed corruption and demise through contact with white society. This fixation with pre-contact culture followed the blinkered nineteenth-century idea that Indigenous cultures were static, unable to modernise or adapt.

Curiously, Lindt has disrupted this European fantasy of pre-contact life by introducing elements of post-contact life into many of his images. Look closely, and you will see metal axes, tin mugs, troopers' rifles, bowler hats, cotton petticoats, ruffled taffeta overdresses, moleskin trousers and striped stockmen's shirts. The metal axes were among the first objects to be exchanged between Aboriginal men and the cedar-getters. Mary Bundock, one of the early colonists in the area, whose papers are held in the Mitchell Library, recalled that 'axe-snatching' was a source of

conflict and violence until 'after a time the timber getters wisely gave their old axes or sold them in exchange for game or fish, and used the blacks' skill in felling timbers for their own benefit, by getting them to assist in felling the great pine and cedar trees'.

These objects speak not only of post-contact life, but of the exchanges of tools, clothing and weapons between Indigenous people and settlers that were part of that life. It was the settlers who most benefited from these exchanges, often receiving cheap labour or goods in return. James Lionel Michael, another Grafton habitué whose letters are held in the Mitchell Library, writes of feasting on wild duck and game birds, of which 'the blackfellows bring you plenty for a glass of rum, a fig of tobacco, or a sixpence, if you find them in powder or shot'. Mary Bundock, however, was thwarted in her attempt to procure a traditional bungalow palm water bucket, called a 'pickiebau':

I asked a youngish woman lately to make me some 'pickies'. She said, 'I'll tell my mother', and when I said 'don't be so lazy, make them yourself', she laughed and answered 'Never I been make them, always tin can.'

Lindt's recognition of these changes in traditional Aboriginal life was at odds with the



MAN SEATED, WOMAN AND YOUNG [WOMAN] RECLINING, BY BARK SHELTER, JW LINDT PXA 432 VOL. 4/3

AUTHOR NICOLA TEFFER PHOTO BY MERINDA CAMPBELL

ideological demands of his time. These photographs were a huge departure from the dehumanising mugshots, allowing Lindt to show his subjects as people reacting to colonisation — not as 'racial types' who were the fit objects

of scientific scrutiny. The tableau photographs indicate that the Gumbaynggirr and Bundjalung people known to Lindt were negotiating the impact of European life, and adapting to it in ways that countered the Eurocentric obsession with the 'primitive past' of Indigenous peoples and its self-serving assumption they had no future. The frilled dresses and bowler hats that spill from dilly bags and sit atop bark humpies, like the axes and tin cups, are small but significant details that speak of the present and future lives of the people in Lindt's photographs — of the clothes they wore as they entered the photographic studio, and would don once again as they left to resume their lives on the streets, stations and camps of 1870s Grafton.



Nicola Teffer is a Sydney-based curator and historian. She was the Library's 2012 Nancy Keesing Fellow.

The gentle art of **MARKETING**



Of great value to social historians and researchers in design, the Library's collection of trade catalogues from late 1920s through to the early 1940s is also fascinating for anyone interested in the history of advertising and technology.

The catalogues are mainly from American and British companies with some European and Australian firms also represented. The collection includes brochures, instruction manuals, repair booklets, price lists and sample books from manufacturers. They encompass detailed technical diagrams and photographs of machinery and hardware, as well as glossy, colourful advertising and photographs.

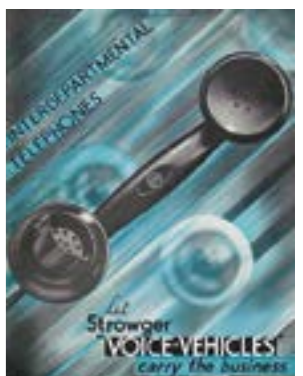
The collection is a unique snapshot of the inter-war period, showing examples of house design, interiors, the style of clothing and the type of crockery used, and even shopfront designs that were common in high streets at this time.

Among the wonderful examples of art-deco design are glossy plates advertising new patterns in floor and wall tiles for the home and public buildings. Futuristic elevator designs for hotel foyers and office buildings are seen alongside forgotten items of office equipment such as pneumatic messaging systems.

Coloured brochures advertising cars and motorcycles of the 1920s and 1930s are a highlight, complete with photographs of 1930s garages and service stations. Advertisements for the 1929 'Dream Voyages' showing American cruising yachts and Empire runabouts are excellent examples of nautical interior design illustrating the glamorous Jazz Age lifestyle.

The collection covers a wide range of subjects, from technical publications describing new innovations and designs for heavy equipment, to brochures displaying the latest sewing machines. Included are fantastic designs for clothing to be made with the new machines: shirts, corsets, knitted neckties and sportswear, before the invention of lycra!

JANICE HOWIE
Access & Information



COLLECTION OF TRADE CATALOGUES HELD BY THE PUBLIC LIBRARY OF NEW SOUTH WALES, ARRANGED BY SUBJECT, WITH A CARD INDEX OF FIRMS, SYDNEY: THE LIBRARY 1920-1940, NQ602.94/1

Cook's TAPA



Among the rare materials on eighteenth century British exploration of the Pacific held in the Library is a bound collection of bark cloth specimens gathered during Captain Cook's voyages.



Known as Alexander Shaw's 'Tapa Cloth Book', it carries a long descriptive title:

A Catalogue of the Different Specimens of Cloth Collected in the Three Voyages of Captain Cook, to the Southern Hemisphere; with a Particular Account of the Manufacturing the same in the Various Islands of the South Seas: partly extracted from Mr. Anderson and Reinhold Forster's Observations, and the Verbal Account of Some of the Most Knowing of the Navigators: With Some Anecdotes that Happened to them Among the Natives.

The collection was assembled in 1787 by Alexander Shaw, a London collector and merchant. Having acquired a large number of Cook's tapa, Shaw cut them into small pieces to create samplers.

The original books were made for Shaw's friends, with further copies produced for the wider public. Documenting patterns and cloth styles from eighteenth century Tahiti, Hawaii and Tonga, this unusual work introduced Pacific tapa to the western world.

Tapa cloth is not woven but made of strips of the inner bark of several types of trees and shrubs, chiefly mulberry,

breadfruit and fig. The bark is dried then soaked, beaten to form a large sheet, and decorated with paints and vegetable oils. It can be rubbed, stamped, stencilled, smoked or dyed. The designs are specific to particular islands or areas. As well as practical applications such as bed covers and room dividers, Tapa plays an important role in celebrations and rituals.

Shaw's book is composed of two parts, the first eight pages detail methods of tapa manufacture — including stories from voyages to the newly discovered lands — and the second part describes the specimens and their origins.

The number of surviving copies of this publication is generally estimated at between 30 and 45, although the latest figure in Donald Kerr's 2013 'Census' (Working paper, University of Otago, New Zealand) put the figure as high as 63. Each book is unique, with different content and arrangement of the specimen collection.

Due to popular demand, the Shaw's 'Tapa Cloth Book' was reissued at different times, and the later volumes, assembled in the early nineteenth century, often contain the original

text alongside new sets of specimens. There are also many post-Shaw compilations and manuscripts containing tapa samples.

The State Library holds five copies of Shaw's work as well as a manuscript with tapa samples titled 'A collection of specimens of bark cloth as collected in the different voyages of Capt. Cook to the South Sea', which contains 50 cloth specimens, six samples of feathers, human hair and a length of twine.

ANIA SZAFJANSKA
Collection Services



Tapa samples will be on display in the Amaze Gallery from mid March.



SAMPLES OF TAPA CLOTH (DETAIL), 1787, FROM A CATALOGUE OF THE DIFFERENT SPECIMENS OF CLOTH COLLECTED IN THE THREE VOYAGES OF CAPTAIN COOK ... PRINTED FOR ALEXANDER SHAW DSM C526



A

REMOTE DRAMA



WORDS Angela Dunstan

A Library fellowship uncovered an archive of emotion in the correspondence of Henry Parkes and Thomas Woolner.

FEATURE

‘You are such an old friend’, wrote Thomas Woolner to Henry Parkes from London in 1892, ‘and nearly all my old friends are dead, [so] my interest concentrates upon the few stragglers left, and I cannot employ my holiday more to my mind than gossiping with you whether you like to read or not.’

With this playful intimacy, Thomas Woolner closed what would be the last of his letters to Sir Henry Parkes; the conclusion to a correspondence that spanned more than 40 years. Woolner, an original Pre-Raphaelite and up-and-coming sculptor, had met Henry Parkes while living in New South Wales in the mid-1850s, having failed to strike gold in Victoria.

Portions of this fascinating correspondence have informed my research on Woolner’s place in art history, from the sculptor’s reflections on the Pre-Raphaelite movement, to the ‘remote drama’ (as Woolner tactfully termed it) of his botched commission for Hyde Park’s Captain Cook statue. Yet, despite these scholarly revelations, as I sat riveted by this archive of letters in the Mitchell Library I found myself affected by aspects of the correspondence which might not find a place in mainstream scholarship.

During my time at the Library as 2012 CH Currey Memorial Fellow, I transcribed this fascinating record of a friendship — nearly 22,000 words on Woolner’s side alone. The letters reflect upon Woolner’s time in Australia in the 1850s, consider the role of sculpture and the arts in England and Australia, discuss imperial and colonial politics, and shed light on Woolner’s family life. But they provide something more: an archive of emotion and close friendship between two eminent men on opposite sides of the globe.

It is the everyday ‘chat’, in Woolner’s words, that we encounter in letters and diaries which connects us most palpably with the past. Inscribing significance to

the Parkes–Woolner correspondence as the record of a friendship helps to rehabilitate the pivotal role of personal relationships in creating colonial networks, and to trace the intellectual and emotional lives of the correspondents. We meet Woolner the man rather than, as the late nineteenth-century press called him, the ‘poetic sculptor’, and see glimpses of Parkes as a ‘poet premier’ rather than the Father of Australian Federation.



LEFT: SIR HENRY PARKES (DETAIL), 1894, FALK STUDIOS, PXD 660/4-6

RIGHT: THOMAS WOOLNER (DETAIL), ELLIOTT AND FRY ... LONDON, FROM A PHOTOGRAPH ALBUM TO ANNIE THOMASINE PARKES FROM HER FATHER, C. 1880-1896, PXB 201 V. 2/9

OPPOSITE: ANGELA DUNSTAN, PHOTO BY BRUCE YORK

BRONZE PORTRAIT MEDALLION OF WC WENTWORTH, C. 1854, THOMAS WOOLNER DL PA 103

From the beginning, the relationship was mutually beneficial. Parkes assisted Woolner in securing colonial commissions and his support for Woolner’s sculpture demonstrated his commitment to fostering artistic culture in the colony. The conversation between the two men helped to shape their opinions; Parkes asked Woolner for his political views on Federation, while Woolner frequently requested Parkes’ critique of his poetry (‘I treasure up what my friends say of my verses’, wrote Woolner, ‘and [my] children take interest in what they hear has been said.’) Parkes, who published several volumes of letters, prose and poetry, also found his poetry benefitting from Woolner’s critical pen.

Woolner and his family kept Parkes connected with developments in literary London; and Woolner’s wife Alice (née Waugh) passed Parkes’ poetry on to poet laureate Alfred Tennyson whose son Hallam viewed Parkes as something of a

colonial hero. Tennyson, in turn, extended his friendship and invited Parkes to stay during his 1882 visit to England. In this way, through his friendship with Woolner, Parkes was able to participate in global literary conversations from his home in Sydney.

In later life, Woolner was frustrated by the declining cultural value of sculpture, and the correspondence helped him work through his feelings of isolation in London. He divulged his emotional life with perhaps more candour than he would have to friends closer to home and, at one stage in 1879, even sought Parkes' help to relocate his family, writing, 'I yearn for the constant azure skies of cheerful Sydney'.

Parkes collected celebrity autographs — perhaps to maintain a sense of connection with the imperial centre — and Woolner frequently 'hunted' celebrities down, as he put it, to procure autographs for his friend. Woolner also sent tokens to the Parkes family, such as in 1879 when he sent a cameo based on a relief rendering of Sydney's *Captain Cook* for Lady Parkes to wear. Even small animals were gifted between the families. Parkes gave a bullfinch, thrush and dormouse to the Woolners when he visited London in 1884–5 and regular updates on the animals were sent in the ensuing correspondence. 'The dormouse is flourishing, fat, and sleepy,' wrote Woolner in February 1885, '— but, sad to say, the poor little Bully is dead. It was a great favourite, used to hop from its cage and settle on Clare's hand and feed with evident delight. — The thrush is fat and bright-eyed as ever, and soon I hope to hear him pipe up as this is the first morning of spring.'

The trajectory of the relationship between the two men, from pragmatism to deep feeling and familial connection, was mirrored by my own relationship to this archive. Initially motivated by professional inquiry, I found myself developing great affection for Parkes and Woolner. My heart sank — presumably like Parkes' before me — whenever I turned the page to encounter the black-framed mourning stationery that signalled a death in the family; the sudden death of Woolner's son at school in 1882, for instance, which devastated Woolner and his wife.

'[T]ho' I was telegraphed for and used my utmost speed', wrote Woolner, 'the poor boy was dead and had been 7 hours and a half before I reached the place. My wife is almost broken hearted and cannot be comforted. Men are forced to attend to the duties of life, and in these dreadful trials are therefore better off than women. He was the child who was so anxious for your autograph.'

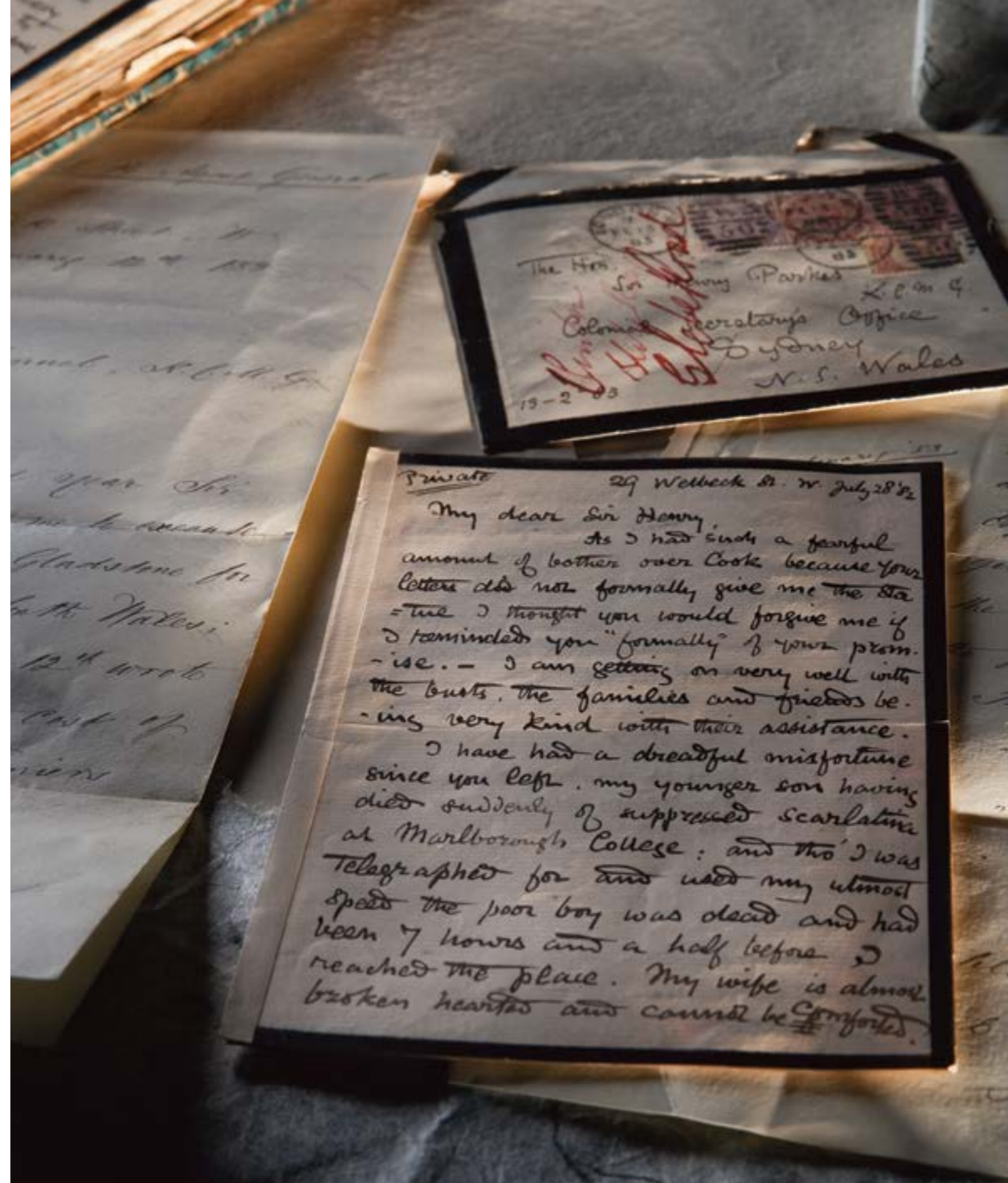
As I progressed through the yellowed pages of the letterbook, the scholar within me should have been pleased. But I watched the remaining pages diminish with a sense of sadness that the lives of both men were drawing to a close. Woolner's final letter to Parkes was written just before his death in 1892. He began, 'I write not because I have anything especial to say, but for the sake of "Auld lang syne";' and continued:

My family are all away in the country, and I remain a jolly bachelor, which as no women are present, I venture to say, is not such a bad thing after all. What a pity we cannot alternate with the two things at will, as we do in politics, sometimes Radicals, and sometimes Tories. The nation gets on all the better for these changes and why should not we? Give him a woman and each man contains the potentiality of a nation! Therefore I maintain the simile is good.

The warmth that had developed between the men is evident in this excerpt; the 'chat' or 'gossip' which saw their friendship outlast terms of government, sculptural commissions, and even marriages. It also demonstrates the privileged place of the scholar in reading the private writings of eminent people; and points to the ease with which a reader might develop an emotional attachment to historical figures through their correspondence.

Angela Dunstan is a postdoctoral research associate in English Literature at the University of Kent, UK. She was the State Library's 2012 CH Currey Memorial Fellow.

OPPOSITE: SIR HENRY PARKES - LETTERS RECEIVED FROM THOMAS WOOLNER, 1861-1892, A 722
PHOTO BY JOY LAI





Only NINETEEN

* WORDS Keith Vincent Smith

On 18 May 2014 it will be 220 years since the death in England of Yemmerrawanne Kebarrah, who accompanied Bennelong to London in 1793.

'Imeerawanyee' (Yemmerrawanne), wrote Captain Watkin Tench, was a 'slender, fine-looking youth', a 'good-tempered lively lad' and 'a great favourite with us and almost constantly lived at the governor's house'.

The Aboriginal boy, aged about 16, wore European clothes and was taught to 'wait at table'. Though too young to grow a beard, he delighted in having his hair clipped and combed.

The only known likeness of Yemmerrawanne is a silhouette profile in the State Library's Sir William Dixson collection. A handwritten inscription on the reverse wrongly states: 'Yuremany, one of the first natives brought from New South Wales by Gov.^r Hunter and Capt.ⁿ Waterhouse.'

It was Governor Arthur Phillip who took Yemmerrawanne and his Wangal kinsman Woollarawarre Bennelong from Sydney to England in December 1792 aboard the convict transport ship *Atlantic*, arriving at Falmouth in Cornwall on 19 May 1793. They stayed in London at 125 Mount Street, Mayfair, the home of William Waterhouse, father of Phillip's aide Lieutenant Henry Waterhouse.

On their first day in London, Yemmerrawanne and Bennelong were measured for ruffled shirts, waistcoats, breeches, frockcoats with plated buttons and buckled shoes in the latest fashion. They toured the sights, including St Paul's Cathedral and the Royal Zoo at the Tower of London, swam in the Serpentine and saw plays, comic operas, pantomimes and a circus.

In 1964 the State Library acquired this drawing of 'Yuremany' with one of 'Banalong' (Bennelong) by 'WW' (William Waterhouse) from Mr JGG Pownall, a descendant of John George Henry Pownall, who in 1816 married Amelia Sophia Waterhouse, daughter and heir of William Waterhouse. From 1834 Henry and Amelia Pownall owned Spring Grove, Ilseworth (now West London), which had been the country retreat of Sir Joseph Banks from 1779 until his death in 1820.

When Yemmerrawanne fell ill in October 1793, he and Bennelong went by coach to the village of Eltham in Kent, three miles south of Greenwich, where they were lodged at the home of William Kent, who was employed by the former Home Secretary Lord Sydney.

Despite frequent treatment by the Prince of Wales's physician Dr Gilbert Blane, Yemmerrawanne died from a lung ailment one year after his arrival and was buried in the churchyard of St John the Baptist in Eltham.

We know from bills in the Treasury Board Papers at the National Archives in London that Yemmerrawanne's grave was covered with turf by a gravedigger, who charged one shilling and sixpence for his services. The granite headstone, which cost £6.16.0, has been restored and stood against a brick wall when I saw it at Eltham in 2012.

Apart from Bennelong and Phillip, few people in England would have known that Yemmerrawanne could use the name Kebarrah, only given to an initiated man whose tooth had been knocked out by a *kebba* (stone or rock). Yemmerrawanne had been initiated in February 1791 at a bay in Gamaragal territory on the north shore of Port Jackson. Bennelong officiated, removing teeth with a specially cut *womera* (throwing stick). Though Yemmerrawanne 'suffered severely', losing a part of his jawbone, he 'boasted the firmness and hardihood, with which he had endured it', wrote Captain Watkin Tench.



Until recently it was believed that Yemmerrawanne's gravestone had been separated from his burial plot after German bombs rained on Eltham during World War II.

There is another version of why the location of the grave is unknown. Seeking to exhume Yemmerrawanne's remains, Geoffrey Robertson QC discovered, as he told television journalist Liam Bartlett on Channel 9's *60 Minutes* (22 April 2007), that 'when the space was needed they just threw his remains out ... he was disposed of'.

In 'Losing the Plot', an article in the *Bulletin* magazine (Sydney, 26 April 2007) the Australian-born barrister and human rights lawyer named his source as the Bishop of South London. Retelling the story in his new book *Dreaming too Loud* (Random House Australia, 2013), Robertson states:

It seemed a simple matter to uplift Yemmerrawanne, whose headstone stood in Eltham. But then, to his almighty embarrassment, the bishop discovered that the grave was empty: the plot had been needed for more important white parishioners and the Aborigine's bones had been thrown away.

Of course, the bishop confided, if it was bones we wanted, there were some lying around ... I resisted the temptation.

Keith Vincent Smith is the curator of the free *Gamaragal* exhibition at Manly Art Gallery & Museum, open Tuesdays to Sundays until 8 June 2014.

The silhouette drawing of Yemmerrawanne will be on display in the Amaze Gallery from mid March.

KEITH VINCENT SMITH WITH YEMMERRAWANNE'S GRAVESTONE AT ELTHAM IN MAY 2012. PHOTO BY IRENE SMITH

OPPOSITE: YUREMANY [YEMMERRAWANNE OR YEMMERRAWANYEA], C. 1793-94, ARTIST UNKNOWN, PEN AND INK WASH SILHOUETTE, DGB 10 F. 14

new acquisitions

The cost of living



In March 2013, Paul Matthysen's son Robert approached the Library and offered to donate his father's personal papers. Although

the collection is not large — only just filling one of our grey archive boxes — it covers a period of almost 50 years, providing a fascinating snapshot of life in the second half of the twentieth century.

Paul Matthysen was born in Sumatra, Indonesia, in 1924, his family later returning to Holland where he was educated. In 1951, with the prospect of Holland being occupied again, he left for Australia. After travelling throughout country NSW he settled in Sydney where he met and married his wife, Hendrika Schrameyer, in 1957.

A copy of their marriage certificate is among the papers along with Paul's certificate of naturalisation, driving permits, his Justice of the Peace application and a Broken Hill Municipal Library ticket. His community involvement is shown through many certificates of appreciation.

When he arrived in Australia, Paul worked as a grape picker, jackeroo, truck driver, sock and tie salesman for David Jones, steel grinder in a steel factory, painter and rigger at Garden Island, trainee manager at Coles, Real Estate Agent and finally an agent for AMP Insurance. The milestones and movements in his life are set out in a series of handwritten and typed notes titled 'Thoughts on my funeral etc', 'Some basic facts for a eulogy for Paul Matthysen' and finally 'To bring my eulogy more up to date'.

From these biographical notes, it is clear that Paul Matthysen was meticulous with money. This is borne out by an extensive ledger, which Paul maintained from 1953 until he died in 2010. His careful records of income and expenditure provide an insight into the cost of living in Australia at the time.

TRACY BRADFORD
Head of Manuscripts



Illuminations

A seven-volume limited edition Bible recently purchased by the Library is an example of the first hand-calligraphed and hand-illuminated version commissioned by a Benedictine monastery since the Gutenberg Bible in the 1450s.

Commissioned by Saint John's Abbey in Minnesota, *The Saint John's Bible* was created between 1998 and 2011 under the direction of Donald Jackson, official scribe for Queen Elizabeth II.

Scribes and artists in the UK and US worked on the Bible using traditional and modern techniques. Calfskin vellum, goose quills and handmade inks were used for the text and illuminations, while the layout and fonts were designed by computer. Each volume is bound in handcrafted Italian calfskin.

Gold, silver and platinum leaf was used on the Bible's more than 160 illuminations, which incorporate themes and imagery from a range of cultures and faiths. Indigenous rock paintings from Australia and Africa appear in the Creation artwork, while a menorah and illuminations from the Quran inspired the artwork for Jesus' genealogy. Modern day imagery such as DNA strands, satellite photos and images from the Hubble Telescope have also been used to depict a range of biblical scenes.

One of 299 fine art sets produced, *The Saint John's Bible* joins the Library's extensive collection of Bibles, which includes the Coverdale Bible, the first complete Bible to be printed in English.

SIMON COOTES
Collection Services

THE SAINT JOHN'S BIBLE
HERITAGE EDITION
COLLEGEVILLE
MINNETSOTA: LITURGICAL
PRESS, ©2007-©2012
SEVEN VOLUMES, RB/XF74
OPPOSITE: PAUL MATTHYSEN
PAPERS, 1951-2010
MLMSS 9105

Twenty-five years on



State Library Foundation 1989–2014

Our 25th anniversary is an important opportunity to reflect on the history of our Foundation which has raised over \$30 million for the Library. While this figure is impressive in itself, it is also important to acknowledge the tremendous contribution the Foundation has made to the profile of the State Library as a landmark cultural institution, nationally and internationally.

The constitution of the State Library of NSW Foundation was signed in June 1989. This was a critical time in the history of the nation, and of the Library. It was the era of the bicentenary of European settlement, and the new Macquarie Street wing had been opened by Her Majesty Queen Elizabeth II in May 1988. The Library's unique national collections held a special place in the bicentennial celebrations and were featured in the major exhibition *The Coming of the Strangers*.

The history of the State Library of NSW Foundation is defined by passionate individuals, families and civic-minded corporations who have given generously of both their time and money. The Foundation has been fortunate to have inspiring leaders and committed board members who appreciate the significance of libraries in our culture and society. We have seen extraordinary gestures of personal generosity and innovative public-private partnerships, which have produced results previously thought unattainable. Above all, the history of philanthropy at the State Library is grounded in respect and love for our collections and the important role they hold as the nation's intellectual capital for future generations.



Led by the energetic inaugural chairman Jim Bain AM (1989–1994), newly appointed State Librarian Alison Crook AO, and President of the Library Council Dr Mark Hertzberg AO (1986–1989), a distinguished group of Foundation directors — among them Rowena Danziger AM, David Gonski AC and David Sherbon — set the ambitious aim of raising a capital sum of \$10 million over five years. By the end of 1989, the first year of the

OPPOSITE: ALISON CROOK AO, HER MAJESTY QUEEN ELIZABETH II, AND DR MARK HERTZBERG AO VIEW THE NEWTON FOWELL LETTERS AT THE OPENING OF THE LIBRARY'S MACQUARIE ST WING, MAY 1988

JANETTE BAIN AND JIM BAIN AM, 1991

PHOTO BY ANITA KRIVICKAS, HERITAGE SERVICES, NSW PUBLIC WORKS, 2011



/01

campaign, over \$2 million had been raised with major contributions from Esso Australia, McDonald's, Coles Myer, Wattyl, NCR Australia, Dalgety Holdings and the Bruce and Joy Reid Foundation.

So began one of the most vibrant and successful Foundation models of business and private partnerships in the NSW cultural sector. The Foundation contributed to making the Library more outward-looking and socially aware. It also transformed its potential for acquiring new material. This model was successfully continued by subsequent chairs: the late Ian Angus OAM (1996–1998), Belinda Hutchinson AM (1998–2006), Rob Thomas AM (2007–2011) and currently Peter Crossing.

Over the past 25 years, the Foundation's greatest legacy has been in acquiring, conserving, exhibiting and digitising the significant collections of the State Library.

EXTRAORDINARY ACQUISITIONS

Foundation funding allowed the Library to compete with private collectors for items of cultural significance. The Foundation's assistance in purchasing the Newton Fowell First Fleet letters in the 1980s — with donations from James Hardie Industries, John Fairfax & Sons, Rivkin James Capel Ltd and Readers Digest — was early testimony to the power of private sector support.

The 1990s saw key acquisitions such as the 1795 letter from George Caley to Joseph Banks, the First Fleet Journal of Jacob Nagle and 19th century watercolours by Conrad Martens. The Bass and Waterhouse papers — purchased in 1998 for nearly \$1 million — were a particular coup, made possible by corporate donations and private benefactors including the late Mrs EPT (Caroline) Simpson OAM, Mr James Fairfax AO and Mr and Mrs Hugh Dixon.

In 1999, with Foundation backing, the Library purchased the Blackburn family papers (1779–1796). This collection included rare letters from David Blackburn, Master of First Fleet ship HMS *Supply*. Another highlight was the Seton album of drawings, purchased in 2000, comprising watercolours by Robert Seton (ensign in the NSW Corps) copied from Governor John Hunter's sketchbook, c. 1800.

In 2010 the Library made its most significant acquisition of early Australian colonial material since the 1930s. The Derby collection of 745 exquisite late-18th century natural history drawings and watercolours represents one of only two surviving comprehensive natural history collections from the early years of European settlement in Australia (see *Artist Colony*, p. 10). TAL and its parent company Dai-ichi Life of Japan, together with the NSW Government and the Foundation, contributed over \$7 million to purchase what is now known as the TAL & Dai-ichi Life Derby Collection. Without this partnership, these rare items could not have been acquired for the State Library and for the people of New South Wales.

Another outstanding acquisition, contributed to by corporate partner Noble Resources, was the Captain James Wallis album, c. 1818. This previously unknown album — purchased in Canada for \$2 million at the end of 2011 — contains landscapes, natural history sketches and rare portraits of Aboriginal people of the Newcastle region. The album was a basis for *Treasures of Newcastle from the Macquarie Era*, an important exhibition featuring artworks from Newcastle's early history.

Also in 2011, the Foundation contributed over \$600,000 to acquire all shares in Max Dupain and Associates and Dupain's commercial archive. These 155,000 black-and-white negatives and 2500 prints, by one of Australia's most important 20th century photographers, provide a record of the built environment of Sydney between 1946 and 1992.

PRESERVING OUR HERITAGE

As well as building our collections, the Foundation has a proud history of supporting our expert conservators to preserve the collection. As early as 1990, major improvements to the Collection Preservation laboratories were made possible by the Vincent Fairfax Family Foundation with a lead grant of \$250,000.

In 1998 the bequest of the entire estate of the late Jean Garling, then valued at \$3.8 million, specifically directed income from the endowment towards the conservation of the collection. A founding member of the Library Society in 1983, Jean Garling's bequest was the third largest benefaction in the Library's history, following in the footsteps of the great benefactors David Scott Mitchell and Sir William Dixon. This funding has enabled a program of conservation work to be carried out each year.

- 01 THE LATE IAN ANGUS OAM AND HANNE ANGUS, 1994
- 02 JACOB NAGLE FIRST FLEET JOURNAL, MLMSS 5954 (SAFE 1 / 156)
- 03 VIEWING THE TAL AND DAI-ICHI LIFE DERBY COLLECTION, ACQUIRED IN 2010
- 04 VIEW OF THE AWABAKAL PEOPLE, C. 1818, FROM THE WALLIS ALBUM SAFE / PXE 1072 ACQUIRED IN 2011

- 05 JEAN GARLING, 1989
- 06 PRESERVING DARLING RIVER PILOT CHARTS, 2012



/02



/03



/04



/05



/06

More recently, the Mitchell Library Centenary appeal of 2010 contributed over \$300,000 to preserve key items from the Mitchell Library's collection: sketchbooks by Tom Roberts, the Foster glass plate photography collection, the album of sketches from the voyage of HMS *Rattlesnake* by Captain Owen Stanley, and part of the Macarthur family papers.

AMAZING EXHIBITIONS

The Foundation has been an important source of funds for exhibitions. In the 1990s, in particular, it played a key role in realising a broad range of exhibitions including *Australians and Sport: The State of Play, Right Time Right Place: Lewis Morley Photographs 1960–1992, Hearts and Minds: Australian Political Posters of the 1970s and 1980s, Journeys through Landscapes: Conrad Martens' Life and Art, Sydney Exposures, Antarctic Journeys, Max Dupain and Dare to Know: The Art and Science of Pacific Voyages*.

One of the most successful exhibition appeals was 'Crewing for Flinders', established to support the 2001 landmark exhibition *Matthew Flinders: The Ultimate Voyage*. This project provided over \$100,000 for digitising items from the Flinders archive and enabled the show to travel to many parts of Australia.

In 2002, a gift from the Nelson Meers Foundation of over \$1 million (over 10 years) established the Nelson Meers Foundation Heritage Collection. The gallery created with this extraordinary gift marked a turning point for the Library by

encouraging internal staff curatorial expertise and showcasing material from our vast collection.

More recently, the Foundation has supported landmark natural history exhibitions *Lewin: Wild Art* in 2012 and, showing now in our galleries, *Artist Colony: Drawing Sydney's Nature*. The research behind these exhibitions, which significantly extend our understanding of early depictions of our Sydney environment, was made possible by the extraordinary generosity of the Belalberi Foundation.

An endowment from Michael Crouch AO funded a new gallery for the Library's permanent collections, Amaze: the Michael Crouch Gallery. This contemporary exhibition space showcases iconic, beautiful and unusual items from our collection which tell the history of our nation. Its first display, supported by the Dixson family, revealed 60 intriguing artefacts to celebrate the 60th anniversary of the Sir William Dixson bequest.

INNOVATIVE ACCESS

Providing greater access to the collections and being a trusted repository of historical material has always been an important goal for the Library. As early as 2003 the Foundation provided significant private funds for online access to our collections. The Mitchell Bequest project, in particular, provided \$1.43 million invested over four years for the David Scott Mitchell bequest collection to be listed, conserved and electronic records created.

This was followed by the atmitchell.com campaign, the most financially successful campaign in the Foundation's history. Led by Foundation Board and Library Council member Graham Bradley AM, this 10-year campaign, beginning in 2004, raised almost \$10 million (cash and in-kind). Through a network of high-profile partnerships — such as Qantas, the Australia-Israel Chamber of Commerce, the Bruce and Joy Reid Foundation, Rio Tinto, the Vincent Fairfax Family Foundation, Macquarie Bank and the John T Reid Charitable Trust — the campaign created an innovative online portal now known as Discover Collections, which provides free community access to 35 curated stories about our collections and Australia's development as a nation. Discover Collections, supplemented by the Library Visionaries program, provides resources for teachers and students which are critical to the History syllabus of the Australian Curriculum.

Of particular significance has been Rio Tinto's contribution to Indigenous history with the Discover Collections Indigenous stories. The Foundation was delighted that Rio Tinto continued with its sponsorship of the Rediscovering Indigenous Languages project to uncover Indigenous wordlists in the Library's collection.

From 2009 to 2011 the Holtermann photographic project digitised 3500 wet plate negatives to preserve one of Australia's most internationally significant 19th century

photographic archives. State-of-the-art photographic equipment, purchased with private funds, was used to produce high-resolution images of Australian life in and around the goldfields. This cultural asset was inscribed in May 2013 on the UNESCO Australian Memory of the World register.

At the same time, the Sir William Dixson map collection project saw over 1000 rare maps digitised with private sector support and made available online.

- 01 SAM HAND'S BOARDING HOUSE, HOME RULE 1872 HOLTERMANN COLLECTION
- 02 ALEX BYRNE, MICHAEL CROUCH AO, PETER CROSSING, THE GOVERNOR OF NSW HER EXCELLENCY PROFESSOR MARIE BASHIR AC CVO, ROB THOMAS AM AT THE OPENING OF AMAZE: THE MICHAEL CROUCH GALLERY, 2013
- 03 PATRICIA, HUGH AND BROOKE DIXSON, 1996
- 04 DIGITISING THE HOLTERMANN COLLECTION, 2009
- 05 LEIGH CLIFFORD, CEO RIO TINTO, BELINDA HUTCHINSON AM, GRAHAM BRADLEY AM, CHRIS RENWICK, CHAIRMAN, RIO TINTO ABORIGINAL FOUNDATION, 2005
- 06 RACHEL AND GEOFFREY O'CONNOR, DISCOVER COLLECTIONS SPONSORS, 2008



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FOSTERING EDUCATION AND RESEARCH

Education outreach was an early strength for the Foundation in the 1990s with James Hardie and Nestlé Australia partnerships for primary school programs. More recently there have been new opportunities in this area. Recent Foundation initiatives include the bus subsidy program to assist underprivileged schools to transport their students to the Library and the HSC *Word Express* writing program.

A great success has been the pilot for *Far OUT! Treasures to the Bush*, a 2010 partnership with the Caledonia Foundation to take significant original material on tour to regional and remote NSW schools. To date, the continuing program has been delivered to 5000 primary students at 80 schools.

National literary awards and fellowships are other important areas for the Foundation. Our involvement with awards started in 1996 with the National Biography Award established by Dr Geoffrey Cains and later Michael Crouch AO, followed in 2003 by the Blake Dawson Waldron (now Ashurst) Prize for Business Literature and the Milt Luger Fellowship in 2004.

The Foundation funds three perpetual fellowships at the Library. Before his death in 2008, Mr EJ (John) Merewether generously established the annual Merewether Scholarship and the David Scott Mitchell Fellowship. In 2010 these were followed by the Religious History Fellowship, funded by an anonymous benefactor.

TRANSFORMING AN ICON

As we celebrate our 25th anniversary, I hope you will join us for the next phase in the history of the State Library of NSW Foundation. In 2014 this will be marked by our support for activities commemorating the centenary of World War I, and the first stages of the significant transformation of our heritage spaces in the historic Mitchell wing. Through the Mitchell Campaign the Foundation will assist with this vital refurbishment. Specialist galleries and innovative education spaces to interpret and share more of our world-class collections will meet the educational needs of our scholars, visitors, friends and volunteers.

The Foundation is fortunate to have State Librarian Dr Alex Byrne, Chairman of the Foundation Board Peter Crossing, and President of the Library Council Rob Thomas AM, who provide inspirational leadership for our future work.

I sincerely thank our Foundation members, Library Circle, Custodians, Library Visionaries, Friends, partners, sponsors, staff and volunteers. Your loyalty and generosity has been critical to our success. While the State Library of NSW is a government institution, there will always be a need for additional private sector support to make special things happen.



SUSAN HUNT
Executive Director
State Library of NSW
Foundation

25th Anniversary Appeal

State Library of NSW Foundation

PHOTO BY ANITA KRIVICKAS, HERITAGE SERVICES, NSW PUBLIC WORKS, 2011

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Westpac BSB: 032 001 Acc no: 206613

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www.sl.nsw.gov.au/about/support ABN 76 343 150 267

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- 01 GEOFFREY FROM ASHFORD CENTRAL SCHOOL VISITS THE LIBRARY AFTER BEING INSPIRED BY THE COLLECTION DURING A *FAR OUT!* TOUR 10 DECEMBER 2013 PHOTO BY BRUCE YORK
- 02 STATE LIBRARY INDIGENOUS UNIT LIBRARIAN MELISSA JACKSON SPEAKS TO VISITORS AT THE CORROBOREE LOUNGE FESTIVAL, 15 NOVEMBER 2013, PHOTO BY JANINE THOMPSON
- 03 UNCLE CHIKA MADDEN, CORROBOREE COUNCIL ELDER, CORROBOREE LOUNGE FESTIVAL 18 NOVEMBER 2013 PHOTO BY EMMA BJORND AHL
- 04 AT THE ANNUAL CONFERENCE OF THE BIBLIOGRAPHICAL SOCIETY OF NSW, 20 NOVEMBER 2013 PHOTO BY JOY LAI
- 05 WANDA SUEY AND HER DAUGHTER WENDY SUEY, DHARRIWAA ELDERS GROUP VISIT, 21 NOVEMBER 2013 PHOTO BY JOY LAI

- 06 THE HON. GEORGE SOURIS MP, MINISTER FOR THE ARTS, THE HON. BRENDAN NELSON, DIRECTOR, AUSTRALIAN WAR MEMORIAL, KERRY STOKES AC, THE HON. BARRY O'FARRELL MP, PREMIER OF NSW, ALEX BYRNE, NSW STATE LIBRARIAN & CHIEF EXECUTIVE AT THE MEDIA LAUNCH FOR THE UPCOMING STATE LIBRARY EXHIBITION *REMEMBER ME: THE LOST DIGGERS OF VIGNACOURT* FROM THE AUSTRALIAN WAR MEMORIAL, 29 NOVEMBER 2013 PHOTO BY MERINDA CAMPBELL
- 07 AREATO QUARTET, C/- APPLES AND PEARS ENTERTAINMENT, LIBRARY COUNCIL CHRISTMAS COCKTAIL PARTY 2 DECEMBER 2013 PHOTO BY MERINDA CAMPBELL
- 08 LUCY TURNBULL AO, ALEX BYRNE, JOHN DALY, CEO GRATTAN INSTITUTE, 2013 SUMMER READING LIST FOR THE PM, 3 DECEMBER 2013 PHOTO BY JOY LAI

- 09 ARTIST RICHARD TIPPING, *BORN TO CONCRETE* EXHIBITION, 4 DECEMBER 2013, PHOTO BY MERINDA CAMPBELL
- 10 JOY STORIE, HOWARD LEWIS, RUTH KERR, KEVIN HEWITT, LIBRARY CIRCLE CHRISTMAS LUNCH, 10 DECEMBER 2013 PHOTO BY MERINDA CAMPBELL
- 11 PATRICK DODD AND CATHERINE BENNETT, VOLUNTEER TOUR GUIDES, VOLUNTEERS CHRISTMAS PARTY, 5 DECEMBER 2013 PHOTO BY JOY LAI
- 12 CHRIS CLARK, AUTHOR OF *THE SLEEPWALKERS: HOW*
- 13 GEORGE O'KEEFFE, VICE CONSUL, IRISH CONSULATE SYDNEY, PRESENTS COMPETITION WINNER DEBORAH GAMBLE WITH A COPY OF *THE ATLAS OF THE GREAT IRISH FAMINE 17 DECEMBER 2013* PHOTO BY MERINDA CAMPBELL
- 14 SARAH AND CATHERINE REYNOLDS, FRIENDS OF THE LIBRARY CHRISTMAS PARTY 12 DECEMBER 2013 PHOTO BY JOY LAI

EUROPE WENT TO WAR IN 1914, JOHN VALLANCE, HEADMASTER, SYDNEY GRAMMAR SCHOOL, MEMBER OF THE LIBRARY COUNCIL OF NSW, AT A LIBRARY VISIONARIES TALK BY CLARK 4 DECEMBER 2013 PHOTO BY EMMA BJORND AHL

recent highlights



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‘Q&A Janet Butler

A personal connection led Janet Butler to write *Kitty’s War: The Remarkable Wartime Experiences of Kit McNaughton*, which won the 2013 NSW Premier’s History Awards’ Australian History Prize.



PHOTO BY TESS FLYNN

HOW DID YOUR OWN HISTORY LEAD YOU TO KIT MCNAUGHTON?

Kit and I grew up in the same sheep and wheat farming district at the base of the You Yangs Range in Victoria, though three generations apart. In the spring of 1998 my father and I stopped and looked at the names of the Great War soldiers on our small town’s memorial gates. I had gone to school with the soldiers’ grandchildren, and my father knew their sons. At the bottom of the list, beneath the names of the soldiers they had gone to serve, I found Kit’s name, and that of her cousin, Sadie McIntosh.

WHAT HELD YOUR INTEREST?

It was the idea of Kitty setting out from our quiet rural township, on a journey which would take her away from the familiarity of neighbourhood and family, across the world and into war, that took hold of me

and would not let me go. I wanted to know what it had meant for her. What had happened to her? How had it affected her? And what had it been like to come home?

DESCRIBE THE MAIN JOYS AND FRUSTRATIONS OF ARCHIVAL RESEARCH.

Our work may look sedate, but each day researchers in archives enter worlds that are brought into vibrant life for them by the documents they are reading. The official and private documents created by Australians in the First World War gave me insight into the daily life in the units in which Kit served. They are full of the drama, frustrations and humour of the nurses’ and soldiers’ day-to-day experience. The greatest frustration was the relative invisibility of the nurses in many of the official records. This made the private records of

nurses — their letters, diaries, photographs and memoirs held by our archives — even more valuable.

WHOSE RESPONSE TO THE BOOK HAS PLEASED YOU MOST?

While writing Kit’s experience of war I felt a great responsibility, not only to Kit, but also to those whose lives she shared. I have taken great pleasure in the response of Kit’s family and community — which is also my own — and the families of her friends. I have also been humbled and overwhelmed by the response to *Kitty’s War* from those passionately supportive of Australian literature and history, and books by and about women.

WHAT WILL YOU DO NEXT?

I have been privileged to receive an Australian Council for the Arts literature grant to support the writing of my next book, *Writing the Desert War*. The book will be based on the personal accounts of a group of Australian men who served in an unusual multinational unit in Sinai and Palestine during the First World War: the Imperial Camel Corps. The book will bring to light the experiences of the men who fought in this very different theatre of conflict, as it tells the story of the campaign, and explores new and larger questions about Australia’s experience of war.



IN THE GALLERIES AND THE MITCHELL LIBRARY

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