# SL

**STATE LIBRARY®**
NEW SOUTH WALES

# A curious
# establishment

# 'Message

## Spirit of adventure

I am delighted to announce the appointment of Dr John Vallance as our new NSW State Librarian & Chief Executive from 28 August. Dr Vallance is a long-time supporter and passionate advocate of the Library who has served as a member of the Library Council of NSW and as a Trustee of the State Library Foundation.

He brings to the Library a wealth of knowledge and experience in the education and cultural sectors. Dr Vallance joins us at an exciting time in the Library's history as we continue to transform the Mitchell building and explore new opportunities for communities to engage with our wonderful Library. I am sure you will get a chance to meet Dr Vallance soon and I know you will make him very welcome.

This past few years we have broken new ground with digital innovation. We have found exciting ways to help people experience, respond to and create with our collections. Two of these projects — the Amplify oral history platform and our transcription tool — have received a NSW Recognition of Excellence award through OpenGov Asia. The award commends the Library for 'innovative and disruptive use of technology in the public sector'. This work is part of the NSW Government funded Digital Excellence Program, which has also enabled the mass digitisation of the Library's collection.

Amplify allows us to make oral history interviews accessible for anyone to listen to and transcribe. Among the recordings are interviews with Sydney Harbour Bridge workers, conversations with Faith Bandler, and the personal reflections of Nimbin residents from the Library's Rainbow Archives.

Since it was first launched in 2014, the transcription tool has been widely used by Library and digital volunteers to transcribe our extensive manuscript collections, including World War I diaries, the Joseph Banks papers and our Indigenous language lists.

Adding to these platforms, our DX Lab continues to experiment with digital technology. Recent projects include *Unstacked* (see News, p 6) and the wonderful *Muru View*, an online tool that matches Indigenous placenames and their meanings to over a thousand locations across NSW using Google Street View.

As we welcome our new State Librarian, I would like to thank you all for your ongoing support of this great library, its people and its collection as we look forward to a new era together.

**amplify.sl.nsw.gov.au**
**dxlab.sl.nsw.gov.au**

**LUCY MILNE**
Acting NSW State Librarian
& Chief Executive

# Contents

*Spring 2017*

## New threads

The Library recently acquired a
number of beautifully crafted artists'
books including this fine collage,
*Proof* by Penny Evans, Mike Parr's
*Blacked-Out Book* and Stephanie
Balchin's *The Library of Firsts.*

# U



## Unstacked

Have you ever wondered what other people are searching for in the Library's collections? Our recent DX Lab fellows Elisa Lee and Adam Hinshaw have devised a visually appealing online showcase of searches in the Library's catalogue. The webpage continually updates as people search for books, artworks, photographs, manuscripts, maps and locks of hair. *Unstacked* is one of many DX Lab projects finding new ways to present and provide access to cultural heritage through design thinking, experimentation and research with digital technologies. The DX Lab Fellowship is supported by the State Library of NSW Foundation.
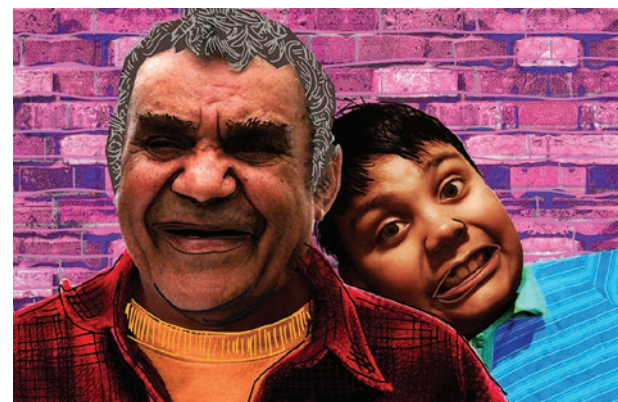
**unstacked.dxlab.sl.nsw.gov.au**

Phoebe demonstrates *Unstacked*, 27 April 2017, photo by Joy Lai



## My Weekend with Pop

For NAIDOC Week in July we launched a free online storybook in five Aboriginal languages from across NSW. The heartwarming *My Weekend with Pop: Stories in Aboriginal Languages* is told in Paakantyi, Gamilaraay, Dharawal, Wiradjuri and Gumbaynggirr. Each edition includes the voices of community language speakers telling the story, with English translations available as well. The Library partnered with communities as well as the Aboriginal Language and Culture Nests, and the NSW Education Standards Authority (NESA) to develop *My Weekend with Pop*. The story features beautiful illustrations by Yuwaalaraay artist and designer Lucy Simpson.

*Me & Pop*, Lucy Simpson, Yuwaalaraay Woman (north-west NSW), founder of design company Gaawaa Miyay



## Photo Review now online

Insights into Australian photography can be gained through the newly digitised *Australasian Photo Review*. A supplement to an English magazine, the local edition started in 1894 and lasted 59 years, until December 1956. The magazine offered practical advice, reports from Australian photographic societies and examples of contemporary work. As part of the Library's Digital Excellence Program, supported by the NSW Government, it is now searchable through Trove.



## National Biography Award

Seventy-one entries for the 2017 National Biography Award confirmed that 'biography is alive and well in Australia and the genre is thriving', according to Senior Judge Dr Peter Cochrane. Six compelling life stories were shortlisted (pictured above). Tom DC Roberts won the $25,000 award for *Before Rupert: Keith Murdoch and the Birth of a Dynasty* (UQP), which the judges commended as 'deeply scholarly yet utterly accessible and enticing'.



## Catalogue update

It's been a year since we introduced our new catalogue, which provides a single access system for the Library's vast and diverse collection. Implementing the new system has been a huge and challenging undertaking, and one that will ultimately improve the way you search across the collection. For an overview of the single search catalogue, please see our quick guide at the link below. We are continuing to improve the catalogue and you can keep up-to-date with progress on our website.

**www.sl.nsw.gov.au/searching-librarys-collection**
**www.sl.nsw.gov.au/updates-catalogue**

# NEWS

# ?

## Interrobang

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

**❓ I'm looking for information about an old Sydney newspaper comic strip called *Max and Min: The Weather People*.**

**!** The *Max and Min: The Weather People* comic ran in the *Sun Herald* for 300 episodes, from 4 October 1970 until 4 July 1974. It was created by Max Foley, a newspaper artist who also drew political and gag cartoons.

The strip was set in the fictional town of Weatherby, which was divided into two districts — one was always sunny and the other always rainy. Foley used the strip to comment on topical issues including Soviet and American relations, pollution, economics and even time travel.

*Cartoonists of Australia* (1983) edited by Richard Rae, and *Panel By Panel: A History of Australian Comics* (1979) by John Ryan, refer to Max Foley and include examples of the *Max and Min* strips. The Library also holds original artwork of some of Foley's cartoons.

Through our eresources, we provide access to the 'Sydney Morning Herald (and Sun-Herald) Archive 1955 – Feb 1995' database. Anyone wanting to discover (or rediscover) the *Max and Min* comic strips can use their Library card to browse the relevant issues of the *Sun Herald*.

**www.sl.nsw.gov.au/ask**
**www.sl.nsw.gov.au/eresources**

# Take 5

## Locks of hair

COMPILED BY Anna Corkhill, Research & Discovery

### Mary Wollstonecraft Shelley, 1851

This lock of hair from *Frankenstein* author Mary Shelley came to the Library in the papers of Alexander Berry, a Scottish-born explorer after whom the NSW south coast town of Berry is named. The hair was sent to Berry, a family friend of Shelley's, as a memento after her death in 1851.

R 802

### Flinders family, 1800–30

Ann Flinders' cardboard box holds pressed flowers and snippets of her hair at ages two and three, as well as the hair of 'Captain Flinders' (presumably her husband, Captain Matthew Flinders), her mother, father and grandfather. The box was presented to the Library by Lady Flinders Petrie in 1949.

R 48/Item 5

### Eleanor Dark, c 1904

Australian novelist Eleanor Dark, the daughter of poet Dowell O'Reilly, was born in Burwood NSW and was known as 'Pixie' as a child. Affectionately inscribed 'Four generations of curls', the hair collection includes Eleanor's locks at various ages, as well as those of her father and her son Michael. The family's curls were presented to the Library by Eleanor's husband, Eric Dark, in 1985.

R 2049

### Lachlan Macquarie jnr, 1815

Lachlan junior, the son of Governor Macquarie, was born on 28 March 1814. The packet holding this golden lock of hair is inscribed in Elizabeth Macquarie's hand, 'Lachlan's hair out from his head, 1815'. It was purchased by the Library in 1971, along with other hair from the Macquarie family.

R 618
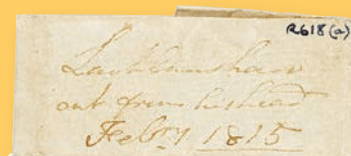
### Henry Lawson, 1905–09

This cutting of Henry Lawson's hair was collected by Dame Mary Gilmore, a fellow poet and a close associate of Lawson. The hair is in an envelope inscribed 'Henry Lawson's hair, cut off in prison & turned grey as he came out. When he went in first he had no grey hairs as he was then quite young.'

R 928/54

Australians have long been eager consumers of popular culture, and libraries are important storehouses of what goes pop with people and their communities.

'Pop culture' covers the galaxy of relationships, events and rituals that take place in everyday life: the food we eat, the clothes we wear, the technology we use, the music we listen to, what we read and the way we use our leisure time. Widely associated with youth, pop culture has formed a backdrop to countless Australian lives.

Urbanisation, industrialisation, the rise of the middle class and the technological revolution — especially the emergence of commercial printing — have been driving forces in the popular culture phenomenon which continues to this day. Throughout the twentieth century and into the twenty-first, new forms of mass media such as film, broadcast radio and television, as well as advances in electronic and digital telecommunications, have allowed for the even swifter transmission of new ideas and cultural products.

Since the end of the Second World War, increased American dominance of popular culture through the motion picture industry, pop music, television and advertising have led to significant cultural and social change. Cinema and television, in particular, schooled local audiences in the practices of modernity, challenging Australians' traditional allegiance to British culture, and teaching us how to dress, talk, behave and consume international style.

By the beginning of the 1960s, half of Australia's population was under the age of 30. Postwar babies were now teenagers with jobs and cars, keen to distance themselves from the ways of their parents. Crossing the ocean from California, surf music with its shrieking guitars and rumbling drums mimicking the pounding waves became the



sound of Sydney in 1963, even spawning its own style of dance — the primal and hugely popular stomp.

Sun-bleached Aussie teens headed to inner-city nightspots like Surf City at Kings Cross, and Sydney teenager Little Pattie hit the local charts singing about her 'blonde-headed stompie wompie real gone surfer boy'. The Beatles tour 18 months later marked the end of this short-lived era; by the winter of 1964 surf music was dead in the water.

Stompers at the Cross, Tim Crockett of Greenacre in hand-drawn 'Stomp Crazy' T-shirt, 1963, News Ltd, SPF/1163
OPPOSITE: Barbara Wheatley (guest artist on Ford Show, Radio 2UW), 1954, Ern McQuillan, Australian Photographic Agency – 42721

## What goes POP!

In late 1964, Australian rock band the Easybeats got together at the Villawood Migrant Hostel in Sydney; all five members were recent arrivals from Europe. 'Easyfever' quickly swept the country. Looking cool and rebellious on stage, the band played and sang superbly — a perfect antipodean echo of the Beatles' Liverpool sound and slick mod style.

The Easybeats were the first rock'n'roll act from Australia to score an international pop hit — their 1966 single 'Friday on My Mind' sold over a million copies within six months of its release and is still considered one of the greatest Australian pop songs ever written. Unable to follow up on their phenomenal success, the band broke up at the end

of 1969 but remains an enduring name in the pop and rock world.

Much of the material documenting popular culture is highly ephemeral — photographs, flyers, tickets, souvenirs and memorabilia — yet just as valuable for historians as the books and manuscripts more traditionally found on library shelves. This makes it vital that we continue to preserve the evidence of popular culture for future generations.

**Margot Riley, Curator, Research & Discovery**

**This display of photographs from the Library's collection is part of the History Council of NSW History Week 2017 theme 'Pop!'.**

Little Pattie at home in Eastlakes, NSW, 1963, David J Hickson, Australian Photographic Agency - 15402

OPPOSITE: Harry Vander of the Easybeats with fans (Lorraine and Gail, Presidents of the Easybeats' Fan Club), 1967, Anna Clements, Australian Photographic Agency - 25654
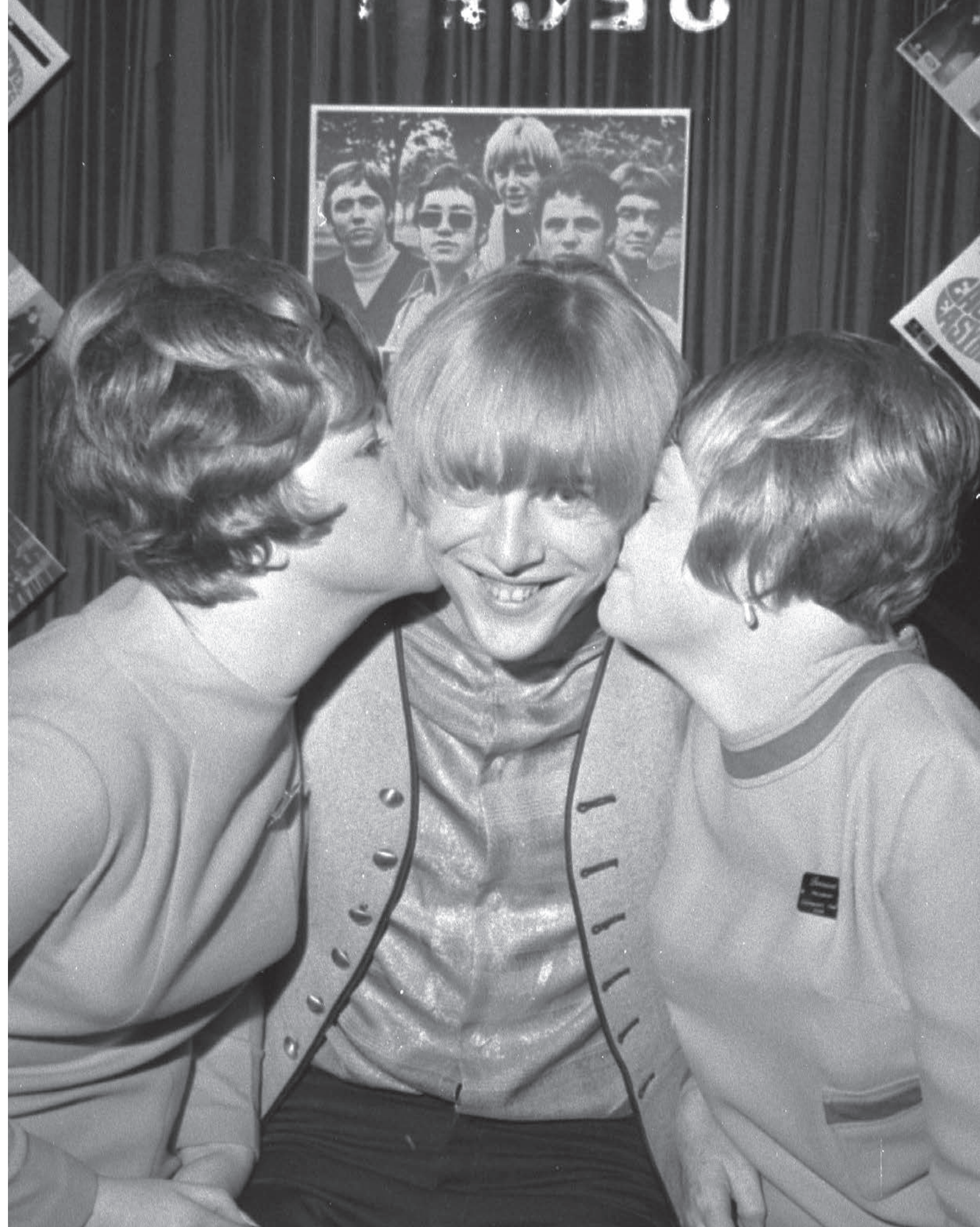
# A CURIOUS *establishment*

✱ **WORDS** Peter Hobbins

A long-forgotten institution in late-colonial Sydney, James Bray's Museum of Curios reflected its quirky owner's quest for knowledge, respectability and recognition.
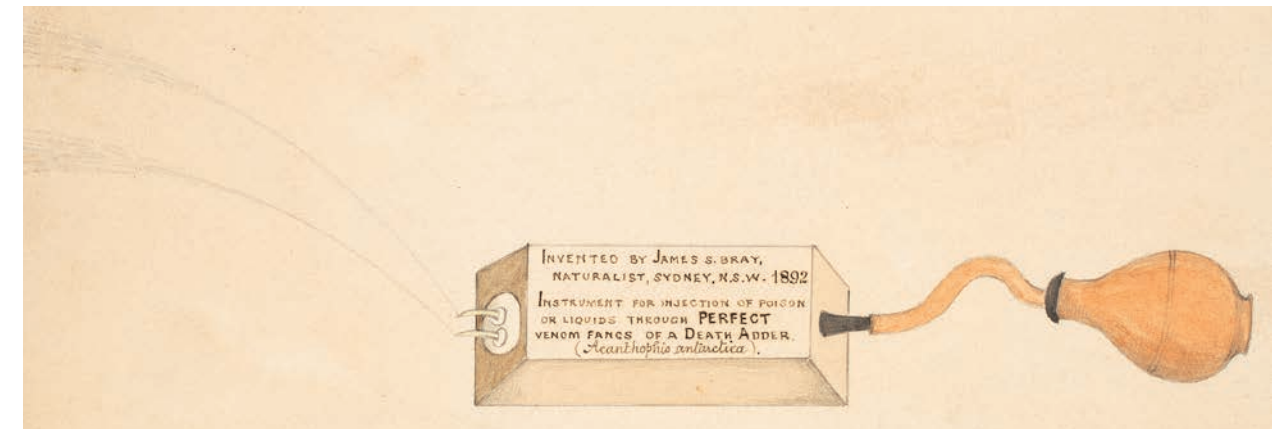


No image better captures the curious world of James Samuel Bray than an illustration he signed in November 1892. It shows a squeezable red-rubber bulb connected to a trapezoidal box, the device terminating in a pair of sharp protrusions which squirt out twin jets of liquid. 'Invented by James S Bray, Naturalist, Sydney', this is an 'Instrument for injection of poison or liquids through perfect venom fangs of a death adder'.

As with so many elements of Bray's life, the purpose of this arcane invention remains elusive. It was likely an attempt to craft a scientific instrument to further his studies of snake venoms, a subject of enduring fascination. Indeed, in 1879 Bray had fashioned a 'pure venom receiver', a hand-held device allowing him to milk snake venom onto a petri dish. 'Until these machines were brought into use,' noted the *Chemist and Druggist of Australasia* when Bray touted an improved version in 1903, 'securing of absolutely pure venom from reptiles for scientific and commercial purposes was unknown.'

This integration of science and commerce is telling. Throughout the late nineteenth century, James Bray sought a profitable pathway between the pursuit of knowledge and the sale of natural wonders. His studies of the habits, breeding, venom and toxicity of Australian snakes formed merely one strand in a widely cast net. By far the boldest embodiment of his ambitions was Bray's Museum of Curios, a thrice-failed establishment where he purveyed 'native' artefacts, colonial relics and natural history specimens. Although largely forgotten in Sydney's historic cityscape, Bray's Museum encapsulated what historian Tom Griffiths terms the 'antiquarian imagination' that emerged across the Australian colonies as they progressed toward Federation in 1901.

Born in Bent Street in 1849, James Samuel Bray was a thoroughly Sydney character, well known across New South Wales from the 1870s until World War I. Educated briefly at Sydney Grammar School, he grew up largely on the North Shore where he revelled in exploring the rapidly dwindling wilderness along Middle Harbour's foreshores. These jaunts to procure natural history specimens — particularly birds, eggs and nests — paralleled his forays to Manly seeking the remnants of local Aboriginal culture, particularly rock art and burial sites.

OPPOSITE IN TITLE: Detail from 'Life History of the Termitidae', 1890, James S Bray, A 196

Death adder fang injection apparatus, c 1889–95, James S Bray, PXA 190

OPPOSITE: Papers and published works of James S Bray, photo by Joy Lai

In line with the times, these expeditions were not marked by cultural or ecological sensitivity. Rather, Bray was animated by a lifelong quest for curios. As a self-styled 'naturalist', he craved social and scientific recognition, especially via what he considered to be unique discoveries that might make his name. Much of his time was spent in locating and describing unusual specimens from nature, alongside Indigenous artefacts collected in Australia and traded from across the Pacific. By the 1880s, however, this bower-bird approach seemed increasingly quaint and decidedly amateur. Bray's claims for precedence were repeatedly rejected by local scholars and curators, whose concept of science emphasised the systematic accumulation of observations and their integration into larger conceptual frameworks.

Yet Bray was never simply a failed scientist; he was first and foremost an entrepreneur. He felt certain that his curios would escalate in value as galloping colonialism and urban expansion permanently disrupted Indigenous cultures and animal habitats alike. As the 1870s bustled into the 1880s, Bray was also drawn to collecting relics from Sydney's early colonial period, whether manuscripts, watercolours, coins or convict chains.

These were the motley materials that formed the stock in trade of Bray's Museum of Curios. It was far from his first association with museums, however. In 1860, aged just 11, 'Master James Bray' had donated a bird's nest to the Australian Museum on College Street. He went on to form an enduring friendship with its German-born director, Gerard Krefft. Indeed, many of Krefft's manuscripts may have survived his death in 1882 owing to their acquisition by Bray, who in turn sold them to David Scott Mitchell. Unfortunately, Krefft's acrimonious eviction from the Australian Museum in 1874 stymied Bray's ambitions of a salaried position at that institution, although he occasionally donated or sold items for its collection.
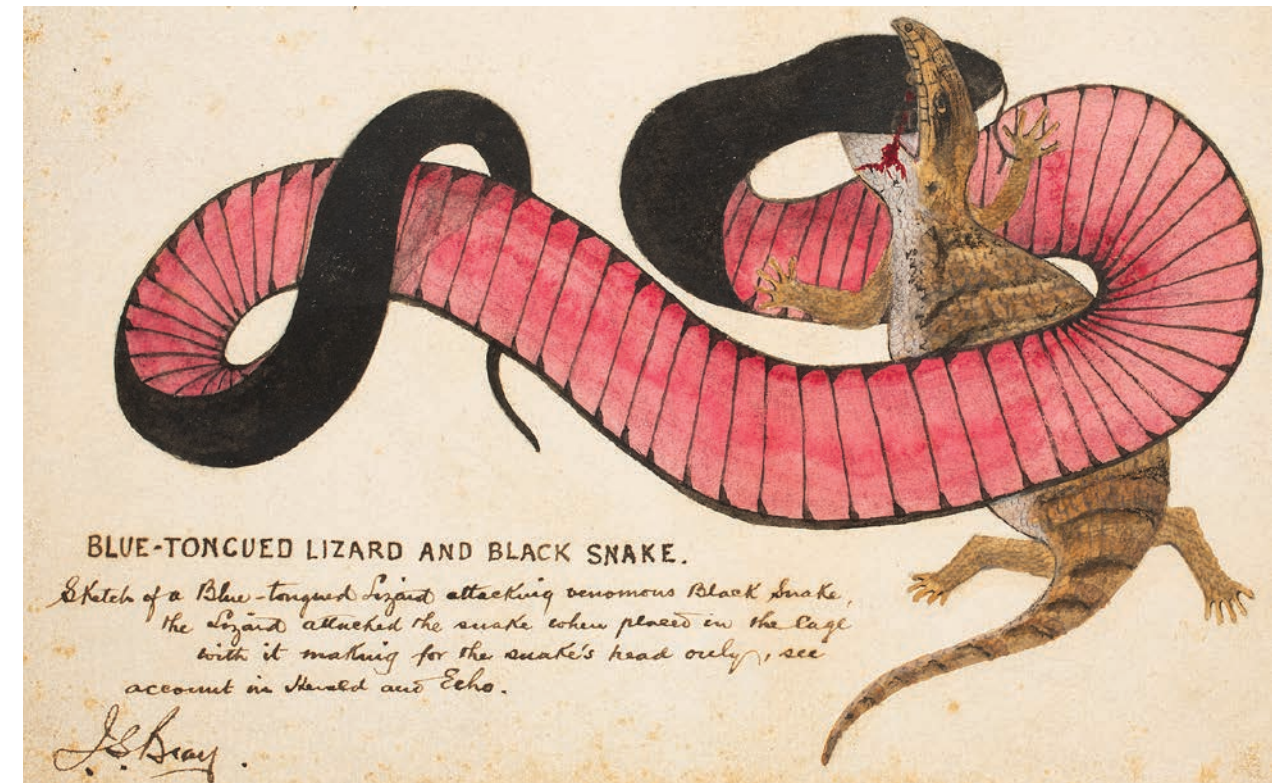
From the early 1870s, Bray had developed his own skills in presenting timber and taxidermy specimens, representing New South Wales at a swathe of intercolonial exhibitions from Melbourne to



Calcutta. In 1880, he gave a prize-winning display from Sydney's 1879 International Exhibition to the small museum at St John's College at the University of Sydney. It became, as Rector William Gillett boasted, the museum's 'principal show-case', replete with 'specimens of nearly all the varieties of Australian birds'. Although this major work thus survived the disastrous Garden Palace fire of 1882, sadly no trace remains at St John's.

Early in 1884, Bray struck out on his own, opening 'Bray's Museum of Curiosities, Art Objects, Paintings, Books, Carvings, Natural History, &c' in Woolloomooloo. Having worked previously as a senior clerk in the colony's Telegraph Department, and then as an insurance clerk and accountant, he trusted in his business acumen. Located at 84 Forbes Street, Bray's Museum sat directly uphill from Woolloomooloo pier, ready to tempt maritime arrivals, passing trade and local curiosity seekers. He waited in vain. Barely 18 months later the bailiffs arrived, auctioning off the contents of Bray's Museum in an attempt to reclaim his £625 overdraft at the City Bank. In March 1886 he was declared insolvent, owing a massive accumulated deficit of £544.

Before the year was out, however, he opened a new Bray's Museum of Curios at 12 Queens Place, Sydney. Now named Dalley Street, this small laneway between George and Pitt streets proved a lure for the crowds of commuters, visitors and drinkers who circulated near Circular Quay. An altogether more successful venture, its three tiny rooms were packed with specimens. These ranged from furs and animal skins to live venomous snakes, intermixed with



BLUE-TONGUED LIZARD AND BLACK SNAKE.
Sketch of a Blue-tongued Lizard attacking venomous Black Snake, the Lizard attacked the snake when placed in the cage with it making for the snake's head only, see account in Herald and Echo.
JS Bray.

'island curios in endless variety' and human skulls. Visitors could commission taxidermy work, purchase Bray's self-published booklets on Aboriginal and Pacific island 'ethnology', or send for a parcel of items priced 'from £1 to £5000'.

All, it seems, went well until the deepening of the economic depression of the 1890s. Despite attracting a diverse range of visitors and clients — including the colony's Governor — Bray was receiving irate letters from overseas correspondents demanding delivery of their orders. Unable to pay his rent or sizeable printing and newsagent's bills, he was visited again by bailiffs in September 1892. 'I am bankrupt', he admitted, blaming a 'loss of business and pressure of creditors'. Once again, Bray's Museum closed, even as Tost & Rohu — a rival curio and taxidermy firm — thrived on nearby George Street.

Yet even this second financial failure was not the end for Bray's Museum. Throughout the 1890s, he traded as a naturalist from his home at 100 Forbes Street, Woolloomooloo, occasionally venturing to advertise it as 'Bray's Museum'. Nevertheless, he seems to have sold off his stock before moving to Manly in 1902; this may have been the moment when David Scott Mitchell acquired not only Bray's own notebooks and artworks, but also his collection of important Australian scientific manuscripts.

When James Bray died after a stroke in 1918, he was soon forgotten. Yet in his heyday — from the 1870s to the 1890s — he had been a popular writer on natural history in New South Wales and a collector of the fast-disappearing remnants of Sydney's Indigenous and early settler past. If Bray's talents never matched his ambitions, he certainly lived by his motto, *duris non frangor*: adversity will not break me.

**Dr Peter Hobbins is a historian of science, technology and medicine at the University of Sydney, and was the Library's 2016 Merewether Fellow. He is the author of *Venomous Encounters: Snakes, Vivisection and Scientific Medicine in Colonial Australia* (Manchester University Press, 2017).**

Stories for children were a source of pleasure and instruction in colonial society.



# ENJOYING
*a good story*

**✳ WORDS** Anne Jamison

From tales of colonial adventure to moralising stories, children's literature in nineteenth-century Australia played a significant role in educating children to be the nation's future citizens. As the Library's extensive and varied collections of children's literature demonstrate, many stories for children from this period aimed to be both amusing and instructive. They attempted to engage a child's imagination and teach them about their place — and Australia's place — in the world.

The Thyne Reid Trust collection of Australian children's books, the focus of my research for the 2016 Nancy Keesing Fellowship, provides a fascinating snapshot of children's literature in Australia through the nineteenth century and beyond. Its 1700 titles, published between about 1790 and 2006, include books, magazines and school texts for children, as well as original manuscript illustrations. Of these, around 200 were published in the nineteenth century.

Many Australians today are familiar with certain children's stories and fictional characters from the late nineteenth century, such as Ethel Turner's *Seven Little Australians* and Ethel Pedley's *Dot and the Kangaroo*. But the collection also captures many forgotten books of this period that significantly

Anne Jamison in the Library's stacks, photo by Joy Lai
OPPOSITE: Catherine Helen Spence, 1865, photographer unknown, P1/1610

influenced how colonial children began to understand the world around them.

Children in nineteenth-century Australia had a diverse selection of literature to choose from. Stories circulated throughout the colonies in bookshops, libraries, newspapers and magazines, penned by a variety of authors of different nationalities — mainly Australian, British and American — all of whom are well documented in the Thyne Reid Trust Collection.

G Manville Fenn's *The Dingo Boys* was one of many texts by male authors who used the Australian bush as the setting for romping tales of colonial adventure. More lurid stories, known as 'penny dreadfuls', such as *Blue Cap the Bushranger* by James Skipp Borlase, often circulated widely as newspaper serials before being collected in book form. These books treated their colonial audience to ghoulish details of the inhospitable Australian landscape — when the escaped convict Blue Cap meets an untimely end, for example, his body is mummified by the searing heat.

Tales of escaped convicts, pirates and highwaymen filled the pages of adventure stories that were often framed by more sophisticated political narratives of imperial discovery and conquest. They were heavily coloured by British Empire politics, as well as by imperial racial and social attitudes. Endurance at the colonial frontier and heroism in the face of a supposedly uncivilised landscape, its wildlife and

Indigenous or convict populations, are dominant themes in these books.

The collection also illustrates the nineteenth-century preoccupation with stories about lost children. Many were based on true events, such as *A Little Australian Girl* by Robert Richardson and *The Lost Children in the Wood* — an anonymous, illustrated retelling of the plight of the Duff children, who survived in the Wimmera bush in Victoria for nine days. The children in these stories embody youthful innocence, Christian piety and white superiority, and their often tragic fates underline the otherwise unspoken fears and discomfort of the colonial enterprise in Australia.

More explicitly educational texts also form an important part of the collection. Ethnographic and historical texts like K Langloh Parker's *More Australian Legendary Tales* and A Patchett Martin's *True Stories from Australasian History* attempt to translate Aboriginal legends for their young colonial settler and British audiences, as well as presenting the history of British exploration in Australia and New Zealand. Moral stories for children and educational treatises for parents, predominantly written by women, add to this important genre of educational writing.

These texts signal the role of women writers in shaping children's literature and education in this period. While they have largely been forgotten,
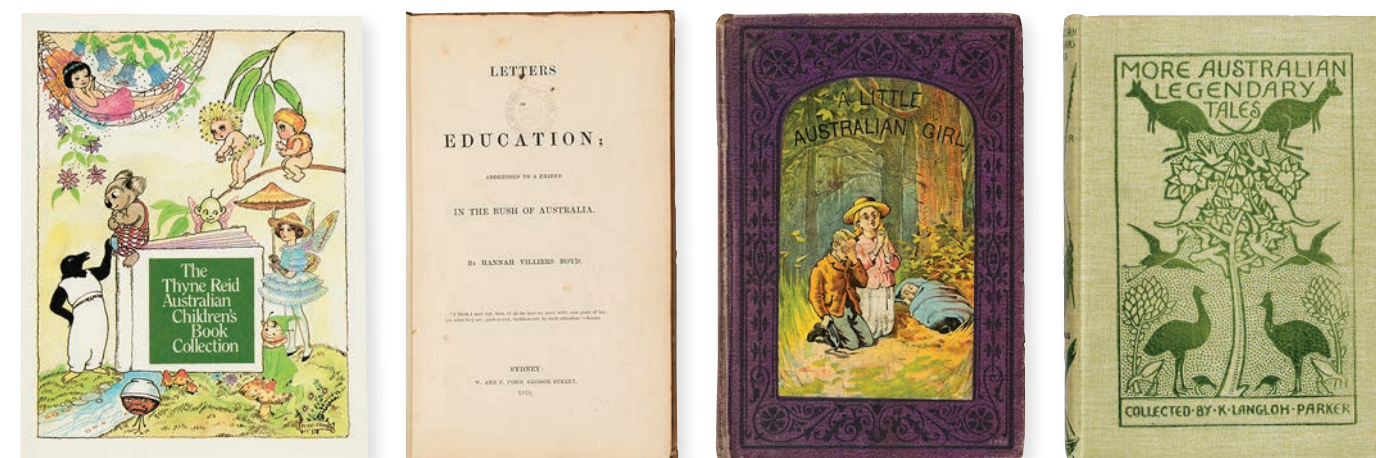
they form a vital context for understanding the social and cultural development of the Australian nation in its formative years

Charlotte Barton is recognised as Australia's first author for children. Her moralistic book, *A Mother's Offering to Her Children*, was printed in Sydney by the *Sydney Gazette* and distributed by publisher and bookseller GW Evans in 1841. It was originally published anonymously by 'A Lady Long Resident in New South Wales'. Like several of the early titles in the collection, the book is written in the style of a moral tract and presents a series of dialogues between a mother and her four children living in an isolated rural Australian setting.

Barton drew on her own experience living with her children on an isolated outstation in New South Wales. She compiled the book while tutoring her children, interspersing lessons in geology and anthropology with tales of shipwreck and barbarism. Her Christian and colonial values are writ large and the book's fictive children are educated to uphold their assumed social and moral superiority over Australia's Indigenous population.

Following in Barton's footsteps, Hannah Villiers Boyd published *Letters on Education to a Friend in the Bush of Australia* in 1848 — a treatise offering guidance in the education of children. Having worked as a governess in a remote location, Boyd wrote the book as a series of letters to a fictional recipient.

She calls on the 'mothers of Australia' to 'do their duty' and argues that 'your influence in the training of your children may have a serious effect on the future of a rising country'.

Much later in the century, Australian educationist, author and political reformer Catherine Helen Spence (1825–1910) would repeat that call. In her economics primer for schools, *The Laws We Live Under*, Spence spelled out the relationship between education and the nation. The 'well-being of the colony', she wrote, 'depends very much on all its children being prepared for the duties of citizenship by receiving a good plain education'.

For Spence, literature was a fundamental part of learning — a 'good plain education', she believed, relied firmly on 'the enjoyment of a good story'. The Thyne Reid Trust collection certainly pays testament to the wide variety of literature that circulated in the Australian colonies to engage children's imaginations, educate them, and influence their sense of place within the nation.

**Dr Anne Jamison lectures in literary studies at Western Sydney University, and was the Library's 2016 Nancy Keesing Fellow. She is the author of E Œ Somerville and Martin Ross: Female Authorship and Literary Collaboration (Cork University Press, 2016). She will speak at the Library on 7 November as part of the Scholarly Musings talk series.**

Selected covers from the
Thyne Reid Trust collection
of Australian children's books

# RAW
## *materials*

✳ **WORDS** Anna Corkhill

The drawings of renowned architect Ken Woolley —
now in the Library's collection — show how
his designs evolved in sympathy with the
natural landscape.

The name Ken Woolley (1933–2015) is intricately linked with Sydney architecture of the latter part of the twentieth century. Woolley was known for his large and diverse output, his sensitivity to site and context in all of his buildings, and his exquisite drawing skills. His recently acquired personal collection of architectural drawings, papers and sketchbooks joins the work of significant New South Wales architects of the past century including Harry Seidler, Glenn Murcutt and Richard Leplastrier, already held by the Library.

Woolley began his career as a trainee to the Government Architect's office, completing his formal studies at the University of Sydney. Always a high achiever, he won the prestigious Byera Hadley Travelling Scholarship in 1955, which allowed him to visit the US and Europe, gathering inspiration and design ideas that he would put to practice in his future work. In London he worked for the firm Chamberlin, Powell and Bon (known for their large-scale postwar housing work), before returning to Sydney and continuing his work with the Government Architect.

Early in his career, Woolley designed a number of significant buildings. His first independent project to be built — the Chapel and Sisters Home at St Margaret's Hospital, 1955 — still stands in its Darlinghurst location (now adapted as apartments). This bold debut took the striking form of a circular chapel perched on a garden lounge room made up of staggered panels that let filtered light in through concrete glass blocks. His State Office Block, on the corner of Bent and Phillip streets, was one of the tallest buildings in Sydney when it was completed

in 1964. Woolley worked with Tom O'Mahony on the Fisher Library at the University of Sydney (1958–62), which won the Sulman Award of 1962 and is still regarded as one of the city's most significant education buildings. He remained connected with the building, working on renovations and adaptations until recent years — and these drawings are part of his archive.

Woolley's modernist house designs spread across New South Wales after he started creating plans for home building company Pettit & Sevitt in 1961. His simple yet elegant plans — which came in a variety of adaptable forms — were purchased by thousands of Australians and New Zealanders looking for well-designed, affordable housing solutions. These enduring designs have recently been made available again, with the company relaunching in recent years

In 1964 Woolley became a partner in the acclaimed architectural practice Ancher, Mortlock and Murray (to which his name was added), shortly before the retirement of renowned modernist Sydney Ancher. With this firm he made his mark on Sydney, working
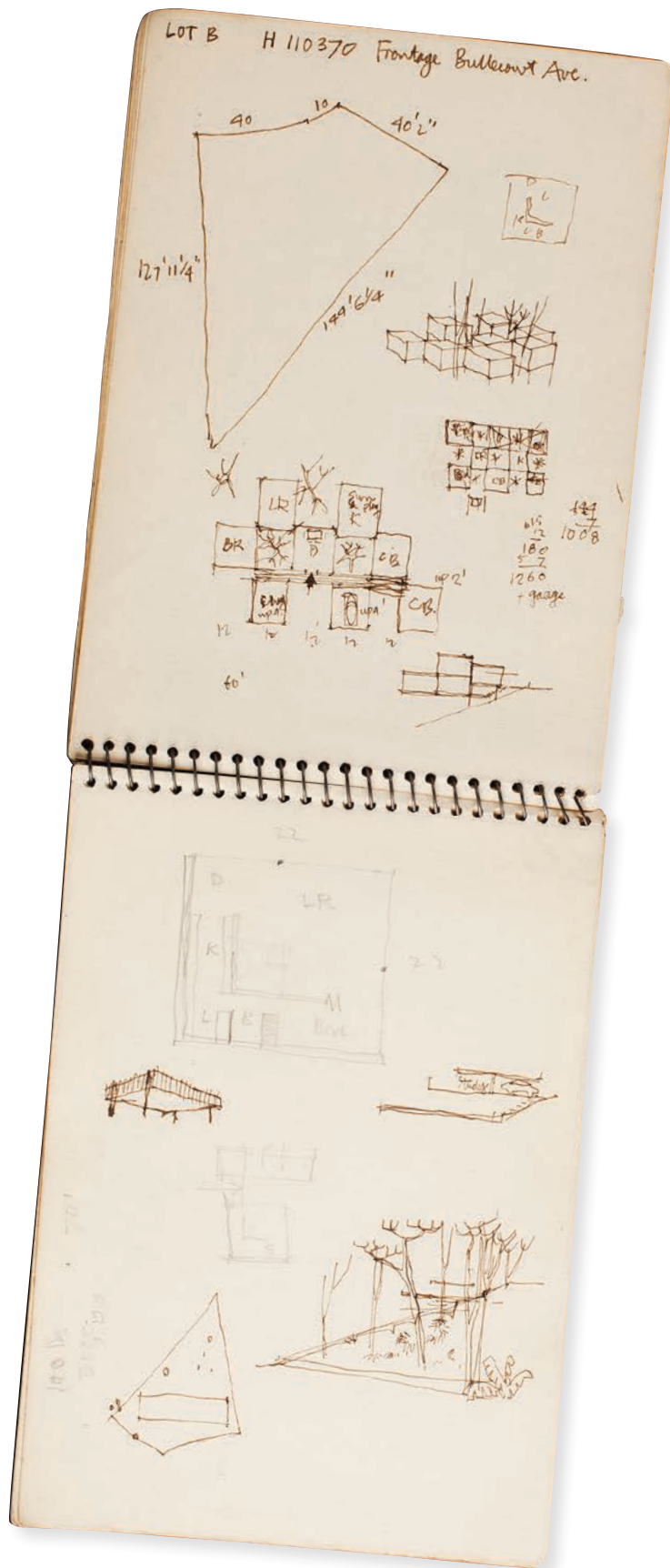
Perspective, Woolley House, Mosman, 1961, PXD 1444, folder 4
OPPOSITE: Exterior, Woolley House, Mosman, 1962, photograph by David Moore, Image courtesy collection of Virginia Woolley

on significant buildings such as the sinuous Park Hyatt Hotel at Campbells Wharf, Walsh Bay, the ABC Centre at Ultimo, and Town Hall House. Woolley was also involved in the remodelling and renovation of the State Library of Victoria from 1985 to 2003, where he worked on preserving of the Library's domed reading room.

In his later career, Woolley was an adjunct Professor of Architecture at the Faculty of Architecture, Design and Planning at the University of Sydney. He was made a Member of the Order of Australia (AM) in 1988, and awarded the Gold Medal of the Royal Australian Institute of Architects in 1993.

**\* \* \***

Ken Woolley's work has often been associated with the 'Sydney School' — a loosely associated group of architects, including Bruce Rickard and Neville Gruzman, who developed a local style in reaction to international modernism in the 1960s and 70s. His hallmarks were sloping bushland sites, rustic finishes, raked rather than flat roofs, and the use of local materials. Influenced by architects such as Frank Lloyd Wright and Walter Burley Griffin, Sydney School architects took inspiration from the site and surrounding environment, aiming for a seamless integration with the natural environment.

A number of Woolley's works align more with the tag of 'brutalist' — especially his work for institutions, such as the Union (Wentworth) building at the University of Sydney, the Union building at Macquarie University and the Great Hall at the University of Newcastle. These buildings certainly employed many features of the brutalist style — bold shapes, massive architectural forms, use of concrete panels, and deeply set windows with integrated sun shading devices.

But among his colleagues, Woolley was not known for adhering to a particular style; rather, he started each project afresh with a keen eye on the brief and a pragmatic attitude. He was committed to the idea of appropriateness — creating a building uniquely suited to its purpose and context. He was immersed in the project at every step, believing that good design comes not only from the first creative leap but

Ken Woolley's sketchbook, 1959,
PXA 2166





BALCONY SECTION
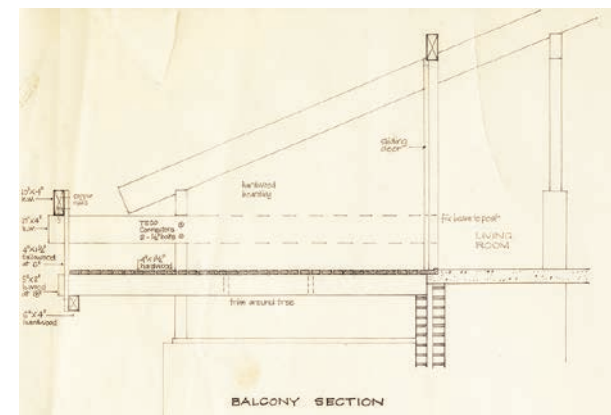
develops through the whole process, even on the construction site. Dale Swan, current principal at Conrad Gargett Ancher Mortlock Woolley, and a colleague of Woolley's for many years, said he 'had a brilliance and a rigour about the way that he worked that was really quite special'. Woolley encouraged a collaborative office culture and dedication to excellence, which is reflected in the architects who worked at the firm over the years — Glenn Murcutt, Andrew Nimmo, Wendy Lewin and Neil Durbach to name a few.

The drawings in the Library's collection encompass a number of Woolley's private projects — including his early work and his own houses, a number of which have garnered acclaim: Woolley House in Paddington and Woolley House in Palm Beach won Wilkinson awards in 1983 and 87 respectively. In the collection are the original plans for the Woolley House in Mosman, 1962, which won Woolley his first Wilkinson Award, made him a household name and became a defining moment in the emerging Sydney School.

Nestled among trees on a sloping, triangular site, the family house is made up of four main interconnected rectangular sections with separate raked roofs. The house steps down like a series of garden terraces. Its construction details include raw timber beams, exposed brickwork and free-flowing



interior spaces — unusual for the time, these features would become repeated motifs in suburban house construction. The state heritage-listed house was bequeathed to the University of New South Wales in 2016 by Stephen Hesketh. It is currently undergoing conservation work to become a residence for visiting scholars.

The initial ideas for the Woolley House at Mosman are detailed in one of the architect's small sketchbooks from 1959, shortly after the purchase of the block of land. Forty-eight of these sketchbooks were recently donated to the Library by Ken Woolley's wife, Virginia.

These sketchbooks are full of Woolley's delicate, assured drawings, concepts and designs for current and prospective projects, travel observations, lists, autobiographical notes, thoughts on architectural and philosophical concepts, and other writings. A precious resource, they link the initial idea phase of architectural design with the final outcome, giving us an opportunity to trace the evolution of some of Sydney's most striking and respected building designs.

**Anna Corkhill, Curator, Research & Discovery**
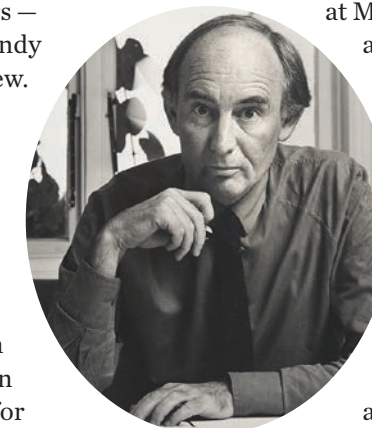
ABOVE LEFT: Detail of section, Woolley House, Mosman, 1961, PXD 1444, folder 4
ABOVE RIGHT: Interior, Woolley House, Mosman, 1962, photograph by David Moore, image courtesy collection of Virginia Woolley.
INSET: Ken Woolley, 1983, photograph by Max Dupain, MLMSS 9934/box 18X

# HUNGER
## *games*

✳ **WORDS** Warwick Hirst

An Australian connection to Herman Melville's *Moby-Dick* is an astonishing chapter in a dramatic story.

The convict ship *Surry* arrived in Sydney on 28 July 1814, ending one of the most disastrous voyages in the history of transportation. Two weeks after leaving England the first case of typhus appeared and 'deaths became awfully frequent'. By the time the *Surry* reached the coast of New South Wales, the master and first and second mates were lying perilously ill and it was left to the third mate, 21-year-old Thomas Raine, to assume command. The death toll would eventually rise to 51.

Raine was appointed captain by Governor Macquarie and would go on to make another six voyages to New South Wales in the *Surry*. Between voyages he engaged in various mercantile ventures, setting up the first shore whaling station at Twofold Bay on the far south coast and shipping seal oil from Macquarie Island to London. In the 1820s he established the firm of Raine & Ramsay, shipowners, agents and general merchants.

By the time Raine made his last voyage in the *Surry*, in 1827, he had become closely involved in the colony's affairs as a director of the Bank of New South Wales and the Sydney and Van Diemen's Land Packet Co. In 1825 he had been granted 2000 acres on the Fish River, near Bathurst, where he built a large cottage. Four years later he was declared bankrupt but by an arrangement with his creditors was able to resume business.

He extended his land holdings south of Bathurst to a property he held on lease and purchase from the crown. There he built Rainham, a substantial brick two-storey Georgian house. He married twice and, after the deaths of his second wife and two of his children, retired to Sydney in poor health.

A memorial written by Raine and addressed to Viscount Goderich, Secretary of State for the Colonies, has recently been donated to the Library by a direct descendent, Max Raine. In it Raine asks to be rewarded for his services to the colony by either a government appointment, a grant of land or another means. The memorial is undated, but we can assume it was written between 1830 and 1833, the period of Goderich's term in office.

An imposing document almost one-and-a-half metres long, the memorial is made up of two large sections of parchment joined to form one sheet. Unfortunately it has suffered some damage over the years, particularly in the lower section, owing to mould and water staining. But although the writing has faded it remains clearly legible.

In support of his request, Raine supplied an account of his exploits and enterprises, which he believed had contributed to the colony's prosperity. He refers to a voyage he made from Sydney to South America in 1821:

> The harvest having nearly failed throughout the Country in consequence of great inundations created by Floods strong apprehensions were entertained of Famine when Memorialist proceeded at his own risk
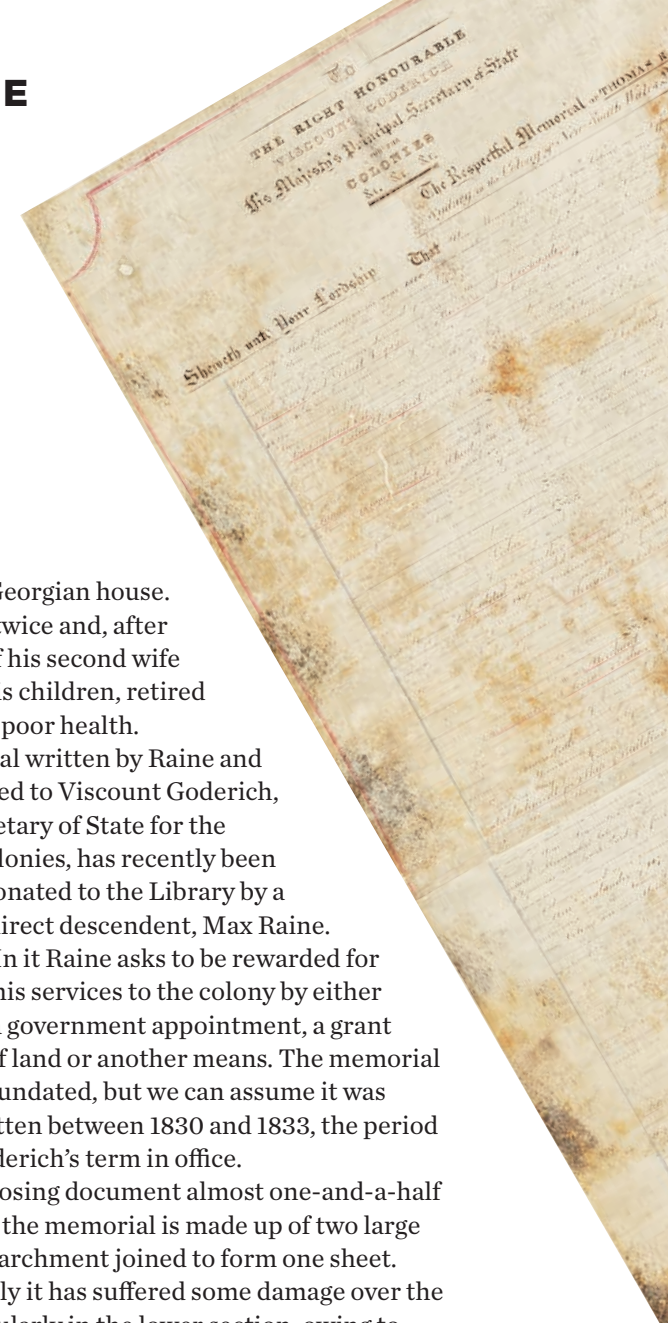
and with his own capital to Valparaiso, with the ship *Surry* procured a cargo of 18,000 Bushels of Wheat with which using every despatch he returned to Sydney to avert the threatened calamity.

In writing this brief account of the voyage, Raine omitted an incident that would connect him to the extraordinary event that inspired Herman Melville's masterpiece *Moby-Dick*.

While in Valparaiso, Raine met Captain George Pollard, formerly master of the Nantucket whaler *Essex*. Pollard told him that four months earlier, his ship had been rammed and sunk by a huge sperm whale in the South Pacific, more than 2500 kilometres west of the Galapagos Islands. The 20-man crew had taken to three small boats, intending to make for South America. After 30 days they made their first landfall, on what Pollard believed was Ducie Island, one of the Pitcairn Group.

The island had little fresh water and even less food. Most of the crew departed a week later in three boats, leaving behind three men who were reluctant to risk a further voyage. South of Easter Island the boat commanded by the first mate, Owen Chase, vanished during a gale. About three weeks after leaving the island the other boats, commanded by Pollard and Obed Hendricks, ran out of provisions. When four men died, it was decided to keep their bodies for food.

Soon afterwards the two boats were separated. The situation on Pollard's boat became dire and, with no land in sight and the dead bodies already eaten, one of the four survivors was chosen by lot, killed and eaten. Then another man died and was consumed. Pollard and a boy, Charles Ramsdell, were the only survivors.

After hearing Pollard's story, Raine determined to visit Ducie Island on his way back to Sydney and pick up the three crewmen, assuming they were still alive. The Mitchell Library holds an anonymous account of the *Surry*'s voyage which was probably written by the mate William Edwardson.

Less than a month after leaving Valparaiso they arrived at Ducie Island but found it uninhabited. Raine surmised that Pollard may have mistaken Ducie Island for Henderson Island, 112 kilometres to the west. Several days later, Henderson Island came into view. Rounding a rocky headland they entered 'a spacious bay', whereupon Raine ordered a gun to be fired.

'In a few minutes', Edwardson wrote, 'to our very great joy we saw the three poor fellows come down to the beach out of the bush. Shortened sail and lowered the boats down … in about an hour they returned with the men, they found the surf very high and of course impractical to land but having worked the boats as close in as possible, the men then waded through the surf, but with great difficulty they were got onto the Gig … they were very weak and thin and Captain Raine supposed they would not have weathered it another Month.'

The three men had been on the island for almost four months, barely subsisting on a diet of berries and any seabirds they 'could catch asleep in the night'. After being treated by Raine 'with every attention and kindness their situation demanded' they were able to give him an account of the loss of the *Essex* which Edwardson preserved in his journal:

A very large whale what whalers term of the 1st class struck the ship and knocked part of her false keel off, just abreast of her main channels — the whale then lay alongside the ship, endeavouring to lay hold with her jaws, but could not accomplish it, she then turned and went round the stern and came up on the other side —

went away ahead, turned short round, and again came with great velocity for the ship — the vessel at this time was going about 6 knots, but such was the force … the men on Deck [were] all knocked down and the water came dashing in the cabin windows, and worst of all, the bows were stove in, under the cathead on the starboard side, and in less than 10 minutes, the vessel filled, and went on her beam ends. The captain and chief mate had each got fast to a whale but upon the misfortune of the ship they cut from them and came on board. The captain ordered the masts to be cut away, upon which she righted — they then scuttled the upper deck, and got some bread and some water, which they put in the boats. They staid by the ship, three days, during which time they made sails for the boats — having taken compasses and some nautical instruments they left the ship and stood away to the southward.

After Hendrick's boat separated from Pollard's, it was never seen again. Chase's boat was picked up by the British whaler *Indian* on 18 February, 89 days after the *Essex* sank. Only Chase and two others were still alive. They too had resorted to cannibalism in order to survive. Pollard and Ramsdell had been rescued by the Nantucket whaler *Dauphin* four days earlier and taken to Valparaiso.

In writing the climactic scene in *Moby-Dick,* Herman Melville drew heavily on an account written in 1821 by Owen Chase, *Narrative of the Most Extraordinary and Distressing Shipwreck of the Whale-Ship Essex*. Melville's novel was not published until 1851 — although now regarded as an American classic, it sold only a few thousand copies in the author's lifetime.

The sinking of the *Essex* by a sperm whale was one of the most famous maritime disasters of the nineteenth century, yet Thomas Raine's role in its aftermath has been largely forgotten. But for his efforts, however, the three men on Henderson Island would probably not have survived and the story of their ordeal would have remained untold.

**Warwick Hirst, Collection Strategy & Development**



THE ESSEX STRUCK BY A WHALE.
" She dashed her head against the ship's side, and so broke it in that the vessel filled rapidly."—p. 398.

DISCOVERY OF SKELETONS.
" In one of the caves they found eight human skeletons, in all probability the remains of some mariners."—p. 401.

# TRAFFIC
## *in fish*

## There was room for improvement at the first Sydney fish market.

In 1827 there were only a few options for Sydneysiders who wanted seafood. They could try catching it, or they could visit Sydney fishmonger J Boyle at the old racecourse in the town centre (now Hyde Park) to buy seafood from the day's catch. But with no ice to keep the fish fresh there were numerous complaints about Boyle's offerings.

Forty years later, people were still complaining about the quality of the fish. The sellers had moved from Hyde Park to Circular Quay, and most of the fish was sold by the wives and daughters of fishermen from Botany Bay. Each day they carried their produce from the fishing grounds in baskets, where it sat in the open all day and in all seasons.

Health concerns led to the opening of Sydney's first real fish market, which was built in Forbes Street, Woolloomooloo, in 1871. For the first time, the government controlled the quality and the sale of fish. Fish deemed unfit for human consumption — often a fair percentage of the catch of the day — were seized by inspectors.

The new market was open six days a week, and the fish were auctioned on the floor by licensed staff. A crowd of fish hawkers usually gathered around 4.30 am and the 'traffic in fish', which started at 5 am sharp, usually went on for two or three hours.

The auction was conducted under the watchful eye of Mr Seymour, who began by calling out the nicknames of the regulars — 'Ice Cream', 'Longbags', 'Dundreary', 'Blueskin', and 'Chips' were some of the names he barked out from the podium.

By this time, almost all the fish on sale were caught at Port Stephens, Lake Macquarie, Broken Bay, Port Hacking, Botany or Sydney Harbour. The fish were transported to five approved agents, who each had a portion of the market floor enclosed by a red line. Across the floor were white chalk lines separating each fisherman's catch.

The auctioneer and his staff were occupied making sure buyers stayed outside the red boundary lines. They also kept an eye on the outlying heaps, where:

> behind the grand army of hawkers, and acting as sort of camp followers to them, were a number of ragged sharp-looking boys … it was their habit to stoop behind the bidders at the auction and deftly rake away certain fish from between their legs.

One of the main complaints about Woolloomooloo market was that people trod — or spat — on the fish laid out on the floor. When it closed in 1891, a new market was opened next to Redfern railway station, where the fish made their way off the floor and onto tables for the first time.

**Geoff Barker, Senior Curator, Research & Discovery**

Interior of the Sydney Fish Market, Woolloomooloo, c 1890, Government Printing Office 1 - 08087

OPPOSITE: Fish Market, Woolloomooloo, Sydney, 1892, SPF/754

# WOMAN'S
## *mirror*

AMONG THE TWENTIETH CENTURY MAGAZINES

RECENTLY MADE AVAILABLE THROUGH

TROVE IS THE HUGELY POPULAR

*AUSTRALIAN WOMAN'S MIRROR.*



Eleanor Dark was a 27-year-old poet and a country doctor's wife when journalist and fellow poet Zora Cross interviewed her for the *Australian Woman's Mirror* at her home — Varuna in the Blue Mountains town of Katoomba — in August 1928. Dark, who published poetry under her pseudonym Patricia O'Rane, continued to dig and plant in the garden while talking to Cross about her method of work ('a little every day'), her passion for British authors Rebecca West and Storm Jameson, and her desire to make her own way as a writer without the help of her famous poet father Dowell O'Reilly. Dark was still to write her acclaimed novels, including the *Timeless Land* trilogy, but Cross named her 'one of the sincerest and most gifted of our women writers'.

Cross kept in touch with the Darks, and visited two years later to interview their mutual friend, short story writer Nina Lowe. Like many of the three-dozen women writers Cross interviewed for the *Mirror*, Lowe had found her independence in the First World War when she 'took charge' on the home front. Her achievements included running a women's page in two magazines, writing a serialised novel and publishing a bestselling Red Cross cookbook. Unlike Eleanor Dark, but like most of the writers Cross interviewed — Constance Clyde, Mary Marlowe and Llywelyn Lucas among them — Lowe has left little trace in Australia's literary history.

After the interview, Cross returned home to Glenbrook, lower down the mountains, and started writing her article on Lowe. She was interrupted when her daughters reminded her that she needed to water the zinnias. As she stood 'merrily hosing', she thought about Nina Lowe, another garden-lover, before she heard the voice of 'Mrs Next-door' from over the dividing hedge.

'Hard at it?' the neighbour asked, and Cross told her she was trying to write an article.

'An article! What on?'

'Nina Lowe. Any wiser?'

Mrs Next-door recalled one of Lowe's titles and said, 'I always look for her stories.'

'You must take the *Mirror*?'

'Don't we all?'

It was true that almost everyone in the late 1920s and early 30s seemed to be reading the *Australian Woman's Mirror*. The magazine was launched in November 1924 as an offshoot of the popular *Bulletin*. The *Bulletin* had been knocking back a 'large amount of purely feminine writing', according to the *Mirror*'s first editorial. The new weekly would supply women in the city and the bush with conversation material: about theatre, film, music, sport, 'and a little about books and the people who write them'.

The *Mirror* lived up to its promise and was rewarded with impressive circulation figures. When Cross interviewed Lowe in 1930, the magazine's circulation was 165,000 (the equivalent of over 600,000 in 2017). Its rapid rise in sales was unprecedented in Australian magazine publishing and, until the advent of the *Australian Women's Weekly* in 1933, it was the most popular women's magazine, in competition with titles such as *New Idea* and *Woman's Budget*.

In the 1920s and early 30s, the 64-page *Mirror* was full of flapper fashions and ads for beauty products, alongside short stories and poems by writers such as Dorothea Mackellar and Katharine Susannah Prichard. It had dress patterns, health tips and household hints, as well as regular advice from a woman solicitor on issues including custody of children and making a will.

The *Mirror* continued its high sales into the 1930s, and secured rights to the popular *Phantom* comic strip from the United States in 1936. The magazine was still profitable in 1960 when it was purchased by the *Weekly*'s owner Australian Consolidated Press — the company acquired the struggling *Bulletin* as a byproduct of that deal — yet its new owner stopped publication the following year.

I recently mined the *Mirror* to find Zora Cross' interviews with women writers — published under her pseudonym Bernice May — which are often the only information available about these once popular writers. But the *Mirror* is also a rich source on careers, leisure pursuits, literary styles and reading habits, arts and crafts, fashion, advertising and much more.

The *Australian Woman's Mirror* joins a wealth of twentieth-century magazines recently added to Trove. It has been digitised and made fully searchable online as part of the Library's Digital Excellence program, a major initiative supported by the NSW Government.

**Cathy Perkins' article 'Nothing is Wasted: The *Mirror*'s Writing Women' is in the Winter 2017 issue of *Meanjin* and she will speak about the *Mirror* in September as part of History Week.**

## Artists' books use diverse techniques to powerful effect.

Over the course of six months, artist Peter Lyssiotis collected every item that came through his letterbox — bills, advertising material, leaflets and local newspapers. His inspiration was a work featured in the Library's *ONE hundred* exhibition in 2010, *Unsolicited Mail*, which displayed everything received through the mailbox of a Sydney home in one year.

Reviewing his collection, Lyssiotis observed that much of the text was in the form of either an exclamation or a question. He cut out all the phrases featuring a question mark and assembled them in geometric patterns inspired by Piet Mondrian and the De Stijl movement. This was the genesis of his artists' book *In These Great Times,* 'a codex which after two and a half thousand years of history, offers no answers, only questions'.

Taken out of context and brought together, the questions — 'Whose side are you on?', 'Will you sleep tonight?', 'Is success the new sex?' — highlight the insecurities and anxieties of modern life. Thumbing through the pages of this book leaves the reader with a sense of unease.

*In These Great Times* joins the Library's collection of artists' books, which includes works by established and emerging Australian artists. Artists' books can take many shapes, but broadly they are artworks in the form of a book, often produced in small editions.

Also inspired by the Library's collection is Stephanie Balchin's *The Library of Firsts*. Illustrated with humour and personality using collage and line drawing, the book highlights 27 'firsts', such as the first newspaper, the first book of poetry, and Patrick White's first letter.

Balchin says she chose the Library's collection as the subject for her 2016 Visual Communication Design honours exhibition because she was intrigued by its depth and range, and wanted to explore it further. 'Using "firsts" also meant that I could be a bit more playful in selecting the items to include in the book, whilst still being able to select a "slice" of the collections in ways that traditional methods for categorising may not have allowed for.'
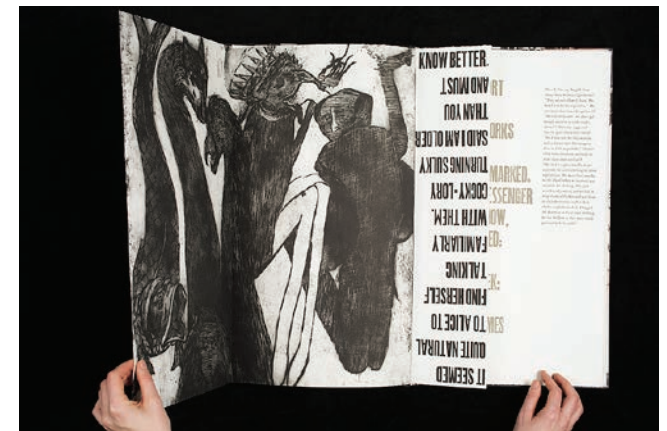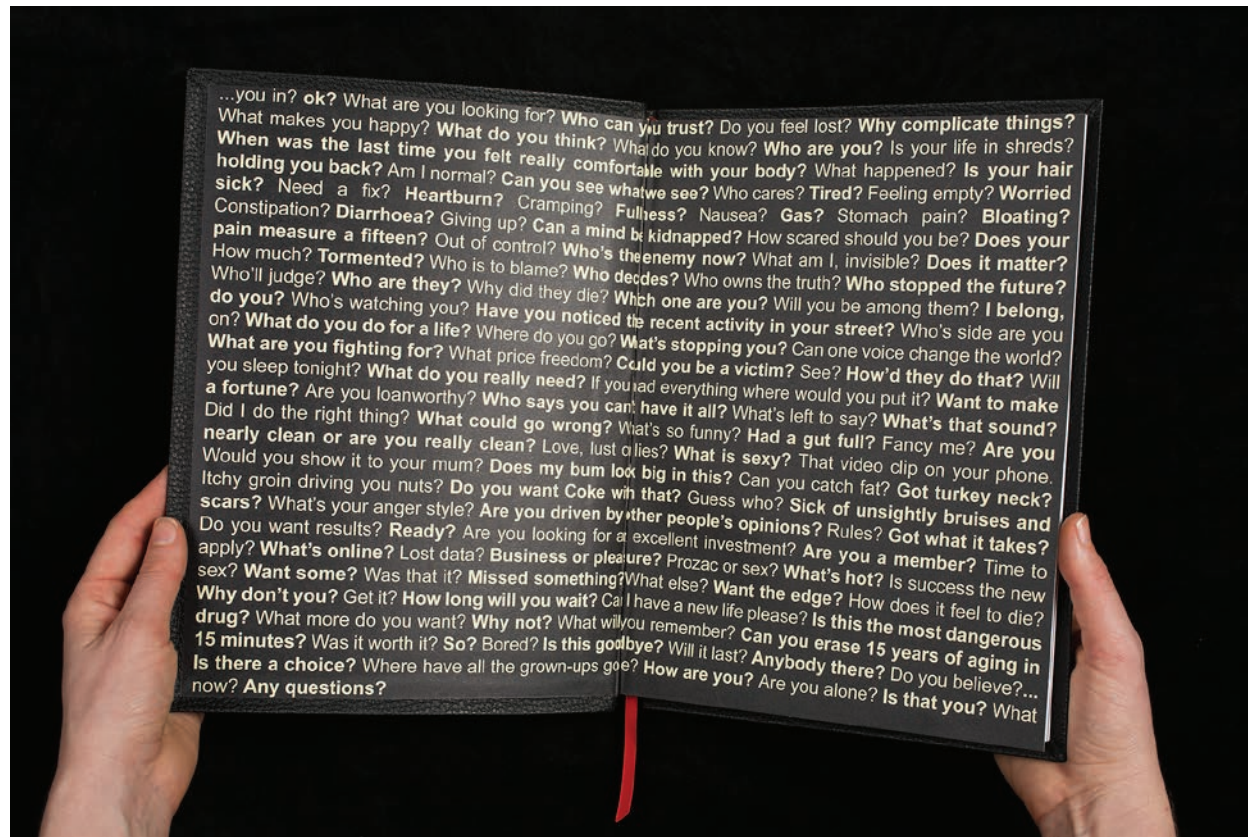
*Howl for a Black Cockatoo* is also concerned with Australian history. At over half a metre in length, the book is heavy in both size and subject matter. It explores the dark history of the Industrial School for Girls and Reformatory, which was located on Cockatoo Island between 1871 and 1888. This is one of several collaborations between Gwen Harrison, painter and printmaker, and Sue Anderson, letterpress printer and binder.

The artists combine text and images from Lewis Carroll's *Alice's Adventures in Wonderland*, illustrated by John Tenniel, with text from the 1873 inquiry that found evidence of inhumane treatment and abuse suffered by the girls at the institution. 'Many of the children carried the scars from these institutions on their damaged souls; passing them on from generation to generation,' Harrison and Anderson write. 'This history forms part of the fabric of Australian society today.'

Another artist using printmaking techniques to produce of multiple copies is Deanna Hitti. In her book *Artbook Volume Arba'ah,* Hitti employs a cyanotype technique more commonly used for blueprints. Her book interweaves images of women in stereotypical 'exotic' surroundings with sections of nonsensical Arabic text to comment on the way Western society engages with Middle Eastern culture. The daughter of migrants from Lebanon, Hitti's work often reflects her interest in the diverse cultural traditions of Australia.

In contrast, *Blacked-out Book (The Rise and Fall of Civilisation)* by Sydney-based conceptual artist Mike Parr, is a one-off. To create the book, Parr took a copy of Shepard B Clough's *The Rise and Fall of Civilisation*, and used black paint to redact the text.

*By the*
# BOOK

OPPOSITE: Amy McKenzie with newly acquired artists' books, photo by Joy Lai

*In These Great Times*, Peter Lyssiotis,
2015, HQ 2016/1140

Parr is known for performance pieces which often involve violence to his own body, provoking a visceral reaction in the audience. The tension between creation and destruction features strongly in his work. With *Blacked-out Book* he has inflicted violence on Clough's text, critiquing the act of writing history by changing the text from meaningful marks to nothingness.

Another one-off book is *Proof* by Penny Evans, an artist based in the Northern Rivers region of New South Wales. Drawing on her Gamilaraay/Gomeroi heritage, Evans is concerned with the effects of colonisation on family and environment. She writes that her artists' books are about 'piecing back together my family history and culture in an enduring and damaging colonial situation in Australia for Aboriginal People, Culture and Country.' These themes are embodied in the construction of this book, in which Evans sews together fragments of old books, maps and her own artwork. As well as making artists' books, Evans works with ceramics — this is reflected in the sculptural quality of her books, which also use colour and texture to striking effect.

Artists' books are intended to be viewed up close and held in the hands; feeling the weight and texture of the book and turning the pages is part of the experience. Often the meaning and value of an artists' book lies in the object as a whole, rather than its content alone. By collecting artists' books, the Library can ensure more people have access to these inspiring, often confronting, and always beautifully crafted works.

**Amy McKenzie, Collection Strategy & Development**



/01



/02



/03



/04



/05



/06

01  *Artbook Volume Arba'ah*, Deanna Hitti, 2016, HX 2016/2
02  *Howl for a Black Cockatoo*, Gwen Harrison and Sue Anderson, 2015, HX 2015/4
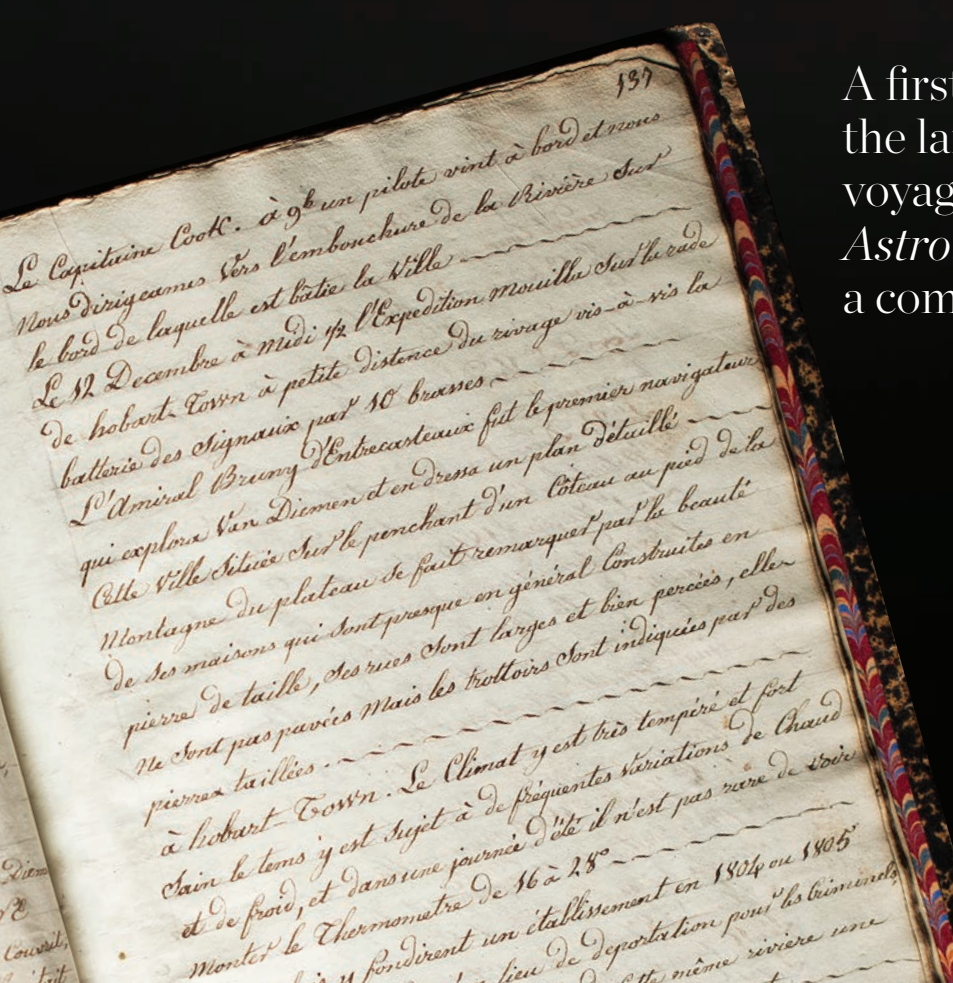03  *Proof*, Penny Evans, 2014, HF 2016/15

04  *The Library of Firsts*, Stephanie Balchin, 2016, H 2017/515
05  *Blacked-out Book (The Rise and Fall of Civilisation)*, Mike Parr, 1971–72, H 2016/520
06  *In These Great Times*, Peter Lyssiotis, 2015, HQ 2016/1140

# *Bon* VOYAGE

A firsthand account of the landmark second voyage of the French ship *Astrolabe* comes with a commemorative medal.

The Library has added to our extensive Antarctic exploration collection a complete firsthand account of the French explorer Dumont D'urville's second *Astrolabe* voyage. Written by crewman Pierre Seurin, the journal is accompanied by a commemorative brass medal engraved with Seurin's name.

French naval officer Jules-Sebastien-Cesar Dumont d'Urville made two long scientific voyages to the Pacific in the first half of the nineteenth century. Approving the proposal for the second voyage, King Louis Philippe decreed that d'Urville must explore the Antarctic and claim the South Magnetic Pole for France.

If the Antarctic claim proved impossible, d'Urville was asked to travel at least as far as the most southerly latitude of 74°34'S achieved in 1823 by British navigator James Weddell. When the *Astrolabe* and *Zélée* sailed from Toulon on 7 September 1837 France joined the United States and United Kingdom in an international competition for polar exploration.

During the voyage's first Antarctic descent in early 1838, d'Urville sailed from the tip of South America to the South Orkney Islands, then probed the Weddell Sea hoping to find a passage to the South Pole. The expedition was unsuccessful.

D'Urville's second Antarctic descent set out from Hobart in early 1840. This expedition claimed for France a section of Antarctic territory, which was named Adélie Land after d'Urville's wife.

Seurin's journal mentions the temperate climate of Hobart and describes the penal colony that had been established in 1804. He notices that some convicts are kept in chains while others are free to dress and move around as they wish if they report every Sunday at church.

The crewman was the first to spot the Antarctic mainland from the *Astrolabe*'s crow's nest on 21 January 1840, and devotes several pages to the charting of the Antarctic coastline. He records daily duties onboard the ship, discusses the naming of Adélie Land, and concludes with a list of the ship's anchorages, providing a clear summary of the voyage.

Very little is known of Seurin himself. He began the voyage as a first class sailor and was promoted



through the ranks, becoming quartermaster first class on 1 January 1840. He is an informed observer, referring to voyages of previous Pacific explorers including Bougainville and La Pérouse.

The bronze medal accompanying the journal was created for distribution during the voyage of the *Astrolabe* and *Zélée* by French engraver Jean-Jacques Barre (1793–1855), general engraver at the Monnaie de Paris (the Paris Mint). It is believed that around 30 silver and 450 bronze medals were made for the expedition.

Early expeditions often presented gifts or tokens such as commemorative medals to people encountered on the voyage as a way of recognising their help and leaving a tangible reminder of contact. Anchored off Cape Horn, having found that people the expedition encountered were no longer interested in receiving medals, d'Urville marked the 1838 new year by presenting 18 silver medals to officers and eight bronze medals to petty officers.

With the medal completing the acquisition, Pierre Seurin's journal adds to our understanding of Antarctic exploration and the Hobart settlement. It will be digitised so that it can be more easily transcribed and translated.

**Sarah Morley, Curator, Research & Discovery**

Manuscript account of the voyage on the *Astrolabe* written by Pierre Seurin, 1837–1840, together with a commemorative medallion engraved P Seurin, MLMSS 9930, R 2196

# INCLUSION



A NEW GROUP MEETS REGULARLY TO ADVISE THE LIBRARY ON HOW WE CAN MAKE OUR BUILDINGS, SERVICES AND COLLECTIONS MORE ACCESSIBLE AND INCLUSIVE.

Back row (L to R): Mark Kunach, Naomi Malone, Dr Breda Carty, Timothy Hart Front row (L to R): Ben Ackland, Gaele Sobott, Sarah Houbolt, Mark Tonga, photo by Joy Lai

We're excited to announce that the Library has formed an Inclusion Advisory Committee to provide direct input into all aspects of our operations. The committee is part of our overarching vision to enable the whole community's active participation in, and access to our collections, services and work spaces.

The eight members are highly experienced professionals working in the area of access and inclusion who bring their own experience of living with disability.

So far the group has met twice, in March and June. At the first meeting the committee was briefed by Acting State Librarian and Chief Executive Lucy Milne. They gave their initial impressions of accessibility at the Library, provided feedback on the Library's Disability Inclusion Action Plan, and elected the first Chair, Mr Mark Tonga, who will serve in the role for 12 months.

At the second meeting the committee provided advice on how the Library manages client feedback, the development of our master plan, and website accessibility.

The Library is thrilled to consult with such a well-qualified group of people, ensuring that we are as inclusive as possible in everything we do.

### BEN ACKLAND

Ben Ackland has a background as a lawyer and currently works as a policy analyst at HeathShare NSW, which provides services to the NSW health system. He has extensive experience in inclusion initiatives and as part of disability employment projects.

### BREDA CARTY

Dr Breda Carty is a lecturer in Special Education at the RIDBC Renwick Centre (affiliated with the University of Newcastle) and the Library's 2017 CH Currey Fellow. Her PhD, awarded by Griffith University in 2005, explored the development of the Australian Deaf community and its organisations in the early 20th century.

### TIMOTHY HART

Timothy Hart is a Director and Secretary of People with Disabilities Australia and has served as the President and Treasurer of the Australian Learning Disability Association. He specialises in training in implementation of inclusive technology and new innovations for people with disability.

### SARAH HOUBOLT

Sarah Houbolt works in the arts and cultural sector as both a professional performer and arts access consultant. She is an equity and diversity officer at the University of Technology Sydney and freelances in corporate circus entertainment.

### MARK KUNACH

Mark Kunach is a risk management officer with the Department of Education School Security Unit and a security professional with over 35 years' experience. He is Chair of the GBS Association of NSW Inc, and a member of Crohns/Colitis Australia, Centre for Universal Design Australia, and the Charcot Marie Tooth Association of Australia.

### NAOMI MALONE

Naomi Malone is an experienced advocate in the field of disability inclusion. Her current PhD research at the University of Technology Sydney examines the history of deaf education in NSW since the 1960s. She has worked for Accessible Arts NSW, Macquarie University Accessibility Services, Westpac and the Australian Federation of Disability Organisations.

### GAELE SOBOTT

Gaele Sobott is a writer and artistic producer who directs her own arts company, Outlandish, which hosts critical dialogues, workshops and performances on art, mental health and wellbeing. She has vast experience in the arts and cultural sector and was an artist-in-residence at Google in 2015.

### MARK TONGA (CHAIR)

Mark is Chair of the Disability Council of NSW, Director of the Paraplegic and Quadriplegic Association NSW and a member of advisory committees with City of Sydney and Willoughby councils. He has a broad view of inclusion as something not just for people with disability, but a principle by which society takes everyone into account and becomes all the richer for it.

# FAR *and wide*

## More than 400 schools in regional New South Wales have experienced collection treasures.

Anyone who grew up in a small, rural town without access to a library, gallery or museum will be aware of the real disadvantage faced by children in regional communities. The Library's *FAR Out!* program was created to address this disadvantage and assist primary school teachers as they introduced a new history syllabus. The program reached thousands of students and teachers across the state between January 2014 and December 2016.

Each 90-minute interactive workshop focused on four key collection items, with students actively involved in retelling moments in Australian history through its major, and less well-known, characters.

Unforgettable learning experiences came through dressing up as Captain Cook, handling replica navigational equipment, and sailing the *Endeavour* around the school hall. Children were captivated by retelling the story of Mary Reibey, who came to Australia as a 15-year-old convict and went on to be a wealthy and successful businesswoman. They immersed themselves in colonial Sydney as class members played the parts of Mary's husband Thomas, her seven children and Mary herself at different ages from convict, to bride, to old woman.

'Tonight, when I go home,' wrote Abigail from Parkes East in response to a *FAR Out!* workshop,

'I'm going to tell my family about Mary. Her story is inspiring, amazing, interesting and heart warming, a good example of girl power.'

The opportunity to view 'the real thing' — usually for the first time in their lives — was greatly appreciated by students and teachers, and by the staff of the local bank who stored the collection items overnight. 'I felt excited,' a student at Hastings Primary School told us, 'because I got to dig deeper into history'.

Original collection items taken on tour include Captain Cook's shoe buckle, Mary Reibey's letter of 1792, Aboriginal art works by Johnny Kangatong and Tommy McRae, and Aboriginal wordlists from the areas we visited.

Introducing the students to Aboriginal wordlists was a wonderful way to support the work of the Library's Indigenous Services team and contribute to the revitalisation of Aboriginal languages. We left copies of the language lists with the schools and gathered information about the accuracy of the lists from some of the communities we visited.

The impact of the program was immediately obvious from the excitement in workshops and the responses from participants. Some schools followed up with an excursion to the Library or a videoconference, which meant we could showcase more material from collection and build a relationship with these students and teachers.

Valuable feedback has come from families who, when travelling to Sydney, have visited the Library and met up with Learning Services staff. One family from Ashford now visits us on their annual trip to Sydney, and another from Port Macquarie came on a Library tour during the school holidays at the insistence of their eight-year-old twins after a *FAR Out!* visit to their school.

The impact on Library staff has also been significant. We have travelled across the state and had the opportunity to visit all kinds of schools, gaining a valuable insight into the lives of students and teachers. This has informed the learning resources we are developing to meet the needs of all learners.

The State Library Foundation is delighted to have supported this program and thanks our generous partners the Caledonian Foundation and the Vincent Fairfax Family Trust.

| | |
|---|---|
| Total participating schools | 411 |
| Total students attended | 26,251 |
| Total teachers attended | 1280 |
| Total *FAR Out!* tours | 44 |

**Megan Perry and Pauline Fitzgerald, Learning Services**

Students from Tumut Public School, 2016

ABOVE LEFT: Students from Mary Help of Christians Catholic School, Sawtell, 2015
ABOVE RIGHT: A student from Armidale City School, 2016

# *Sydney Harbour Bridge*
# STORY



## Digital storytelling digs deep into the archives with the Foundation's support.

This year marks 85 years since the opening the Sydney Harbour Bridge — affectionately known as the 'coathanger' — which has become a symbol of Sydney around the world.

One of the most remarkable feats of bridge building ever achieved, work on the Sydney Harbour Bridge began in 1923. Over the next eight years 1400 workers were employed on construction, which would cost a total of £10 million.

Although the first train crossed the bridge on 19 January 1932, the official opening wasn't held until 19 March 1932. Famously, Francis Edward de Groot rode past the Premier, Jack Lang, on horseback to cut the ribbon with his sword as a protest at the government's policies.

The bridge was a source of optimism during the Great Depression, and has been a focus of the city's celebrations ever since.

For this special anniversary, the Foundation is funding an inspiring digital story through our Custodian patrons program. The Sydney Harbour Bridge story will be told through a variety of digital platforms such as highly interactive rich multimedia, animation, mobile and location services, and real time applications.

The project will dig deep into our archives, revealing the Library's extensive Harbour Bridge collection spanning sheet music, artworks, literary quotes, oral history, engineering drawings, photographs, moving images and ephemera, and the many creative interpretations that define the bridge's vital role in the life of Sydney.

It will showcase such marvellous artworks as Herbert Gallop's 1927 painting of Dawes Point showing the bridge under construction and Roland Wakelin's 1952 oil, *Picnic at the Rocks*, as well as superb Jessie Traill images.

The story will also build on the Library's recent release of over 30 hours of interviews with the men who worked on the bridge: Tom Ivory speaking about his work as an apprentice boilermaker; Bert Payne talking about the Milsons Point workshop; HA Peach describing his job as a Public Works engineer, and so many others.

Above all, this project will celebrate the extraordinary vision of the outstanding Australian engineer JJC Bradfield drawing on his papers in the Library's collection.

We will collaborate with many partners on our Sydney Harbour Bridge project and have begun discussions with the chairman and founder of BridgeClimb, Paul Cave AM. Paul was special guest at a Foundation event in June to launch this exciting project, and guests were thrilled to view the original De Groot sword from his personal Harbour Bridge memorabilia collection.

### SUPPORT THE SYDNEY HARBOUR BRIDGE STORY

The Foundation welcomes donations for this important project. Visit the Custodians webpage or contact the Foundation directly. All donations are tax deductible.

www.sl.nsw.gov.au/custodians

**Susan Hunt**
**Director, State Library of NSW**
**Foundation & Executive Manager, Advancement**
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Crowd crossing the Bridge, Sydney Harbour Bridge Celebrations, 1932, Home and Away - 38489

Dawes Point, showing Sydney Harbour Bridge in the course of construction, c1927, Herbert R Gallop, ML 437

## Friends travel competition winner announced

On 27 June the winner of our travel competition was drawn by Rob Hamer Jones, Sales Manager NSW, Virgin Australia. We are excited to announce that Barbara Maidment is the lucky winner of a business class return trip for two to Hobart, courtesy of Virgin Australia, plus accommodation at the exclusive Salamanca Wharf Hotel. The Library wishes to thank our sponsors, Virgin Australia and the Salamanca Wharf Hotel, for their generous support.

Winner of the Friends 2017 travel competition Barbara Maidment, right, with Friends Coordinator Helena Poropat

### SPECIAL SPRING OFFER

The Library Shop is offering a special price for Friends on *The Australian Bird Guide* ($44, 20% off the retail price). This popular CSIRO publication is the most comprehensive field guide to Australian birds ever published, with 250 stunning plates, detailed maps and text that covers identification, distribution and status — indispensible for birders and naturalists.

**Offer valid 1 September to 30 November. To receive discount, please present your Friends membership card.**

## Curators' choice series

New to the Friends' program of events this year is a series of five talks from our curatorial research staff. Exclusive for Friends and their guests, these talks give members rare insights into the Library's collections and are a marvellous opportunity to view precious original items up close. Curators share their passions for topics as diverse as the Forbes candelabrum, Sydney architect Ken Woolley's sketchbooks, the illustrations of Ida Rentoul Outhwaite, and nineteenth century Pacific Ocean photography. Coming up this spring are talks by Anni Turnbull, on the history of the Sydney Harbour Bridge, and Elise Edmonds, showing beautiful illustrations of birds from the nineteenth century to today. For further details and bookings, see our *What's On* booklet or website.

### CONTACT THE FRIENDS OFFICE

For more information, please contact Helena Poropat in the Friends Office

**Email: friends@sl.nsw.gov.au**
**Ph: 02 9273 1593**
**www.sl.nsw.gov.au/join/friends-state-library**
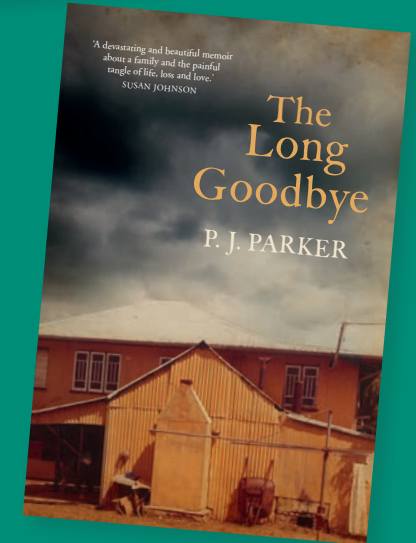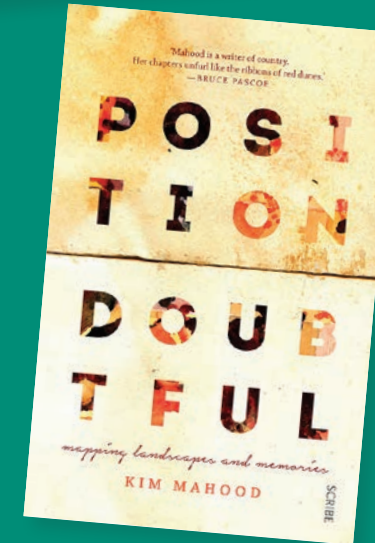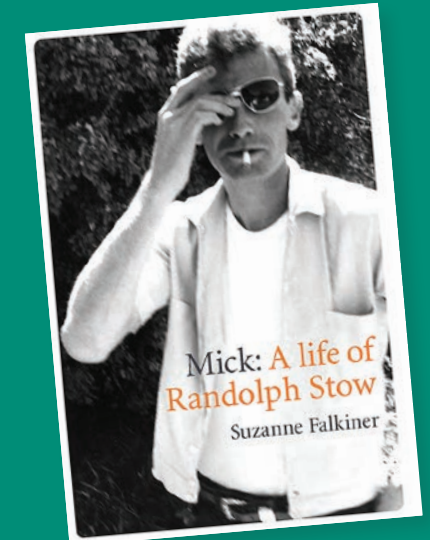


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Visit the Library Shop for shortlisted books from the National Biography Award 2017.

# *Recent* HIGHLIGHTS


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01  Richard Neville, Lucy Milne, Elisa Lee, Paula Bray, Adam Hinshaw, launch of *Unstacked* online platform, 27 April 2017, photo by Joy Lai

02  The Hon. Gladys Berejiklian MP, Premier of New South Wales, NSW Premier's Literary Awards, 22 May 2017, photo by Joy Lai

03  Front: Peter Boyle, Jan Owen, James Roy; Middle: Bain Stewart, Noël Zihabamwe, Leanne Hall, Robert Watkins, Shelley Birse, Michelle Cahill; Back: Nick Earls, Abe Forsythe, Thornton McCamish, Heather Rose, Royall Tyler, NSW Premier's Literary Awards, 22 May 2017, photo by Joy Lai

04  Michelle Offen and Lawrence Leung, NSW Premier's Literary Awards, 22 May 2017, photo by Joy Lai

05  Tara Croser and Fiona James, *World Press Photo Exhibition 2017* launch, 26 May 2017, photo by Nick Kreisler

06  Roshan Cheng, Ryan Pierse, Chris Macleod, Rick Slowgrove, *World Press Photo Exhibition 2017* launch, 26 May 2017, photo by Nick Kreisler

07  Cameron Spencer, *World Press Photo Exhibition 2017* launch, 26 May 2017, photo by Nick Kreisler

08  National Art School visit, 31 May 2017, photo by Joy Lai

09  National Art School visit, 31 May 2017, photo by Joy Lai

10  Oliver Costello, Talking Deadly, 'Firesticks', 31 May 2017, photo by Joy Lai

11  Foundation Custodians event, 6 June 2017, photo by Joy Lai

12  Lex Hirst, Emily Maguire, David Hunt, Ian McFadyen, Ross Fitzgerald, Darrell Pitt, Rosie Waterland, Russell Prize for Humour Writing, 8 June 2017, photo by Bruce York

13  Andrew Sloane, Rhonda Ashby, Creed Gordon, Diane McNaboe, William Mitchell, launch of *My Weekend with Pop*, NAIDOC Week, 28 June 2017, photo by Joy Lai

# Q&A

*Steve Toltz*

Australian writer Steve Toltz won the 2017 Russell Prize for Humour Writing for his novel *Quicksand*.

**HOW DOES IT FEEL TO WIN AUSTRALIA'S ONLY PRIZE FOR HUMOUR WRITING?**
I'm delighted and honoured. My work is about paralysis, pain, exhaustion and fear, so to be awarded a prize for laughs is deeply significant. It's an acknowledgment that you don't have to sound serious to be serious.

**WHERE DID YOUR SENSE OF HUMOUR COME FROM?**
I'd always believed that the experience of being sick as a child must have contributed to my sense of humour. But my five-year-old son has had his own absurdist, cheeky sense of humour since he was just over a year old, and it's made me wonder if we're born that way.

**WHAT WERE YOUR EARLY INFLUENCES?**
Monty Python's Flying Circus on cassette tape kept me going through childhood and adolescence, and obsessively reading Nikolai Gogol and the prose of Woody Allen informed my early humorous writings.

**HOW DID A MEDICAL EMERGENCY INSPIRE *QUICKSAND*?**
Halfway through writing *A Fraction of the Whole*, a novel about the fear of death, I was walking down a street in Paris (where I lived at the time) and had a spontaneous cervical spinal haemorrhage that left me paralysed. The following few months were spent in a Paris hospital and then in the spinal ward of a hospital in Sydney. Hospitalisation gave me insights into the stubbornness of personality, and the absurdity of endurance, which are both themes in *Quicksand*.

**ARE WRITERS — LIKE YOUR CHARACTER LIAM IN *QUICKSAND* — AN OBVIOUS SOURCE OF HUMOUR?**
Yeats has a line about a writer choosing between perfection in the life and perfection in the work — although in almost all cases (including my own) we achieve neither. Yet we try. And there's something ridiculous and risible about a person striving for perfection in both life and art, and falling really, really far short.

**WHAT'S THE BEST RESPONSE YOU'VE RECEIVED TO YOUR WRITING?**
I like to be taken seriously, but nothing pleases me more than hearing from a reader that they were embarrassed at being caught laughing out loud on public transport while reading my books.

**WHAT WOULD YOU HAVE DONE IF YOU HADN'T BECOME A WRITER?**
It's hard to know — as a writer of literary fiction, the idea of 'what else I might need to do' is still an ever-present one. The only job I ever enjoyed was a one-month stint doing character research for the ABC. I also sometimes enjoyed working as a cameraman in my 20s, so I would probably have worked in film or TV in some capacity.

**WHAT DO YOU LOVE ABOUT LIBRARIES?**
I love being able to wander the shelves and pick a book at random: happenstance and serendipity play a large part in my creative process, so I love libraries that allow that.

**WHERE ARE YOUR FAVOURITE LIBRARIES?**
There are many libraries where I have written and found inspiration. Three special places are the University Library of Catalunya in Barcelona, the Los Angeles Downtown Public Library and the American Library of Paris. Though I still keep a spot soft for Gordon public library in Sydney, where I spent a good part of my childhood doing homework, researching school projects and discovering authors who I still treasure to this day.

Photo by Prudence Upton
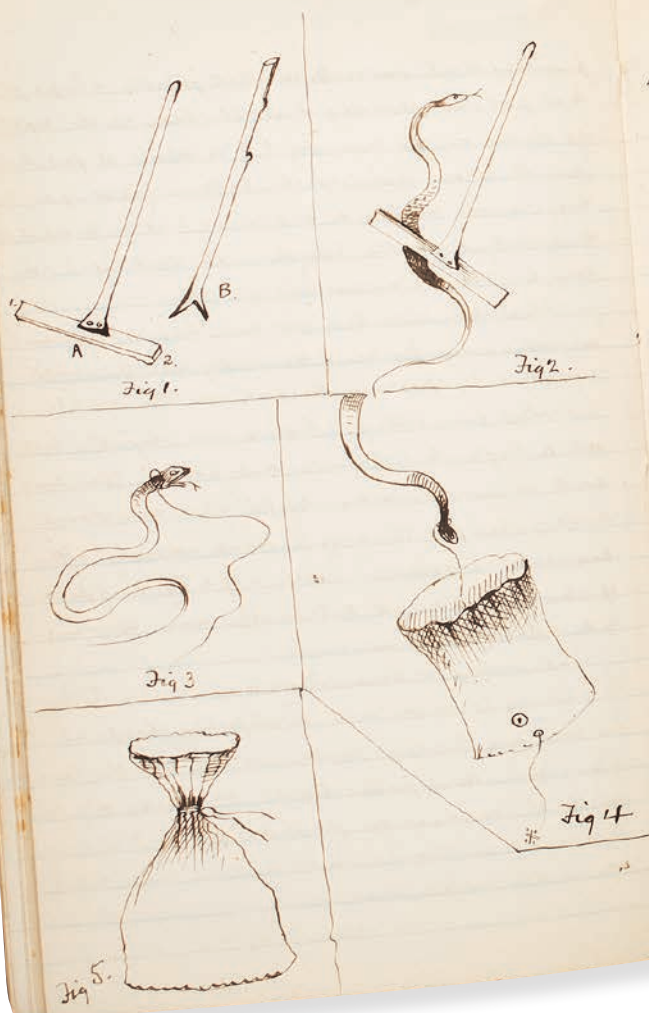
pinning it down with a stick in the shape of
A of fig 1, by placing it on the body of the reptile
as shewn in fig 2.  Fig 1 A is about 4 feet long
and the cross piece at the bottom 1 to 2 9 inches
long and its breadth of sufficient width to nail
it securely on to the handle – the thickness need
only be about ½ an inch .
    When this has been done – that is the snake
secured as in Fig 2, I generally use the stick
B of fig 1 by placing the fork over the reptiles
head and then use my hands and put the reptile
into a bag – but I would not advise this way
as it requires considerable practice and some
nerve; therefore the way I would advise as the
safest is as follows:  Get a fairly long piece
of string that must not be on any account
of a springy nature .
    I use what is known as sailmakers twine.
The string is made with a running loop at
one end, and the loop passed over the snakes head
as in Fig 3, then pulled tight – of course all the
while the snake is in position as Fig 2 – when
this has been done and it is seen to be well
round the reptiles head, then take the end of
                Cont'd over

# Snake charmer

This notebook belonged to James Bray, an obsessive naturalist whose quirky Museum of Curios was a nineteenth-century Sydney institution and the subject of a recent Library fellowship.