

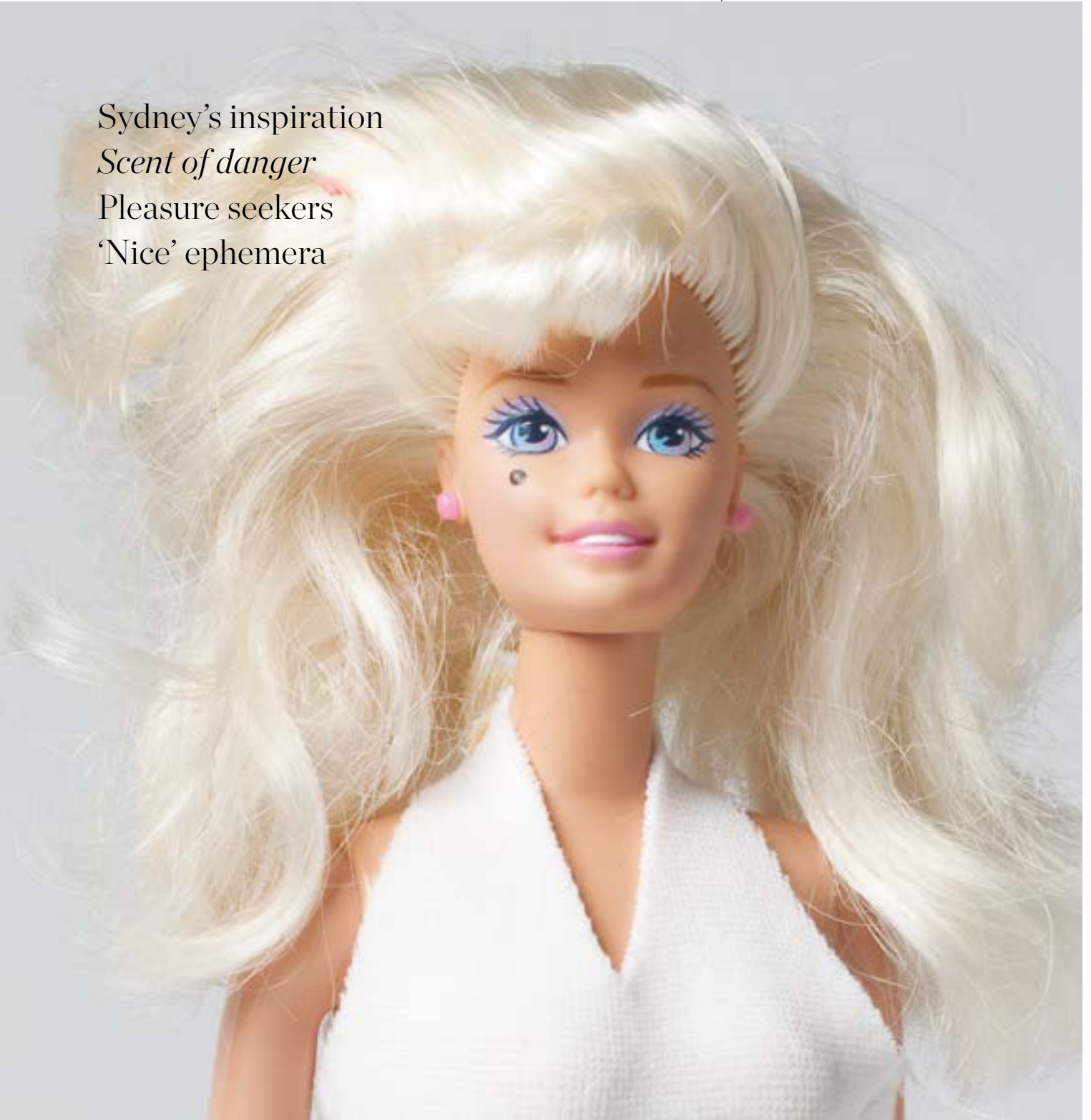
Magazine for members
Summer 2012-13

SL



STATE LIBRARY®
NEW SOUTH WALES

Sydney's inspiration
Scent of danger
Pleasure seekers
'Nice' ephemera



Message



Transforming the Library

The strengths of the State Library are again on show in this issue of *SL*. Extending from Keith Vincent Smith's reflection on Bennelong, one of the most significant figures of first contact in Sydney, via Barbara Santich's article on nineteenth century picnics, to Alecia Simmonds on early twentieth century deodorant advertising, the issue shows the depth and breadth of the Library's collections and their centrality to understanding Australia and its region.

We continue to build those collections by acquiring important items by purchase or donation. They include Andrew Tink's very generous donation, which he describes in this issue, pointing out the significance of Algernon Sidney's 'radical claim that ordinary people should decide the fate of kings' for modern conceptions of democracy, as well as showing how he indirectly gave his name to the cove around which this great city grew.

Collections lie at the core of this wonderful Library. They are a necessary precondition to its international recognition as the premier library for research on the history of Australia and its region. But collections are not sufficient. We also need to make them accessible and useable onsite at the Library, on tour across NSW and beyond, and online from any location around the world.

Much has been done to improve accessibility through our eRecords program, which is creating online records for all of our collections and has generated well over one million catalogue records. Those records not only open windows into our collections, in more detail than ever before, but they also provide a scaffold on which we present digital images of photographs, artworks, artefacts, books, newspapers and other publications and make them searchable. This process is transforming the State Library from an impressive presence on Macquarie Street to a 24/7, globally available, online treasure house.

ALEX BYRNE
NSW State Librarian & Chief Executive



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EDITOR

CATHY PERKINS
CPERKINS@SL.NSW.GOV.AU

DESIGN & PRODUCTION

SIMON LEONG

PHOTOGRAPHY

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COVER

CHARLIE BROWN INVITATION (DETAIL), 1997, FROM PRINTED INVITATION EPHEMERA, C. 1975-2010, COLLECTED AND COMPILED BY ROSIE NICE, PHOTO BY MERINDA CAMPBELL

BACK COVER

NATA SHA KUSEN, THE AUSTRALIAN BALLET, SERENADE CHOREOGRAPHY G BALANCHINE ©THE GEORGE BALANCHINE TRUST PHOTOGRAPH JUSTIN SMITH 2004

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National Year of Reading 2012

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AUSTRALIAN



FAN TOX BRAND
ROLLER FLOUR

FLOUR *power*

These colourful 'trademark' graphics were designed for screen-printing onto cotton bags for Australian companies sending flour across the globe before World War II. A selection can be viewed through the Discover Collections online story *Australian Agricultural and Rural Life*, sponsored by the Vincent Fairfax Family Foundation.



H



Historypin

Photos of Sydney Harbour Bridge construction, and towns hit by the Great Depression — as well as images of early pubs, schools and floods — have been added by the Library to the collaborative Historypin website. The site lets individuals and organisations share photos by ‘pinning’ them to a map and a date along with the brief story behind the image. A 1935 photo of a couple practising beachobatics at Bondi is one of several Library photos to be rated ‘Pin of the day’.

www.historypin.com

MR J PRENTICE AND MISS JEAN HOWAT DOING ACROBATICS, BONDI BEACH, 1935, TED HOOD, HOME AND AWAY - 1435

Global reach

A new floor globe in the State Reference Library shows the world’s cartography as at 2012. The 81 cm sphere was made to order by Replogle Globes in Chicago.



Modern times

You can access several new digital archives, either at the Library or from home, if you register for our Library Card. More than 60,000 books, pamphlets, essays and serials are now available through ‘The Making of the Modern World, 1450–1850: Goldsmiths’–Kress Library of Economic Literature’. Digital collections for US magazines *Vogue* and *National Geographic* have also been added. The *Vogue* archive holds every issue from the magazine’s 1892 launch to the current month. These archives can be accessed through the ‘eresources’ link on our website.

AMERICAN VOGUE COVER, OCTOBER 1927



Zine scene

Glenn Barkley gave the Library his cherished collection of 600 zines because it means people can get their hands on them. ‘They have to be touched,’ says Glenn. ‘There’s a link between you and the zines that only turns on when you open them.’ He appreciates each zine for its social or political comment, individual artwork, printing technique, and the characters who make them.

GLENN BARKLEY, PHOTO BY JOY LAI

NEWS



Gale force

On 6 August NASA’s *Curiosity* rover touched down in a Martian crater named after Australian astronomer Walter Frederick Gale (1865–1945). A banker by day, Gale became a dedicated astronomer by night, discovering seven comets and publishing observations of planetary phenomena like the Gale Crater. He also served as a trustee of the Public Library of NSW (now the State Library) from 1913 to 1937. The Library holds several medals presented to Walter Gale for his astronomical achievements.

MEDAL PRESENTED TO WALTER GALE, 1912, R 438

Digital pace

Work has begun on the Library’s major digitisation project to capture 12 million images from the collection over 10 years. The Library received \$32.6 million from the NSW Government in June to fund the first four years of the project. World War I diaries, maps and photographs, *Tribune* newspaper negatives and subdivision plans are first up, along with etchings by Sydney Ure Smith and Lionel Lindsay.

MAROUBRA SUBDIVISION PLAN, 1918, Z/SP/M8/33





20 December 1926

Trains begin operating on the first section of Sydney's City Loop underground railway (from St James to Central). The next section (to Town Hall and Wynyard) opened in 1932.

CONSTRUCTION OF SYDNEY CITY RAILWAY, 1922-23, J BRADFIELD, PXD 305/48

25 December 1859

Thomas Austin from Winchelsea, Victoria, introduces 21 rabbits for hunting. They soon spread in plague-like proportions through many parts of Australia.

RABBIT SHOOTERS ON 'BAROKAVILLE', WALGETT, NSW, C. 1900, BCP - 03194



17 January 1944

Meat rationing is introduced throughout Australia. The rationing of essential goods during World War II began with petrol, then clothing (June 1942), tea (July 1942), sugar (August 1942) and butter (June 1943). Some meats such as chicken, ham, bacon, rabbit, fish and offal were excluded from rationing. Meat rationing ended in June 1947.

MEAT RATION QUEUE AT COOTAMUNDRA, NSW, C. 1944, BCP - 01118

26 January 1788

Australia Day

Captain Arthur Phillip raises the Union Jack at Sydney Cove.

THE FOUNDING OF AUSTRALIA, BY CAPT. ARTHUR PHILLIP R.N. SYDNEY COVE, JAN. 26TH 1788 (HISTORICAL RECREATION OF THE FIRST RAISING OF THE UNION JACK), C. 1937, ALGERNON TALMAGE RA, ML 1222



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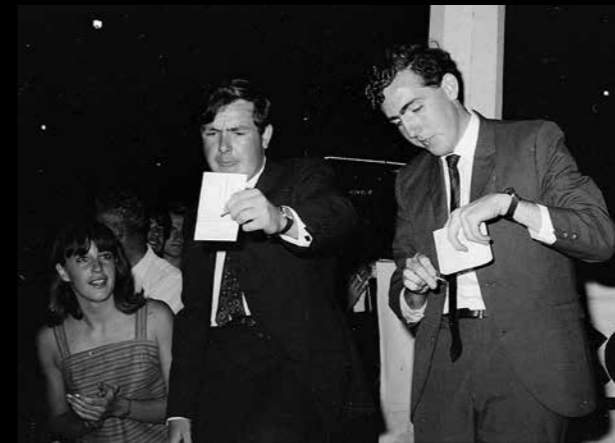
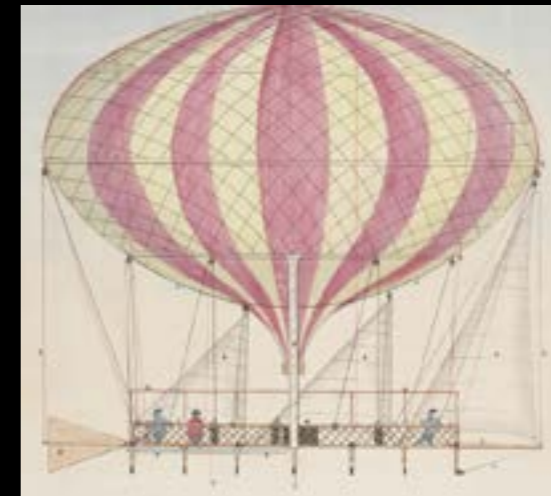
DAY

COMPILED BY Margot Riley, *Discover Collections*

1 February 1858

The first balloon ascent in Australia takes off from Melbourne, covering seven miles in 38 minutes.

VIEW OF THE ATMOTIC SHIP (BALLOON) INVENTED BY WILLIAM BLAND, 1851, WL HUTTON, ML F692.15/H



2 February 1966

Draft card burnings take place in Sydney during intake of conscripts for the Vietnam War.

ANTI-CONSCRIPTION DEMONSTRATION IN SYDNEY, 1966, NEGATIVE FROM THE *TRIBUNE* © SEARCH FOUNDATION, ON 161/ 86

AWARDS

Congratulations!

The State Library of NSW is delighted to announce the authors and works shortlisted for the 2012 NSW Premier's Literary Awards and NSW Premier's History Awards.

On 5 April 2012, NSW Premier Barry O'Farrell announced that the awards would be reinvented following a recent review: 'These prestigious awards are an important part of our state's cultural landscape, and have been strengthened by my recent decision that the State Library of NSW will now manage the awards.'

NSW State Librarian & Chief Executive, Alex Byrne said: 'The State Library is home to a world-renowned collection of history and literature and provides the ideal setting to host these most important awards.'

Hundreds of nominations were considered by 25 judges for the Literary Awards and 8 judges for the History Awards. Across all categories and awards, the collective prize money is up to \$360,000.

The winners of the 2012 awards, now being managed by the State Library in association with Arts NSW, will be presented in the historic Mitchell Library Reading Room on 30 November. The results will be published on the Library's website.

In 2013 the announcement of the NSW Premier's Literary Awards and History Awards will revert to May and September respectively.

2012 NSW Premier's Literary Awards

'The judges were impressed with the ambition of many of the works and heartened by the depth and breadth of vision demonstrated by this generation of writers.' Kathryn Heyman, joint senior judge with Barry Oakley

The Christina Stead Prize for Fiction

Anna Funder, *All That I Am* (Penguin)
Kate Grenville, *Sarah Thornhill* (Text Publishing)
Gail Jones, *Five Bells* (Random House Australia)
Malcolm Knox, *The Life* (Allen & Unwin)
Kim Scott, *That Deadman Dance* (Pan Macmillan)
Rohan Wilson, *The Roving Party* (Allen & Unwin)
Commended – Mark Dapin, *Spirit House* (Pan Macmillan)

The UTS Glenda Adams Award for New Writing

Peggy Frew, *House of Sticks* (Scribe)
Anna Funder, *All That I Am* (Penguin)
Favel Parrett, *Past the Shallows* (Hachette Australia)
Edwina Shaw, *Thrill Seekers* (Ransom Publishing)
Craig Sherborne, *Amateur Science of Love* (Text Publishing)
Rohan Wilson, *The Roving Party* (Allen & Unwin)

The Douglas Stewart for Non-fiction

Delia Falconer, *Sydney* (NewSouth Publishing)
Paul Kelly, *How to Make Gravy* (Penguin)
Simon Leys, *The Hall of Uselessness: Collected Essays* (Black Inc)
Mark McKenna, *An Eye for Eternity: The Life of Manning Clark* (MUP)
Alice Pung, *Her Father's Daughter* (Black Inc)
Martin Thomas, *The Many Worlds of RH Mathews: In Search of an Australian Anthropologist* (Allen & Unwin)

The Kenneth Slessor Prize for Poetry

Ken Bolton, *Sly Mongoose* (Puncher and Wattman)
Susan Hawthorne, *Cow* (Spinifex Press)
John Mateer, *Southern Barbarians* (Giramondo)
Claire Potter, *Swallow* (Five Islands Press)
Gig Ryan, *New and Selected Poems* (Giramondo)
Tracy Ryan, *The Argument* (Fremantle Press)

The Patricia Wrightson Prize for Children's Literature

Kate Constable, *Crow Country* (Allen & Unwin)
Rosanne Hawke, *Taj and the Great Camel Trek* (UQP)
Glenda Millard, illustrated by Rebecca Cool, *For All Creatures* (Walker Books)
Jan Ormerod, illustrated by Freya Blackwood, *Maudie and Bear* (Little Hare, Hardie Grant Egmont)
Sally Rippin, *Angel Creek* (Text Publishing)
Emily Rodda, *Bungawitta* (Omnibus Books)

The Ethel Turner Prize for Young People's Literature

Bill Condon, *A Straight Line to My Heart* (Allen & Unwin)
Ursula Dubosarsky, *The Golden Day* (Allen & Unwin)
Kelly Gardiner, *Act of Faith* (HarperCollins)
Scot Gardner, *The Dead I Know* (Allen & Unwin)
Penni Russon, *Only Ever Always* (Allen & Unwin)
Vikki Wakefield, *All I Ever Wanted* (Text Publishing)

The Play Award

Vanessa Bates, *Porn.Cake.* (Malthouse)
Angela Betzien, *War Crimes* (Currency Press)
Lally Katz, *Neighbourhood Watch* (Belvoir)
Verity Laughton, *Sweetest Thing* (Belvoir)
Joanna Murray-Smith, *The Gift* (Melbourne Theatre Company/Currency Press)
Lachlan Philpott, *Silent Disco* (Currency, ATYP, Griffin, Hothouse)

The Scriptwriting Award

Peter Duncan, *Rake* (Episode 1): *R v Murray* (ABCTV)
Shaun Grant, *Snowtown* (Warp Films & Film Victoria)
Michelle Offen, *East West 101: The Price of Salvation* (Knapman Wyld Television Pty Ltd)

The Community Relations Commission for a multicultural NSW Award

Tim Bonyhady, *Good Living Street: The Fortunes of My Viennese Family* (Allen & Unwin)
Raimond Gaita, *After Romulus* (Text Publishing)
Nadine Helmi & Gerhard Fischer, *The Enemy at Home: Internees in World War I* (Text Publishing & Historic Houses Trust NSW)
Alistair Thomson, *Moving Stories* (UNSW Press)
Arnold Zable, *Violin Lessons* (Text Publishing)

2012 NSW Premier's History Awards

'The works covered an extensive range of subjects – diplomatic, political, cultural and local histories – across a range of geographical areas, from Europe and Asia to suburban NSW.' Professor Richard Waterhouse, senior judge

Australian History Prize

Russell McGregor, *Indifferent Inclusion: Aboriginal People and the Australian Nation* (Aboriginal Studies Press)
Mark McKenna, *An Eye for Eternity: The Life of Manning Clark* (MUP)
Brenda Niall, *True North: The Story of Mary and Elizabeth Durack* (Text Publishing)

The General History Prize

Tim Bonyhady, *Good Living Street: The Fortunes of My Viennese Family* (Allen & Unwin)
Ian Donaldson, *Ben Jonson: A Life* (Oxford University Press)
Paul Ham, *Hiroshima Nagasaki* (HarperCollins)

Young People's History Prize

Anh & Suzanne Do, illustrated by Bruce Whatley, *The Little Refugee* (Allen & Unwin)
Stephanie Owen Reeder, *Amazing Grace: An Adventure at Sea* (National Library of Australia)
Nadia Wheatley, illustrated by Ken Searle, *Playground* (Allen & Unwin)

The New South Wales Community and Regional History Prize

Deborah Beck, *Set in Stone* (UNSW Press)
Julia Horne & Geoffrey Sherington, *Sydney: The making of a public university* (Miegunyah with Sydney University)
Andrew Moore, *Mr Big of Bankstown: The scandalous Fitzpatrick and Browne affair* (UWA Publishing)

The Multimedia History Prize

Richard Corfield, Rose Hesp, Wendy Boynton & Andrew Glover, *Ernabella: No Ordinary Mission* (Compass/ABC TV)
Maree Delofski, Nick Franklin, Timothy Nicastrì & Mark Gregory, *Isle of Denial: William Caffey in Van Diemen's Land* (Hindsight/ABC Radio National)
Catherine Freyne & Phillip Ulman, *Tit for Tat: The Story of Sandra Wilson* (ABC Radio National)

The evolution of The Australian Ballet is epitomised by its many recreations of the classic *Swan Lake*.

The Australian Ballet is celebrating its 50th anniversary in 2012 and the party hit full swing this November, exactly half a century since the company's debut performance of *Swan Lake* at Her Majesty's Theatre in Sydney on 2 November 1962.

The exhibition *Time in Motion*, currently showing at the State Library, showcases many cherished works with photographs, costumes, sets and drawings from Arts Centre Melbourne's Performing Arts Collection and The Australian Ballet's archives.

With a repertoire of over 380 works to draw on, it was no easy task narrowing the field to just 30 productions. Those featured in the exhibition come brimming with stories and with the opportunity to learn more about the development of dance in Australia. Of all the ballets represented *Swan Lake* perhaps best illustrates the company's history. Sitting at the heart of The Australian Ballet repertoire since its launch, *Swan Lake* has served as the ultimate artistic platform, revealing many creative visions with each interpretation.

The company presented its 1962 production of *Swan Lake* with sets and costumes that had previously been commissioned by Edouard Borovansky for his company in 1957. Peggy van Praagh had led the Borovansky Ballet in its final years and, as the founding Artistic Director of The Australian Ballet, knew the value of staging a proven favourite with Australian audiences.

Anne Woolliams was appointed Artistic Director in 1976. Although well known for introducing exciting new works by leading international choreographers, her approach to *Swan Lake* was decidedly traditional. Her aim was to emphasise the ballet's central theme of good versus evil and her grand vision for the work was shared by designer Tom Lingwood. At a cost exceeding all previous productions by the company, Woolliams' *Swan Lake* was a major investment for The Australian Ballet and a box-office success that remained active for 25 years.



By contrast, Graeme Murphy's 2002 interpretation of *Swan Lake* linked the tragic fate of Odette with the very public demise of Princess Diana's royal marriage, creating a gripping, modern-day narrative. Murphy's production slipped seamlessly into The Australian Ballet repertoire, marking the successful debut of David McAllister as the company's Artistic Director.

In 2012 Australian audiences are being introduced to a brand new production of *Swan Lake*. Choreographed by Stephen Baynes, this version takes us back to the ballet's nineteenth-century roots. Designer Hugh Colman has dedicated three years to the development of the set and costumes, working closely with the company's highly skilled production department to perfect every detail. The time and resources at Colman's disposal in 2012 were well out of reach in 1962 and, with so much to celebrate in its 50th year, *Swan Lake's* journey through the company's history serves as a potent reminder of just how far The Australian Ballet has come.

Margot Anderson is Arts Centre Melbourne's Curator of Dance and Opera.

Time in Motion is on show until 10 February 2013.

MARILYN JONES AS ODETTE IN *SWAN LAKE*, THE AUSTRALIAN BALLET, 1968, PHOTOGRAPH BY GEOFFREY HALES, GIFT OF GEOFFREY HALES, 2001, ARTS CENTRE MELBOURNE, PERFORMING ARTS COLLECTION
STEVEN HEATHCOTE AS PRINCE SIEGFRIED AND SIMONE GOLDSMITH AS ODETTE IN *SWAN LAKE*, THE AUSTRALIAN BALLET, 2002, PHOTOGRAPH BY JIM MCFARLANE, IMAGE COURTESY THE AUSTRALIAN BALLET

TIME IN MOTION

50 Years of The Australian Ballet

* WORDS Margot Anderson

Two new acquisitions connect the city of Sydney, the American Declaration of Independence and a British dissident who was beheaded for treason.

Sydney's RADICAL inspiration

* WORDS Andrew Tink

When Arthur Phillip named Sydney Cove in honour of Britain's home secretary, Lord Sydney, he linked one of the English-speaking world's greatest martyrs to what would become Australia's largest city.

During his 29 years in the House of Commons, Lord Sydney had been known by his family name, Tommy Townshend. After serving in a number of minor ministries, he had lost out in a factional dispute and, in 1768, stormed off into opposition. This was at a time when Britain's relations with her American colonies were descending into crisis.

Out of a House of 558 members, Tommy joined a vocal group of about 20 MPs who supported the Americans. When a trans-Atlantic civil war erupted in 1775, he accused the British government of treachery. So vocal did he become that some predicted he would be jailed for treason. Making matters worse, the war was popular with the British public who wanted to teach the Americans a lesson. And so for inspiration to carry him through these dark days, he turned to the memory of his great-great-uncle, Algernon Sidney.

After serving in the parliamentary army during the English civil war of the 1640s, Algernon Sidney had reluctantly accepted King Charles II as a constitutional monarch in 1660. But over the next 20 years, Sidney watched with growing alarm as the king attacked Parliament's powers, claiming that he ruled by divine right – by the will of God alone. To counter this, Sidney began writing *Discourses Concerning Government*. Among other things, he asserted that 'the power originally in the people of England is delegated into the Parliament [and] ... we may therefore change or take away kings'.

For writing these words, Sidney was tried for an act of treason. 'Is writing an act?' he demanded. 'Yes', replied the judge. 'It is *agere*' (to put in motion). After being convicted, Sidney was sentenced to be hung, drawn and quartered. But in an act of leniency,



Charles II commuted Sidney's sentence to beheading alone. As he prepared to put his neck on the block, Sidney was asked if he had any last words. 'I have come not to talk but to die,' he replied. And then he handed a paper to his executioner.

Just days later, a document entitled *The Very Copy of a Paper Delivered to the Sheriffs upon the Scaffold on Tower-hill on Friday December 7, 1683 by Algernon Sidney Before his Execution There* was circulating all over London. In it, Sidney asserted as if from the grave that 'magistrates were set up for the good of nations, not nations for the honour and glory of magistrates'. Soon copies of Sidney's paper, with its radical claim that ordinary people should decide the fate of kings, were crossing the Atlantic to the president of Harvard College and other influential Americans. In England, Sidney's sacrifice gave heart to those behind the 'Glorious Revolution' of 1688 which saw the beginnings of Britain's modern constitutional monarchy.

OPPOSITE: THOMAS TOWNSHEND, LATER VISCOUNT SYDNEY, C. 1754, ATTRIBUTED TO GILBERT STUART, DG 191
ABOVE: ANDREW TINK, PHOTO BY HAMILTON CHURTON

First published in 1698, 15 years after Sidney's beheading, *Discourses Concerning Government* became something of a bible for America's founding fathers during the second half of the eighteenth century. And Algernon Sidney became their martyred hero. Thomas Jefferson credited Sidney with influencing his drafting of the Declaration of Independence. In *Discourses*, Sidney had written: 'nothing can be more evident than that if many [men] had been created they had all been equal'; in 1776 Jefferson declared: 'We hold these truths to be self-evident, that all men are created equal'.

After the defeat of a British army by General George Washington in 1781, Britain's wartime government fell and Tommy Townshend was appointed home secretary in the new administration. As such, he was responsible for overseeing peace negotiations with the 'revolted American colonists', as King George III liked to call them. The key issue was the fate of the loyalists — those Americans who had remained loyal to their king. When the American negotiators made it clear that they would have to leave the United States, Tommy saw to it that the boundaries of what is now Canada were enlarged to provide room for these refugees. As a result, Toronto is a Canadian city, not a US one.

Grateful to Tommy Townshend for finding the loyalists a new home, the king offered him a peerage. When asked what name he would like to go with his title, he at first proposed Lord Sidney, in honour of his martyred kinsman who had been his inspiration. But after discovering that 'the elder branches' of his family might have a claim on 'Sidney', he suggested 'Sydenham' — the name of a village near his home in Kent. Finally, as he explained to the king, he settled on Lord Sydney:

The consideration of the title occupies my thoughts no farther than to avoid taking any one which might clash with the pretensions of any other family ... If your majesty ... will allow me to change the title to Sydney of Chislehurst ... neither of which are claimed by anybody and to which I am allied ... by the Sydneys and the Veres I hope my relatives will be satisfied and that I shall offend no one else.

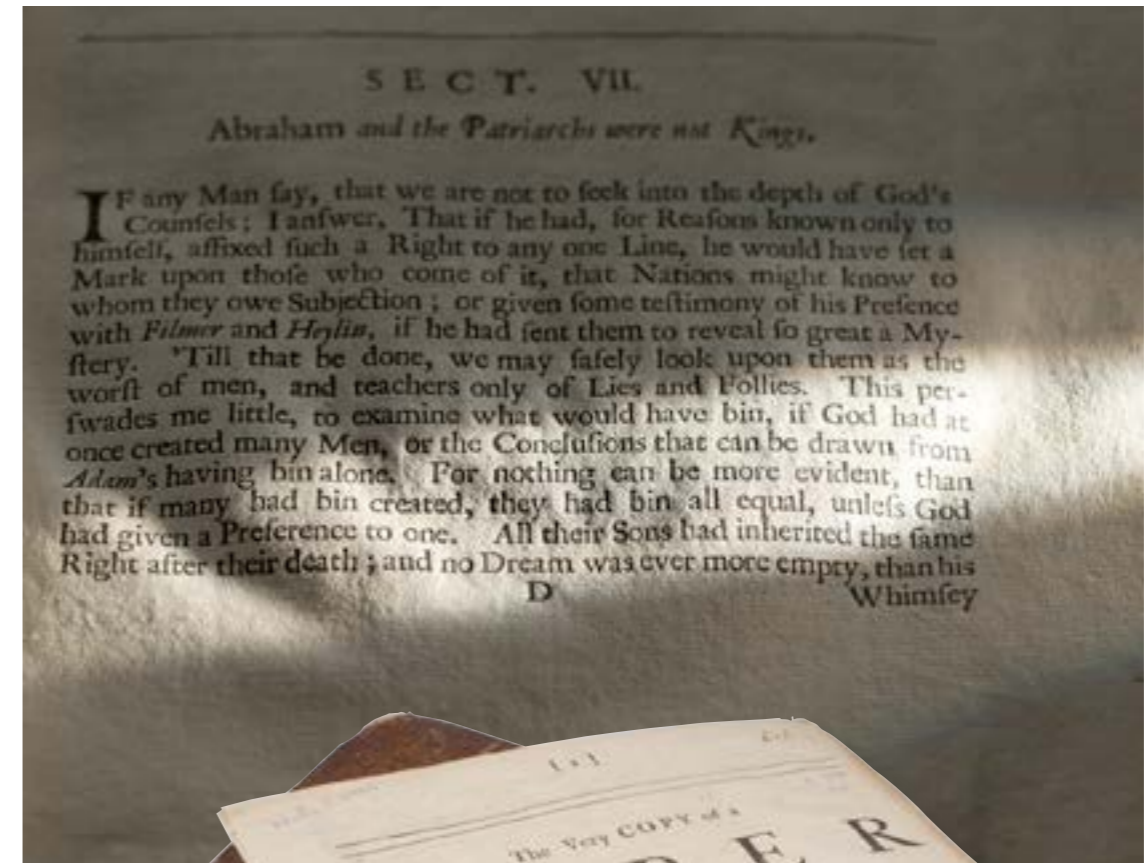


Not long afterwards, grateful loyalists named Sydney, Nova Scotia, after the home secretary. On 22 January 1788, Arthur Phillip, who had been personally chosen by Lord Sydney as the first governor of New South Wales, gave Sydney Cove its name. Four days later, as the First Fleet convict transports dropped anchor there, their masters ruled off their logbooks 'moored at Sydney Cove'.

Although Governor Phillip had intended to name the settlement around Sydney Cove 'Albion', it was 'Sydney' which took hold, not least because Phillip himself developed the habit of addressing his dispatches from 'Sydney Cove' or just 'Sydney'.

In this way, the cities of Sydney, Nova Scotia, and Sydney, Australia, have a direct connection to Algernon Sidney, that great parliamentary martyr who was executed for daring to write that the Parliament should have ultimate authority over the king.

Andrew Tink is the author of *William Charles Wentworth: Australia's Greatest Native Son* and *Lord Sydney: The Life and Times of Tommy Townshend*. He is a member of the Library Council of NSW and recently donated to the Library a first edition of Algernon Sidney's *Discourses Concerning Government* (1698) and an original copy of the *Paper Delivered to the Sheriffs* (1683).



ALGERNON SIDNEY, 1663, PROBABLY BY EDWARD LUTTERELL AFTER JUSTUS VAN EGMONT, © NATIONAL PORTRAIT GALLERY, LONDON

ALGERNON SIDNEY, A VERY COPY OF A PAPER DELIVERED TO THE SHERIFFS ... (LONDON, 1683), MRB/Q94 AND DISCOURSES CONCERNING GOVERNMENT (LONDON, 1698), MRB/Q93 (TOP: DETAIL FROM DISCOURSES, P. 17)



Scent of DANGER

* WORDS Alecia Simmonds

FEATURE

Why is it that some groups in society are told they smell bad at particular times in history? A look at advertisements in early twentieth century periodicals in the Mitchell Library suggests broader anxieties are at play.

On 6 August 1908 Domina, the beauty and health adviser for *New Idea*, answered an unusual query. An anonymous woman with peculiarly humid underarms was concerned about 'excessive perspiration'. 'BO', that most squeamish of terms, had not yet been invented, and complaints like this were rare. With characteristic skill and sagacity, Domina advised her that it would be 'dangerous' to interfere with her perspiration.

The solution? Immerse yourself three times a week in a bath infused with pine cones. Domina was echoing her rival beauty adviser Gipsy, who had told readers of *Town and Country* magazine that 'all outward applications are of no use and not to be trusted'. Tossing a few pine cones or rose petals in a tri-weekly bath, however, could make you as fresh and fragrant as a daisy!

Who would have thought that the delicate nostrils of present-day Australians would have such rough and ready forebears? Our standard repertoire of summertime horror stories detailing the frightful mingling of public transport and pungent odours would have been unheard of at the turn of the century. Indeed the olfactory police have been out in force this year, beginning with xenophobic ministers advising migrants on the use of deodorant, through to the anti-tobacco lobby campaigning for the eradication of smelly smoke from all public places.

But smokers and migrants weren't the first to offend the collective societal nasal passage. Tracing the history of smell through the lens of women's periodicals and magazines tells a much larger story about the regulation of public space, the birth of consumer culture and anxieties about women's new roles and freedoms in the modern era.

By the 1920s and 30s the lax advice of Gipsy and Domina had given way to shrill warnings on advertisements for deodorising products aimed exclusively at women. 'Tell Tale!', exclaimed a 1929



OPPOSITE: ALECIA SIMMONDS, PHOTO BY BRUCE YORK
ABOVE: KLEINERT'S KEZ ADVERTISEMENT, AUSTRALIAN WOMAN'S MIRROR, 29 JANUARY 1929, P. 31



advertisement for Odo-ro-no in the *Australian Women's Mirror* that was typical of the time, 'unconsciously you reveal certain facts about yourself'. The text is wrapped around a drawing of a glamorous woman and a debonair young man viewed from behind. While the woman's face is obscured from view, the man's nose appears silhouetted against the frame. The potential suitor is not gazing at her so much as smelling her, and his assessment does not appear favourable.

The woman's body — pre-Odo-ro-no — 'offend[s] with perspiration odour', which, as another advertisement explained, means 'death ... social death'. This, of course, was only if you failed to take the necessary precautions in a world where 'your only safety lies in special under arm care'. Another few decades would pass before men were also told that their social survival relied on deodorant.

The advertising campaign to convince women that they smelt emerged at the same moment women entered the public sphere. For the greater part of the nineteenth century middle class women spent their days nursing delicate nerves within the four corners of the family home. The feminine ideal was based on natural beauty, and 'personal care' products were treated with suspicion.

Around the turn of the century, a combination of factors saw women emerge from the home: a growing feminist movement, department stores luring female consumers into the streets, and the need for women workers with the outbreak of World War I. By the 1920s flappers were being caught frolicking *in flagrante delicto* and women were entering the workforce, riding on trams, playing sport, tapping out the Charleston and strolling down streets. And at exactly this moment came a flood of complaints about just how smelly they were.

Of course, women's armpits were no greater menace to the public sphere than their male counterparts. Deodorising companies were exploiting women's new role as consumers as much as they were exploiting (and creating) concerns about the period's radical changes to the make-up of the public sphere. Suddenly, once exclusively male spaces were being shared by women. One way to express cultural concerns about the presence of women was through smell.

We have seen similar reactions in more recent times. In the 1950s, for example, Anglo Saxons whinged about Italians whiffing of garlic, and in the 80s and 90s there were complaints about Indians wearing clothes that carried notes of cardamom and clove. Smell is often used to designate difference, to express fear of change and to control people's access to public space.

Advertisements spoke to women of the need to constantly monitor and restrict their bodies in public. While showing active, independent women, they taught them to fear their bodies as sites of anti-social odours, contamination and disorder. It's also notable that the shift from baths to BO was accompanied by a shift in ideal models of femininity. Gone was the plump, childbearing feminine ideal of the Victorian era, replaced by a pre-pubescent looking flapper whose body betrayed none of those unseemly odours of maturity.

Exploring the history of deodorant may seem like a slightly dilettantish project. But tracing when and why we became sensitive to bodily smells can shed light on broader social anxieties over the entry of less privileged groups to the public sphere. It may also help us widen our olfactory repertoire beyond artificial scents produced by Proctor and Gamble. So with summer approaching, heed the advice of Domina and go gather ye pine cones and rose petals!

Alecia Simmonds is the Library's 2012 Merewether Scholar and is a regular columnist for *Daily Life*.

Tell-tale!



Unconsciously you reveal important facts about yourself

Don't forget this: the man you admire judges you by more than your looks and words. You may not realize that you offend with perspiration odor—but others are keenly aware of it. Your only safety lies in special underarm care.

Soap and water are *not* enough to keep underarms always dry and odorless. Special measures are necessary for full protection.

Odorono, formulated by a physician to correct *both* moisture and odor, is accepted everywhere as the sure, safe way to end perspiration annoyance. And it is so pleasant and easy to use—two applications weekly are enough to keep underarms fresh and sweet.



There are now two kinds of Odorono. Ruby-colored for twice-weekly overnight use, and Odorono No. 3, specially prepared for sensitive skins and for those who prefer a preparation which can be used daily, morning or night.

1/2, 2/6, 4/6. All chemists and stores.

ODO-RO-NO

©6.9.28

Sole Agents for Australia:
Hillcastle Ltd., Sydney and Melbourne.

"ARE YOU GOING TO BE AN OLD MAID, IRENE?"



NO OTHER TOOTH PASTE EVER MADE MY TEETH SO BRIGHT AND CLEAN!

Most Bad Breath Begins with the Teeth

BE sure your breath does not offend! It's so simple to be safe when you realize that the most common cause of bad breath is... *improperly cleaned teeth!* Authorities say decaying food and acid deposits, in hidden crevices between teeth, are the most common source of unpleasant mouth odours—and of much tooth decay. Use Colgate's Dental Cream. Its special, *penetrating foam* removes these odour-breeding deposits that ordinary cleaning methods fail to reach. And at the same time, a soft, safe polishing agent gently, yet thoroughly, cleans and brightens enamel—makes teeth sparkle—gives new brilliance to your smile. So brush your teeth, gum, tongue with Colgate's at least twice daily.



LARGE SIZE 1/3 GIANT SIZE TWICE THE QUANTITY 2/-

IF YOU PREFER POWDER—Colgate's *Prophylactic Dental Powder* gives the same results. Its oxygen content prevents inflamed gums and pyorrhea.

ABOVE AND RIGHT: ODO-RO-NO ADVERTISEMENTS, *AUSTRALIAN WOMAN'S MIRROR*, 25 NOVEMBER 1930, P. 57, AND 8 JANUARY 1929, P. 26

FAR RIGHT: COLGATE ADVERTISEMENT, *EVERYBODY'S JOURNAL*, 1 NOVEMBER 1937, P. 65

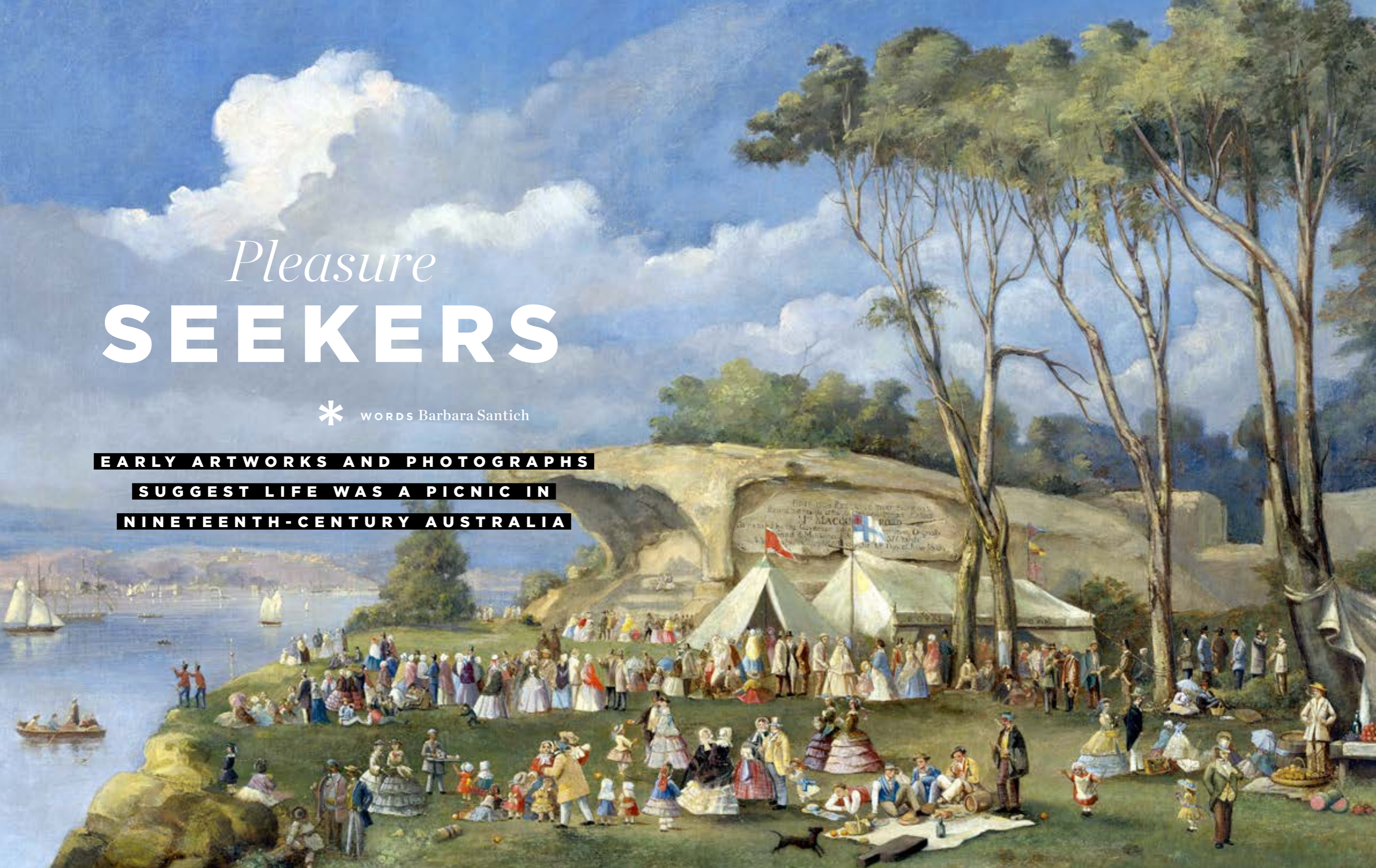
Pleasure **SEEKERS**

* WORDS Barbara Santich

EARLY ARTWORKS AND PHOTOGRAPHS

SUGGEST LIFE WAS A PICNIC IN

NINETEENTH-CENTURY AUSTRALIA





‘The land of picnics’: this is how American geographer Stephen Visser described Australia in 1917 in response to its warm, sunny climate. But perhaps he had also observed first-hand the popularity of those outdoor gatherings, especially on public holidays. In the same year, the *Sydney Morning Herald* reported that ‘thousands of people who were out for the day enjoyed themselves in picnic fashion in and about the various beauty spots of Port Jackson, Middle Harbour, and on the Parramatta and Lane Cove rivers’ on Anniversary Day (now called Australia Day).

Nineteenth-century Australians embraced and transformed the picnic with enthusiasm, as they did so many transported traditions. Still something of a novelty back in Britain when the first Europeans settled in Australia, the picnic was essentially a meal enjoyed in the open air, free from the usual rules and conventions, and for this reason going on a picnic was also known as gypsying. ‘On Friday they went a-gypsying, or as it is called in this country, to a pic-nic, on the north and south road running between Argyle and Richmond’, explained the *Sydney Gazette* in 1830. Yet, as early images show, the picnic, however informal, retained some of the trappings of the formal meal, most notably the cloth spread on the ground around which the eaters arranged themselves as if at a table.

Liberated from climatic and social limitations, the picnic in Australia was a leisure activity available to everyone regardless of season. More importantly, picnics were a way of exploring, experiencing and coming to terms with a new environment. In a letter dated 18 November 1791, Elizabeth Macarthur described explorations of Sydney Harbour, ‘taking refreshments with us, and dining out under an awning upon some pleasant point of Land’. In the 1840s, when Bondi Beach was already a favourite picnic spot, Godfrey Charles Mundy commented on the Sunday picnickers on the shores of Sydney Harbour, feasting on the abundant oysters. Other picnic destinations were chosen for fishing, for hunting wild ducks and pigeons, or for harvesting native currants or quandongs.

Garden Island is quite in vogue as the resort of social picnics. Our old Poet Laureat, and a snug party of friends found themselves quite at home at this picturesque spot on Saturday last; but whether attracted by the scenery, a desire to visit the ‘tomb of the capulets,’ or the more substantial attraction of the fine oysters with which Garden Island abounds, is a problem too difficult for us to solve.

Sydney Monitor, 14 July 1826

Such was the popularity of the picnic by the middle of the century, especially around Sydney Harbour, that ferries announced picnic excursions to Watsons Bay, Cremorne, Manly and other destinations. Dedicated ‘picnic gardens’ were established, attracting picnickers with their flowers, lawns and pavilions; a number of hotels advertised similar amenities. The Cremorne picnic gardens offered rifle shooting, quoits, skittles and American bowls, together with a dancing platform.

Complementing these was the social picnic, an outdoor festivity representing hospitality on a grand scale — such as the annual picnic given by the Mayor of Sydney who, in February 1850, entertained about 500 guests at Vaucluse, providing steamers for their transport. In the following year, the guest list increased to around 2000, and in 1863 over 800 of Sydney’s elite enjoyed a more formal mayoral picnic in a large marquee on the shores of Middle Harbour.

The most characteristically Australian picnics, however, were those that developed in association with public holidays — Christmas Day and Boxing Day, New Year’s Day and Easter, royal birthdays

and the anniversaries of a colony’s foundations. All became excuses for picnics, both individual festivities and mass celebrations. From 1837 Anniversary Day, commemorating the establishment of the colony of New South Wales, was celebrated in Sydney with a regatta, with picnickers crowding vantage points around the harbour. In 1841, according to the correspondent of the Hobart *Courier*, ‘every point of the shore was enlivened by crowds of people in their holiday dresses, eager to witness the animated contests of the boats ... We observed in various parts of the grounds a great number of parties in the shade of the trees, emptying their baskets of viands, and enjoying family picnics’.

The Christmas picnic, with cold fowl, champagne and strawberry ice, was seen as a commonsense alternative to roast turkey and hot pudding as early as the 1850s, but it was Boxing Day and New Year’s Day that were most strongly associated with picnics, whether family affairs or public picnics on a large scale. ‘On Thursday — Boxing-Day — besides numberless pic-nics, excursions to various attractive places in the suburbs of Sydney, there were a regatta at Woolloomooloo Bay and races at Parramatta. The immense rush of pleasure-seekers to the Manly Beach steamers occasioned a good deal of confusion’, noted the *Sydney Morning Herald* in 1861. The Boxing Day and New Year’s Day picnics grew into vast organised gatherings with a variety of entertainments and a program of sporting events, typically including a tug of war. Sponsored by church and community associations, temperance advocates and sporting clubs, they attracted thousands of holidaymakers.

Indeed, the picnic became so embedded in the Australian way of life that it was adopted by any large group to celebrate a day of recreation. Companies such as Tooths, the Colonial Sugar Refining Company and the Great Southern Railway put on annual picnics for their staff; trade and employee associations organised their annual picnic days — the butchers’ picnic, the undertakers’ picnic, the Licensed Victuallers’ Association picnic. Schools, Sunday schools and sporting clubs held end-of-year picnics while family get-togethers, complete with family dog, took the form of bush picnics.

The nineteenth century also gave rise to another significant Australian institution: the picnic races. Beginning around 1830 at a property named Tirrana, near Goulburn, these events rapidly gathered



popularity. In 1836 the committee for the Bathurst Races resolved that the next year’s meeting would be ‘worthy of the importance of the district, and Fancy Balls, Picnics, and all sorts of rural amusements, are to enliven the racing week’.

And as the picnic secured its place in the Australian way of life, its cultural relevance was captured in the Australian saying, ‘two sandwiches short of a picnic’.

Barbara Santich’s new book *Bold Palates: Australia’s Gastronomic Heritage* is available in the Library Shop.

COVER OF SYDNEY MAIL, DECEMBER 1906, FRED LEIST, BN336

PREVIOUS PAGE: PICNIC AT MRS MACQUARIE’S CHAIR, C. 1855, ARTIST UNKNOWN, DG 265

ABOVE: WEATHERHEAD’S HAVING A PICNIC AT ‘HILLSIDE’, BEGA, NSW, C. 1905, BCP_02179



Bennelong's **LETTER**

* WORDS Keith Vincent Smith

PROVENANCE

The first Aboriginal person to appear in print was Bennelong, who died nearly 200 years ago in January 1813.

Woollarawarre Bennelong, born a Wangal on the south shore of the Parramatta River in about 1764, formed an unlikely friendship with Governor Arthur Phillip, who took him and his young kinsman Yemmerrawanne to England in 1792.

After he returned to Sydney, Bennelong addressed a warm letter in English to 'Mr. Phillips, Steward to Lord Sidney [sic]', presumably through a scribe. Writing on 29 August 1796, he extended polite greetings and requests for clothing to Lord Sydney (the former British Home Secretary) and thanked 'Mrs. Phillips', who had nursed him when he was sick in London and Eltham during 1793 and 1794.

Although the original has never been found, Bennelong's letter is familiar to readers from a handwritten manuscript copy in the Nan Kivell Collection of the National Library of Australia.

In 2010 the State Library of NSW acquired a printed copy of Bennelong's letter, in both English and German, published in a German scientific journal in October 1801. The name of the journal, edited by the Hungarian-born astronomer, Baron Franz Xaver von Zach, translates roughly as 'Monthly correspondence for the promotion of geography and astronomy'.

The publication of Bennelong's letter makes him the first Aboriginal author to appear in print and is the first example of a text in English by an Indigenous Australian. His words express a very personal and authentic Aboriginal 'voice', so elusive in the official record.

The volume was once part of the personal library of Adolph Friedrich, Duke of Cambridge and Viceroy of Hanover, the seventh and youngest son of King George III. His Royal coat of arms and initials are stamped into the spine and his monogram appears on the title page.

The provenance of the printed text can be established through von Zach's notes in German,

which tell us how Bennelong's message travelled many thousands of kilometres by sailing ship and horse-drawn coach from Sydney to his observatory in Gotha. Von Zach says Bennelong's courier was Governor John Hunter, who took the letter with him aboard HMS *Buffalo*. The ship reached England on 24 May 1801 after a voyage of seven months.

Hunter reported to Sir Joseph Banks in London, and Banks passed on a copy of the letter to his regular correspondent, the German anatomist Johann Friedrich Blumenbach, in Göttingen, who sent a copy to von Zach. Banks had previously sent the skulls of two 'New Hollanders' from the Sydney area to Blumenbach, who coined the name 'Caucasian'. Just four months elapsed between Hunter's arrival and the publication of the letter.

Thomas Townshend, Viscount Sydney, to whom Bennelong sent his 'duty', died at Froggnal House in Chislehurst, Kent, on 30 June 1801. Perhaps he had received the original letter closer to its 1796 date, with Hunter taking a copy on his later journey.

Bennelong certainly knew and understood the process of writing. He had often watched the scratching quills of First Fleet officers as they took down the Indigenous names of animals, birds, fish, clans and places in Port Jackson that he revealed to them. He sometimes watched Phillip writing dispatches to Lord Sydney at the Home Office in London, requesting clothing, tools and supplies. Phillip himself, in John Hunter's *An Historical Journal of the Transactions at Port Jackson* (1793), remarks 'Bennelong went into the house as usual, and finding the governor writing, sat down by him'. Reciprocal gift giving was a vital custom in Aboriginal social life.

OPPOSITE: PORTRAIT OF BENNELONG [I.E. BENNELONG], 180-?, ARTIST UNKNOWN, P2 / 511

British Treasury Board accounts in the National Archives at Kew show that Bennelong and Yemmerrawanne regularly took lessons from a 'Writing Master' and a 'Reading Master'. After meeting Phillip in Piccadilly in October 1794, Anna Maria Larpent wrote in her diary that Bennelong was 'quick & clever, he is learning to read'.

The National Library copy includes a footnote pointing to 'muzzy doings' with the explanation 'meaning bad'. It should probably be 'murry', meaning 'big' or 'very' in the Sydney Language. Another note refers to the statement 'his name is now Carroway', with the clarification 'they frequently change their names'. Carraway or Caruey (White Cockatoo) was a young uninitiated Cadigal who appropriated Bennelong's wife Kurúbarabúla (Two Firesticks) when he left for England.

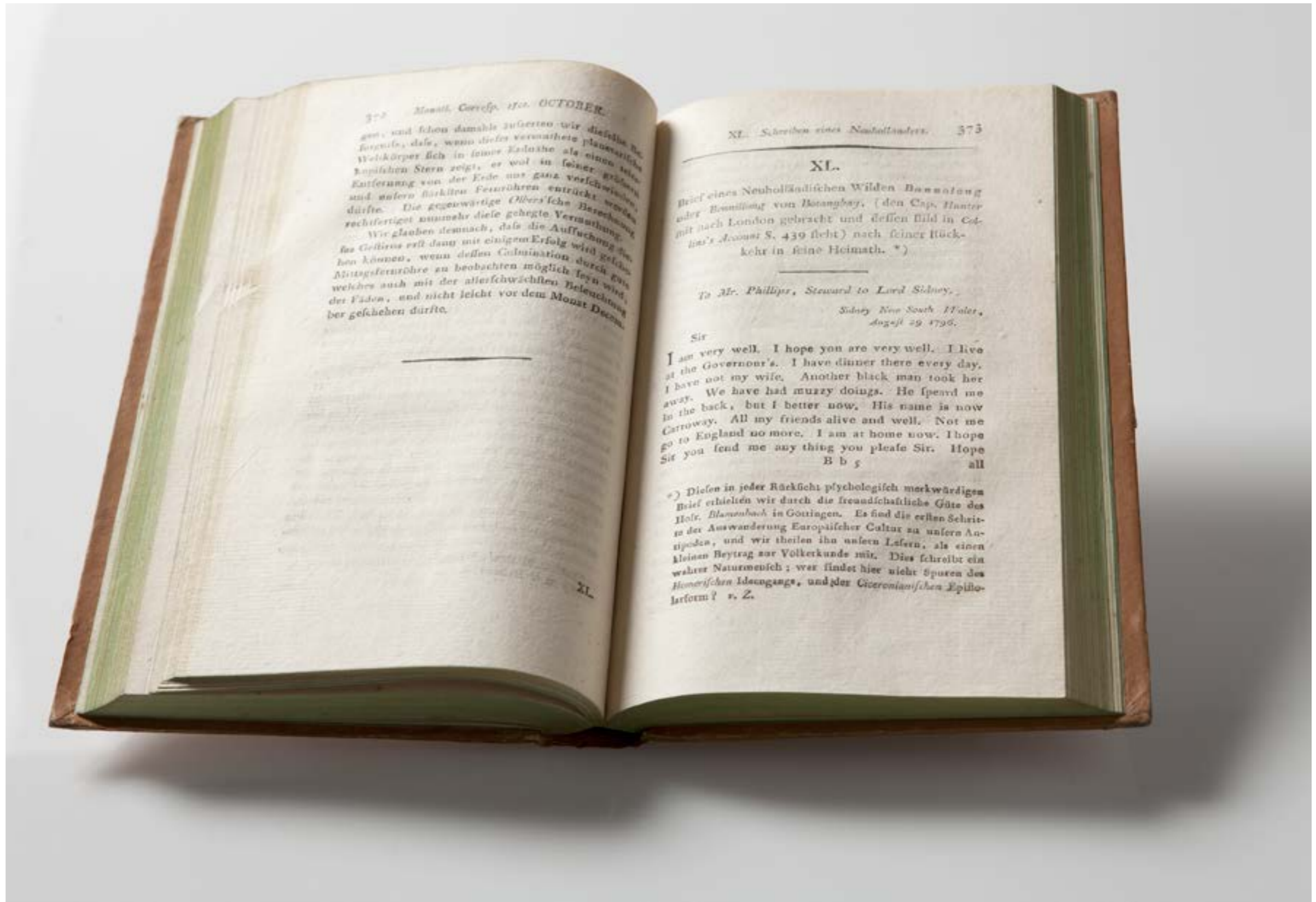
There is no trace of a steward of Lord Sydney named Mr Phillips. It is possible that Bennelong intended his letter for Governor Phillip. At the age of 56 Phillip, living in Bath, met a widow named Isabella Whitehead. They were married on 8 May 1794. This was 10 days before the death of Yemmerrawanne, who was buried at Eltham in Kent. 'His companion pines much for his loss', the London newspapers reported.

There is an 11-week period in which the second Mrs Phillip might have nursed Bennelong, who was ill before and after boarding HMS *Reliance* on 30 July 1794 for the long voyage home. In a letter dated 24 October 1795, one month after Bennelong's return, Captain Henry Waterhouse of HMS *Reliance* told Phillip, 'Bennelong desires me to send his best wishes to yourself & Mrs. Phillip'.

Bennelong died on 3 January 1813 and was buried in the orchard of brewer James Squire, in Wallumedegal territory, on the north side of the Parramatta River at Kissing Point (now Putney).

Keith Vincent Smith will curate the *Bennelong Bicentenary Exhibition* for the City of Ryde in 2013. He is writing a sequel to his book *Bennelong* (2001), titled *Walking with Bennelong* (Yinilang ngayá Binilang).

'BRIEF EINES NEUHOLLÄNDISCHEN WILDEN BANNOLONG ODER BENNILLONG VON BOTANYBAY ...' [A LETTER FROM A NEW HOLLAND NATIVE BANNOLONG OR BENNILLONG FROM BOTANY BAY ...], FRANZ XAVER VON ZACH (ED.), *MONATLICHE CORRESPONDENZ ZUR BEFÖRDERUNG DER ERD-UND HIMMELSKUNDE* (GOTHA, GERMANY, 1801), MRB/137, PP. 373-5



Florence and the **MACHINE**

* WORDS Ben Woods, eRecords

Rare photographs attributed to Florence Milson, the only female member of the Sydney Camera Circle, have surfaced in the Library's collection.

In the early twentieth century, many photographers were eager to take their work away from photography's documentary roots in more artistic directions. Emerging photographic movements such as pictorialism reflected this tendency.

Pictorialist photography is influenced by painting, with the photographer trying to bring out the beauty of the subject rather than merely capture 'reality'. An elite local group of pictorialist photographers, the Sydney Camera Circle, was started in 1916. Florence Milson was its only woman member, making her a trailblazer twice over.

Florence entered the distinguished and wealthy Milson family by marrying Alfred G Milson. The family's history in Australia began with Alfred's grandfather James Milson senior, who arrived in 1806 and became a major landowner, as well as director of the Bank of NSW and the Colonial Sugar Refining Co. The family gave its name to Milsons Point, the suburb on the north shore of Sydney, and helped found the Milson's Point Ferry Co.

The Library is excited to have rediscovered through the eRecords project five photographs attributed to Florence Milson. At this stage of the project, we are looking at collections that were quickly catalogued in the 1970s, and many valuable photographs, objects and manuscripts have already been identified. This collection was recorded only as 'Milson Family Photographs', with no mention of Florence or the Sydney Camera Circle.

Photographs by Florence Milson are extremely scarce. The only examples traced to date were a 1918 image held by the Art Gallery of NSW and a published portrait of Sydney Camera Circle founder Harold Cazneaux.

Along with Cazneaux, the Sydney Camera Circle included influential names in world photography such as Henri Mallard, Monte Luke and Japanese photographer Kiichiro Ishida. Around the time the



Sydney Camera Circle began, Cazneaux wrote to fellow member Jack Cato that 'Australia had not yet clearly seen the real and true Australian sunlight — but there were a few Australian workers who had seen the "light" and who were striving to establish a real Australian school of thought and action'. Sydney was the perfect place to exploit this light through pictorialist photographic techniques.

Cazneaux introduced Mrs Milson to the Circle and, according to National Library photography curator Gael Newton, the shots of sailing on Sydney Harbour were probably taken from her boat. One, titled 'Returning Home', is attributed to 'Mrs Alfred G. Milson' in a hand believed to be Cazneaux's.

There is no doubt that Florence had an eye for striking images. Newton notes that after she left the Circle for unspecified 'personal reasons' she went to England and continued to work as a photography curator and writer. Unfortunately, this stage of her career was also short-lived. There seems to be no evidence of her work in photography after 1924 when she curated a 'Collection of Overseas Pictorial Photographs' for exhibition in Sydney and Melbourne.

Her mentor Cazneaux was impressed with the exhibition, writing in *The Australasian Photo-Review* of 14 June 1924, 'Mrs Milson, who is herself a capable worker and able art critic, has shown her keen interest in pictorial photography in a practical manner. Knowing Mrs Milson personally, I am fully aware of the energy and considerable expense that must have been expended and involved in getting together this collection.'

OPPOSITE: NAVAL VESSEL, BIPLANES AND AN OFFICER, C. 1919-24, FLORENCE MILSON, PXD 1200

ABOVE: NAVAL VESSELS AT GARDEN ISLAND, C. 1919-24, FLORENCE MILSON, PXD 1200

new acquisitions

An Aussie bear

The Library has acquired an album of photographs dating from the mid-1940s of the head office and factory of Thurlstane (Aust.) Pty Ltd.

The Sydney-based company produced the 'Aussie-Bear', a toy koala made from kangaroo fur with a distinctive gumleaf tag. In 1945 the bears cost 52 shillings and sixpence, about twice the price of other soft toys.

The company also manufactured army and air force supplies during World War II. An indicator board, shown in one of the photographs, carries the slogan 'machine for victory' with a tally of the number of items made. At the time of the photograph, the factory had produced 55,550 tow targets (targets for anti-aircraft fire that were towed behind an aircraft) and 18,492 canvas water bags. They also manufactured tents and hospital marquees. Several of the photographs in the album show the factory's employees making these items.

MEGAN ATKINS
Original Materials



TOP RIGHT: REPATRIATED SERVICES REHABILITATION DEPARTMENT, SHOWING MANUFACTURING PROCESS OF 'AUSSIE-BEAR' AUSTRALIA'S OWN KOALA BEAR

RIGHT: AUSSIE-BEAR PHOTOGRAPHS OF HEAD OFFICE, FACTORY, AND WORKS OFFICES OF THURLSTANE (AUST.) PTY LTD, SYDNEY, NSW, AND AUSSIE BEAR TOY KOALA, C. 1944-45, MILTON KENT AND NOEL RUBIE, PXA 1517

'Nice' ephemera

A fascinating collection of over 1000 pieces of printed ephemera has been donated to the State Library by fashion entrepreneur Rosie Nice. Predominantly invitations to art, design, fashion, fundraising and social events in inner Sydney, the collection ranges from 1975 to 2010.

Rosie Nice arrived in Sydney from London in 1975 and quickly established herself in Oxford Street, Paddington, selling jewellery and fashion accessories. According to Nice, Paddington was becoming 'the happening place' and she was very much part of it.

The collection includes invitations to exhibitions of some of Sydney's favourite artists — Martin Sharp, Peter Kingston and Bruce Goold among them — as well as fashion parades by Jenny Kee and Linda Jackson. It paints a social and cultural picture of Sydney in the late twentieth Century.

Nice describes her contribution as 'a snapshot of the Eastern Suburbs, in particular Paddington, as it emerged to become a centre of the creative awakening of the 70s and 80s: fashionable, artistic and often gay'.

This significant donation adds to the Library's rich collection of ephemera documenting social life in Sydney and NSW.

SIMON COOTES
Collection Services



ABOVE: CHARLIE BROWN INVITATION, 1997

LEFT: PROMOTIONAL POSTCARD, C. 1985

PRINTED INVITATION EPHEMERA, C. 1975-2010, COLLECTED AND COMPILED BY ROSIE NICE

Celebrating the early history of Newcastle

The extraordinary Macquarie Collector's Chest will return to Newcastle 195 years after it was first created as part of a major State Library venture supported by Noble Resources International Australia.

Beginning in March 2013, *Treasures of Newcastle from the Macquarie Era* will present fascinating and little-known stories of Newcastle's origins as a coal centre, major port, and arguably the heart of the NSW colony's arts scene.

Audiences will be introduced to one of the city's most important founders, Captain James Wallis, who transformed the penal settlement during his command from 1816 to 1818 with a significant program of public works. He also employed convicts

— including artist Joseph Lycett — to paint watercolours, engrave prints and make furniture. Under Wallis' influence Newcastle became a vibrant cultural centre.

The centerpiece of the exhibition at Newcastle Art Gallery will be the State Library's Collector's Chest (c. 1818), an elaborate gift from Wallis to thank Governor Macquarie for his patronage. Well-known to the Library's supporters, the chest is decorated with scenes of Newcastle and filled with local natural history specimens.

Also on show will be the recently acquired Wallis album of unique illustrations of the Newcastle district (see *SL Winter 2012*), as well as Lachlan



MACQUARIE COLLECTOR'S CHEST, C. 1818, XR 69



Macquarie's journal of his visit to Newcastle in 1818, and Edward Close's three-and-half-metre panorama of the town in 1821. These works will be complemented by Newcastle Art Gallery's oil paintings by Joseph Lycett and Awabakal portraits by Richard Browne.

A catalogue and an education program for schools will accompany the exhibition, and a series of events will share the city's history with the Newcastle community and with a wider national and international audience.

'Thanks to our principal partner Noble Resources,' said NSW State Librarian & Chief Executive, Dr Alex Byrne, 'local residents, school and other students, and tourists will experience early Newcastle as never before.'

Chris Thoroughgood of Noble Resources said the company 'is very excited to be part of the return of the Macquarie Collectors Chest and other amazing cultural treasures back to Newcastle'.

***Treasures of Newcastle from the Macquarie Era* will be on show at Newcastle Art Gallery from 2 March to 5 May 2013.**

State Library of NSW Foundation

If you're passionate about supporting the Library, the Foundation offers a range of opportunities.

Your individual or corporate support is greatly needed to help us acquire, preserve, deliver online and share our unique materials, host engaging exhibitions and events, and offer inspiring cultural and educational programs.

There are many ways you can help support our work by making a donation, donating items to our collection, becoming a partner of our online digitisation initiatives, sponsoring an exhibition or fellowship, including the Library in your will or joining the Friends.

CONTACT THE STATE LIBRARY OF NSW FOUNDATION:

Susan Hunt, Executive Director

Phone: (02) 9273 1529

Kay Payne, Partnership Manager

Phone: (02) 9273 1517

www.sl.nsw.gov.au/about/support

VIEW OF NEWCASTLE, NEW SOUTH WALES, FROM ALBUM OF ORIGINAL DRAWINGS BY CAPTAIN JAMES WALLIS AND JOSEPH LYCETT, C. 1817-18, PXE 1072

Max Dupain and Associates photographic archive

The Foundation is delighted to announce the acquisition of all shares in Max Dupain and Associates Pty Ltd and of the commercial photographic archive.

Max Dupain is arguably one of Australia's most important twentieth-century photographers and the archive is of national and international importance.

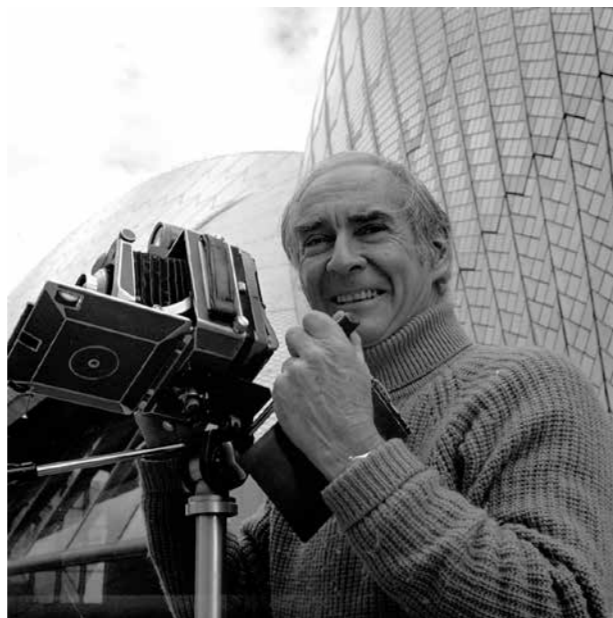
Influenced by the New Photography movement, which had developed in Germany in the late 1920s, Dupain and his generation produced modernist work that celebrated industrial subjects with a style defined by clean lines, harsh lighting and geometric shapes. In 1948 Dupain declared that 'modern photography must do more than entertain, it must incite thought and, by its clear statements of actuality, cultivate a sympathetic understanding of men and women and the life they create and live'.

The Max Dupain and Associates photographic archive covers a period of over 40 years, from Dupain's return to Australia after service in World War II until his death in 1992.

This vast collection comprises some 155,000 black and white negatives and 2500 prints. Dupain's clients included architects, businesses and magazines.

Max Dupain and Associates employed a number of notable photographers over the years. While the majority of the negatives are by Dupain himself, this collection also includes the work of prominent Sydney photographers like Kerry Dundas, Clive Kane and Jill White.

This archive provides the definitive photographic record of modernist architecture in NSW. Dupain's client list was a rollcall of leading Australian architects across four decades: he photographed buildings by Harry Seidler, Glenn Murcutt, Bruce Rickard, Peddle Thorp, Phillip Cox, Sydney Ancher, Sam Lipson, Hugh Buhrich, Neville Gruzman, Ken Woolley, Harry Howard, Douglas Snelling,



Peter Muller, Douglas Annand, Gordon Andrews, Walter Burley Griffin, Eric Nichols, Walter Bunning, Pettit & Sevitt and many others. Of particular interest is an extensive record he made of the construction of the Sydney Opera House.

Also featured are Dupain's images of historic architecture commissioned by the National Trust, as well as photographs of colonial buildings published in seminal books like *Old Colonial Buildings of Australia* with architectural historian John Freeland.

The archive is rich, too, in product and commercial photography. Dupain's striking photography enhanced an amazing array of products being sold into the Australian market.

Since Dupain's death in 1992, the archive has been carefully tended and arranged by Eric Sierins, who was working with him at the time. The Max Dupain and Associates archive is an unsurpassed record Australia's commercial, industrial and built environment in the late twentieth century. It is the primary visual record of the arrival of modernism in postwar Australia, and a wonderful addition to the Library's photographic archives.



TOP: ROSE HOUSE, TURRAMURRA, C. 1951, HARRY SEIDLER, PHOTO BY MAX DUPAIN

FAR LEFT: PARLIAMENT HOUSE, CANBERRA, 1988, MITCHELL GIURGOLA & THORP, PHOTO BY MAX DUPAIN

LEFT: LIMIT ELECTRIC FAN PROMOTION, 1948, PHOTO BY MAX DUPAIN

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

for our friends

Special gift

Make a new Friend this Christmas with a gift membership to the Friends of the Library. Friends receive *SL* and *What's On*, as well as a range of other benefits.



In conversation

On August 15 Friends of the Library packed out the Metcalfe Auditorium for a wonderful conversation between Barbara Mobbs and Antony Waddington about the life of Patrick White. Mobbs was White's literary executor and long-time friend, and Waddington produced the critically acclaimed film based on White's novel *Eye of the Storm*. From two different perspectives, we were privy to intimate and anecdotal stories that gave us a rare view into the character and foibles of one of the giants of the twentieth-century literary landscape. After the lecture Friends were able to view the *Patrick White: A Life* exhibition with 'fresh eyes'.

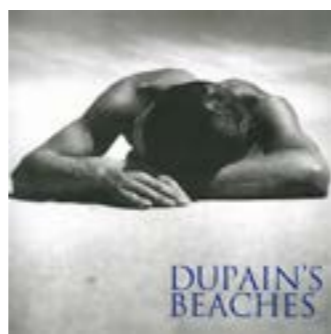


BARBARA MOBBS AND ANTONY WADDINGTON, PHOTO BY JOY LAI

This free event was one of two annual exclusive events for Friends. In early 2013, Friends will be treated to an introduction to the exhibition of Holtermann photographs from the 1870s by the Library's Curator of Photographs, Alan Davies.

Library Shop summer book offer

To mark the Library's acquisition of the Max Dupain and Associates photographic archive, the Library Shop has a special offer for Friends. Buy Dupain's books *Sydney* and *Beaches* for \$120 and receive *Australians* free (valued at \$70). Max Dupain only ever printed 20 per cent of his personal negative archive. In these books, the photographer's legacy of several hundred thousand negatives was examined for the first time and its treasures revealed. Offer ends 28 February 2013.

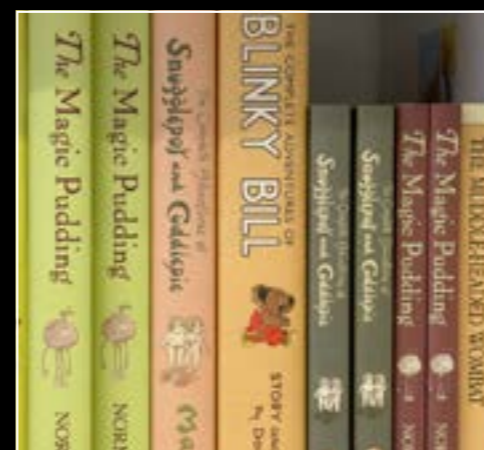
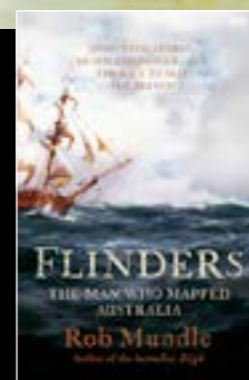


Your private club in the city

One of the Library's best kept secrets, the historic Friends Room, is a quiet haven in the city for members and their guests to meet and relax. Originally the research scholars' room when the Mitchell Library opened 102 years ago, it features lead-lined bookcases, as well as paintings from the Library collection. Take a break from your studies, or rest your feet after shopping and enjoy the complimentary refreshments. The room is open Monday to Friday from 9 am to 5 pm.

YOU CAN JOIN
OR RENEW ONLINE AT
www.sl.nsw.gov.au/support

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



the library shop

Open 7 days
(02) 9273 1611
libshop@sl.nsw.gov.au
www.sl.nsw.gov.au/shop

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

H I G H L I G H T S



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/08



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/09



/10



/05



/06



/11



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- 01 ALEX BYRNE AND THE HON. GEORGE SOURIS MP, MINISTER FOR THE ARTS, OPENING THE RENOVATED MACQUARIE STREET FOYER, 30 JULY PHOTO BY BRUCE YORK
- 02 THE HON. GEORGE SOURIS MP, DAVID MARR, RYAN STOKES, ROB THOMAS AT THE LAUNCH OF *PATRICK WHITE: A LIFE*, 14 AUGUST PHOTO BY BRUCE YORK
- 03 GEORGE GITTOES AND WILLIAM YANG, AT THE LAUNCH OF *PATRICK WHITE: A LIFE* PHOTO BY BRUCE YORK

- 04 PAUL BRUNTON OAM PRESENTS CHARLES DARWIN'S *ON THE ORIGIN OF SPECIES*, 16 AUGUST PHOTO BY STEVE MARSHALL
- 05 MRIDULA CHAKRABORTY AT THE AUSTRALIA INDIA LITERATURES INTERNATIONAL FORUM, 3 SEPTEMBER PHOTO BY HAMILTON CHURTON
- 06 MARGOT RILEY AND *VOGUE* EDITOR EDWINA MCCANN AT THE MUSES, HISTORY WEEK EVENT, 9 SEPTEMBER PHOTO BY HAMILTON CHURTON

- 07 COSTA VAKAS AND CHIARA BIANCHINO AT THE MUSES PHOTO BY HAMILTON CHURTON
- 08 JEFFREY MYERS SPEAKS ON BIOGRAPHY, 20 SEPTEMBER PHOTO BY BELINDA CHRISTIE
- 09 ART & ABOUT DESIGN AFTER DARK MARKET, 21 SEPTEMBER PHOTO BY HAMILTON CHURTON
- 10 AT THE LAUNCH OF DISCOVER COLLECTIONS — *MAY GIBBS: AN AUSTRALIAN CLASSIC*, 16 OCTOBER PHOTO BY HAMILTON CHURTON
- 11 EVELYN JUERS, ALEX BYRNE, GEOFFREY CAINS, NATIONAL BIOGRAPHY AWARD LECTURE, 19 OCTOBER PHOTO BY BRUCE YORK

- 12 WRAPPED WITH LOVE VOLUNTEER JANET BURNINGHAM WITH SOCKS SHE KNITTED FROM A WWI PATTERN IN THE LIBRARY'S COLLECTION, 30 OCTOBER PHOTO BY BRUCE YORK

recent highlights



Cafe Trim

Take a break at Cafe Trim and enjoy a coffee, cake or sandwich. A great place to meet, or sit and watch the world go by.

Open 7.30 am to 5 pm weekdays
10.30 am to 4.30 pm weekends

Phone: (02) 9273 1744
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www.sl.nsw.gov.au/using/venuehire



laissez-faire

‘Q&A *Kate Rees*

ary’s first official Cafe Poet,
inds herself in an unusual place.



PHOTO BY ANDREW COWIE

ent
literary forms and I enjoy
switching between them
when I’ve exhausted
inspiration. Poetry allows
me to dwell on a thought,
to consider what the words
look like on the page, what
their function is, and how
the work sounds when
I read it out.

WHAT IS IT ABOUT THE LIBRARY?

I love the Mitchell. If
Sydney was a person,
the Mitchell Library would
be its heart. I think of
the books as blood being
pumped around the city’s
circulatory system. There
is more and more of the
collection online, which is
fantastic, allowing access
to anyone who has an
interest but can’t make it
physically into the Library.

WHICH AUSTRALIAN WRITERS DO YOU MOST ADMIRE?

That’s difficult. I enjoy
some authors for certain
books they’ve written and
the society they chose to

represent — Henry Handel
Richardson for *The
Fortunes of Richard
Mahony*, Christina Stead’s
*The Man who Loved
Children* and Kim Scott’s
Benang. I always find
myself going back to
Patrick White’s oeuvre.
Every time I re-read his
work, I come away with
something new. As for
poets, I admire Dorothy
Hewett, Robert Adamson,
John Tranter and Michael
Dransfield. Luke Davies’
Interferon Psalms has
captured my imagination.

IS THERE AN ITEM IN THE LIBRARY’S COLLECTION YOU FIND INTRIGUING?

I read in the Library’s
One Hundred book that
a staff member collected
unsolicited mail for the
calendar year of 2007.
Somewhere in the Library
are the vouchers for carpet
cleaning and ads from
companies that have
gone out of business,
plus department store
catalogues and weekly
discounts from Coles

and Woolies. I like the
sense of a time capsule
created from ‘stuff’ that
wouldn’t usually be given
a second thought.

WHAT HAVE YOU LEARNED FROM YOUR FELLOW CAFE VISITORS?

A woman who has worked
at the Library for about
40 years came up to me
and offered some great
stories. She mentioned a
patron who would come
in every day and stand at
attention for two and
a half hours before the
reading room opened.
Another gentleman would
always leave something
before he took a book.
He would give something
like a piece of string,
a feather or a rubber band.
Just a token to say thanks.

WHAT ARE YOUR PLANS?

I’ve been spending time
in the cafe writing, but I’m
planning to take myself off
to the Mitchell to uncover
some stories. Whether
they are in the form of
journals or letters or

objects, I’m unsure.
Something to excite
the imagination.

**Kate will be at Cafe Trim until
January 2013, every Tuesday
from 2 pm to 5 pm, and
Thursday from 9 am to 2 pm.
Read the poetry and
observations of KA Rees at
www.perniciousjaw.com/kate**



Time in Motion: 50 Years of The Australian Ballet

www.sl.nsw.gov.au

