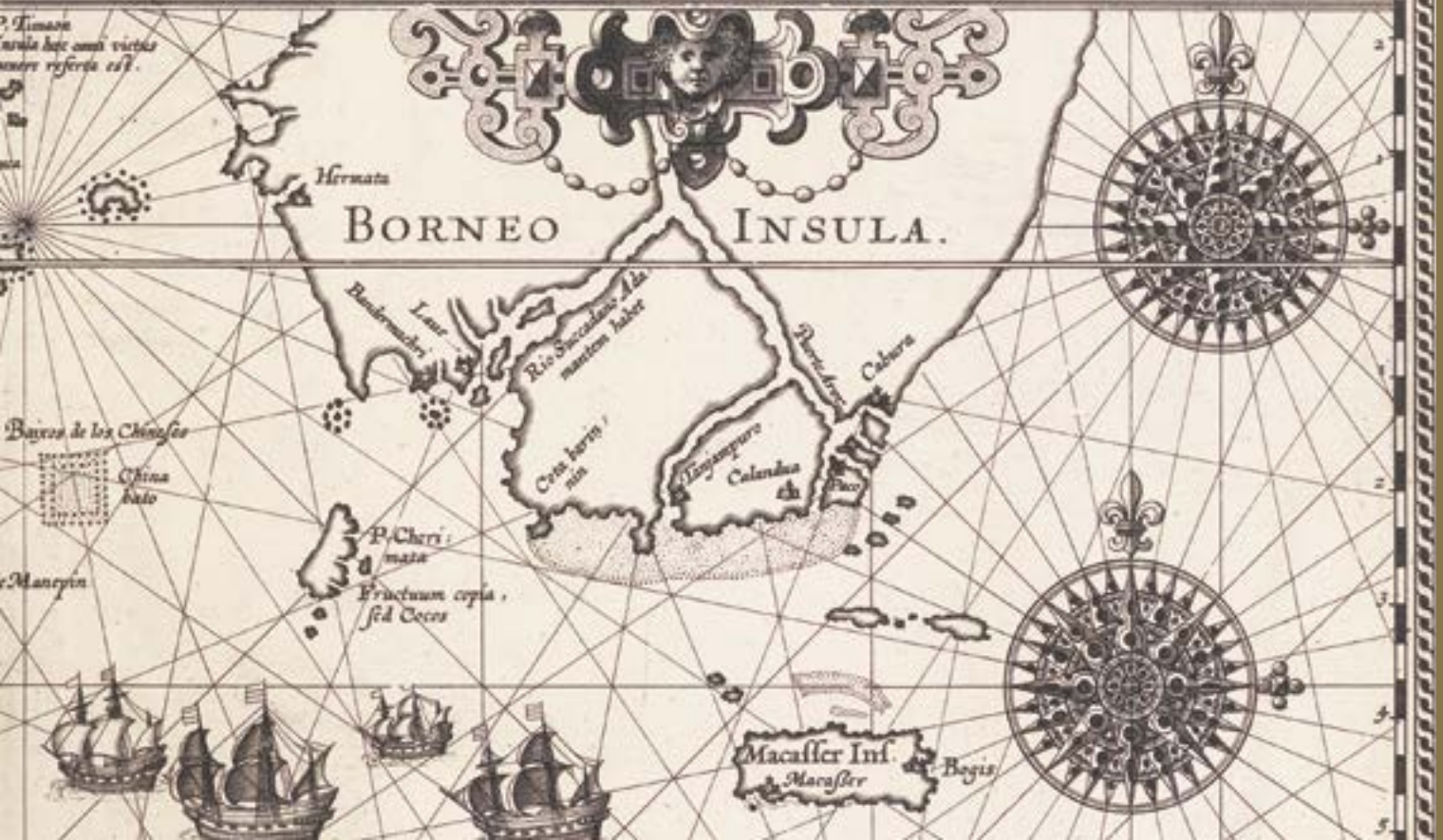


# SL



STATE LIBRARY®  
NEW SOUTH WALES





# Message



## A sprightly 75

Our public libraries are in a continual process of creation and re-creation as they stimulate and respond to their communities.

Celebrating the 75th anniversary of the NSW *Library Act* this November, we are reminded of the strength and vitality of our New South Wales libraries.

In spite of the fact that the Act was passed in the year that World War II began, councils quickly adopted the Act and public libraries spread across the state over subsequent decades. The total, now 369, continues to grow. As State Librarian I have visited many and enjoyed seeing them in their diversity, meeting their staff and council colleagues and talking to their readers. It is striking to see how much they contribute to their communities.

From Coolamon to Kempsey, from Broken Hill to Burwood, they are all different, shaped by their communities and, in turn, shaping their communities. And they are in constant change as the library staff, supported by their councils, innovate and adapt to the evolving needs of their communities.

While books, magazines, DVDs and other materials continue to be important and valued, public libraries are at the heart of their communities for many other reasons. WiFi and broadband bring in HSC students, small business and 'grey nomads' touring Australia in Kiama; a study centre supports rural university students in Bega; 'Knit and natter' welcomes new mothers to Bathurst; ebooks and literacy programs are at Great Lakes; and long-distance truck drivers on the Newell Highway pause for mp3 audiobooks in Dubbo.

These examples are replicated across the state, showing a vital network and amply justifying the vision of the Free Public Library Movement.

**ALEX BYRNE**

NSW State Librarian & Chief Executive

# C

## ontents

Spring 2014

## SL

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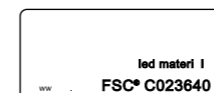
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**COVER**  
*NOVA TABULA INSULARUM  
IN IAVAE, SUMATRAE,  
BORNEONIS ET ALIARUM  
MALACCAM USQUE ...*  
1598 BY WILLEM LODEWIJKSZ  
(DETAIL) M2 471/1598/1  
FOR MORE ON THIS RARE ITEM,  
SEE PP 38-39



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Andrew Upton





## Sydney *Transitions* 1914 / 2014

On display on Level 1, Macquarie Street until 5 October 2014, these works reveal changes in our city since World War I. The digital photo-montages combine century-old images sourced from the Library's collections with photographs of the same location today taken by 702 ABC Sydney's John Donegan.

BONDI BEACH  
1914: HALL & CO, 1908-1914,  
STATE LIBRARY OF NSW  
2014: JOHN DONEGAN,  
702 ABC SYDNEY





## Interrobang

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

**? I am looking for an article that appeared in *Tight Lines*, the journal of the New South Wales Rod Fishers' Society, in 1948. It relates to a trout called Dooly (or Dooley) at the Pemberton trout hatchery in Western Australia.**

**!** Not a fish called Wanda, but a rainbow trout called Dooly (or Dooley) was famous in Australia in the 1940s, and regularly performed for the public at the Pemberton hatcheries in Western Australia. Dooly's tricks included swimming at high speed, jumping out of the water, and being fed by hand. He occasionally got into fights with some of the other trout, and at one stage needed to be nursed back to health with a special diet and salt-water massages. After his death in 1948, he was mummified on a plaque at the Pemberton hatcheries. The State Library holds copies of the journal *Tight Lines*, which includes an article about Dooly in the March 1948 issue. Some of his exploits can also be read in digitised newspapers on Trove.

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

## Social media and our documentary heritage

The Library aims to collect, preserve and make accessible the documentary heritage of New South Wales, which includes contemporary and digital records. Social media conversations give an insight into the opinions, concerns and perspectives of the millions of Australians using these platforms. Employing a CSIRO social media monitoring prototype called Vizie, the Library is now gathering and curating a snapshot of public social media content focusing on significant events and everyday life in Australia and New South Wales. As part of the pilot project, the Library will explore how access could be provided to this rich vein of content.



## War stories, our stories, your stories

The Library has launched its new website commemorating the centenary of World War I. It shares highlights from the Library's rich collection of resources on the Great War. You can browse and discover stories about Australians' experiences in the war, research items from the World War I collection, draw on learning and research services for schools, and explore a timeline of the war, interviews, public programs and news.

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

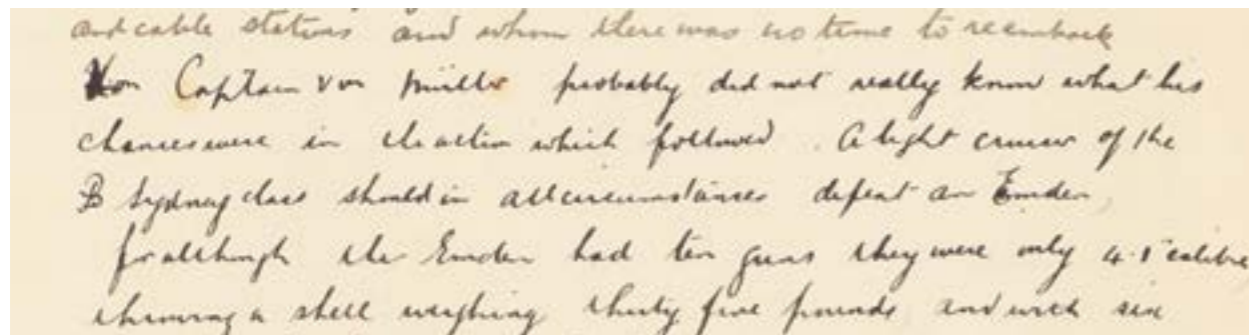


## 2014 National Biography Award winner

Out of the six fascinating stories shortlisted in Australia's pre-eminent prize for biographical writing and memoir, the winner was Alison Alexander for *The Ambitions of Jane Franklin*. The winner received \$25,000, and all six finalists received \$1,000 each in recognition of their achievement.

The National Biography Award is administered and presented by the State Library on behalf of its benefactors Dr Geoffrey Cains and Michael Crouch AO.

LEFT: ALISON ALEXANDER



## Looking again at Arthur Todd's *Emden* journal

The story of the sinking of the SMS *Emden* by HMAS *Sydney*, in November 1914, is well known, and the Library's collections are an important resource for telling that story, as Nicholas Sparks recorded in the last edition of *SL* magazine. However, how historical resources are interpreted is always an interesting question. The veracity of the diary of Surgeon-Lieutenant Arthur Todd is challenged in Sparks' article. But another reading of Todd's journal suggests that he underplays the drama of the 9th of November, in part

because he was contextualising that story into a bigger narrative, most likely, as Sparks notes, with publication in mind. Todd's colleague, Surgeon-Captain Leonard Darby, records the minutiae of their situation during the battle, the stinking heat, the inadequate conditions of their surgeries and the horrific injuries they treated. While Todd obviously describes the action — which agrees with Darby's account (who also records his gratitude for Todd's assistance) — Todd's journal is a narrative of

the *Sydney*'s activities from August 1914 to February 1916, and incorporates the clash with the *Emden* into a much larger story. Curiously, the Library at first balked at purchasing it, because it was felt that the incident was already well documented, but finally paid £30 for it in late 1919 — a price it reserved for superior material.

**Richard Neville, Mitchell Librarian**

ARTHUR TODD'S WAR DIARY (DETAIL),  
3 AUGUST 1914 - 29 FEBRUARY 1916  
MLMSS 2741

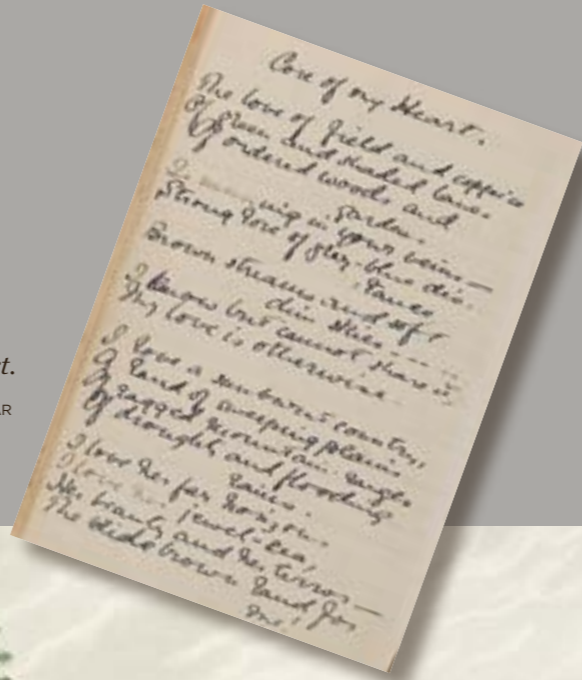


# o this DAY

5 September  
1908

Dorothea Mackellar's poem  
*My Country* is first published,  
under the title *Core of My Heart*.

'VERSES 1907-1908' BY DOROTHEA MACKELLAR  
MLMSS 1959/16



16 September  
1804

Beer is produced at the NSW  
Government's first and only  
brewery (in Parramatta);  
within two years the brewing  
business was privatised.

'PROPERTY OF JAMES SQUIRES AT  
KISSING POINT', C. 1827, HAND-COLOURED  
ENGRAVING BY JOSEPH LYCETT  
DSM/C 989



7 October 1916

Sydney's Taronga Park Zoo opens and remains  
a popular tourist destination today.

HOLLYWOOD STAR HELEN TWELVETREES VISITS TARONGA ZOO,  
C. 1935, PHOTOPRINT BY SAM HOOD  
PXE 789/V.4/14



4 November 1932

Greek-Australian Mick Adams opens  
Australia's first milk bar – the 'Black &  
White' – in Martin Place, Sydney.

COPYPRINT, 'BLACK & WHITE' MILK BAR, NOV 1933,  
PHOTOGRAPHER UNKNOWN  
PXA 800/12



1 October 1850

The University of Sydney, Australia's oldest university,  
is established with a land grant from the NSW Government  
at Grose Farm, Camperdown.

'SYDNEY UNIVERSITY HALL, NORTH FRONT ...', C. 1850, STEREOGRAPH BY WILLIAM HETZER  
PXB 698/17

10 November 1791

Eber Bunker, Master of the *William  
and Ann*, inaugurates the whaling industry  
in New South Wales by conducting the first  
whaling expeditions around Port Jackson.

PORTRAIT MINATURE, C. 1810, WATERCOLOUR ON IVORY  
WITH HAIR CHAIN  
MIN 58





# LIBRARIES *for all*

\* WORDS Anne Doherty

This year we celebrate the 75th anniversary of the NSW *Library Act 1939*, which led to the network of free public libraries we all enjoy today. These photographs – part of the Library’s corporate archive – walk us through time and space to remind us of both change and continuity in our public libraries.

Civic pride and community ownership shine in these proud photographs of new buildings and local community celebrations. We can see the service focus of libraries, the make-up of communities and developments in technology over time. In addition, they remind us of changes in our society: from the days of hats on heads and bare feet on kids.

The NSW *Library Act 1939* was the first piece of ‘free library movement’ legislation in Australia, and the harbinger of the public library system now enjoyed

by Australians across the nation. Prior to this piece of landmark legislation, the general public in NSW and other Australian states was served by a hotchpotch of subscription libraries and the library services of literary and mechanics institutes and schools of arts. Before the *Library Act*, only two municipal libraries were ongoing in New South Wales: City of Sydney (commencing in this form in 1909) and Broken Hill (commencing 1906).



ABOVE: LIDCOMBE BRANCH OF AUBURN PUBLIC LIBRARY OPENED IN 1963-64  
OPPOSITE: BROKEN HILL LIBRARY PROVIDES THE OUTBACK LETTERBOX LIBRARY FOR CLIENTS IN THE FAR WEST OF NSW, 1977





The Act legislated the principle of free public library service, provided locally and in cooperation and partnership with state and local governments. In other words, the Act created 'libraries for the people', as so aptly dubbed by a former head of the National Library of Australia, Dr Harrison Bryan AO.

The majority of the other states followed the New South Wales example after World War II. Some even improved on the flattery by wholesale copying of the NSW legislation.

The State Library and the public library network will celebrate the 75th anniversary of the passage of the *NSW Library Act* this year with a suite of activities.



/01

- 01 CHILDREN INTERACTING WITH A COMPUTER DISPLAY AT BLACKTOWN LIBRARY, 1983
- 02 ADULT SECTION AT CHESTER HILL LIBRARY, WHICH OPENED IN NEW PREMISES IN 1958-59
- 03 PROCESSING BOOKS AND PRODUCING CATALOGUE CARDS AT UPPER MURRAY REGIONAL LIBRARY HQ, C. 1950s
- 04 ORANGE CITY LIBRARY, 1986
- 05 WOLLONGONG CHILDREN'S LIBRARY, C. 1950S
- 06 STORYTIME AT ST PETERS BRANCH OF MARRICKVILLE LIBRARY, 1950s
- 07 CLIENTS AT THE ADULT LIBRARY DESK, WAGGA WAGGA CITY LIBRARY, C. 1960S
- 08 MISS HELEN WOODWARD, SECRETARY OF THE LIBRARY BOARD OF NSW, ADDRESSES THE OFFICIAL OPENING OF THE NEW LAMBTON BRANCH LIBRARY ON 17 SEPTEMBER 1973
- 09 FAIRFIELD CENTRAL LIBRARY (1977), DESIGNED BY HARRY SEIDLER, WAS RENAMED WHITLAM LIBRARY IN HONOUR OF GOUGH WHITLAM IN 1982
- 10 KU-RING-GAI MUNICIPAL LIBRARY MOBILE BRANCH LIBRARY, 1949
- 11 DEMONSTRATING DOWNLOADING OF RECORDS FROM THE AUSTRALIAN BIBLIOGRAPHICAL DATABASE, 1989
- 12 ACTIVITIES ROOM AT GREENACRE LIBRARY, WHICH OPENED IN 1961-62



/02



/03



/04



/05



/06



/07



/08



/09



/10



/11



/12

This will include the 11th Australian Library History Forum, public celebrations and professional leadership activities.

Further information can be found at [www.sl.nsw.gov.au/services/public\\_libraries/index.html](http://www.sl.nsw.gov.au/services/public_libraries/index.html)

Anne Doherty is a consultant in the Library's Public Library Services

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EXHIBITION

# DON McCULLIN

*The Impossible Peace*

\* WORDS Louise Tegart

'I AM TRYING TO  
MAKE THE IMAGE IMPOSSIBLE  
FOR YOU NOT TO SEE. I DO NOT WANT  
YOU TO WALK PAST ANY OF MY IMAGES.'

DON McCULLIN

SHELL-SHOCKED US SOLDIER  
AWAITING TRANSPORTATION  
AWAY FROM THE  
FRONTLINE, TET OFFENSIVE,  
HUÉ, SOUTH VIETNAM, 1968  
2014 © DON MCCULLIN  
(CONTACT PRESS IMAGES)



Over five decades, legendary photographer Don McCullin has captured some of the most remarkable photographic images of the 20th century. His momentous impact on photography will be showcased in the upcoming exhibition, *Don McCullin: The Impossible Peace from war photographs to landscapes 1958–2011*.

Born in 1935 in one of north London's tougher areas, the untrained McCullin's break as a photographer came when, after gang fights, he sold some shots of local gang members he knew (The Guv'nors) to *The Observer* newspaper. His remarkable autobiography, *Unreasonable Behaviour*, tells of the hardship



TOP RIGHT: EARLY MORNING AT THE KUMBH MELA, ALLAHABAD, INDIA, 1989  
2014 © DON McCULLIN (CONTACT PRESS IMAGES)



RIGHT: SOMERSET, GREAT BRITAIN, 1991  
2014 © DON McCULLIN (CONTACT PRESS IMAGES)

of his childhood and adolescence, which gave him a compassion and empathy for the pain of others, allowing him to know the right moment to take a picture.

Following his first war assignment for *The Observer* in 1964 covering the civil war in Cyprus, he began an 18-year relationship with *The Sunday Times*. He covered conflicts in Israel, Vietnam, Cambodia, Northern Ireland, Bangladesh, Lebanon, El Salvador and Kurdistan. He is best known for his memorable images of the world's most dangerous conflict areas and social disasters: the building of the Berlin Wall; fighting between Greek and Turkish Cypriots in Cyprus in the 1960s; the war in Congo; the Vietnam War; civil war in Biafra; fighting in Northern Ireland; the cholera epidemic in Bangladesh; war in Lebanon in the 1980s; lepers in India; and victims of AIDS and tuberculosis in South Africa. Although confronting and at times horrific, McCullin's work is always full of compassion for the suffering of the people he photographs.

McCullin's photographs are particularly compelling for their powerful use of light and composition. They convey the intensity and intimacy of his encounters. His use of high contrast in black and white photographs and close-ups immerses the viewer in what he has seen and experienced. His war photography follows in the footsteps of photographers like Robert Capa. However, the photographers that he admires most are Henri Cartier-Bresson, for his use of composition, and Julia Margaret Cameron, for her moody portraits — McCullin learnt the discipline of composition from Cartier-Bresson's works.

McCullin has long struggled with the tension between recording the pain of others and the guilt of being able to go home. He alternated between feeling exhilarated by the danger and excitement of his work, and acutely experiencing the horror and suffering of war. He does not like being described as a war photographer or an artist — he is a photographer.



EARLY SHIFT, WEST HARTLEPOOL STEEL WORKS, COUNTY DURHAM, GREAT BRITAIN, 1963  
2014 © DON McCULLIN (CONTACT PRESS IMAGES)

McCullin's yearning for peace after years of documenting horrors has led him to focus on landscape and still-life photography in recent years. His images of British landscapes are frequently dark, intensely beautiful winter shots, and his images of Indian landscapes reference the Pictorialist tradition. In his book *Shaped by War*, McCullin wrote: 'My landscapes have become a form of meditation. They've healed a lot of my pain and guilt.' He relives the moments from his photographs in his darkroom shack in his Somerset garden, listening to Mahler and Wagner.

In an era of ubiquitous photography, Don McCullin's work makes us pause, reflect and appreciate the true ability of photography to capture a unique moment. He has been an eyewitness to events that we prefer not to see, yet must. His work comes from a heartfelt

motivation to bring about fundamental change to the world in which we live.

*Don McCullin: The Impossible Peace* features over 150 of McCullin's own hand-printed photographs, and is the first time that his work has been shown in Australia. The State Library is the only venue for this exhibition from Contact Press Images, which is presented in collaboration with the Reportage Photography Festival. The exhibition is curated by Robert Pledge, founder and president of Contact Press Images.

**Louise Tegart is the Library's Manager, Exhibitions**

**On display in the Galleries  
27 September to 26 October 2014**



What do Captain James Cook's dress sword, a sledging compass used by Robert Falcon Scott, a medal belonging to Charles De Boos, a gouache drawing of a stage set for *The Merchant of Venice*, a metal compass belonging to Ludwig Leichhardt, a fleam (or bloodletting knife), and a chain made from plaited hair have in common? They are all on display on the lower ground floor of the State Library.

# Intriguing ARTEFACTS



Selected by Learning Services staff to create a new curriculum-linked display, these items offer an insight into the Library's diverse collections and relate to the new NSW Syllabus for the Australian Curriculum – History. Chosen to assist students in understanding, questioning or investigating a particular period or event in Australia's history, these artefacts provide a unique opportunity for students and teachers to get 'up close to the real thing'. The term 'artefact' is deliberately used to reflect the language of the syllabus, which is built around the historical inquiry method and source analysis.

Some of the most intriguing artefacts on display are those relating to Captain James Cook. From researching the collections, we know that many of the Cook artefacts on display were purchased for the NSW Government in 1887 by Sir Saul Samuel (1820–1900), NSW Agent-General in London at the time. He had seen the Colonial and Indian Exhibition in Kensington in 1886, which displayed artefacts amassed by John Mackrell, the great-nephew of Elizabeth Cook's cousin, Isaac Smith. These objects had passed down to various members of Elizabeth Cook's extended family, as her children had all predeceased her. The collection included 115 'relics' from the Pacific and personal items belonging to James Cook and his wife.

Artefacts had also been passed down to other relatives, including Reverend Canon Frederick Bennett, Mrs Thomas Langton, HMC Alexander and Mr William Adams, and these collections were also purchased by Sir Saul Samuel for the NSW Government.



The artefacts were deposited with the Australian Museum in 1894. In 1935, and again in 1955, this collection was examined and the non-ethnographic items were transferred to the Mitchell Library, while anthropological artefacts stayed in the collections of the Australian Museum.

Artefacts can be extremely problematic for collecting institutions, as they may be difficult to authenticate. They are often passed down through families, and the story about the artefact changes over time. Hallmarks, on the other hand, are a good indication of where, when and who made a particular artefact. The challenge for students visiting the Library will be to discover if all the artefacts in the James Cook cases really did belong to Captain or Mrs Cook – a history – mystery to resolve!

The displays are based around the themes of Australian and Antarctic exploration, the gold rush, William Shakespeare and a quirky display of jewellery featuring human hair. Viewed through carefully positioned cut-out windows, this display will intrigue learners of all ages. Come and take a peek!

**MEGAN PERRY**  
Manager, Learning Services

OPPOSITE: DRESS SWORD BELONGING TO JAMES COOK, C. 1750s  
ON-SITE PHOTOS BY EMMA BJORNDALH, IMAGING SERVICES





# LOST LETTERS

## *of the First Fleet*

\* WORDS Michael Flynn

Two letters from First Fleet colonists – written by husband-and-wife John and Elizabeth Russell, and young seaman John Campbell – cast fresh light on the voyage to Australia and give voice to the fleet's lower ranks. Here, Michael Flynn traces the journey of the letters from the colony, to England, and back to the Mitchell Library.

CHARLES GORE, BOTANY  
BAY, C. 1789, WATERCOLOUR  
DG VIA/8

The bicentenary of Arthur Phillip's death fell on 31 August 2014. The first governor of New South Wales led 11 ships on an extraordinary voyage to found Sydney in 1788. Phillip's most distinctive achievement was his success in transporting nearly 1500 people across the globe on an eight-month voyage with minimal loss of life.

Half of those who landed were convicts (732 in total, 189 of them women). The free half of the First Fleet was made up of 245 marines, 90 officials, wives and children of marines and convicts, about 170 naval seamen on the fleet's two naval vessels *Sirius* and *Supply*, and around 245 merchant seamen crewing the nine private transports and storeships under charter to the government.

The last of the merchant ships was gone by November 1788, leaving about 1260 people to stay on and establish the colony. Of these, 222 were adult women (marine and convict wives, the minister's wife and a sailor's wife) and 34 were children of both sexes.

Britain had lost its American colonies in 1783, and the project of colonising New South Wales raised expectations that it would grow into another America, where immigrants had poured in to create bustling cities and ports in a matter of decades. The fleet's officers had served in the recent war, out of which had emerged an American nation with its own identity and institutions. Many kept diaries and journals, conscious of the possibility that they might be seen as historic documents of a future antipodean nation state.

The State Library has been collecting manuscripts since the nineteenth century, including letters and journals left by First Fleeters. Most have been digitised, and new manuscripts continue to be found. In the 1980s the extraordinary memoir of Jacob Nagle emerged. The young sailor from Berks County, Pennsylvania, had fought for America in the War of Independence, joined the British Navy and ended up on the First Fleet. Retiring to Ohio, he penned his rustic memoir in the 1820s.



In some ways the Mitchell Library holds an embarrassment of riches — a treasure trove. But among its millions of documents, the significance of some can be overlooked. I worked closely with Dr Mollie Gillen (1908–2009) as a researcher assisting with her last book, *The Founders of Australia: A Biographical Dictionary of the First Fleet* (1989). In the course of revising this book for a new edition, I located two letters I had never seen in 27 years of research into the First and Second Fleets.



ABOVE: LETTER FROM JOHN AND ELIZABETH RUSSELL TO MRS MARY FOGWELL ... 10 JULY 1788 DLMSQ 46

OPPOSITE: JOHN CAMPBELL, LETTER TO HIS PARENTS, 9 AUGUST 1789 SAFE MLMSS/7525 PHOTOS BY MERINDA CAMPBELL, IMAGING SERVICES

### THE RUSSELL LETTER

... Since we left England we have a son Born and blessed be God he remains in Good health and is About A Year Old he handles his feet bravely and can walk Alone a little ... this Country Abounds in all kinds of Birds & Fish but no tame Cattle ... we have found several Shrubs that serve as Teas Sweetening the rest which I have heare sent some Leaves ...

Marine private John Russell and his wife Elizabeth (née Fogwell) were illiterate. In July 1788, a friend or colleague wrote their letter to Elizabeth's mother, Mary, as they dictated. The couple had married in Plymouth, England in 1784. Their son Thomas was born on the

First Fleet's outward voyage at Rio de Janeiro in August 1787. Like many marine families, the Russells returned to England in 1792. I followed young Thomas Russell's previously unknown career through English records in Plymouth. He became a local businessman and publican, married and had a family. He died in Plymouth in 1867, probably the last survivor of the First Fleet.

The journal of First Fleet marine James Scott was published in 1963. The introduction notes that it was acquired with the Russell letter by the Sydney booksellers Angus and Robertson, around 1899–1910, from the estate in England of a Miss Russell (almost certainly Emma, Thomas Russell's unmarried youngest daughter, who died in 1883). Like the Russells, the Scott family had returned to Plymouth in 1792.

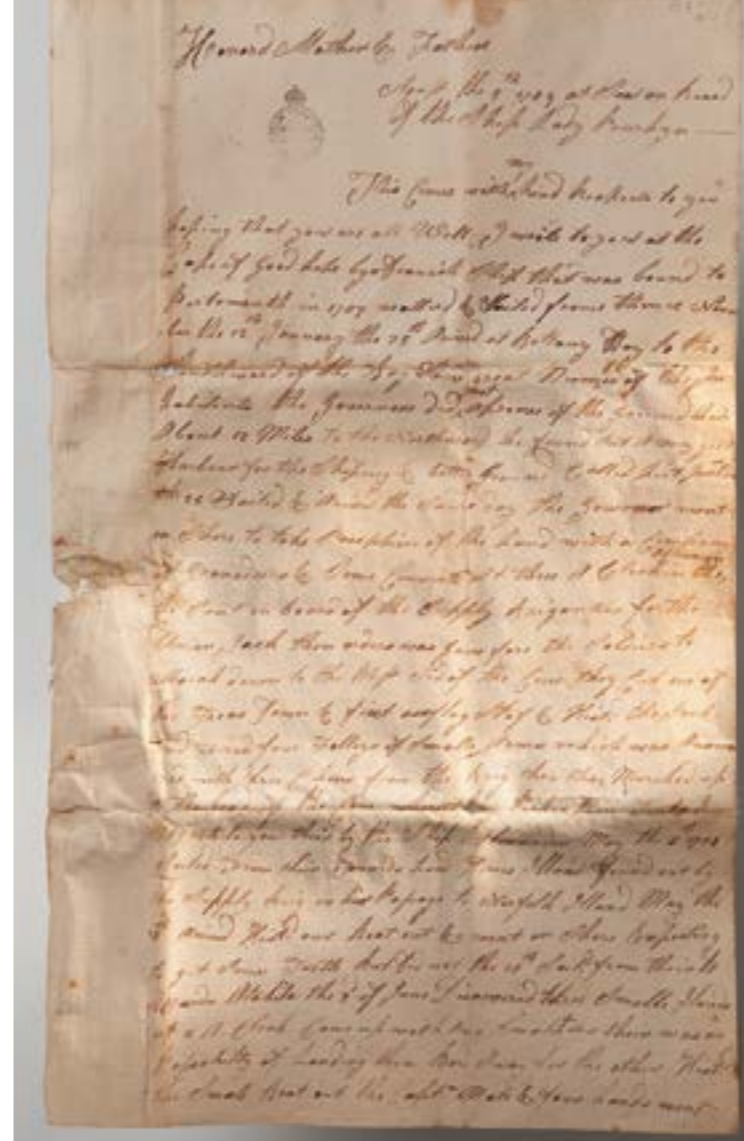
The Russell family had probably acquired the journal from James Scott's widow, Jane, after her death at Plymouth in 1854 (she was herself perhaps the last female survivor of the First Fleet).

Scott's journal was eventually sold to Sir William Dixson and bequeathed to the Mitchell Library in 1952.

The Russells undoubtedly inserted the Russell letter in the Scott journal, but the text of the letter was not published with the journal in 1963.

### THE CAMPBELL LETTER

... the Governor went on Shore to take Possession of the Land with a Company of Granadeers & Some Convicts At three A Clock in the Afternoon he sent on board of the Supply Brigantine for the Union Jack then orders was Gave fore the Soldiers to March down to the West Sid of the Cove they Cut one of the Trees Down & fixt as flag Staf & Histd the Jack and Fired four Volleys of Small Arms which was Answered with three Cheers from the Brig ...



John Campbell was a young seaman on the First Fleet transport *Lady Penrhyn*. He left Sydney Cove on the homeward voyage via China in May 1788. Near the end of the long voyage he (or a friend, if he was illiterate) penned a letter to his parents.

The letter was preserved and brought to Australia by George Ranken (1793–1860) who emigrated on the *Lusitania* as a free settler from Ayrshire, Scotland in 1821, settling near Bathurst. In 1852 the *Bathurst Free Press* published the letter as an item of historical interest (31 January 1852, p. 2). In 1854, Ranken donated the letter to the Australian Museum (*Sydney Morning Herald*, 6 November 1854, p. 5). It found its way to the Manuscripts section of the Mitchell Library, where it remains.

Campbell was one of the 110 merchant seamen whose names were unknown. No logbooks with crew lists for the fleet's nine merchant ships have survived. Crewmen's names can only be gleaned from other sources, such as the journal kept on Campbell's ship (*Lady Penrhyn*) by the surgeon Arthur Bowes Smyth,

held by the Mitchell Library and now digitised. This includes a list of the crew, but Campbell's name was not among them.

The National Library in Canberra has a second copy of the Bowes Smyth journal, which has also been digitised. On comparing the two versions, John Campbell's name is clearly included on the crew list in the National Library version. This version, with the full crew list, is the original, and the Mitchell Library version is a copy made by Bowes Smyth on the return voyage. (The British Library also holds a copy of Bowes Smyth's journal.) The illness that would kill Bowes Smyth the following year may have been taking hold as there are skipped crew names, words and passages compared to the original.

Campbell's letter also contains a key piece of historical evidence. It is the only Fleet correspondence known that states explicitly on which side of Sydney Cove Governor Phillip and his party of marines, sailors and convicts landed from HMS *Supply* on 26 January 1788 to begin clearing operations for the settlement at what is now Circular Quay.

Historians are divided, but in the absence of written eyewitness evidence a memorial was placed in Loftus Street. Campbell's letter provides missing evidence, stating that Phillip landed on the west side of the cove, probably near the bottom of Bethel Steps behind the Overseas Passenger Terminal and held a ceremony on what is now George Street near Sailors Thai Restaurant, or a few metres to the north.

**Note: The time and site of Phillip's landing are contentious. SL is planning a follow-up story in our next issue. In the meantime, to read more First Fleet letters and journals visit: [www.sl.nsw.gov.au/discover\\_collections/history\\_nation/terra\\_australis/tales.html](http://www.sl.nsw.gov.au/discover_collections/history_nation/terra_australis/tales.html)**

**Michael Flynn is a Sydney historian and the author of *The Second Fleet: Britain's Grim Convict Armada of 1790*.**







# Swimming HOME



WORDS David Watson

When Rozelle-based artist and writer David Watson set out to meander west on foot across suburban Sydney, he had only a vague inkling of the ‘municipal odyssey’ he was about to undertake. His journey through the postcodes of his youth and a return swim down the Parramatta River culminated in a series of works inspired in part by the large collection of Rex Hazlewood glass plate negatives in the Mitchell Library.

It began as a hunch, a suspicion that there were important things I did not appreciate about where I lived. Discombobulated and increasingly remote from the local at a time of ever-faster global connectivity and ‘continuous partial attention’, I had felt the need to re-acquaint myself with my country: the relaxed and comfortable mortgage-belt municipalities of the Parramatta River corridor. Walking west via Victoria Road, I’d immersed myself in a suburbia laced with three generations of my family, seeking out seams of lost and lesser-known cultural fabric. At the core of my journey lay a search for memories I felt that I *should* have, but did not possess.

My ‘landlope’ had been inspired initially by the languid bush poetry and gently eccentric life of John Le Gay Brereton (1871–1933), a bohemian confrère of Henry Lawson, Banjo Paterson and Christopher Brennan, who in the late 1890s stepped out of his front door onto what is today Victoria Road in Gladesville, and walked to Jenolan Caves. The illustrated account of Brereton’s adventures, *Landlopers: The Tale of a Drifting Travel and the Quest for Pardon and Peace* (1899) had appealed particularly to me.

En route I’d found myself, whether by gravity or good fortune, drawn down to the harbour’s liminal zones, which for much of the preceding century had been battered and besieged by industry and automobile. In slowing down, wandering and wondering beyond the fast lane and the aircon, I’d searched for and found fuller immersion within the municipal folds of my youth, in the lands of the Wallumedegal. Gladesville, Tennyson, Putney, West Ryde, Meadowbank — suburbs through which I’d beetled with barely a second glance for 50 years — had become charged zones.

Over 19 walks and 100 or so kerbed and guttered kilometres, my wanderings led inexorably to the home of my frail and ageing parents in Marsden Road, Dundas, where I grew up and they had lived for 60 years. The exhibition *Walking With Cars* at Brush Farm House in 2008 marked the completion of that outward leg.

In 2009 both of my parents died and soon after the house was sold. My project became infused with filaments of memory and absence. In 2011, I determined to swim home down the Parramatta River, Sydney’s ‘original highway’.

I’d estimated that it was about 14,000 strokes from Ermington to Rozelle. Not far for Ian Thorpe or Susie Maroney, but far enough for a 54-year-old — around 14 kilometres. I’d swim it in four stages, over a week.

My return by water to our home in Rozelle marked the completion of a cycle. Following water, flowing with it, was a way of getting under the skin of things, of learning something new. The river’s upper reaches are flanked by poorly remediated 20th-century industrial sites and I felt that somehow — at least symbolically — I should take my medicine, acknowledge some small responsibility. After all, my father had run a heavy earth-moving equipment franchise in Silverwater for a decade, and our neighbour Bill had been a chemist at a paint factory on the Rhodes foreshore.



/01



/02

OPPOSITE: GEORGE EVATT, DAVID WATSON: SWIMMING HOME, ROZELLE [IRON COVE BRIDGE], 2011

01 DAVID WATSON, ‘LOST’ – COACHMAN [EASTERN WHIPBIRD], 2008

THE WHIPBIRD WAS A FAVOURITE THAT ONCE HOPPED BENEATH OUR HAWTHORN HEDGE — 70% OF THE SPECIES IN MY PARENTS’ 1965 BIRD LISTS NO LONGER FREQUENT THESE CLIMES

02 DAVID WATSON, STATIONERY BOAT, 2008

A ‘TREASURE’ (SMALL PIECE OF CRUSHED STATIONERY) GLEANED FROM THE ROADSIDE ON MY WALK, REDOLENT OF A MARITIME PAST





/03

I gave thanks to family, friends and colleagues who'd refrained from dampening my enthusiasm, and to all the River Cat skippers who'd slowed their ferries to ensure my safe passage. I was grateful too to the good people at Maritime NSW, who had, after a couple of heart-stopping 'nos', approved my personal odyssey as an 'Aquatic Event', and issued me a licence.

My solitary progress on foot to Dundas in 2006–07 seemed — in retrospect and by contrast to the swim — a somewhat lonely and melancholy affair. In privileging the

immersive poetics of serendipitous exploration, however, both walking and swimming had proved profoundly rewarding ways of entering the very bloodstream of home.

Interestingly, new technologies had also unexpectedly proved

critical to my resolutely analog progress. Throughout the five years I'd spent slowly traversing and re-imagining the Parramatta River corridor, home access to freshly digitised archival imagery hugely illuminated my way. One holding in particular galvanised my writing and image-making.

Rex Hazlewood was a professional photographer in and around Epping, immediately before and after World War I. A large collection of his glass plate negatives survives in the Mitchell Library, and his record of early 20th-century rural life across the districts I traversed appears unsurpassed. Although I had on occasion heard local sportscasters refer to the Parramatta Rugby League team as 'the fruitpickers' (I knew them as 'The Eels'), I had not comprehensively understood, growing up in Dundas, that until the generation immediately prior to mine, the area had been predominantly rural.



/04

03 DAVID BLACKWELL, DAVID WATSON: SWIMMING HOME, ERMINGTON, 2011

04 DAVID BLACKWELL, DAVID WATSON: SWIMMING HOME, MORTLAKE, 2011

05 BROADHURST POSTCARD PUBLISHERS, GASHOLDERS, MORTLAKE, C. 1910, FROM 'SCENES OF BUILDINGS AND INDUSTRY, MORTLAKE NSW', C. 1900-1927, HAND-COLOURED POSTCARD PXA 635/597

WILLIAM HENRY BROADHURST PRODUCED POSTCARDS IN AND AROUND SYDNEY EARLY LAST CENTURY — HIS DAUGHTERS OFTEN HAND-COLOURED THE IMAGES.

There was something pleasing about being in the river rather than on it. I could feel the keenness of the tide in the seemingly sluggish upper reaches in a manner I had never imagined. As I was swept gently under Ryde Railway Bridge, observing its massive steel supports (fabricated in the 1880s in the industrial north of Britain), history felt fluid, tangible, even dangerous. I was paying attention. Out of my comfort zone, I had to.

In Mortlake, east of IKEA and the site of James Squires' brewery, I steal a few strokes' solace in the opaque silky calm beneath the surface as my busy support craft team manoeuvres, keeps watch and photographs. I farewell and remember firstly my old ones, Valerie and Kenneth, and then Woollarawarre Bennelong, whose newly pinpointed gravesite we soon pass. Next to one high wooden navigation marker my foot touches the spongy river floor and I wonder momentarily whether I am standing upon the leisurely, leathery back of a stingray.



/05



/06



/07

The chasm in times and custom over such a short period beggars belief. My parents had purchased two bucolic acres on a Dundas hillside looking out to the Blue Mountains — from old Mr Hodsdon, a local market gardener — in 1947. For decades as they planted and pruned, mulched and mowed, my folks would buy their special rose varieties from Hazlewood Brothers Rose and Tree Specialists, over in Epping. This was the flourishing family enterprise to which Rex Hazlewood devoted his energies, having given up his photography business in the late 1920s.

Although the suburbs of my youth, lacquered still with an indistinct family sheen, are remembered with fondness and familiarity, the river corridor is today a slowly recovering conurbation of disturbed environments — damaged zones where legacies linger.

Struggling to capture this duality, I began working with the cracks and missing shards from Rex Hazlewood's century-old glass plate negatives of the local area.

*Wild Ryde* | *swimming home* married suburban landscapes shot on my walk with the emblematic 20th-century damage sustained by Hazlewood's negatives.

The weight and feel of my curiously archival but undoubtedly contemporary glass slides bestowed a uniqueness, a preciousness upon the nondescript and potentially overlooked wonder of now. The series suggested quietly too, that each moment, no matter how recent, is already history and at immediate risk of being lost, dropped, shattered or at the very least obscured, misrepresented.

The Australian environmental philosopher Val Plumwood (1939–2008) wrote about the 'increasingly place-denying' nature of global society. She argued passionately (and unfashionably) for decades that white Australia needs urgently to focus upon turning space into

place, as Aboriginal people have done for millennia.

Lacking the nutrient of narratives, places remain unsung, neutral, interchangeable, and, as a result,

dispensable. US critic and author Lucy Lippard reminds us that, as 'envisionaries', artists can provide an alternative to the dominant culture's rapacious view of nature, help to restore mythical and cultural dimensions of public experience, and make connections visible.



/08

06 REX HAZLEWOOD, TIMBER DRAWING, EPPING, C. 1911-16 ON 151/133-135

HAZLEWOOD'S FRACTURED GLASS PLATE INADVERTENTLY CAPTURES SOMETHING OF THE SOCIO-ENVIRONMENTAL FAULT LINE UPON WHICH OUR CENTURY STANDS.

07 DAVID WATSON, DEFINOTYPE #17 (GLADES BAY), 2011

ONE OF 18 GLASS SLIDES DISPLAYED ON TWO FREE-STANDING LIGHTBOXES

08 DAVID WATSON, WILD RYDE | SWIMMING HOME INSTALLATION, SYDNEY COLLEGE OF THE ARTS, 2011

This article draws on David Watson's dissertation, *Wild Ryde*, for his Visual Arts doctorate.





*The soldiers'*  
**CAMERAMAN**



WORDS Avryl Whitnall

On the afternoon of 17 September 1944, 32-year-old Australian Damien Parer was killed by Japanese machine-gun fire while walking backwards, filming the faces of advancing American marines on the small Pacific island of Peleliu. How did Australia's greatest photographer of World War II — a national hero — come to be working for Paramount News, documenting US troops?

Damien Parer's short life was the stuff of legends. He was good looking, talented, fearless and deeply religious, with an infectious laugh. He was everybody's friend.

While at school, he developed a strong interest in cameras and photographic techniques. He completed his photography apprenticeship in late 1933, and soon after became an assistant cameraman on the set of Charles Chauvel's epic, *Heritage*.

Parer moved to Sydney in 1935 to seek employment. He regularly attended the Savoy, the only art-house cinema of the time, learning the importance of persuasive narrative in film from classics such as Eisenstein's *Battleship Potemkin*. He took to heart the definition of a documentary as 'the creative treatment of actuality', coined by John Grierson, 'father' of the British documentary film movement.

Late in 1938, Parer went to work at Max Dupain's Bond Street studio. He became close friends with Dupain and his partner Olive Cotton. Parer was introduced to the 'modernist' approach to photography, and he introduced Dupain to the ideas behind the documentary movement.

Around this time, Parer also became friends with a girl called Marie Cotter. Marie and her workmates at the David Jones beauty salon commissioned portraits from Dupain's new assistant. 'He didn't realise that he was attracted to me until he saw my face in the developing dish,' Marie later commented.

Despite Marie's fascination with Parer, he was non-committal. He left for Melbourne when he was offered a job as a cameraman and still photographer with the Cinema Branch of the Department of Commerce, which became



ELIZABETH MARIE COTTER, C. 1939, BY DAMIEN PARER SILVER GELATIN PHOTOPRINT PXE 1261

OPPOSITE: DAMIEN PARER, POSSIBLY ON THE ROOF OF THE BOND STREET STUDIO, C. 1939, BY MAX DUPAIN PXA 24





part of the newly formed Department of Information when Australia entered the war in late 1939.

Damien Parer embarked on the *Empress of Japan* to the Middle East in early 1940, having told Dupain: 'What do you know Maxie! I'm off to the bloody war.' Marie started a correspondence with Parer, and would do so for the rest of the war.

Parer was the first official Australian photographer of World War II. From 1940 to 1943, he covered over 22 combat missions in the Middle East, Greece and Papua New Guinea. By 1943 six of his stories had appeared as full reels in the newsreels of the day. Along the way he made great friends with other cameramen, reporters, as well as many Australian soldiers.

Parer filmed the trials of the 39th Australian Infantry Battalion on New Guinea's Kokoda Track in 1942, and came to international attention with the Cinesound film *Kokoda Front Line*. It was one of four films that won the inaugural award for Best Documentary at the 1943 Academy Awards.

As the war proceeded Parer became disaffected with the apparent pettiness of the Department of Information, reluctantly applying for a job with Paramount News. His first assignment for Paramount saw him back in New Guinea in November 1943. But months of frontline photography had taken its toll, and he pondered life and what was important to him.

He returned to Australia in March 1944, marrying Marie on Thursday 23 March at St Mary's Church, North Sydney. The press, including Cinesound, covered their wedding.

On 30 June 1944, after a short honeymoon, Parer departed to cover the US landing on Guam. Marie would never see him again.

After Guam, Parer went with the convoy to cover another landing, on Peleliu in the Pacific. He wanted to record the experience of battle from out in front, to capture moments when the soldiers were oblivious to the camera and 'authentic'.

Damien and Marie Parer's son, Damien Robert Parer, was born on 15 February 1945. Marie (who never remarried) and her son later presented Damien Parer's battle-scarred diaries, correspondence and other personal effects to the Library.

**Avryl Whitnall works in Exhibitions and coordinates the display of items in the Library's Amaze Gallery.**

**A selection of Damien Parer's items will be on display in the Amaze Gallery from September 2014.**



ABOVE: ROSARY BEADS AND HELBROS WRISTWATCH BELONGING TO DAMIEN PARER, R 365

RIGHT: REMINGTON PORTABLE NO. 2 TYPEWRITER BELONGING TO DAMIEN PARER (WAR CORRESPONDENT, PARAMOUNT NEWS), 1928 R 857

# RESEARCH & discovery

In June 2014 the Library introduced a new curatorial team, the Research & Discovery branch.

The team will be responsible for in-depth collection research and curatorial activities required for a range of projects, including exhibitions, publications and public programs. The branch will provide specialist collection advice, including format expertise, to clients and the broader research community. It will also play an important role in supporting the development and management of the Library's collections, including significant acquisitions. The team will work across all formats and collections, including the Mitchell, Dixon and State Reference Library collections.

The Research & Discovery branch is led by Maggie Patton, who has extensive experience with the Library's map and rare book collections. The two Senior Curator positions are held by Louise Anemaat and Louise Denoon. Louise Anemaat is a recognised expert in the Library's First Fleet and pictorial collections, and has most recently curated the highly successful *Artist Colony* exhibition and authored the related publication, *Natural Curiosity: The Art of the First Fleet*. Louise Denoon has recently joined the Library from the State Library of Queensland, where she was Executive Manager, Queensland Memory.



Elise Edmonds, Sally Hone and Sarah Morley have been appointed Curators. Elise has recently curated *Life Interrupted* as part of the Library's commemoration program for the centenary of World War I. Sally Hone will continue her vital work developing, digitising and enhancing access to the Library's Oral History collections. Sarah Morley has significant experience working across all formats and particularly with the manuscript collections. Margot Riley has been appointed as Assistant Curator and is well known for her exhibition work, including *On Sale* and *Australian Glamour*.

The formation of the Research & Discovery branch recognises the valuable contribution made by staff with specialist collection knowledge in exposing and promoting the Library's extraordinary collections. The team will build on existing strengths and develop new areas of expertise.

BACK, FROM LEFT: SARAH MORLEY, ELISE EDMONDS, MAGGIE PATTON, SALLY HONE. FRONT, FROM LEFT: LOUISE ANEMAAT AND MARGOT RILEY. (LOUISE DENOON ABSENT). PHOTO BY BRUCE YORK, IMAGING SERVICES



# AUSTRALIA and the BOMB

THE EARLY HISTORY OF ANTI-NUCLEAR ACTIVISM



WORDS Kyle Harvey

Peace activism in Australia has a rich and complex history. Since the dawn of the atomic age in 1945, that history has included an ongoing concern with the dangers posed by nuclear weapons.

The collections of the State Library reveal diverse themes and tangents of opposition to the bomb. These coexisted with a widespread unease about possible regional and global conflict that characterised the postwar years.

My research into these strands of anti-nuclear thought and protest from 1945 has traversed the Library's large collections of pamphlets, periodicals, manuscripts and ephemera relating to the broadly-defined 'peace movement' and its many organisations, groups and influential figures. These collections depict a complex web of national organisations and their local chapters, political parties (and factions thereof), advocacy groups and unions, with the cross-pollination of individuals, ideas and resources between them all a major and enduring feature of peace activism in these years.

In 1945, the new atomic bomb signalled to pacifists, trade unions, communists and other concerned Australians that the victorious Allies intended to use the bomb to shape the postwar world in a dangerous manner. This threat of nuclear war and the insecurities of the looming Cold War, coupled with concerns about the effect of the postwar economic boom on living standards, prices and jobs for ordinary Australians, were key features of the peace

movement's program in the immediate postwar years. A Communist Party election leaflet from 1946, for example, objected to the Allies' 'atomic diplomacy' and the 'dollar imperialism' of foreign policy. Communists linked the pursuit of Cold War policy by Australia and its allies with cuts in social spending, and advocated for an Australia committed to democracy at home and abroad.

The formation in 1949 of a national body – the Australian Peace Council (APC) – marked the beginnings of a postwar tradition of formal peace organisation that continues today. The records of People for Nuclear Disarmament (PND), held at the Mitchell Library, offer a unique insight into this organisational history, and highlight the ongoing concern with the persistent danger posed by nuclear weapons, their testing and the threat of their potential use.

The APC and its state bodies were at the forefront of peace activism in Australia in the 1950s. Alongside the Communist Party, many left wing trade unions and factions of the ALP, the APC mounted various campaigns against the wave of atomic testing that enveloped Australia and the Pacific Ocean from the late 1940s. It also organised large peace congresses, many of which featured prominent overseas



ABOVE: COMMUNIST PARTY ELECTION PAMPHLET, 1946 PAM Q329.3A  
OPPOSITE PAGE: NEWPORT CONTINGENT CROSSES THE HARBOUR BRIDGE FOR THE EASTER RADIAL MARCH (DETAIL), 28 APRIL 1962 PXE 1463





ABOVE LEFT: CROWD WELCOMES THE DEAN OF CANTERBURY, HEWLETT JOHNSON, AT SYDNEY AIRPORT, 15 APRIL 1950 PXE 1463

ABOVE RIGHT: WOMEN FOR PEACE PROTEST OUTSIDE FRENCH CONSULATE IN SYDNEY, 7 JUNE 1963 PXE 1463

OPPOSITE PAGE: COMMITTEE AGAINST ATOMIC TESTING CONTINGENT AT HIROSHIMA DAY MARCH IN SYDNEY, 6 AUGUST 1966 TRIBUNE PHOTO ARCHIVE ON 161

speakers. In April 1950, for example, the Australia Peace Congress held in Melbourne was host to the Dean of Canterbury, Hewlett Johnson. Johnson's outspoken support for communism — he was often referred to as the 'Red Dean' — marked the Congress as a target for many conservatives eager to denounce the peace movement as a puppet of Soviet propaganda. Such 'Red-baiting' would continue to harass those opposed to nuclear weapons for the remainder of the Cold War.

The PND records also reflect a steadily increasing anxiety regarding nuclear testing. Although the United States had been testing nuclear weapons in the Marshall Islands since 1948, the announcement of British plans for a series of tests to be held in 1952 off the coast of remote north-west Australia aroused further opposition. At the same time, the peace movement in Australia was involved in the Stockholm Appeal, an international campaign to gather signatures appealing for a peace pact between the five major powers and calling for the prohibition of nuclear weapons. Petition literature — many examples of which are held in the Mitchell Library's pamphlet and ephemera collections — avowed that 'the key to world peace is your signature' and that 'a five power peace pact will bring prices down'.

Britain's nuclear testing program moved to South Australia in 1953, and tests of varying magnitude would continue there until 1963. Peace activists argued that British testing in Australia and on several atolls in the Pacific (currently part of the Republic of Kiribati), and joint British-American data-sharing arrangements placed Australia in a perilous position at the mercy of the Allied powers'

imperial ambitions. Annual demonstrations grew in visibility, often taking place at Easter, on the anniversary of the bombing of Hiroshima (6 August), and on the traditional labour holiday of May Day. Demonstrations also grew more dramatic — in 1962 a 'Radial March' involved contingents of protestors walking from Sydney's outer suburbs into the city. Symbolising the outer reaches of destruction should Sydney be attacked in a nuclear war, contingents marched from Blacktown, Cowan, Cronulla, La Perouse, Liverpool, Newport, Sutherland and Watsons Bay. Later that year, a cavalcade descended on Canberra from points as far away as Cairns to present the government with petitions calling for a nuclear-free Southern Hemisphere.

By the early 1960s, Australia counted the United States among its strongest allies. The announcement of an American military base on the Exmouth Gulf in Western Australia, then, was met with derision from the peace movement, which alleged that potentially nuclear-armed US bases on Australian territory placed Australians at risk of a nuclear attack. As a Sydney Campaign for Nuclear Disarmament flyer stated: 'H-Bombs IN Australia means H-Bombs ON Australia: We must not become a nuclear base!' Reports of American nuclear-powered submarines, U-2 spy planes and secret military sites on Australian territory further incensed those who argued that these developments signalled that Australia was intent on 'sacrific[ing] more fully our independence of thought and action in international affairs' (according to a 1961 joint meeting of the state Peace Councils, reported on by *Peace Action* magazine in March 1961).



These developments also risked a peaceful relationship with Australia's Asian neighbours, especially communist China, itself a member of the nuclear club from 1964.

Around the same time, France announced a new nuclear testing zone in the South Pacific, scheduling a testing program to begin in 1966. Despite the vast distance between Australia and French Polynesia, the announcement of the French testing program aroused considerable opposition in Australia, which would increase substantially in the 1970s. That France was not a signatory to the Partial Test Ban Treaty of 1963 was of utmost concern. France continued to explode nuclear bombs atmospherically, rather than underground, substantially increasing radioactive fallout across the Pacific. Opposition to French testing often focused on the effect fallout from the tests may have on children. For example, groups such as the Union of Australian Women and Women for Peace engaged in symbolic protests, utilising milk bottles filled with 'radioactive' milk, and empty prams representing stillbirth.

In the mid-1960s, though, just as France's Pacific nuclear testing program began in earnest, the peace

movement turned its head to South-East Asia. Australian peace activists started to campaign against conscription and Australian military involvement in Vietnam, often to the detriment of the large and visible campaign against the upcoming French nuclear tests. A 1967 protest by the Committee Against Atomic Testing, which involved sailing an ex-Sydney to Hobart yacht from Sydney to the South Pacific, was ill-timed in a number of ways. Inexperience and lengthy repairs ensured that the boat failed to reach France's exclusion zone by the time of the last planned explosion for 1967, and news of the action was largely drowned out by demands for peace in South-East Asia, perhaps a more pressing concern in those tumultuous years.



Dr Kyle Harvey was the Library's 2013 CH Currey Memorial Fellow. He is currently researching the history of anti-nuclear activism in Australia from 1945 to 2000.



## Records from a forgotten industry

Silk production or sericulture is not an industry ordinarily associated with Australia. However, in the late 1880s Reginald Champ was lobbying colonial governments for their support to develop a silk industry throughout Australia.



The Library has recently acquired a collection of papers belonging to Reginald Champ. Although the focus of the collection is silk production, it also gives us an insight into the passion of the man who was instrumental in bringing this industry to Australia.

The story behind silk production on the north coast of New South Wales is not commonly known. In the early 1880s, Champ worked for a firm of raw silk merchants and travelled to China to look at the industry there. Champ was a firm advocate for sericulture in Australia, and in 1889 NSW Premier



Henry Parkes charged him with gauging the level of interest amongst the settlers of New Italy, south of Lismore. The area's Italian immigrants welcomed the opportunity, and successfully drew on their knowledge of silk production to establish a sericulture industry at New Italy.

The Parkes Government provided loans to farmers to assist, but sadly the fledgling industry was short lived, with a number of factors contributing to its demise. In October 1891 Henry Parkes resigned as Premier of New South Wales, which resulted in reduced government interest. In 1893, New South Wales was in the grip of a severe depression, and then

a major fire ravaged the settlement, putting an end to commercial silk production at New Italy.

The collection includes letters from the Colonial Secretary's Office, a scrapbook of newspaper clippings, copybooks of letters sent by Champ and printed pamphlets on sericulture. But of particular interest is a book of silk chops (tickets to denote grades and qualities of silk) from Champ's time in China in 1884, and a sheet of silkworm eggs from 1889 — a rare specimen for the Library's collection!

**SARAH MORLEY**  
Curator, Research & Discovery

FROM THE REGINALD CHAMP PAPERS, 1863-1896  
MLMSS 9473:

SHEET OF SILKWORM EGGS, 1889; A BOOK OF SILK CHOPS, 1884, AND THE SHEET OF SILKWORM EGGS RESTING ON A LETTER FROM REGINALD CHAMP IN HIS 1888-1894 LETTER BOOK

PHOTOS BY MERINDA CAMPBELL, IMAGING SERVICES



# A rare map

ACQUIRED WITH THE SUPPORT  
OF OUR CUSTODIAN DONORS

The first Dutch expedition to Indonesia (1595–1597) was led by Cornelius de Houtman. This voyage opened up the Indonesian islands, challenging the supremacy of the Portuguese trading empire. Willem Lodewijksz travelled with the expedition as a clerk, and in 1598 he published an account of the voyage. The Library holds a beautifully bound copy of this publication, purchased by David Scott Mitchell.

The account published by Lodewijksz had one important omission. At the end of chapter 18 Lodewijksz had planned to include a chart printed by Cornelis Claeszoorn, which featured outlines of southern Malaya, Sumatra, Java, southern Borneo and the islands east of Java, as well as the first detailed record of the north coast of Java. However, as the map contained previously unrecorded data, the Dutch authorities demanded that it be withdrawn before publication. They claimed that Claeszoorn's map included confidential information that could be used by rival trading companies. A version of the map (by Theodor de Bry) was later sold separately, and the version that Lodewijksz had wanted to include in the 1598 publication became a rare and sought after item. The last known sale was in the 1950s.

In 2013 a copy of the map surfaced in Munich, and the Library was able to acquire it with support from our Custodian donors. The State Library of NSW is now the only holding institution in the Southern Hemisphere.

Featured on the map is an image of the Dutch fleet sailing towards Batavia. The smallest ship depicted in the fleet is the *Duyfken*. In late February or early March 1606, Willem Janszoon made the first recorded European landing on the Australian continent, sailing from Bantam, Java, in the *Duyfken*.

MAGGIE PATTON

Manager, Research & Discovery





# building a strong Foundation

## The Macquarie family papers conservation project

The State Library of New South Wales holds an unparalleled collection of Governor Lachlan Macquarie's (1762–1824) personal and family papers. The majority of these include his Indian journals (1787–1807); his letter books (1793–1822) and most of his journals (1807–1824); Elizabeth Macquarie's journal (1809); and other manuscripts, printed books, relics, portraits and a travelling medicine chest.

This extraordinary collection includes some 20 volumes with over 2000 pages. It is one of the most important foundation collections of national significance held by the Library. There is no other archive as complete and as rich relating to early governors of New South Wales — Macquarie was Governor of New South Wales from 1809 to 1821.

The Foundation is delighted to announce that Macquarie Group Foundation and the John Lamble Foundation are partnering with the State Library to fund the conservation of this expansive collection to safeguard its longevity. Preservation treatment will include removing the letters from acidic bound volumes, which have become very brittle and fragile, and repairing and spine-strengthening the journals, logbooks and diaries. Custom-made boxes will be constructed to ensure their long-term protection and safe storage.

The Foundation has enjoyed a 10-year relationship with Macquarie Group, which has supported our significant online story,

*The Macquarie Era*, now an important school resource for the study of Australia's colonial history (see the Library's Discover Collections website). Macquarie Group has also displayed some of the original Macquarie materials in its Martin Place premises.

The John Lamble Foundation, a long-term supporter of other State Library projects, has a keen interest in our conservation work.

Macquarie's papers record the immediate thoughts and words of a man whose vision for Australia dominated its development in the first half of the nineteenth century. They are both personal and official documents, written during his years with the British Army in India and as Governor of New South Wales. The collection also includes his wonderful journal observations written during his travels to inland towns such as Bathurst, Windsor and Richmond.

Lachlan and Elizabeth Macquarie's interests ranged across education, art and architecture, welfare, Indigenous matters and town planning. They were Sydney's original power couple, but their legacy was substantial and persistent. Elizabeth described her husband as the 'father of Australia'. His fierce advocacy for the rights of the colony, his understanding of its importance and potential, and his passionate promotion of it were critical in underpinning Australia's rapid development during the 1820s and 1830s.



ELIZABETH MACQUARIE'S JOURNAL OF A VOYAGE FROM ENGLAND TO SYDNEY ... 15 MAY TO 25 DECEMBER 1809 C126 (SAFE 1/303)

INSET IMAGES: LACHLAN MACQUARIE, C. 1819, WATERCOLOUR ON IVORY MINIATURE MIN 236

ELIZABETH MACQUARIE, C. 1819, WATERCOLOUR ON IVORY MINIATURE MIN 237

Macquarie's term saw a period of significant economic growth — commerce and trade prospered. Sydney and Hobart became busy Pacific ports. He opened a new marketplace in Sydney and the first Public Fair held 'by regular authority' was initiated at Parramatta. At the same time, coinage was in such short supply that bartering and promissory notes had become the principal means of exchange. As a temporary remedy, Macquarie authorised the issue of the colony's own currency. He had the centre punched out of each of the 40,000 Spanish dollars that arrived in the colony

in 1812, thus creating two coins, which became known as the holey dollar and the dump. In the face of opposition from the Colonial Office, Macquarie sanctioned the establishment of the colony's first bank. Financed by private subscription, the Bank of New South Wales opened for business on 8 April 1817 — in premises leased from businesswoman Mary Reibey — in Macquarie Place.

**SUSAN HUNT**  
Executive Director  
State Library of NSW Foundation



## VOLUNTEERS

### Reaching out to new audiences



‘Can I go in there?’

This was a humble question put to Patrick Dodd, State Library volunteer, by an older lady, waiting in a tour group at the

entrance to the Mitchell Library. For her entire life, she’d thought the State Library was inaccessible for her. But her mind had changed when she’d sat in the audience listening to Patrick speak to her community group about the Library and its collections. They’d so enjoyed the talk that they’d booked for a Library tour, and here she was now, about to see it all.

For the last 10 years, a small group of State Library volunteers has introduced the Library to community groups in lively talks that include pictures, information and stories. Since 2013, the number of these presentations has doubled and the audience has expanded from 1600 to 2000 people annually.

The volunteer speakers have presented in over 40 locations throughout metropolitan Sydney and surrounding regions. They tailor their talks to include some historical images of each location they visit. Many audiences have never visited the State Library before, and 75% of them visit or book a Library tour following the talks.

The Library’s six Speakers Outreach program volunteers all have stories similar to Patrick’s, about audience reaction to the program. Rosie Block, Kathleen Bresnahan, Gary Cook, Maurie Farrell and Roger Williams are the other five volunteers who regularly speak to special interest groups and

professional clubs, the University of the Third Age, retirement villages, family history clubs and local history groups. The speakers’ main aim is to engage with each audience and connect their listeners with the history and services available at the State Library.

Rosie Block worked at the Library from 1982 to 2010. In 1990 she established the Library’s oral history program, and she was the Library’s inaugural curator of oral history. Her enthusiasm for history and the Library infuses her presentations, which are peppered with anecdotes, jokes and personal insights.

‘I love putting the Library out there, and absolutely enjoy talking to adult groups,’ she explains. ‘They’re enthusiastic, they want to be there, to learn, to be entertained and informed, and I enjoy that challenge.’

‘We showcase the collection, and it’s an opportunity to encourage groups to come in, to see the exhibitions, to join the Friends and to stay in touch so they can hear about upcoming exhibitions.’

Patrick Dodd says the most common audience reaction is incredulity at the variety of services, collections, facilities and programs at the State Library. His answer? ‘It’s here, it’s free, it’s for you, so come and use it!’

‘Our aim is to encourage people to come to the Library,’ he says. ‘The Outreach program is about getting people excited about using this incredible free resource that’s here for all of us.’

‘If someone comes to the Library who’s never been here before, they can start to appreciate and use it. The Library has the information, and they can access it any time they like.’

**To book a Library speaker for your group, please telephone Jane Mulock, Executive Assistant, Foundation, on (02) 9273 1488, or email <jane.mulock@sl.nsw.gov.au>.**

ROGER WILLIAMS, GARY COOK, PATRICK DODD AND ROSIE BLOCK, AT THE ENTRANCE TO THE LIBRARY. THEY INTRODUCE HUNDREDS OF PEOPLE TO US EACH YEAR. PHOTO BY MERINDA CAMPBELL, IMAGING SERVICES

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.

## relaunch of our friends program

To mark the 25th anniversary of the Foundation, the State Library of NSW is pleased to announce that the Friends of the State Library membership program will be refreshed at the end of the year with a suite of exciting new benefits and offerings.

These benefits include a home-delivered magazine; discounted parking at the Domain car park; discounted accommodation at the nearby Sofitel Wentworth hotel; new opportunities to engage with curators, designers and family historians to learn about the behind-the-scenes stories of our collections; and advance announcements of the shortlists of the Premier’s Literary Awards and the Premier’s History Awards, the National Biography Award and the Ashurst Business Literature Prize. Also, to celebrate this special anniversary, our longstanding Friends can expect special recognition for their valued commitment throughout the years.

In conjunction with the refurbishment of the ground floor of the Mitchell Library, we are delighted to announce that the Friends Room will also be refurbished. New furniture, soft furnishings and improved lighting will enhance the room’s ambience. Complimentary refreshments will be available, including a new coffee service. Originally the ‘Mitchell Library Reading Room’, the Friends Room is one of Sydney’s most historic spaces. It will continue to showcase the Library’s prized Cervantes collection, donated by Dr Ben Haneman AM in 1997. This collection includes more than 1100 editions of *Don Quixote*.

Many of our Friends, particularly those who live outside of Sydney, value the Friends Room as a place to relax, read or connect with other



Friends during trips to the city. Some of our local corporate members also find the space useful for taking a break between meetings during a busy work schedule.

Our Friends will also be able to enjoy the restored Gallery Room, adjoining the Friends Room, where we will hold special events. This space will feature selections of superb paintings from the State Library’s collections.

We look forward to unveiling the Friends program and all the new benefits Friends will be entitled to, as well as the refurbished Friends Room.

**For further information, visit us at [www.sl.nsw.gov.au/support/friends](http://www.sl.nsw.gov.au/support/friends)**

ORIGINAL MATERIAL ON DISPLAY IN THE FRIENDS ROOM. PHOTO BY EMMA BJORND AHL, IMAGING SERVICES



H I G H L I G H T S



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01 MEGAN COCKLE AND BRUCE HARRIS AT A TALK FOR CUSTODIAN DONORS BY FIRST FLEET HISTORIAN MICHAEL FLYNN (WHO WRITES ON THIS TOPIC AT PP 20-23), 14 MAY 2014 PHOTO BY EMMA BJORNDAHL

02 SINCLAIR HILL AM OBE AND WENDY HILL AT THE FIRST FLEET TALK, 14 MAY 2014 PHOTO BY EMMA BJORNDAHL

03 RODERICK WEST AND DR JANET WEST AT THE CUSTODIAN DONORS TALK 14 MAY 2014 PHOTO BY EMMA BJORNDAHL

04 ELLIE BRASCH AND COORDINATOR OF VOLUNTEERS EMILY MIERISCH WITH VOLUNTEERS DARREN BLUMBERG, CATHERINE BENNETT, PATRICK DODD AND JOHN RYRIE AT THE LIBRARY'S NATIONAL VOLUNTEERS WEEK CELEBRATION, 16 MAY 2014 PHOTO BY JANINE THOMPSON

05 MICHELLE DE KRETZER AND HER EXCELLENCY PROFESSOR THE HON. DAME MARIE BASHIR, AD, CVO, GOVERNOR OF NEW SOUTH WALES, AT THE PREMIER'S LITERARY AWARDS, 19 MAY 2014 PHOTO BY MERINDA CAMPBELL

06 BIG OLD BUS BAND PERFORMING AT THE PREMIER'S LITERARY AWARDS, 19 MAY 2014 PHOTO BY MERINDA CAMPBELL

07 2014 PREMIER'S LITERARY AWARD WINNERS, AND THE GOVERNOR OF NEW SOUTH WALES, HER EXCELLENCY PROFESSOR THE HON. DAME MARIE BASHIR, AD, CVO. (LEFT TO RIGHT) THE HON. MATT KEAN MLA MP, AJ BETTS, ANDREW BOVELL, DR ALEX BYRNE, KRISTINA OLSSON, KATRINA NANNSTAD, DR MICHAEL FULLILOVE, ASHLEY HAY, VAN BADHAM, FIONA HILE, MICHELLE DE KRETZER, FIONA MCFARLANE,



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08 JUNO GEMES, BEN STROUT AND ROBERT ADAMSON AT THE PREMIER'S LITERARY AWARDS, 19 MAY 2014 PHOTO BY MERINDA CAMPBELL

09 CATHERINE MILNE, STEVE BISLEY AND PATTI MILLER AT THE PREMIER'S LITERARY AWARDS, 19 MAY 2014 PHOTO BY MERINDA CAMPBELL



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10 PAULINE FITZGERALD READS TO A GROUP OF YOUNG LISTENERS DURING NATIONAL SIMULTANEOUS STORYTIME, PART OF LIBRARY AND INFORMATION WEEK, 21 MAY 2014 PHOTO BY EMMA BJORNDAHL

11 DAVID HUNT, AUTHOR OF *GIRT: THE UNAUTHORISED HISTORY OF AUSTRALIA*, SPOKE AT THE LIBRARY AS PART OF SYDNEY WRITERS' FESTIVAL, 21 MAY 2014 PHOTO BY JOY LAI

12 PAUL BRUNTON AND NICOLAS BARKER, IN CONVERSATION FOR THE SYDNEY WRITERS' FESTIVAL AT THE LIBRARY, 22 MAY 2014 PHOTO BY MERINDA CAMPBELL

13 WILLIAM YANG, ALAN DAVIES AND MARK TEDESCHI AM QC, AT THE FAREWELL TO ALAN DAVIES, 29 MAY 2014 PHOTO BY JOY LAI

14 DERBY CHANG, JAGATH DHEERASEKARA, ALAN DAVIES, HAMISH TA-MÉ AND LYNDAL IRONS AT ALAN DAVIES' FAREWELL, 29 MAY 2014 PHOTO BY JOY LAI

15 THE HON. TIM FISCHER AC, ELISE EDMONDS, THE HON. TROY GRANT MP, MINISTER FOR THE ARTS, AUNTY NORMA INGRAM AND DR ALEX BYRNE, NSW STATE LIBRARIAN & CHIEF EXECUTIVE AT THE LAUNCH OF *LIFE INTERRUPTED*, 7 JULY 2014 PHOTO BY JOY LAI

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# ‘Q&A *Andrew Upton*



PHOTO BY LISA TOMASETTI

Andrew Upton has had a lifelong passion for theatre-making and writing. Both pursuits converge in his roles as artistic director of Sydney Theatre Company, and as a Friend and Custodian of the State Library of New South Wales.

**WHY DO WE STILL NEED THEATRE IN OUR LIVES?**

Theatre is a permanent feature of being a human being. There’s not much choice. In its role-playing and negotiating of our inner life and social life, it exists right on the edge between where we function internally and externally. Live theatre might not be everyone’s bag, but the process of creating and making plays is fundamental to how we process experience, and negotiate our inner lives.

**THE SYDNEY THEATRE COMPANY IS 36 YEARS OLD THIS YEAR. WHAT KIND OF 36-YEAR-OLD IS SHE OR HE?**

The STC’s a generous and very healthy 36-year-old gender-non-specific being! It’s existed long enough now to have seen some actors through their whole careers. For example, Hugo Weaving started acting at the STC as a young graduate, and he’s now one

of the most important actors in Australia. The company has embraced and supported many careers.

**BEING STC ARTISTIC DIRECTOR IS A ROUND-THE-CLOCK JOB - IS THERE ANY TIME FOR PLAYWRITING? DOES IT NOURISH YOUR PLAYWRITING?**

It absolutely nourishes my playwright’s heart – that’s where I work from. A lot of artistic directors are theatre directors, although that’s changing more now. I’m a writer first and foremost, so I see it all from a writer’s and theatre-maker’s perspective. It nourishes that. But there is no time to write original plays. I have done a few adaptations for Howard Davies in the UK while I’ve been at the STC. That work’s about helping to make a production. But as for generating characters and situations and how to tackle that theatrically ... there’s no time to wander around in a daze, which is 60% of the writing process!

**WHAT DO YOU LOVE ABOUT LIBRARIES?**

You can be in that daze, and still be nourished by them! They are the most comforting places. They’re external to my life – I have to walk to them. You walk to the library, take out books and pens, and start writing. I’d do research in a library. I’m old school, not an online kind of guy. They’re just perfect for embracing and nurturing that aberrant behaviour!

**HOW CAN AN ORGANISATION LIKE THE STATE LIBRARY OF NSW SUPPORT AUSTRALIAN THEATRE AND ITS PRACTITIONERS?**

Our cultural fabric is a network of people and organisations, all engaging with how our culture moves forward – arts workers are part of that – and they’re all nurtured by each other. The State Library’s at the centre of this, particularly to my work as a writer, and in helping us learn about

and contribute to our culture. The State Library’s a kind of hub for all this.

**WHAT INTRIGUES YOU MOST ABOUT THE STATE LIBRARY OF NSW?**

I love maps! It’s no mistake that Borges came up with that image of the eternal library that turns into and out of itself. Libraries are infinite. They’re never the same, and kind of always are the same. When I go there, it’s a fixed point in my navigation through the city. But then, inside, it’s timeless and ever changing.

# the library shop

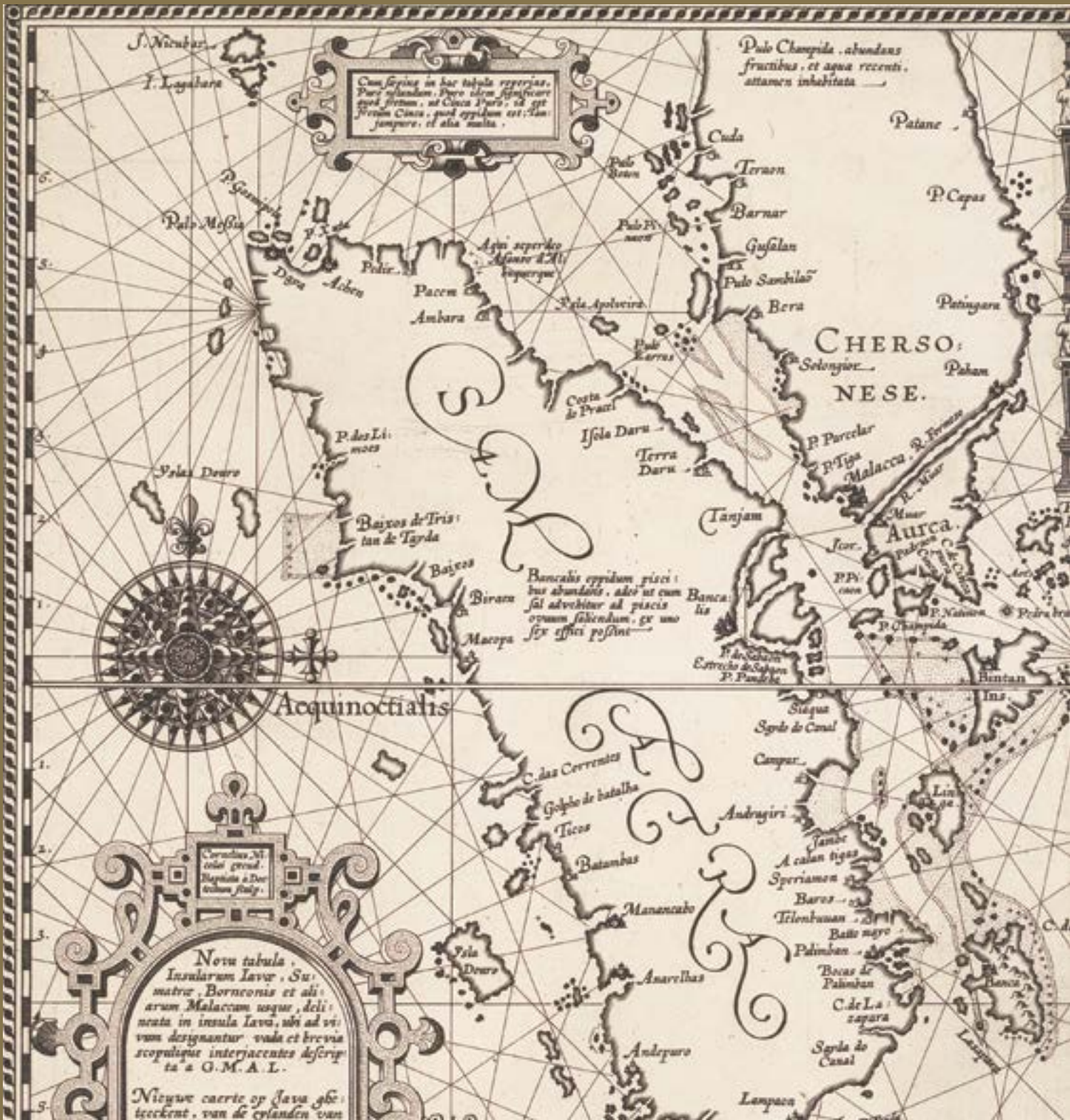
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*Consequens in hac tabula reperitur, Pura solum, Pura idem significare quod verum, ut Circa Pura, id est Pura Circa, quod oppidum est; tan tempore, et alia multa.*

*Pulo Champida, abundans fructibus, et aqua recenti, attamen inhabitata.*

*Aqua superius Afrano dicitur superius.*

*Bancalis oppidum piscibus abundantius, adeo ut cum sal advehitur ad piscis opus salendum, ex uno sex effici possint.*

**Notu tabula**  
*Insularum Javae, Sumatrae, Borneonis et aliarum Malaccam usque, delineata in insula Javae, ubi ad vices designantur vada et brevia scopulisque interjacentes descripta a G.M.A.L.*

*Nieuwe kaart of Java ghe-teekent, van de eylanden van*