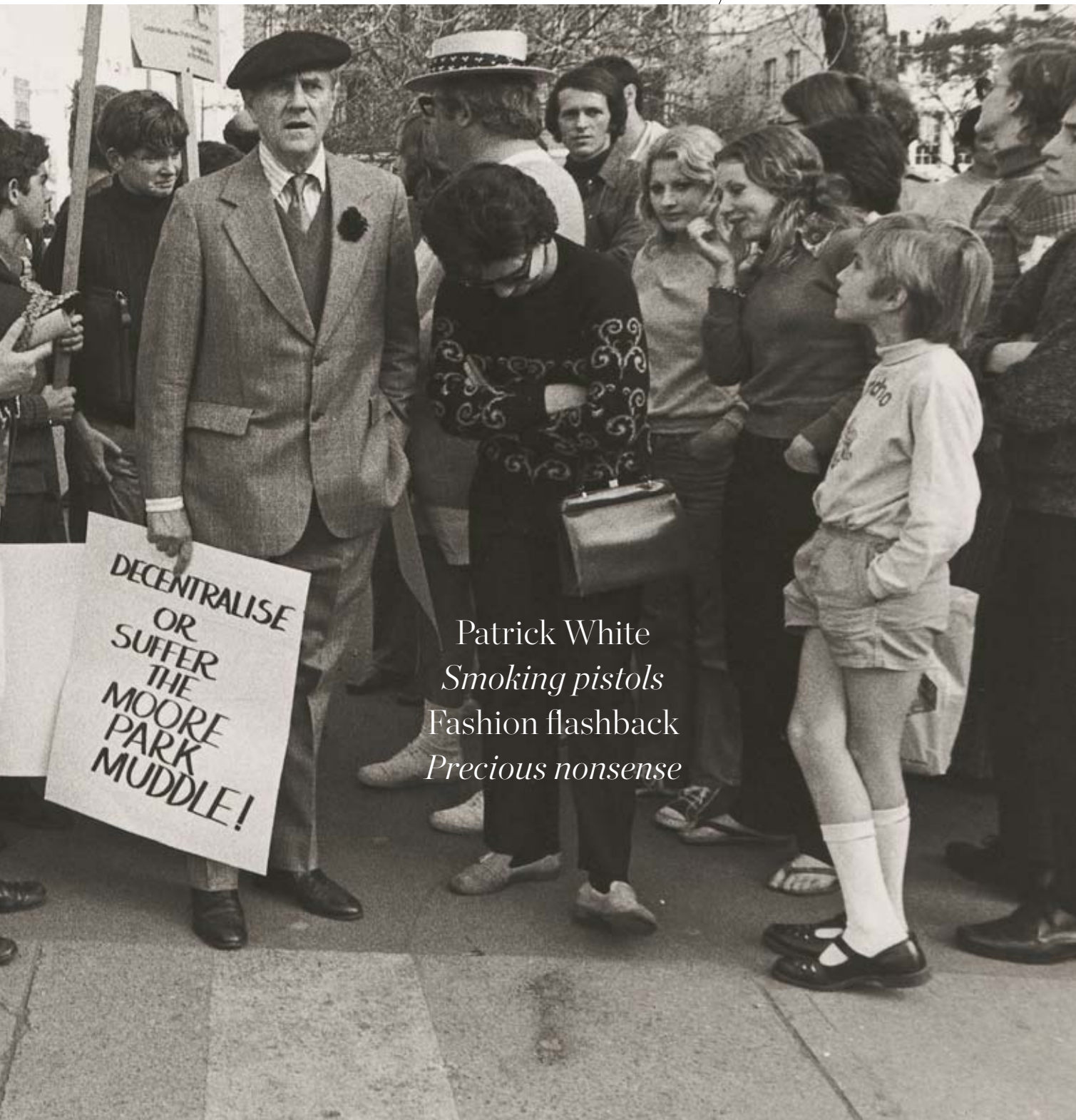


Magazine for members  
Spring 2012

# SL



STATE LIBRARY®  
NEW SOUTH WALES



Patrick White  
*Smoking pistols*  
Fashion flashback  
*Precious nonsense*

# Message



## Culture at 10 paces

An exhibition on the life of Patrick White may seem contradictory given that this very private Australian only wanted to be known through his published writing. Putting that reservation aside, *The Life of Patrick White* reintroduces Australia's only Nobel Prize winning author to a wide audience. This National Library of Australia exhibition is now showing at the State Library after a successful season in Canberra. In this edition of *SL*, Debra Adelaide explores White's life and expression. Meanwhile, our ground-breaking show on colonial artist John Lewin goes to the NLA.

Both exhibitions are fine examples of the strengths of the State Library of NSW, our enormously rich collections and the scholarship of our staff and those who explore our collections. In partnership with other great institutions, we interrogate our past and interpret it for today and tomorrow.

Our magazine also sheds new light on little-known stories such as the experiences of Aboriginal workers of the Coolangatta Estate near Berry, and illuminates aspects of contemporary life which are so commonplace as to be unquestioned, exemplified by Margot Riley's piece on fashion photography. The Library and its scholars thus set up a duel with history, interpreting culture at 10 paces. Interrogating the past is contingent, taking aim at understanding, often passionate, seldom fatal. Appropriately, Warwick Hirst tells us of Australia's first duel.

But we do not rest on the laurels of our wonderful collections and the lustre of our scholarship. As a great library in the twenty-first century, we are also embracing our community's digital present and illuminating its future by becoming a centre of digital excellence. This will enable us to vastly expand the digitisation of our heritage so that it will be a few clicks away in regional NSW, in every classroom, and available around the globe. It will also let us capture the flavour and nuances of the born digital culture with which tomorrow's students and scholars will duel.

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



# C

## ontents

Spring 2012

## SL

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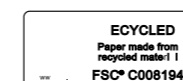
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WEEKENDS 10 AM TO 5 PM  
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OPEN TO 5 PM, TUESDAYS  
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### COVER

*PROTESTING AGAINST THE OLYMPIC STADIUM WHICH WOULD HAVE WRECKED MOORE PARK, 1972, BY JOHN WONG, NATIONAL LIBRARY OF AUSTRALIA, ITEM 118*

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**National Year of Reading 2012**



# DIGITAL

## *excellence*

It's a popular lament that libraries no longer talk about books. The words 'digital', 'digitised' and 'digitisation' are everywhere, as the *Sydney Morning Herald* reported on 30 June.

But the State Library's newly funded digitisation project is all about books, as well as newspapers, manuscripts, photographs and any medium that captures ideas and images. In fact, under this project, 52 of the State Library's most valuable and vulnerable heritage collections will be preserved through digitisation.

The NSW Government will contribute \$32.6 million over the next four years to the Library's digitisation and infrastructure program. This is the first stage of a 10-year program that will transform the library from one of Australia's most respected and valued libraries today, to a world-renowned twenty-first century library and centre of digital excellence, positioning the State Library as a world leader in digital cultural heritage.

As part of this program, the Library's technology systems will be renewed and updated. Vast areas of the collection that were previously available only to people who could make the trip to Macquarie Street will be accessible online to anyone, regardless of where they are located.

Alex Byrne, NSW State Librarian & Chief Executive, says 'This funding will enable us to generate 12 million images over the next decade, substantially increasing community access, and providing enormous benefit to regional areas and the creative industries in particular.'



The Library's collection experts have identified the most in-demand, fragile and valuable collections to be digitised. These include:

- manuscripts — 1000 World War I diaries, 150,000 key historical and literary documents including the Macarthur papers and the Angus & Robertson archive
- photographs and negatives — over 500,000 images from major photographic collections such as Freeman Studios, ACP, Sam Hood and Max Dupain & Associates



- maps — international and Australian maps, as well as 40,000 subdivision plans
- books, posters and ephemera — including 30,000 pre-1910 books in the David Scott Mitchell collection
- stamps, medals and coins — including the HL White, Dixson and Armstrong stamp collections
- artworks — 100,000 portraits, landscapes and natural history
- oral history — over 10,000 hours of sound recordings including interviews with workers on the Sydney Harbour Bridge.

Highly valued and fragile objects such as glass plate negatives and artworks will be digitised onsite by the Library's imaging experts, while the mass digitisation of other collection material including books and newspapers will be outsourced.

With part of the funding dedicated to revitalising the Library's system for storing digital images,

the Library will ensure electronic and digital files are preserved permanently and to the highest standard. This will also mean the Library can build on its collections of born-digital material such as websites, email, and sound and video recordings.

'This welcome funding will ensure the State Library continues to meet the demands of a twenty-first century library in the online environment,' says Dr Byrne.

You can keep up to date with the Library's progress in digitisation through the 'digital excellence' part of our website, which will go live later this year.

# S



## Survivor stories

Recorded stories of Australia's Stolen Generations will be preserved, with the State Library appointed as the new custodian of the Stolen Generations' Testimonies website. The Library will work with the Stolen Generations Testimonies Foundation to ensure the enduring future of the website, which captures the personal testimonies of 50 survivors.

[stolengenerationstestimonies.com](http://stolengenerationstestimonies.com)

SAMUEL UGLE, 11, GRANDSON OF SURVIVOR SAM DINAH  
PHOTO BY PETER SECHENY

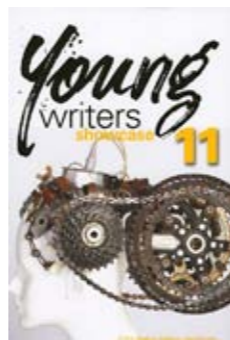
## New-look Library

The newly completed \$4.2 million transformation of the State Library's Macquarie Street building was officially opened by the Minister for the Arts, George Souris, on 30 July. As well as a new-look State Reference Library, with dedicated study rooms, more informal work spaces and more computers, the popular Verandah (below) offers free express internet, study space and casual seating. A highlight of the foyer is a stunning art installation that plays on the history and future of the book.



## Word Express

Original work by HSC students will sit alongside Australia's most celebrated authors such as Henry Lawson, Miles Franklin and Kate Grenville in the Mitchell Library as part of a new partnership with the NSW Board of Studies. NSW State Librarian & Chief Executive Alex Byrne announced that 'The State Library will continue to work with the NSW Board of Studies to acquire the creative stories, reflection statements and journal entries of senior English students for the Mitchell Library, which will become a valuable part of the documentary heritage of our state.' The *Young Writers Showcase*, an anthology of works by 19 talented HSC English students from 2011, was launched at the Library as part of the Word Express program.



## The sock knitter

Camel hair and a sock knitting kit complete with wool are two objects you wouldn't expect to find in the Library's collection. Both turned up recently through the efforts of the Library's eRecords project. Among the papers of Irene Victoria Read (1880–1972) – a charity worker who visited the Australian General Hospital in Egypt during WWI – were hair belonging to a member of the Australian Camel Corps and a small kit including wool and instructions for knitting the famous WWI 'Grey Sock'. You can view the pattern online and follow the stitches of Soldiers' Sock Fund volunteers.

MEASURING TAPE WITH NEEDLE AND THREAD AND SOCK KNITTING INSTRUCTIONS, C. 1915, FROM IRENE VICTORIA READ PAPERS, PICTORIAL MATERIAL AND RELICS, R 1117



# NEWS



## Macquarie the Governor

An exhibition celebrating the extraordinary life and times of Governor Macquarie has taken up residence at Sydney's historic No. 1 Martin Place. *Macquarie the Governor: 1810 to 1821*, presented by the State Library of NSW and the Macquarie Group, showcases 30 rare objects from the Library's collection, including convict leg irons, holey dollars and a policeman's rattle (pictured). Interactive displays and games bring Governor Macquarie's remarkable history to life. The exhibition is open weekdays from 10 am to 4 pm until 1 May 2013.

POLICEMAN'S RATTLE, C. 1810, DR 54/ITEM A



## Just law

Information on every aspect of the law – including neighbourhood disputes, family relationships, car accidents and consumer rights – can be found easily through the Library's Find Legal Answers website. The recently refreshed site has links to websites and publications on legal topics.

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





## 25 September 2000

Cathy Freeman wins gold in the women's 400 m track final at the Sydney 2000 Olympic Games.

CATHY FREEMAN AFTER WINNING THE FINAL ... 2000, BY MICHAEL AMENDOLIA, PXD 709 / 18

## 20 October 1973

Queen Elizabeth II opens the Sydney Opera House.

QUEEN ELIZABETH ATTENDS THE OFFICIAL OPENING PERFORMANCE ... BY JACK HICKSON FOR THE AUSTRALIAN PHOTOGRAPHIC AGENCY, APA 38035



## 28 September 1879

The first Sydney steam tram begins operation.

KING AND ELIZABETH ST. DRAWN ON THE FIRST NIGHT THAT THE FIRST TRAM RAN, 1879, BY J FLYNN, SSV / 23



## 28 October 1899

NSW Bush Contingent departs for South Africa.

BOER WAR VOLUNTEERS FROM WENTWORTH, NSW, 1900, BCP 04315

on this

# DAY

COMPILED BY Margot Riley, *Discover Collections*

## 2 November 1922

The first Qantas passenger, Alexander Kennedy, flies from Charleville to Cloncurry, Queensland, with pilot Hudson Fysh.

ALEXANDER KENNEDY (TOP) AND HUDSON FYSH (RIGHT), SIR HUDSON FYSH PICTORIAL COLLECTION, PX'D 294/VOL. 6



## 8 November 1824

Hamilton Hume and William Hovell are the first European visitors to the South Australian Alps.

THE SOUTH AUSTRALIAN ALPS AS FIRST SEEN BY MESSRS. HOVELL AND HUME ... GEORGE EDWARDS PEACOCK, ML 144



# TREES

*and books*

\* WORDS Debra Adelaide



## EXHIBITION

Patrick White's books, bequeathed to the Mitchell Library, conveyed a strong sense of the complex author for Debra Adelaide, who was engaged to work on a bibliography of White's personal collection. And there were the trees ...

My first impression is that Patrick White would have approved — perhaps he would even have cracked a rare smile for the photographer — had he attended his own book launch earlier this year. My second is that the trees look familiar. They are very Sydney trees. Urban trees, dense and dark, clothed in the mossy green of the humid climate, though they are also green thanks to the photographer's art.

You see trees like these everywhere: in Rushcutters Bay park, in the Botanical Gardens, in the massive stand behind the greyhound track in Wentworth Park — the one so extraordinary it is roped off for protection. They tell a story in a glance, the kind of story of which White was so fond, with layers and secrets and mysterious crevices.

I am looking, of course, at the cover of *The Hanging Garden*, White's unfinished novel, published earlier this year by Knopf. On the inside back cover, the face of Patrick White floats eerily among the buttressed roots of the Moreton Bay fig. It seems perfectly in place.

In *The Hanging Garden* a particular tree is connected to the relationship of two adolescents. One would hesitate to call it symbolic, though the lush dark garden with its ability to hide and reveal at the same time plays an important role in the story.

The design of this beautiful cover is perfectly apt: both Sydney and White are suggested in a glance. But I am thinking of trees mainly because they figure in my early impressions of White's books, formed when I worked on a bibliography of his publications.

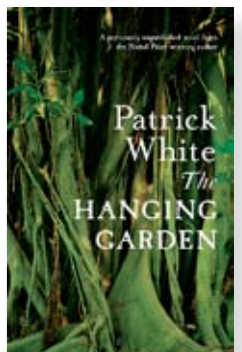
White was dead by then, and had left his book collection to the Mitchell Library. Like most of his possessions, though, they were to remain in the house at Centennial Park until after Manoly Lascaris had died. There, trees grew tall and dense in the front garden making the lower floor inside, where most of the books were kept, quite dark, despite the generous windows. In 1994 the artist Nigel Thomson painted



a portrait of Lascaris, standing in the author's study, draped in shade. Thomson took liberties with the front garden, making it more of a landscape than a garden, with elusive shapes among ghostly trees suggesting something primaeval.

There were mythic aspects of my experience in White's house, and the garden was just the first of these. The other was the reverence: the entire house was thick with it. And the books were perhaps the most sacrosanct of all. Perhaps if I'd been alone or had more time I would have pored over them more. As it was I worked as quickly and unobtrusively as I could, making sure I replaced them in their exact position on the shelves, even though most were in no special order that I could see. I feared some vague retribution.

It was not just the eagle eye of the housekeeper or the silent drifting presence of Lascaris, who could appear at any moment. Upstairs, White's beret still

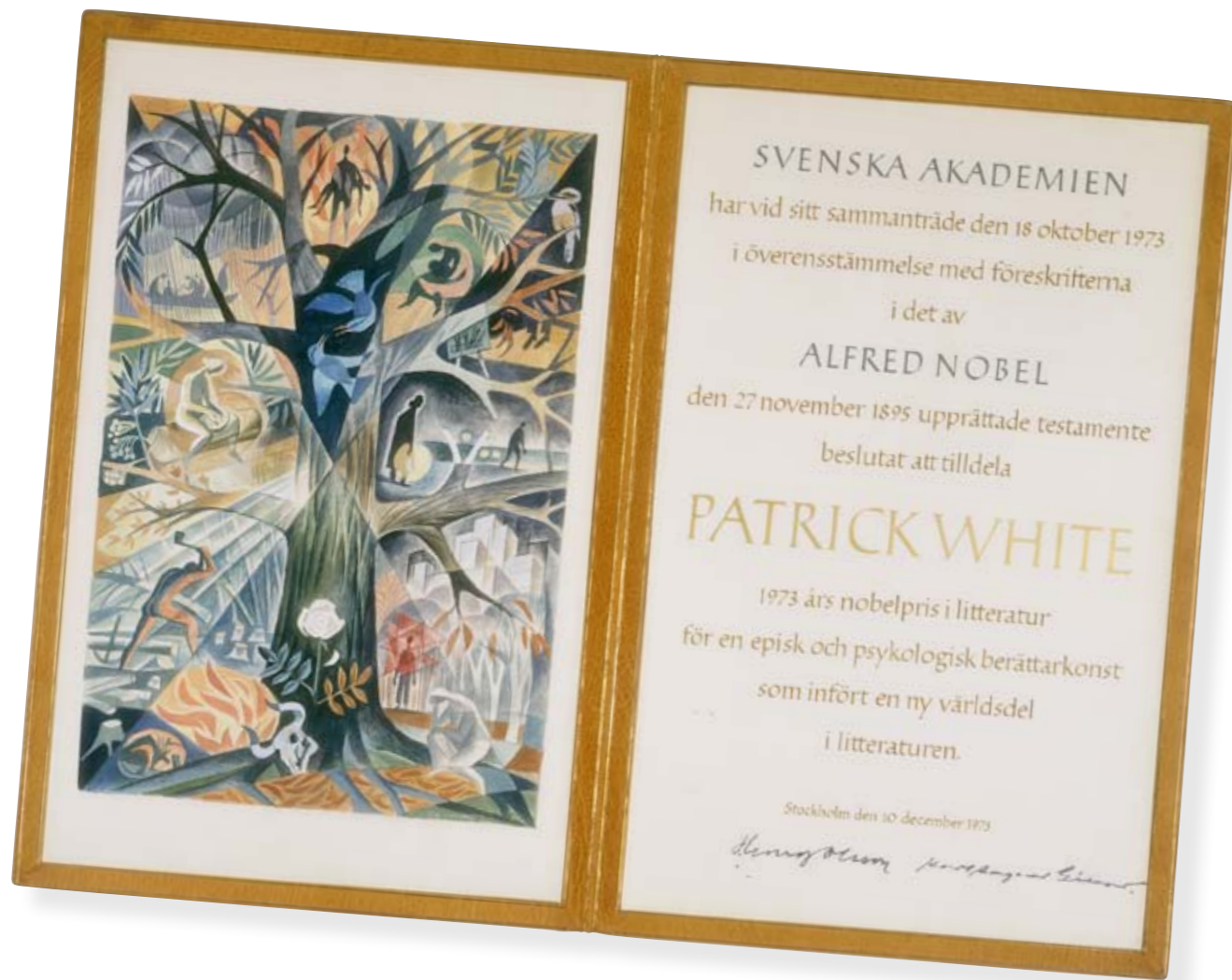


OPPOSITE: PORTRAIT OF PATRICK WHITE IN FRONT OF *THE GALAXY*, 1963, BY AXEL POIGNANT, NATIONAL LIBRARY OF AUSTRALIA, ITEM 64

TOP: BOOKS FROM PATRICK WHITE'S COLLECTION, STATE LIBRARY OF NSW

ABOVE: *THE HANGING GARDEN*, PATRICK WHITE, RANDOM HOUSE, 2012





hung from a hook on the back of the bedroom door. The bedroom itself was set out as if he'd just ducked out to the corner shop. The prospect of settling back into the Nobel laureate's armchair to leaf through a German edition of *The Vivisector*, or have a good look at the original *Voss* with the Sydney Nolan cover that White admired, was unimaginable.

It all begins with trees, really. We know the first novel was *Happy Valley*, and that two more followed, but it was only with *The Tree of Man* that White's reputation in this country properly began. On the first page of that novel, Stan parks his cart between two implacable stringybarks; by the final chapter, the trees are all that remain. And there have been numerous trees since. The latest Vintage reprint of *The Tree of Man* — with a wonderfully poetic eye — reduces these to the essence: one dried leaf floating on a sea of white.

White's personal collection included books by other authors, not many Australian, and few that I remember now. But some came with inscriptions, emerging writers sending a tribute to the great author. Others had notes still inside. 'Dear Mr White, you don't know me but ...' or, 'Dear Mr White, as I have admired your work for many years I thought I would send you ...' Even poets were not immune to this, despite the fact that White's contempt for poetry was legendary. Several slender publications of the generation of '68, some with their slip-of-paper tribute, sat on his shelves.

There was at least one copy of everything White had published except for his own poetry — the first collection, *Thirteen Poems*, published by his mother when he was 17, and *The Ploughman and Other Poems*, his only other collection, published when he was an undergraduate at Cambridge. White hunted down copies of these books and destroyed them in subsequent years (though the State Library now holds copies of both).

There were all the first editions of his novels and every other edition since: the paperbacks, the foreign language editions, all that appeared until his death in 1990 and for some years afterwards.

Perhaps they were valuable, though it never once crossed my mind to slip any into my bag. For what one takes away from books is a language that cannot be contained in any object, book or otherwise. If *The Tree of Man* does not arrest a reader from the first page and make its permanent mark for lines such as, 'Life had not yet operated on his face', no book — hardcover, first edition, rare or limited edition — will do it. You may as well collect souvenir teaspoons or K-Tel records.

And those lucky readers who have yet to read *The Hanging Garden* will find White's unique style still apparent, his ability to capture a character in a swift uppercut unshaken: 'She was one of those women who had been steamed rather than baked by the Sydney climate.' This is a very Sydney book and those trees on the cover are just the beginning.

Debra Adelaide is an Associate Professor in creative writing at the University of Technology, Sydney. Her latest novel is *The Household Guide to Dying* (Picador, 2008).

*The Life of Patrick White*, an exhibition from the National Library of Australia, will be on show at the State Library of NSW from 13 August to 28 October.



NOBEL PRIZE FOR LITERATURE AWARDED TO PATRICK WHITE WITH ARTWORK BY GUNNAR BRUSEWITZ, 1973, STATE LIBRARY OF NSW, R 643

TOP: LUNCH AT KATE'S, 1980, BY WILLIAM YANG, NATIONAL LIBRARY OF AUSTRALIA, ITEM 90  
ABOVE: PATRICK WHITE'S 'OPTIMA' TYPEWRITER, C. 1960s, XR 54



Among the cherished customs and institutions brought to New South Wales by the First Fleet was the practice of fighting duels. Like tea drinking, the common law and cricket, it thrived in the colony and is recorded in the Library's collection of First Fleet journals and letters.

# The DUEL

\* WORDS Warwick Hirst

Unlike the medieval trial by combat, the duel was a private encounter before witnesses. Its goal was not to determine guilt or innocence, but simply to gain satisfaction for a perceived insult. Duels were never fought over tangible things. Only an attack on a gentleman's honour would compel him to hazard his life in this way. Failure to fight left a man at risk of expulsion from society. Fighting a duel would not only safeguard his reputation, but might also enhance it.

The publication of duelling codes or manuals ensured structure and uniformity in the way duels were conducted. Codes were produced in all European countries but, as far as English-speaking people were concerned, the most influential and comprehensive was the Irish 'Code Duello' or Clonmel Rules. Compiled at the Clonmel Summer Assizes in 1777 by a group of Irish gentlemen, it comprised 26 rules which came to be known and venerated as 'The Twenty-Six Commandments'. So authoritative was this code that gentlemen kept copies in their pistol cases for easy reference should questions of duelling etiquette or procedure arise.

It would be some years and several governors before Arthur Phillip's rudimentary settlement of tents and huts at Sydney Cove was transformed into a substantial Georgian town, but it took a little over seven months for a duel to be fought. On 12 August 1788, Private John Easty of the Marines noted in his journal: 'This night Mr Wight, the Surgeon-Gen, and Mr Balmain, the 2nd assistant, fired thier pistols at each other and lightly wounded each other.'

The principals in this, the first recorded duel in Australia's history, were John White and William Balmain. White was the colony's principal surgeon, with 10 years' naval service behind him. Peppery by nature, his relationship with Balmain, a waspish Scot with little more than two years' experience as an assistant naval surgeon, had been shaky even before they left England. White's dislike of Australia —



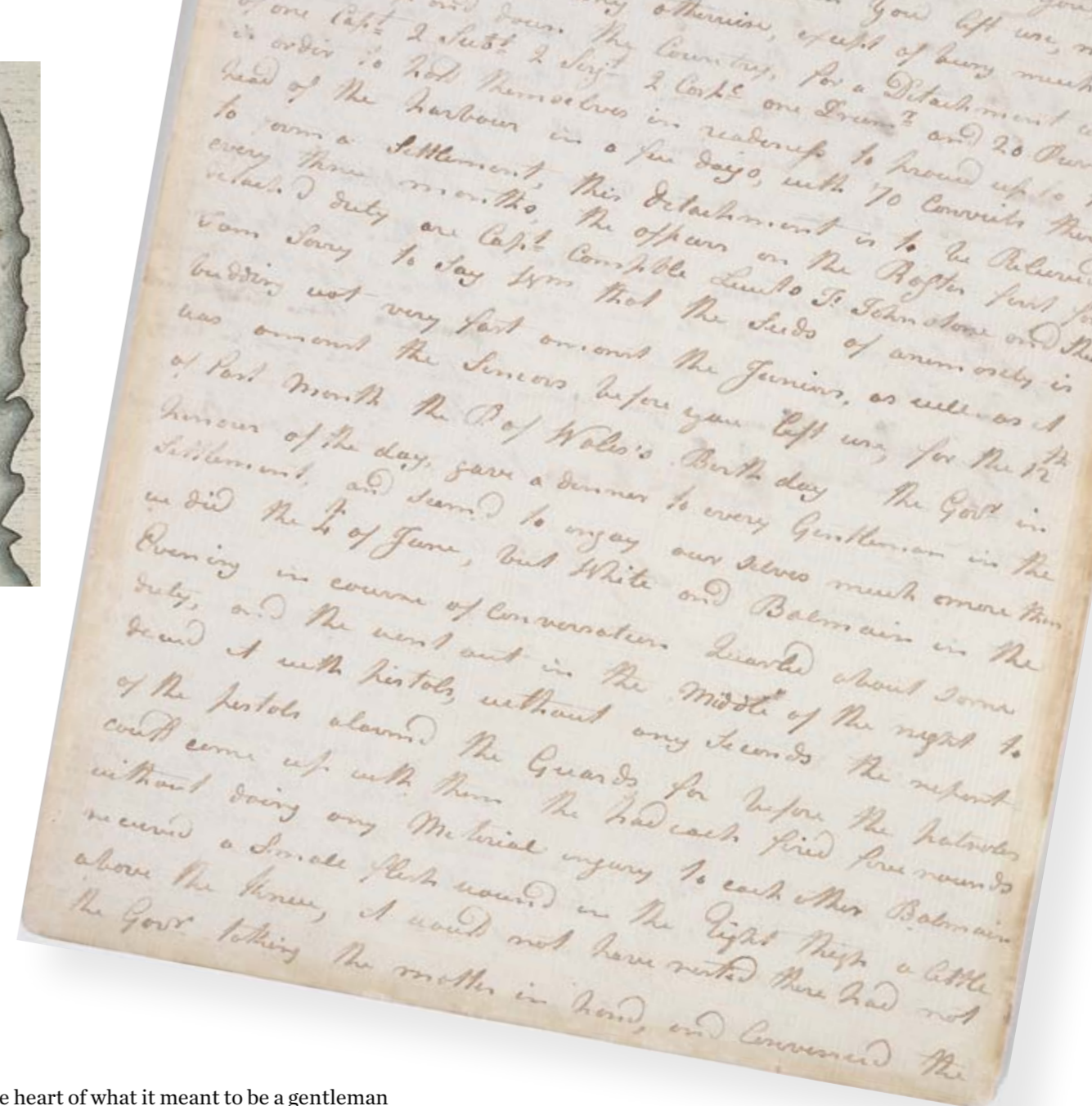
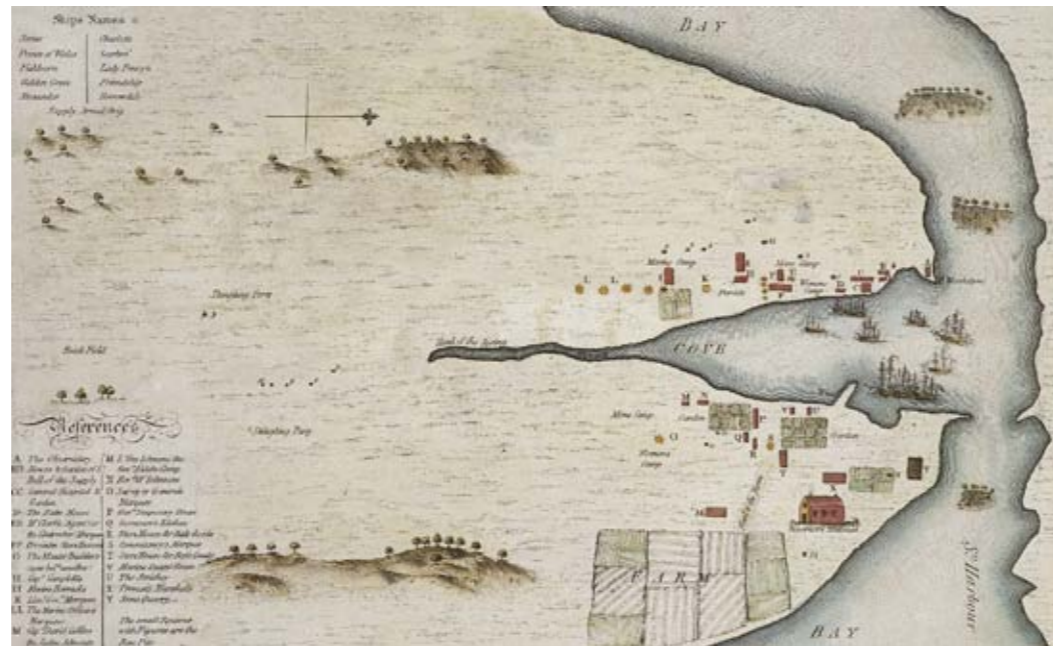
he described it as 'a country and place so forbidding and so hateful as only to merit execration and curses' — would have done nothing to improve his temper and the long-standing ill feeling between the two men would continue for several years.

Fortunately, more details of their duel were provided by Lieutenant Ralph Clark in a letter to a friend in England dated 30 September 1788. Clark was an earnest young officer of the marines and a committed recorder of events, who had volunteered for the voyage in the hope of winning promotion. For some time he had

OPPOSITE: PAIR OF PISTOLS OWNED BY CAPTAIN JOHN PIPER, MADE BY MCCORMICK OF BELFAST, C. 1800-15, R 1018

ABOVE: WILLIAM BALMAIN M.D., 1802-1803, RICHARD EARL OM, P2/193





been disturbed by 'the seeds of animosity budding out very fast' among both the senior and junior officers. Matters came to a head during a dinner to celebrate the Prince of Wales' birthday to which Phillip had invited all the officers in the colony, civil and military. Festivities included a royal salute from the ships in the harbour, bonfires and 'other demonstrations of joy'.

At some stage during the evening, when doubtless the claret and port had flowed freely, White and Balmain quarrelled over 'some duty'. Unable to resolve the dispute, they slipped out of the Governor's residence, apparently unnoticed, in order to decide the matter like gentlemen. The guard patrols were alerted by the sound of pistol shots but were too late to prevent the two men from firing five rounds at each other. Despite this fusillade, White remained (contrary to Easty's account) unscathed. Not so Balmain, who sustained a small flesh wound in the right thigh a little above the knee, an injury that Clark rated as not 'material'.

Clark believed that the matter would have escalated had Phillip not taken it in hand and 'convinced the two sons of Escalipious' — the Greek god of healing — 'that it was much better to draw blood with the point of their lance from the arm of their patients than to do it with pistol balls from each other'.

In describing the duel, Clark mentions that it was fought without seconds, an omission that was normally frowned upon. In addition, rule 15 of the Clonmel Code specifically prohibits challenges being made at night 'for it is desirable to avoid all hot-headed proceedings'. Clark's failure to comment

on these irregularities is curious, as British officers transferred to distant shores usually made a point of rigidly upholding custom and tradition. One possible explanation for Clark's silence is that he was simply unfamiliar with duelling etiquette.

White's blood was evidently slow to cool for, a month after his nocturnal encounter with Balmain, he 'had some words' with Lieutenant John Long and would have challenged him had not his friends interfered and convinced him that he was in the wrong. 'But,' Clark added gloomily, 'if I am not mistaking this matter is only settled for the present and the smallest spark on either side will make it break out afresh.' As far as we know, Clark's pessimism proved to be unfounded.

Three years later he provided a detailed account in his journal of the colony's second duel. The scene was Norfolk Island and the combatants were lieutenants William Faddy and Robert Kellow of the marines. On the afternoon of 26 July 1791, Faddy informed his commanding officer, Major Ross, of a conversation he had had with Kellow earlier that day. Frustratingly, we don't know what was said, but it was serious enough for Ross immediately to send for Kellow, who denied saying any such thing. 'You have given each other the lie,' Ross told them, '[and] one of you must be in the wrong. Both of you cannot be Right ... Until I know which is in the wrong I will hear no more about the Matter.' This was tantamount to telling Faddy and Kellow to sort the matter out themselves.

To be called a liar was so shameful that a duel was almost inevitable. After listing seven causes of a duel in *As You Like It*, Shakespeare concluded: 'All these you may avoid but the lie direct.' Such an accusation

went to the heart of what it meant to be a gentleman for, more than any other affront, it implied a lack of courage.

The next day Faddy and Kellow, accompanied by their seconds, met at Turtle Bay on the island's west coast. At 4 pm the principals took up their positions and, at a given signal, took aim and fired. Both shots flew wide. The seconds then intervened in an attempt to reconcile the two men and they all returned to headquarters. Clark believed that Kellow was the liar — 'I wish to God Faddy had shot him through the heart,' he reflected, 'for he richly deserves it.' This opinion was confirmed by a subsequent inquiry into the affair, which held that Kellow's conduct was 'really infamous and derogatory to the character of an officer and a gentleman'. Ross suspended the hapless fellow from all duties and ordered him to take

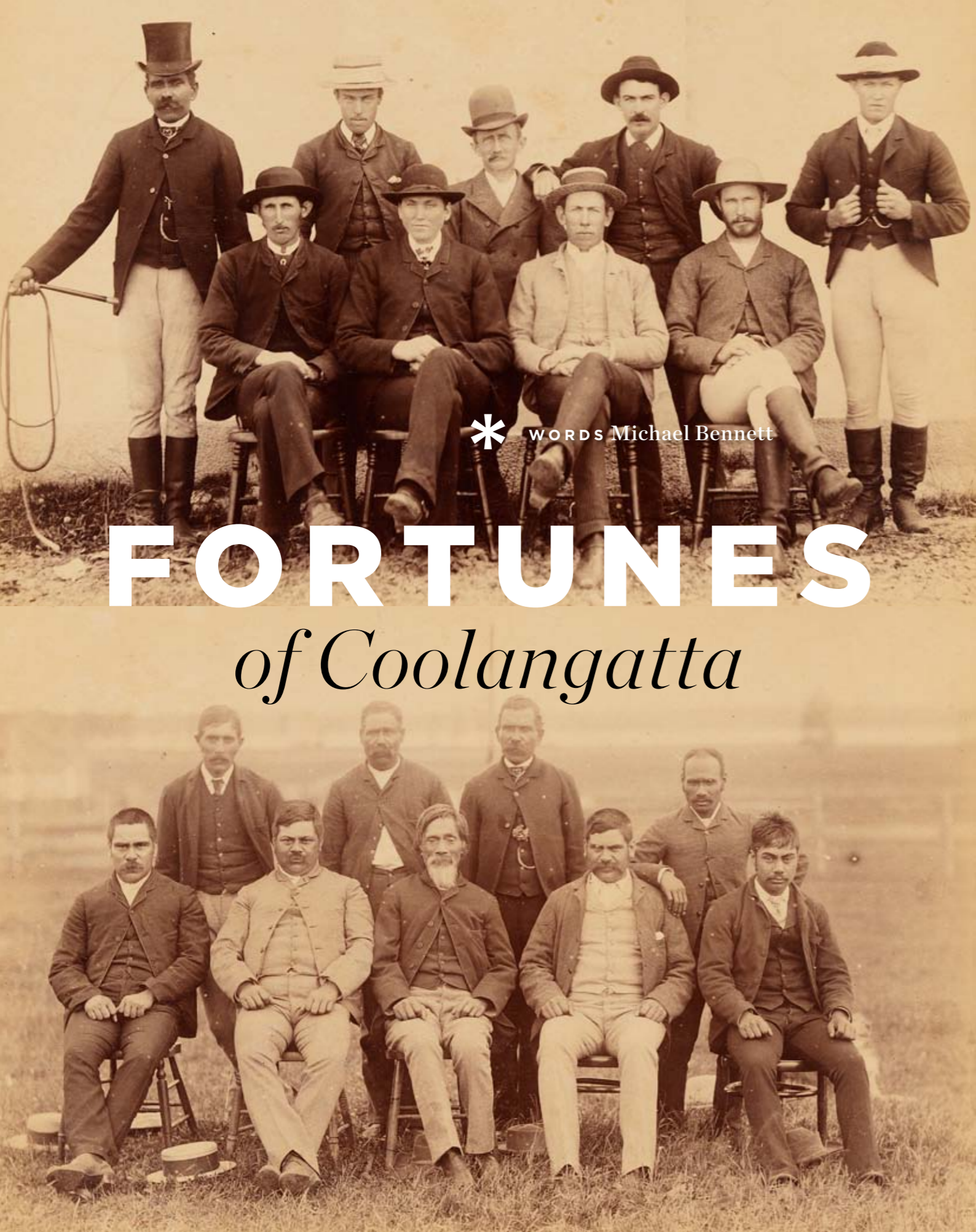
the first ship leaving the island for Sydney or England.

Duels continued to be fought until the 1850s. The first fatality did not occur until 1829 and while a number of duelists were seriously wounded, the majority of these affairs ended harmlessly. In most cases the honour of both parties was satisfied by an exchange of shots without the necessity of drawing blood.

**Warwick Hirst is a former State Library Curator of Manuscripts.**

FAR LEFT: SITE OF DUEL BETWEEN LIEUTENANTS FADDY AND KELLOW, A VIEW OF THE WEST SIDE OF NORFOLK ISLAND TAKEN FROM THE WEST SIDE OF TURTLE BAY, 1790S, ARTIST UNKNOWN, PXD 1098/VOL. 1  
CENTRE: PICTORIAL MAP SHOWING THE 'GOVERNOR'S MANSION', SCENE OF THE QUARREL WHICH LED TO THE COLONY'S FIRST DUEL, SKETCH & DESCRIPTION OF THE SETTLEMENT AT SYDNEY COVE PORT JACKSON ... ON THE 16TH OF APRIL, 1788, FRANCIS FOWKES, SAFE/MB2 811.17/1788/1  
ABOVE: EXTRACT FROM LIEUTENANT RALPH CLARK'S LETTER OF 30 SEPTEMBER 1788 IN WHICH HE DESCRIBES THE DUEL BETWEEN WHITE AND BALMAIN, C 221





\* WORDS Michael Bennett

# FORTUNES of Coolangatta

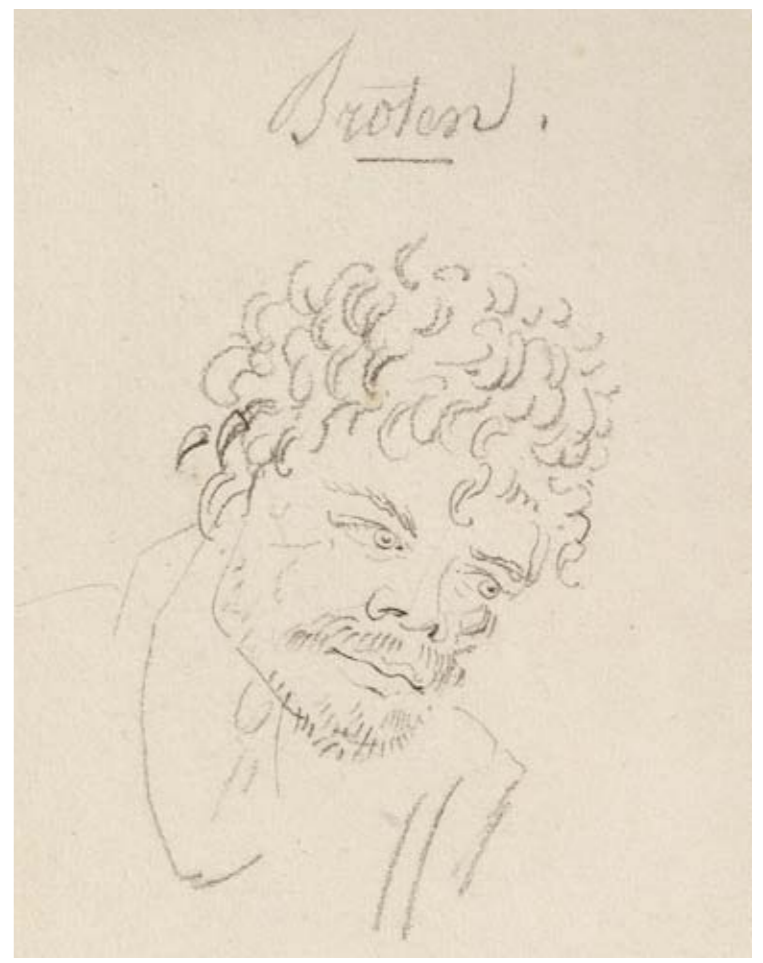
## FEATURE

Their contribution is rarely mentioned, but photographs and documents in the Library's collection show how Aboriginal workers helped build the agricultural wealth of early settlers. The people of the Coolangatta Estate appear in a fascinating album, recently acquired by the Library.

For many people, Coolangatta conjures an image of sand, surf and holidays in the sun. Situated north of the Tweed River, the area was first explored by John Oxley in 1823. The origins of the place name, however, lie much further to the south near the mouth of the Shoalhaven River where Coolangatta Mountain (or Cullengutty as it was first recorded) rises 300 metres above the floodplain. A site of spiritual significance to the Jerringa people, Coolangatta Mountain dominates the coastal landscape.

In the year before Oxley explored the Tweed River, Alexander Berry, a Scottish entrepreneur, and Edward Wollstonecraft, his English business partner, took up a 10,000 acre grant of land along the banks of the Shoalhaven River, including Coolangatta Mountain. With the help of several hundred convicts, they soon established a thriving agricultural and pastoral property, growing corn, grapes and wheat, and raising cattle and sheep. Wollstonecraft died in the early 1830s, but Berry continued to develop the estate. Always on the lookout for a new commercial opportunity – he had extensive land holdings on Sydney's north shore and a warehouse on George Street – Berry also constructed ships for the coastal trade. His schooner, *Coolangatta*, sank off Point Danger near the northern headland of the Tweed River in 1846. The wreck proved to be a popular tourist destination and the name was later adopted for the area.

The sinking of the *Coolangatta* did not diminish Berry's commercial aspirations. By the time of his death in 1873, his assets were valued in the vicinity of £1 million. Little known is the extent to which he relied on the skills and labour of Aboriginal people to develop his business and wealth. The voluminous papers of Berry's estate held by the Mitchell Library contain thousands of references to Aboriginal workers, the tasks they performed and the money

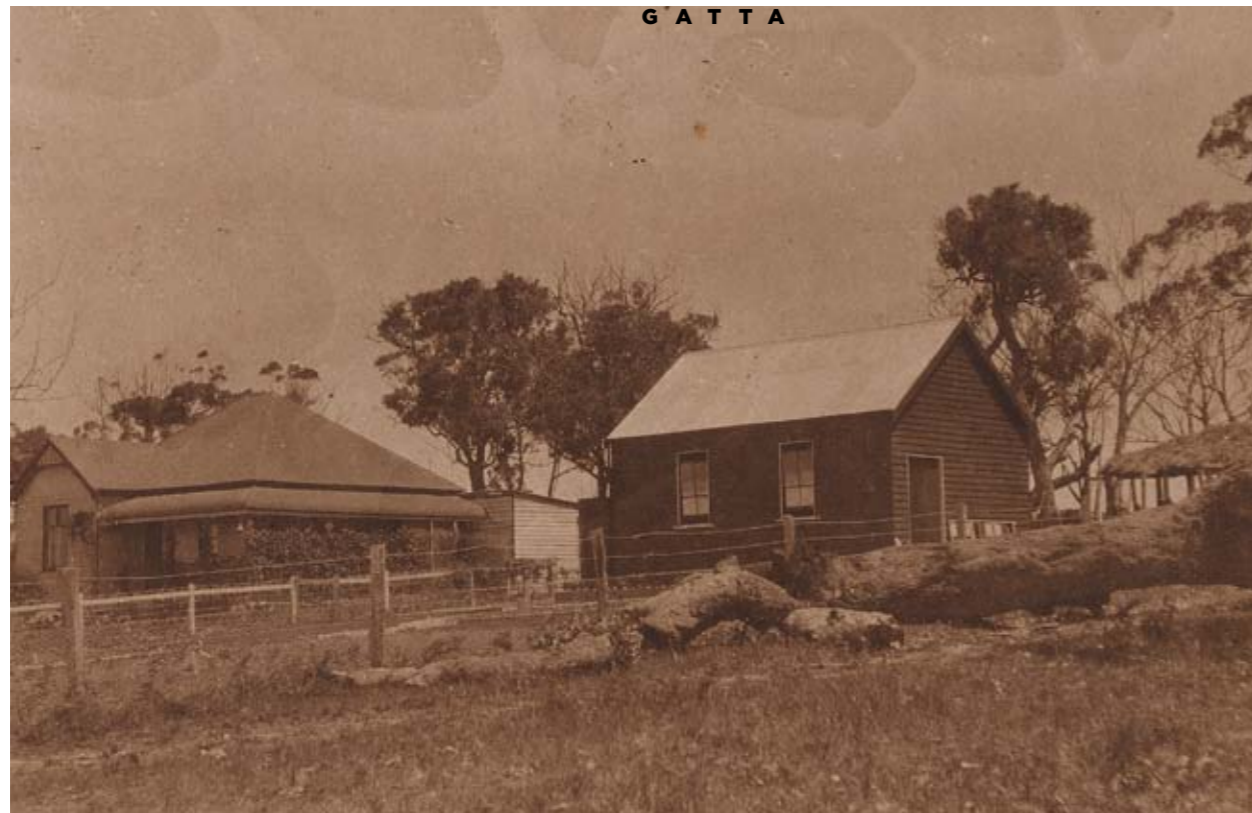


and goods they were given in return. Without their contribution, Berry would not have amassed the fortune he did.

One of the first Aboriginal workers mentioned in the papers is Broughton (also known as Broton or Toodwick, an Anglicised version of his Aboriginal name). He showed Berry the country around the lower Shoalhaven and later helped to build the homestead in which Berry and

OPPOSITE: PHOTOGRAPHIC ALBUM OF THE EMPLOYEES AND INHABITANTS OF THE COOLANGATTA ESTATE, SHOALHAVEN RIVER, NSW, PRESENTED TO JOHN HAY, ESQ. BY HIS EMPLOYEES, NOVEMBER 1891, PXA 1252  
ABOVE: BROTON, 1819, JACQUES ARAGO, PXB 283





Wollstonecraft lived. He was also a skilled agricultural worker who harvested corn and tended sheep. Berry saw Broughton as a representative of his people with whom he could negotiate about using the land. Despite some early violent incidents between convicts, farm workers and Aboriginal people, workable relations were established by 1830. The relationship between Berry and Broughton helped to achieve this. By the mid 1830s, Broughton had retired from farm work, but he and his wife were still given rations.

At that time, approximately 200 Aboriginal people were living on the Coolangatta Estate, a number that remained stable for the next 20 years. Each year, usually in May or June, Berry handed out government blankets to the Aboriginal population. He wrote down the names of the recipients, their age, marital status and place of residence, and submitted the record to the colonial secretary. The blanket returns, as they were known, are now held by the State Records Authority of NSW. The names in the returns can be matched against those in the ledgers and wage books of the Berry collection to identify Aboriginal workers. A comparison shows that just over a quarter of the Aboriginal population worked

on the estate. The amount of work increased over time, particularly after the gold rush began in 1851 and many white workers left to seek out riches. But most do not seem to have worked for Berry at all. As seen in other parts of Australia, the community on the estate worked just enough to ensure they could keep living on the land.

There were exceptions, though. Unie, who was born in the early 1830s, took only an occasional break from working on the estate between 1848 and 1853. Although records are incomplete after 1856, he seems to have kept working after that date. He was a valuable employee for Berry. An expert stockman and horse rider (who was once paid with a pair of spurs), he could reputedly split the head of a snake with his whip. Stock work could be dangerous: another Aboriginal stockman, Billy Dixon, was killed on the estate in 1866 when he was thrown from his horse.

Workers were paid small amounts of cash and an eclectic variety of goods for their labour. Several Aboriginal men were contracted to the estate in the 1840s and received a regular wage comparable to that of white workers. Most workers, however, were employed irregularly and their remuneration was much lower. Cooking and camping items — including quart pots, plates, cups, cutlery and bed tick (mattress casing) — were commonly given as payment. These items were no doubt used to furnish the main Aboriginal camp, which was on the northern



side of Coolangatta Mountain. Clothing was also a popular item and many workers were given shirts, trousers, socks, boots, cravats, dresses and jackets. Interestingly, the most common item workers received was lengths of cloth, indicating that they sometimes made their own clothing.

Most of the Aboriginal people on the estate had a strong traditional association with Coolangatta, but others came from along the south coast of NSW, Sydney, Newcastle and places further afield such as Thursday Island in the Torres Strait. Enduring relationships between Aboriginal women and foreign workers were formed in the mid-nineteenth century. One local Aboriginal woman married a German stonemason while another had at least nine children with a Maori labourer who Berry had brought over from Coromandel on the north island of New Zealand in the early 1840s. Descendants of both couples live in the district to this day.

The Aboriginal population on Coolangatta slowly declined as the century progressed. By the early 1890s, just over 100 people were camped on the estate. Diseases such as tuberculosis and meningitis took their toll. Others moved away to Sydney and the south coast. Of those who remained, about 20 men continued to work as labourers, horse breakers and stockmen. Some can be seen in the photographs accompanying this article, part of a collection acquired recently by the Mitchell Library.

George Nipple, who was born at Coolangatta in 1823, drove the bullock cart and helped to distribute rations to the community. He passed away at Berry in 1908. Another younger man sometimes worked as a coachman.

The depression of the 1890s led to the break-up of the Coolangatta Estate. Sir John Hay, who inherited the property from his cousin David Berry after the latter's death in 1889, began selling off the land in small portions. He unjustly complained to the Aborigines Protection Board (APB) about Aboriginal people 'loafing' about his property. The APB selected land at Orient Point on the southern side of the Shoalhaven River for a new Aboriginal reserve. After several delays, at least 10 families, along with their huts, were moved to the new reserve in 1901.

The association with Coolangatta did not end, though. Genealogical research indicates that some families continued living there for another 20 years. Today, Coolangatta is remembered by the Aboriginal community as a significant place where their ancestors lived and worked. The NSW Government recently purchased a portion of the mountain for traditional owners. The association is set to continue for many years to come.

**Michael Bennett, a historian in the area of native title, completed a PhD on Aboriginal workers on the south coast of NSW.**



Long after the original garments have disappeared, photographs show us the look and detail of fashions past. A display at the State Library charts 160 years of fashion photography — from mid-nineteenth century portraits for private display, to highly stylised magazine images.

# FLASHBACK

A PHOTOGRAPHIC RECORD OF

FASHION ICONS, INCIDENTS AND FADS

SURVIVES IN THE LIBRARY'S COLLECTION.

\* WORDS Margot Riley

Early photographic portraits, like the hand-coloured daguerreotype of Miss Eleanor (Nelly) Stephen shown here, usually depicted people in full figure, dressed to receive visitors or make a social call. Formal attire was the order of the day, replete with the most stylish and appropriate accessories — provided, where necessary, by the photographer.

A visit to the photography studio was a momentous event, requiring thoughtful planning of what to wear and how to pose. Though more affordable than paintings, these images were still out of reach for many. Produced as visual reminders of significant life events, they are invaluable records of how Australia's more prosperous people dressed.

Fashion photography, in Australia as elsewhere, grew out of society and glamour portraiture, which, in turn, descended from *carte de visite* portraits of theatrical performers and society leaders distributed widely from the 1860s. In November 1862, Sydney stationer and art dealer JR Clarke advertised portraits of notable colonials, together with 'a great variety of European and American celebrities', for two shillings each.

With the explosion of mass print media in the late nineteenth century, images of society weddings and engagement portraits began to appear alongside photographs of fashionable men and women attending sporting events, parties and balls. These pictures also carried detailed captions describing the fabric, colour and cut of dresses worn by the socially prominent guests and the bridal party, and soon became as much about fashion and style as society news and gossip. As leading international magazines such as *Vogue* shifted their focus from society journalism to showcasing clothing for the elite, fashion photographs slowly began to displace line drawings to promote and sell clothes.

Fashion photography commissioned by department stores and dress shops began seriously

just before World War I, appearing in advertising sections of magazines and newspapers. But it was not until the 1920s that advertisers, publishers and photographers began to respond to the public desire to know more about what influential women were wearing and where the garments or replicas could be obtained. Only two Australian publications in the 1920s resembled today's fashion magazines: *The Home* (1920–42) and *Fashion and Society* (1929–49). There were no professional fashion models in Australia, so photographers used pretty society girls to showcase upmarket clothes. With socialites and style leaders acting as models, these photographs deliberately blurred the boundaries between society portraiture and fashion illustration.

Sydney became the centre of fashion magazine publishing in Australia between 1930 and 1950. Ignited by glamorous department store promotions showcasing imported garments, the end of World War II saw a resurgence of interest in high-end fashion. Parades featuring international models stimulated local fashion manufacturing and marketing. By the 1950s, fashion advertising, editorial and illustration work had become a specialist industry for photographers and their growing band of collaborators. Fashion modelling also became a career in its own right, with a professional training course set up in Sydney in 1947.

As Australian fashion began to gain international credibility, local brands photographed in familiar locations became more acceptable to Australian readers. During the late 1950s and the 1960s, there were still only two fashion magazines produced in Australia: *Vogue* (1959–) and *Flair* (1956–73). With its chatty approach and a bright and breezy mix of overseas and Australian-made styles, *Flair* filled the youth gap until the advent

ELEANOR ELIZABETH  
STEPHEN (1838-1861), C. 1855.  
HAND-COLOURED  
DAGUERRETYPE  
ATTRIBUTED TO EDWIN  
DALTON, MIN 194





of *POL* (1968–86) and *Dolly* (1970–). During this decade, colour photography took over from sketches as the primary mode of fashion reporting, adding playful exuberance to fun-loving youth fashions of the time.

Australians' appetite for magazines — we currently buy more magazines per capita than any other country in the OECD — has seen the number of local independent street-style and fashion magazine titles

increase dramatically since the early 1990s. While documentary and fashion photography were once at odds — with the 'real' world of the street opposed to the artificial world of the studio — this is no longer the case. Contemporary fashion photography increasingly borrows the aesthetics of realism. Fashion models now compete with celebrities as the dominant face of fashion with websites, blogs and online newsletters promoting street fashion as today's true style.

As ordinary young people are turned into models, promoting personal style over brand names, the portrait remains key to understanding and selling fashion today.

**Margot Riley is a State Library curator. Flashback: 160 years of Australian Fashion Photos is on display in the Level 1 corridor, Macquarie Street, during History Week 2012 (8–16 September) and until April 2013.**

ABOVE: BOB DANGAR AND MISS STEPHEN, C. 1885, ALBUMEN PHOTOGRAPH BY RN DANGAR PXA 519/ V.1/ NO. 76

ABOVE RIGHT: JENNIFER HAWKINS IN MANNING CARTELL, ROSEMOUNT AUSTRALIAN FASHION WEEK, SYDNEY, MAY 2010, DIGITAL PHOTOGRAPH © ROBERT WALLACE A789 ONLINE/12

OPPOSITE: CARMEN DELL'OREFICE, DAVID JONES' NEIMAN MARCUS AMERICAN FASHION PARADE, 1950, BY GEOFFREY LEE, A2437



Six hundred letters — written between 1812 and 1836 and donated to the Mitchell Library in 1957 — gave Alexander Macleay's biographer a daughter's insights.

On 9 December 1816 Frances Leonora Macleay wrote from the family country home in Godstone, Surrey, to her favourite brother, William Sharp Macleay. William was living in Paris at that time, and his sister wondered why he had not received a letter she had written 10 days earlier. 'Someone must have a precious bundle of nonsense if you do not,' she reflected.

Described by William as 'that girl of sense & acquirements', Frances — more commonly known as Fanny — was Alexander Macleay's favourite child. Born in 1793, she was the first daughter of Elizabeth (Eliza) Macleay, who in the ensuing years bore another 15 children.

While she was enlisted to help raise her many siblings, Fanny found time to work with her father as his interest in natural history burgeoned. By the time Macleay left for Australia in 1825 to take up the position of Colonial Secretary, he had amassed the finest insect collection in England.

And Fanny loved to paint. Copies of two of her magnificent flower paintings hang today in Elizabeth Bay House — now managed by Historic Houses Trust of NSW — which was built for her father. She was indeed a woman of many accomplishments.

Historians can be grateful for the legacy that Fanny has left us in her amazing letters. Often written late at night by candlelight and in bitterly cold conditions that made her fingers numb, they give a different perspective on her father from the one history has recorded. Those written after the family arrived in Sydney in 1826 are particularly poignant. Pens and paper were in scant supply, yet Fanny persisted in her regular letters to William, who was then living in Cuba.

Fanny wrote her letters much like a diary, recording the daily comings and goings within the household. She also gave her opinions about the people and politics of the day. It seems as though she tried to make sure that a letter went off with each



departing ship. And what a comfort these letters gave William, who was frequently homesick — although, sadly for Fanny, he was a poor correspondent himself.

When I began research in 1994 into the life of Alexander Macleay, initially as a PhD student at the University of Sydney, I headed straight for the Mitchell Library to look at Fanny's original letters. I was in for a shock. Her words, on small sheets of thin paper, were often scrawled not only down the page but across as well. They were, at least for me, virtually indecipherable. Within a few months, to my great relief, I discovered that the letters had been transcribed and were about to be published. This gave me a renewed sense of purpose in writing Alexander's biography, and I was excited about what secrets I might find hidden among Fanny's words.

Fanny's letters had found their way into the Mitchell Library through an extraordinary course of events.

# *A precious bundle of* **NONSENSE**

\* WORDS Derelie Cherry

OPPOSITE: DERELIE CHERRY  
PHOTO BY HAMILTON  
CHURTON

ABOVE: LETTER FROM  
FRANCES MACLEAY  
TO WILLIAM SHARP,  
MACARTHUR FAMILY  
PAPERS, 1796-1945, SECOND  
COLLECTION, A 4299





The Australian historian Malcolm Ellis was dining at Camden House one evening in the early 1950s when he ventured down into the vast cellars with his host, Lady Stanham, in search of another bottle of wine. Spotting six large metal cases unopened in a corner, he proceeded to work his way through a collection of keys weighing 120 pounds. Three days later, when he managed to open the cases, he discovered a treasure trove. Among other family papers were Fanny's 600 letters. In 1957 they were given to the Mitchell Library by the Macarthur-Onslow family.

In 1892 the mother of Alexander Macleay's great grandson, James William Macarthur-Onslow, had instructed that all Macleay family portraits and documents be transferred from Elizabeth Bay House to Camden Park House. And there they had rested, hidden from sight, for the next 60 years. William Sharp must have carried them around the world with him and brought them out to Australia when he eventually came to live in Sydney in 1839.

Fanny had finally married in 1836 when she was 43 years old, but six weeks later she was dead. She had caught a cold on her honeymoon, and associated complications connected with her weak heart condition and stomach problems caused her demise. Her husband, Thomas Harington, was grief stricken, but there was someone else back in England who equally mourned this terrible loss. The esteemed botanist Robert Brown had been in love with Fanny since around 1814 and his feelings were reciprocated. Eliza had refused to let her eldest daughter marry him in order to keep her at home to help with the younger children. Brown never married.

Now, almost 200 years later, I wonder how Fanny would feel about her innermost thoughts being on the public record. I like to think she might be gratified that they have contributed so profoundly to the first biography of her dearly loved father.

**Derelie Cherry's *Alexander Macleay: From Scotland to Sydney* is available in the Library Shop.**



## Fanny's words

'My Father is occupied as usual ... with Public Business and reaps nothing but calumny and malevolence for return for his Labours. I think you can form but a very faint conception of the ill will which is generated here by means of the opposition Newspapers and the ill conduct of our *great* Law Officers ...'

31 July 1830

'I am ashamed of the appearance of this scrawl but my pen is so bad and I have no knife to mend it ... besides I am head nurse here which occupies my time very completely for we are in a large house with scarcely any servts only 3 Idlers and with little or no furniture. I assure you that I become tired ere the day be well begun.'

11 November 1831

'Our dear Father is not quite so much harassed with business, which is well, for I am convinced that he could not sustain the fatigue he underwent during Gen D's time — he begins to shew marks of age — he does not move as he did — his step is slow, & heavy, and he is becoming deaf ... he speaks with great apparent pleasure of the hope he feels that you will come hither to see him ere he bids this world farewell!'

28 March 1833

LEFT: [LADY IN HER BOWER], 1841, CONRAD MARTENS DL PX 28/F. 8

ABOVE: VIEW OF SYDNEY, C. 1830, POSSIBLY BY FRANCES MACLEAY SV1 / CA.1830 / 1



# CAPTAIN ELLIS

*and the 'young digger'*

\* WORDS Ben Woods



The Library's card catalogues will largely be rendered historical curiosities when our eRecords project is completed in 2013. As *SL* readers may be aware, this project is producing online records for material previously only listed on cards.

Creating new erecords has been a chance for a fresh look at items that may not have been viewed since they were first donated or purchased. This can turn up surprising results, especially where the catalogue card carries only basic information.

While working on an erecord for a collection of war photographs belonging to Captain Alfred William Leslie Ellis, I came across the extraordinary case of Henri 'Heememe' Tovell. The collection held fascinating photographs from World War I, many taken in the Middle East from Ellis's cockpit. But I wasn't prepared for the story of young French orphan Henri, his rescue by Captain Ellis's squadron, and subsequent smuggling back to Australia and adoption by team member Tim Tovell.

Among the images of biplanes, pilots and aerial views of the Middle East, I found photos of a small boy dressed like a WWI digger, and one in which an Australian serviceman was carrying the boy in a sack.

Included with the photos was a clipping from the English *Daily Guardian* of 25 May 1928, which noted briefly that a French war orphan adopted by 4th Squadron RAAF had died in an accident in Melbourne.

I noticed that one of the photographs accompanying the article was the same as a print in the collection. On further research, I could confirm that Captain Ellis's squadron brought Henri to Australia, and it appeared that some of the photographs had been published. Henri had lived in Queensland and became a mechanic like his adoptive father. The story is fictionalised by Anthony Hill in the children's novel *Young Digger*, published in 2002, but few people I spoke to had heard of Henri's adventures.

Coming across the story of poor orphaned Henri is timely as the centenary of WWI approaches. These photographs are now described in detail on the online catalogue, and take their place among the Mitchell Library's vast collections from that era, including propaganda, letters and many diaries of diggers acquired during the famous collecting drive initiated by Principal Librarian William Ifould in 1918.

WWI PHOTOGRAPHS OF  
CAPTAIN ALFRED WILLIAM  
LESLIE ELLIS, 1914-18  
PXA 1461 / BOX 3



# new acquisitions

## Asia as Pegasus

An intriguing sixteenth-century map recently acquired by the Library represents the Asian continent in the shape of the mythical winged horse, Pegasus. *Asia secunda pars terrae in forma Pegasir* was designed and printed by German Protestant theologian Heinrich Bünting (1545–1606) and included in his 1581 book, *Itinerarium Sacrae Scripturae* (Travels according to the scriptures). The book features six maps of the Holy Land, and three figurative maps including the Pegasus map of Asia.

The other two figurative maps depict the world as a cloverleaf and Europe as a woman.

*Asia secunda pars terrae in forma Pegasir* is an interesting addition to our large collection of maps showing how Europeans developed their understanding of the mysterious continent of Asia.

—  
**ANDY CARR**  
Head of Maps



ASIA SECUNDA PARS TERRAE  
IN FORMA PEGASIR,  
PUBLISHED IN HEINRICH  
BÜNTING, *ITINERARIUM  
SACRAE SCRIPTURAE*, 1581,  
M2 400/1581/1



## What and how

It is always fruitful to view the offerings at the annual Australian Antiquarian Book Fair organised by the Australian and New Zealand Association of Antiquarian Booksellers (ANZAAB). At last November's fair in the State Library Galleries, Harbeck Rare Books of Brisbane offered a real bobbydazzler and the Library lost no time in acquiring it. Victory in these matters goes to the fleet of foot.

The book *What to Build and How to Build It: A Few Hints on Domestic, Ecclesiastical and General Architecture* was produced by Terry & Oakden, a Melbourne architectural firm, and published in 1885 by George Robertson & Co of Melbourne. The copy for sale belonged to GHM Addison, who illustrated

the book and may also have been its author. No other copy of this book is known to exist in its complete state anywhere in the world.

The text deals with domestic and ecclesiastical architecture, the philosophy of decorative art, the internal embellishment of buildings, the distribution of building stone in Australia, light, heat, ventilation and sanitation. It includes a glossary of architectural and building terms, some specifically Australian. There are 59 photo-lithographed plates. This new acquisition now joins so many other rarities of national significance in the Mitchell Library.

—  
**PAUL BRUNTON**  
Senior Curator, Mitchell Library

ILLUSTRATIONS FROM TERRY  
& OAKDEN, *WHAT TO BUILD  
AND HOW TO BUILD IT*, 1885,  
MRB/F74



# discover/collections



The Library holds a wide selection of illustrations, manuscripts and printed works of May Gibbs (1877–1969), including her literary papers deposited in 1970 by the copyright holders, the NSW Society for Crippled Children (now Northcott Disability Services) and the Spastic Centre of NSW (now the Cerebral Palsy Alliance), and substantial material acquired in 1998 from Dr Neil and Mrs Marian Shand (the latter is Gibbs’s cousin).

The Library has started work researching, preserving, photographing and curating Gibbs’s extraordinary material to present an engaging online story. Interest in her life was sparked last year with Robert Holden and Jane Brummitt’s book *May Gibbs: More than a Fairy Tale*. Contrary to the commonly held image of May Gibbs as a reclusive children’s book illustrator, the authors show Gibbs as ‘a young woman leading a life of vibrant opportunity, social engagement and considerable variety’, her early work aimed largely at adults.

May Gibbs was born in Kent, England, on 17 January 1877, the only daughter of Herbert William Gibbs, public servant and artist, and his wife Cecilia Rogers. Her family migrated to South Australia in 1881 and in 1885 moved to Harvey River in Western Australia, where she spent two impressionable years in the Australian bush before settling at The Dune in Perth.

Recognising her artistic ability at an early age, Gibbs’s family was keen for her to study overseas at the London School of Art, and between 1900 and 1913 she travelled abroad three times. In many ways Gibbs embodied the emerging ‘New Woman’. A contemporary of Miles Franklin, both women gained independence and freedom by travelling overseas and coming into contact with the suffragette movement. While in London in 1910 and 1911, she became involved with the leading suffragette journal, *The Common Cause*, contributing cover designs and illustrations.

In 1913 Gibbs moved to Sydney’s Neutral Bay and maintained a steady livelihood with commissions from publishers, especially for books she both wrote and illustrated. She made considerable inroads into the male-dominated publishing world and was the decade’s most successful female magazine artist.

Gibbs’s propaganda illustrations during WWI were also significant. By the end of 1914 she worked in her Bridge Street studio to produce an array of postcards, pictures and bookmarks – much of it destined for the Australian diggers overseas. Her work, which reflected an Australian sense of identity, became popular with the troops.

It was not until 1916, inspired by the wildflowers of Western Australia, that Gibbs created her iconic Gumnut Babies. *Gumnut Babies*, the first in a series of five *Gumnut* booklets, was published by Angus & Robertson. ‘It is hard to say,’ Gibbs was to comment later, ‘if the bush babies found me or if I found the little creatures’. In October 1916 *The Bulletin* reported that the Gumnut Babies ‘who blink at you in countless Christmas calendars’ had made Gibbs ‘one of the best known of our younger women artists’.

The successful *Snugglepot and Cuddlepie: Their Adventures Wonderful* was published in 1918. In 1923 and 1924, *The Story of Nuttybub and Nittersing* and *Two Little Gumnuts: Chucklebub and Wunkydoo* were published by Osboldstone & Company in Melbourne.

As a syndicated cartoonist and columnist, the 1920s was a prolific and prosperous period for Gibbs. She had married Bertram Kelly, a mining agent, who became her manager. In 1925, Gibbs and her husband moved into Nutcote, the house they had built in Neutral Bay, set among eucalypts and banksias – now a museum – from which she drew inspiration for the enduring ‘Bib and Bub’ comic strip in the *Sunday News* and other newspapers.

From 1925 to 1931, the *Sunday Sun* published ‘Tiggy Touchwood’ under the pseudonym Stan Cottman, and from 1925 to 1935 her weekly column, ‘Gumnut Gossip: Extracts from the Daily Bark’, ran in the *Sunday News* and *Woman’s Budget*.

In 1955 Gibbs was appointed a Member of the British Empire for her contribution to children’s literature and in 1969 the Commonwealth Literary fund granted her a literary pension. Selections from the extraordinary archive she left behind on her death that year will now be accessible online.



## Revealing May Gibbs

When Crown Prince Frederick of Denmark and Princess Mary, his Australian-born wife, welcomed their first child in 2005, the Australian people gave a first-edition, 1918 copy of May Gibbs’s *Tales of Snugglepot and Cuddlepie* as an official gift. After nearly 100 years, May Gibbs’s iconic children’s literature and folklore is still as popular as ever, holding a special place in the Australian consciousness.

The State Library of NSW Foundation recently raised funds to support an online story of Australia’s foremost children’s author and illustrator. The Nutcote Trust and benefactors Graham and Charlene Bradley initiated and supported this endeavour.

ABOUT US, MAY GIBBS,  
LONDON: ERNEST NISTER,  
1912, QA823/G443/1A1

FEMALE PORTRAIT,  
C. 1910, MAY GIBBS,  
FROM COLLECTION OF  
LIFE DRAWINGS, ETC.,  
MADE DURING HER STUDENT  
YEARS, PXD 304 V12

From mid-October the May Gibbs story can be accessed through *Discover Collections* on the State Library website.

**CONTACT THE STATE LIBRARY OF NSW FOUNDATION:**  
Susan Hunt, Executive Director  
Phone: (02) 9273 1529  
Kay Payne, Partnership Manager  
Phone: (02) 9273 1517  
[www.sl.nsw.gov.au/about/support](http://www.sl.nsw.gov.au/about/support)



## Far Out! Treasures to the Bush

With generous support from The Caledonia Foundation, six of our most iconic items have travelled 1700 kilometres from Macquarie Street to far western NSW. The road show visited Cobar and Bourke in March and then Coolah, Coonabarabran, Narrabri, Baradine and Wee Waa in June. Designed to share extraordinary treasures from the Mitchell Library with a new audience, over 1240 school students and members of the public took part in workshops and events.

Touring items included Captain James Cook's June 1769 handwritten observations of the transit of Venus from Tahiti, and his shoe buckles. Letters from Arthur Phillip and convict turned businesswoman Mary Reibey were taken on the journey, as well as an Indigenous word list from the letters of David Blackburn.

The tour visited schools and public libraries, where the Mitchell Library's Senior Curator, Paul Brunton, brought the items to life by placing them in their historical context. The Library's learning team, including Megan Perry, Pauline Fitzgerald and Andrea Sturgeon, followed the presentations with workshops for schoolchildren, which began with a timeline activity to demonstrate the age of the items on display in contrast to the length of Indigenous presence in Australia.

Older students explored the extraordinary life of Mary Reibey from convict child to wealthy, respected member of colonial society, while younger students found out what else Captain Cook wore with those shiny shoe buckles and climbed aboard *Endeavour* to sail around their classrooms.

The response from students and teachers was warm and enthusiastic — escaping from Cobar Public School was a challenge as the students had so many questions they wanted to ask. The school's Assistant Principal wrote in thanks: 'We are so appreciative of your time and effort in coming out here. It was a wonderful experience for students and teachers.' And from Baradine Central School: 'I just wanted to thank you for including Baradine in your Far Out!



tour. It was such a wonderful opportunity given to our otherwise disadvantaged students. They were fascinated by all of the treasures and Paul, Andrea and Megan were so engaging and patient with our students'.

The public library audiences were similarly enthusiastic. Bourke Public Library attracted a diverse audience, from secondary school students and their parents to a local councillor and one gentleman who drove all the way from Cobar because he had missed the previous night's presentation at his local library.

The State Library of NSW Foundation is delighted that The Caledonia Foundation has recently renewed its support for the Far Out! program, which is part of the Library's vision to serve the people of rural and regional NSW.

## Life mapped out

You don't need a Facebook or Twitter account to leave an 'online footprint' that catches the attention of your family, friends and colleagues. As State Library volunteer Gay Windeyer has found, a profile in the Teenagers Supplement of the *Australian Women's Weekly* can resurface more than 50 years later.

The profile of Gay titled 'Librarian has her life mapped out', published in the *Weekly's* 'Other Girls' Jobs' column of 27 June 1960, is one of the glimpses of the past that keep coming to light as Australian newspapers and magazines are digitised and placed online. It also highlights a statistically slight but noteworthy phenomenon of former staff coming back to volunteer at the Library in retirement.

Gay told the *Weekly* she had 'always been interested in library work', and the photograph shows her enjoying her job in the maps section. A reminder of a different era, the article mentions people coming to the Library to research their family history being shocked to find a convict in their family — today's holy grail of genealogy.

As a volunteer, Gay has returned to the place where she first worked after leaving university. She helps index Library publications such as *SL* magazine, and still believes libraries have a 'nice feel' about them and are great places to contribute your time.

Ellie Brasch was also drawn to her former workplace as a volunteer: 'I always thought, one of these days when I do volunteer work, I'll come back here — do a full circle.' Ellie worked in the Library's former lending section from 1955 to 1959. She remembers a much smaller operation, with special permission required to use the rarified Mitchell Library. Staff would sit on the floor of the stacks during their breaks to read banned literature.

Leaving for London after working at the Library while she completed an Arts degree, Ellie worked in advertising and publishing before returning to Australia in 1971. She had roles in sales and marketing for Australian publishers before starting her own book distribution company, Eleanor Brasch Enterprises, which continues to this day.

Ellie found a range of possibilities for volunteering at the Library. She began contributing to the University of Melbourne's climate change project, which involved combing the Library's archival records for evidence of climate variation.



Currently, she is transcribing a set of recorded interviews with the 'Queen of Radio', Dorothy Hetty Fosbury Gordon (1891–1985), known in the 1950s and 60s simply as Andrea.

Her subject's 'colourful history' has kept Ellie engaged with the painstaking work of transcription. Andrea had been a stuntwoman and actress in Hollywood then, as a journalist in Asia during WWII, was interned in a Japanese prisoner of war camp for three-and-a-half years. 'I find it fascinating,' Ellie says.

TOP: ELLIE BRASCH AND GAY WINDEYER PHOTO BY HAMILTON CHURTON  
ABOVE: GAY WINDEYER IN AUSTRALIAN WOMEN'S WEEKLY, 27 JUNE 1960, P. 33



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

Special offers at the Library Shop and Cafe Trim



The exhibition *The Life of Patrick White* marks the centenary of the Nobel Prize winner's birth. His books *Voss* and *The Vivisector* have been released in glorious, linen-covered editions designed by Patrick White's second cousin, the Oscar Award-winning costume and set designer Luciana Arrighi. Friends special offer, until 28 October: \$35 each (RRP \$45).

YOU CAN JOIN OR RENEW ONLINE AT [www.sl.nsw.gov.au/support](http://www.sl.nsw.gov.au/support)

OR CONTACT  
Helena Poropat  
State Library of NSW Foundation  
Macquarie Street  
Sydney NSW 2000  
Phone: (02) 9273 1593  
Email: [friends@sl.nsw.gov.au](mailto:friends@sl.nsw.gov.au)

Own a piece of our collection

Photographs, panoramas, watercolours, oil paintings and drawings from the Library's collections can be purchased as reproductions and enjoyed in your own home. Produced by a fine art printer, the archival prints use the finest inks and papers. Visit the Library Shop website (see p. 39) to view a selection, or search for an image on the Library's Manuscripts, Oral History and Pictures catalogue. Images with a digital ID number (beginning with 'a') are available. Prices start from \$59 for an A4 print. Contact the Library Shop on (02) 9273 1611.



MOSMAN BAY, 1916, JOHN CAMPBELL, DG 464

At Cafe Trim

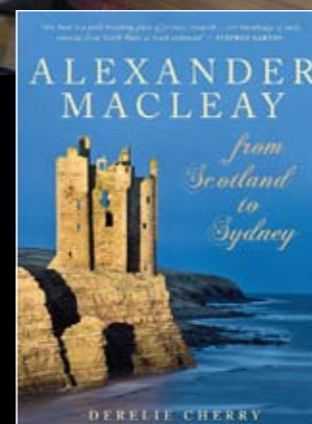
Friends can enjoy discount coffee or tea with a muffin or banana/carrot cake for \$5. Friends must produce their membership card at the counter. Offer valid to 30 November 2012. Don't forget to show your Friends membership card for discounts on all purchases in the Library Shop and Cafe Trim.

Remarkable women: Three classic Victorian novels

There is still time to book for our exciting new lecture series on nineteenth century novels by leading Victorian literature expert Susannah Fullerton.

18 October — Charlotte Bronte and *Jane Eyre*  
1 November — Elizabeth Gaskell and *North and South*  
15 November — George Eliot and *Middlemarch*  
10 to 11 am, Metcalfe Auditorium, State Library of NSW

Friends: \$20 each lecture, \$50 for three lectures (please quote membership number when booking); non-members: \$25 each lecture, \$65 for three lectures. Bookings essential. For further details and booking please see <[www.sl.nsw.gov.au/events](http://www.sl.nsw.gov.au/events)>.



the library  
shop

Open 7 days  
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[libshop@sl.nsw.gov.au](mailto:libshop@sl.nsw.gov.au)  
[www.sl.nsw.gov.au/shop](http://www.sl.nsw.gov.au/shop)

Drop in for gifts from new release books and archival prints to accessories, cards and gift vouchers.



H I G H L I G H T S



/01



/02



/09



/10



/03



/04



/05



/11



/12



/06



/08



/13



/07

- 01 KEN SMITH, ROSLYN SALTERI AND PAUL BRUNTON OAM WITH HONOURS RECEIVED BY CARLO SALTERI AC, COFOUNDER OF TRANSFIELD PTY LTD. MRS SALTERI DONATED THE AWARDS TO THE LIBRARY WITH MR SALTERI'S PAPERS, AND MR SMITH ARRANGED AND DESCRIBED THE COLLECTION, 23 APRIL PHOTO BY HAMILTON CHURTON
- 02 MEREDITH BURGMANN, EVA COX AO, ROELOF SMILDE, PICK YOUR BATTLES, TUESDAYS IN THE GALLERIES, 8 MAY PHOTO BY BRUCE YORK
- 03 ALEX BYRNE, GEOFFREY CAINS, MICHAEL CROUCH AO, ROB THOMAS, NATIONAL BIOGRAPHY AWARD PRESENTATION, 14 MAY PHOTO BY MICHAEL COOPER
- 04 MICHAEL DUFFY, MALLA NUNN, RACHEL FRANKS, JOSHUA MEYERS, MURDER IN THE GALLERIES, PART OF SYDNEY WRITERS' FESTIVAL, 15 MAY PHOTO BY HAMILTON CHURTON
- 05 AN EVENING WITH DAVID GONSKI AC, 24 MAY PHOTO BY BELINDA CHRISTIE
- 06 MONICA ATTARD OAM, NICK BRYANT, BRIAN THOMSON, WALKLEY MEDIA TALKS, 30 MAY PHOTO BY BELINDA CHRISTIE
- 07 DIGITISING THE WORLD'S LARGEST GLASS PLATE NEGATIVE, 20 JUNE PHOTO BY JOY LAI
- 08 TRANSIT OF VENUS DINNER, 1 JUNE PHOTO BY BRUCE YORK

- 09 BOORI (MONTY) PRYOR AND AUDIENCE MEMBERS, 20 JUNE PHOTO BY BELINDA CHRISTIE
- 10 TAKANOBU NAKAMASU, ADAM PRETTY, MANJA KAMMAN, WORLD PRESS PHRYO 2012 OPENING NIGHT, 29 JUNE PHOTO BY HAMILTON CHURTON
- 11 JENNIFER DUNCAN AND JOANNE BRENNAN, GREAT NIECES OF WWI SOLDIER NORMAN PEARCE, WHOSE DIARY WAS DONATED TO THE LIBRARY BY THE TRUST COMPANY FOUNDATION, 2 JULY PHOTO BY HAMILTON CHURTON
- 12 NICHOLAS MOORE, MANAGING DIRECTOR AND CEO, MACQUARIE GROUP LTD, AND THE GOVERNOR OF NSW, PROFESSOR MARIE BASHIR, AC, CVO, AT THE LAUNCH OF MACQUARIE THE GOVERNOR AT NO. 1 MARTIN PLACE, 2 JULY
- 13 HIGH TEA AT THE LIBRARY, 10 JULY PHOTO BY MERINDA CAMPBELL

recent highlights





# Cafe poet



Cafe Poet Kate Rees has taken up residence at the Library's Cafe Trim. Kate is creating poems inspired by the Library's collections and her interactions with the people she meets.

Kate will be at Cafe Trim until January 2013 every Tuesday from 2 pm to 5 pm, and Thursday from 9 am to 2 pm.

Phone: (02) 9273 1744  
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# ‘Q&A

Vanessa Berry



PHOTO BY SIMON YATES

Writer and artist Vanessa Berry documents Sydney's public libraries on her blog Biblioburbia. She recently shared her stories at the State Library as part of Tuesdays in the Galleries.

**WHY START A BLOG ABOUT PUBLIC LIBRARIES?**

I liked the idea of exploring both libraries and the suburbs of Sydney. Many years ago I did a similar project with op shops, and made the zine (handmade magazine) 'Vinnies'. Libraries, like op shops, are full of possible discoveries; they're also places with many stories attached to them. Everyone I talk to about the blog has at least one library story to share.

**WHAT HAVE YOU FOUND ALONG THE WAY?**

I know my local library well, but visiting other libraries has made me realise how different they can be. At each library I spend up to a few hours observing and taking notes. By the end of my visit I've usually found a pile of interesting books, noticed interesting people and interactions, and collected some new anecdotes. A library is one of the few places where taking notes doesn't attract attention!

**DESCRIBE YOUR STRANGEST EXPERIENCE IN A LIBRARY**

At Campbelltown library I sat down to take notes and saw a man sitting across from me with a large, hardback autobiography of Dennis Lillee. He wasn't reading it — he used it as a decoy as he peered over the top, watching everyone in the library. I realised I wasn't the only person who goes to the library to watch what's going on.

**WHAT'S THE FUTURE OF LIBRARIES?**

The consensus seems to be that libraries will become more social spaces than places of quiet reflection. The libraries I have visited combine these elements, and I hope the libraries of the future remain places where people can engage with books and information on a quiet, personal level.

**IF YOU WEREN'T IN A LIBRARY, WHERE WOULD WE FIND YOU?**

I spend a lot of time writing at my desk. It's a large, wooden desk my parents bought at a garage sale in the 1960s. I do most of my best thinking when I'm sitting at it.

**HOW HAVE ZINES FIGURED IN YOUR LIFE?**

I started making zines when I was a teenager and it set me on the path towards being a writer. The personal, handmade and idiosyncratic elements of zines appealed to me back then, and that's still what I love about them.

**WHAT WILL YOU DO NEXT?**

I've started a new blog, Mirror Sydney, which is a collection of my favourite unusual or overlooked places in Sydney. So far I've written about the Domain Express Footway and Sydney's second Harbour Bridge in Warwick Farm, among other oddities.

[biblioburbia.wordpress.com](http://biblioburbia.wordpress.com)  
[mirrorsydney.wordpress.com](http://mirrorsydney.wordpress.com)





# The Life of Patrick White

Until 28 October

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

