

Magazine for members
Winter 2011

SL



STATE LIBRARY®
NEW SOUTH WALES



Message *Rob Thomas*



The Mitchell Galleries have reopened with a new parquet floor, so we welcome you back here with a feast of photography. The finalists and winners of the Doug Moran National Portrait Prize and the Moran Contemporary Photographic Prize have been announced and you can see them at the Library until 26 June. And don't miss out on seeing *Carved Trees: Aboriginal cultures of western NSW*. These rare images of Aboriginal carved trees from the Clifton Cappie Towle collection are only on display until 26 June.

These exhibitions will be followed by another stunning array of images in the *World Press Photo 2011* and *Sydney Morning Herald Photos 1440* exhibitions, which will run until 24 July.

In August the State Library will be *On Sale* – an exciting exhibition in all five galleries. *On Sale: Shops and Shopping* provides a fascinating and entertaining look at the transformation of shops and shopping from the early days of the colony to the present. What was once necessity has now become a leisure pastime, and for some, a source of entertainment. We give you a preview in *SL* on page 10.

In this issue we also feature the remarkable talent of Nanette Kuehn, a young German immigrant who arrived in Australia in 1937 and only a year later was photographing the Ballets Russes tour of Australia. Find out more about this mystery woman on page 24.

We look at folklore surrounding the suburb of Redfern; show you a new map purchase; explain how we are preserving one of our treasures, the HMS *Rattlesnake* album; turn the clock back to the late nineteenth century to see how our collection was being classified before the introduction of the Dewey Decimal system; and, in our Q&A, find out what Tony Robinson discovered at the Library last year when he came to film his documentary on Australia.

Finally, I would like to congratulate our own Ellen Forsyth who was recently named as a 2011 *Library Journal* 'Mover and Shaker' (in the Tech Leaders category) – a prestigious international title in the library world. Ellen works as part of the Library team which manages the State funding for NSW public libraries and provides a wide range of services which help the 374 public libraries across the State better serve their local communities. Well done Ellen!

And, sadly, I want to acknowledge the passing of one of our volunteers, Ray King. Ray loved the Library and gave his time generously to helping us in many ways. His family has continued that tradition by donating items of their family history, the Governor and Mrs King portraits (page 7), which will be a lasting legacy to Ray and a wonderful addition to our collection.

I hope to see you in the Library soon.

ROB THOMAS

President, Library Council of New South Wales

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EDITOR

ELAINE STEWART
ESTEWART@ZIPWORLD.COM.AU

DESIGN & PRODUCTION

ROSIE HANDLEY

PHOTOGRAPHY

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MACQUARIE STREET
SYDNEY NSW 2000
PHONE (02) 9273 1414
FAX (02) 9273 1255
LIBRARY@SL.NSW.GOV.AU
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FRONT COVER

GETTING THE MOST OUT OF RETAILING, COVER, C. 1925, THE NATIONAL CASH REGISTER CO., SYDNEY, NSW ML 658.87/8

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MICHAEL REID
ADAM CULLEN, FINALIST
DOUG MORAN NATIONAL
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Refreshing our spaces

We're refreshing our Macquarie Street building to help make the Library more welcoming and accessible.

There will be refurbishment work between July and September 2011 in the Reference Library in the Macquarie Street building. Later in the year we will be refurbishing the Macquarie Street foyer area.

For more up-to-date information please speak to Library staff or go to: <www.sl.nsw.gov.au>.



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WORLD PRESS PHOTO 2011, 1ST PRIZE SPORT STORIES
ADAM PRETTY, AUSTRALIA, GETTY IMAGES
SPORTS PORTFOLIO: THOMAS DALEY OF GREAT BRITAIN
COMPETES IN THE PRELIMINARY OF THE MEN'S 3m SPRINGBOARD
DIVING EVENT DURING THE YOUTH OLYMPICS AT TOA PAYOH
SWIMMING COMPLEX, SINGAPORE, 22 AUGUST.

F



THREE-YEAR-OLD MOLLY WAITS TO GO TO BALLET CLASS
PHOTO BY ANTHONY JOHNSON,
PHOTOS 1440 EXHIBITION
WORLD PRESS PHOTO 2011,
2ND PRIZE NATURE STORIES,
STEFANO UNTERTHINER, ITALY,
FOR NATIONAL GEOGRAPHIC
MAGAZINE, WHOOPER SWANS
AT DAWN, HOKKAIDO, JAPAN,
JANUARY 2010

Feast of photography!

There's a feast of photography to be enjoyed at the Library over the next two months with three major photographic exhibitions in the Galleries.

The annual Moran Prizes exhibition featuring the finalists and winner in the world's richest portrait prize – the \$150,000 Doug Moran National Portrait Prize – and the Moran Contemporary Photographic Prize are on exhibition until 26 June.

These are quickly followed by more astonishing images in Canon's EOS Festival of Photography featuring *World Press Photo 2011* and the *Sydney Morning Herald's Photos 1440*. *World Press Photo 2011*, brought to Sydney by Canon Australia and supported by TNT, is well known to lovers of photojournalism. *Photos 1440* made its popular debut only last year and returns with another 100 of the best images of the last twelve months by *Sydney Morning Herald* photographers. Canon's EOS Festival of Photography runs from 2 July to 24 July, so hurry in!



Book prizes

Four titles have been short-listed for the annual \$30,000 Blake Dawson Business Literature prize:

- *Who Wants to be a Billionaire? The James Packer Story*, Paul Barry (NSW), Allen & Unwin
- *Under Corporate Skies: A Struggle Between People, Place and Profit*, Martin Brueckner & Dyann Ross (WA), Fremantle Press
- *Changing Stations: The Story of Australian Commercial Radio*, Bridget Griffen-Foley (NSW), UNSW Press
- *Salt & Suits*, Phil Jarratt (Vic.), Hardie Grant Books.

The winners of this prize, the National Biography Award, and the Kibble and Dobbie Awards were announced in May. To view the winners visit: <www.sl.nsw.gov.au/awards>.

SHORT-LISTED TITLES FOR BLAKE DAWSON BUSINESS LITERATURE PRIZE

Libraryhack

The State Library and other libraries across Australia and New Zealand made their digital collections available for the recent Libraryhack competition. Designed to encourage the creative and innovative reuse of library data and digital content, the competition gave developers, designers, information visualisation experts and other creative types in the digital arena free rein to create the best app or photo mash up. Prizes were awarded for the best entries, which you can see at <www.libraryhack.org>.



Vale Ray King

The Library has been given a wonderful legacy to commemorate the passing of one of its most dedicated volunteers, Ray King, with the donation by his sons of family portraits of Governor Philip Tidley King (1758–1808) and Anna Josepha King (1765–1844).

These very important portraits were previously in the ownership of Ray's great uncle, Jack King, an Anglican clergyman at St John's Church, Camden, who was believed to be a clergyman to the Macarthur family. Upon Jack's death in 1938 the portraits were passed to Ray's parents and subsequently to Ray.

Although the origin is unknown, they were probably painted in England before the Kings returned to NSW in 1800. In 1818, the Reverend Samuel Marsden noted seeing them hanging in the Parramatta cottage of Philip Tidley and Josepha King's son, Phillip Parker King.

Some years ago Ray decided to give the portraits to his sons Philip and David. Philip said that he and his brother agreed 'it would be fitting and appropriate to donate them to the Library'. Ray was delighted because, 'they knew my enthusiasm for the Library'.

NEWS



The portraits were presented to the Library early last year and a small celebration was subsequently held, hosted by Richard Neville, Mitchell Librarian, and attended by Ray, Philip and David.

'It was a very generous donation by Philip and David and provides a wonderful legacy to their father,' Richard said.

Ray was a volunteer for 30 years at the Library and even while ill late last year expressed his eagerness to return.

'He was a dedicated volunteer with a broad knowledge base, a keen interest in the collection, a generous spirit and a wonderful sense of humour,' said Helen Clark, the Library's Volunteer Coordinator.

'He contributed in so many ways to the Library – conducting tours, directing visitors, acting as exhibition host and transcribing many original materials from the collection.' One of these was Governor King's letter book. While Ray enjoyed the opportunity to immerse himself in some family history he lamented that 'the Governor hadn't written a bit more legibly'.

Ray passed away in March and will be sadly missed at the Library.



ABOVE: RAY KING
TOP: GOVERNOR PHILIP
GIDLEY KING AND ANNA
JOSEPHA KING, ARTIST
UNKNOWN, C. 1800, LONDON

on this DAY

COMPILED BY Emma Gray, Discover Collections



8 June 1856

One hundred and ninety-four people, mostly descended from the *Bounty* mutineers, are resettled from Pitcairn Island to Norfolk Island. Norfolk had been abandoned as a penal settlement the year before and the British government offered the island to the Pitcairn people, whose population had grown too large for Pitcairn Island.

CHAPEL AND SCHOOL HOUSE, PITCAIRN ISLAND, 1848, CONWAY SHIPLEY, WATERCOLOUR DRAWING PXA 935/2

17 June 1867

Iconic Australian writer Henry Lawson is born in Grenfell, NSW. He is probably best remembered for his verse and short stories, but he was also a novelist and journalist. Lawson died in Sydney in 1922.



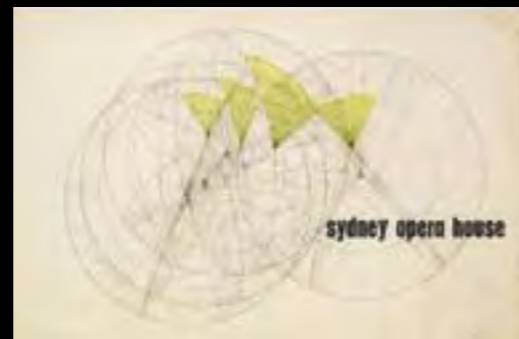
HENRY LAWSON, 1915, WILLIAM JOHNSON, PHOTOGRAPH TAKEN WITH A 'MULTIPLYING CAMERA' WITH A REPEATING BACK (WHICH MOVED THE GLASS PLATE NEGATIVE BETWEEN EXPOSURES) P1/952



15 July 1924

Australian diver Richmond Cavill 'Dick' Eve (1901–1970) executes a perfect swallow dive to win gold in the men's plain high diving event at the 1924 Summer Olympics in Paris. He later took over management of the Manly Baths and Pavilion from his father. Eve's maternal grandfather was Frederick Cavill, 'Professor of Swimming'.

DICK EVE FROM DAVIS SPORTING COLLECTION PART II: SWIMMING, N.D., UNKNOWN PHOTOGRAPHER PXE 653 (V.58) /78



29 July 1957

Danish architect Jørn Utzon (1918–2008) makes his first visit to Sydney after winning the competition to design the Sydney Opera House in January. This is the first time Utzon sees the site on Bennelong Point where the Opera House is to be built.

SYDNEY OPERA HOUSE: ARCHITECT JØRN UTZON [ALSO KNOWN AS THE YELLOW BOOK], 1962, ARCHITECTURAL REPORT, PXD 644 (V.2)



20 August 1857

The passenger ship *Dunbar* is wrecked in bad weather on the rocks at the foot of South Head, Sydney. The crew and 121 passengers perish. The only survivor of the wreck is able seaman James Johnson. The wreck of the *Dunbar* remains one of Australia's worst maritime disasters.

WRECK OF THE 'DUNBAR' OFF SYDNEY HEADS, 20TH SEPT 1857 [ONE MONTH AFTER THE DISASTER], UNKNOWN ARTIST, WATERCOLOUR DRAWING SSV/91

6 August 1699

William Dampier (1651–1715) and the crew of HMS *Roebuck* land at Shark Bay in Western Australia. Dampier's account of the journey, *A voyage to New-Holland*, which appeared in 1703, contains the first published illustrations of Australian flora.

A VOYAGE TO NEW HOLLAND, &C. IN THE YEAR 1699[?] ... WILLIAM DAMPIER, LONDON, PRINTED BY W BOTHERMAN FOR JAMES KNAPTON, 1703 DIXSON LIBRARY 70/9



WORDS Margot Riley



MARKET TO MALL:

SHOPS & SHOPPING

... many people would go to New South Wales if they were sure of not coming to want the necessaries of life ...

William Richard Jnr to Sir Joseph Banks, 5 June 1792

White settlers arriving in Port Jackson were shocked to find there was nothing to buy! Beyond locally-harvested perishables, all provisioning was initially provided by the government's Commissariat Stores. On ration day, traders gathering at the Sydney wharf soon became the social and economic hub of the settlement.

With the arrival of the Second and Third Fleets, and the expansion in merchant shipping to Sydney, more trade goods became available. Then, as the number of free settlers grew, small shops began to appear near the harbour and in the vicinity of The Rocks. These were usually at street level, in the front rooms of private homes, with the proprietor and family occupying rooms above or behind the shop.

By the early 1800s, purpose-built shops had spread along George Street and into the streets surrounding the Sydney Market. As the city expanded, the marketplace moved further west. Twenty years later, Peter Cunningham advised potential emigrants that:

... merchandise of every description can generally be bought at one and the self same shop (or store, as we, like the Americans, call it); the wants of the colony ... not admitting such a division of retail trade as would enable a person to clear a sufficient profit by confining his attention to one single branch ...¹

As there was no refrigeration, shoppers walked or rode to buy their provisions each day from the marketplace, shops or street sellers. Itinerant carters brought water to urban households, and vendors canvassed door-to-door selling their own produce (e.g. eggs or bread) as well as fruit and vegetables purchased at the market that day.

Wealthy colonists wrote to friends and family back home to order goods directly, or increased their affluence through speculation on cargos tailored to local demand. Settlers who couldn't afford to import articles, obtained furniture and household items from auction sales. Most imported goods were auctioned off publicly, at the wharves or in the home of the importer, who also purchased staple foods and



OPPOSITE: 'VIEW IN THE NORTHERN PORTION OF THE GEORGE STREET MARKET' (DETAIL), ENGRAVING, ILLUSTRATED SYDNEY NEWS, 16 SEPTEMBER 1876, P. 4., DL F8/32

¹ Peter Cunningham, *Two Years in NSW* (1827), vol. 1, pp. 47–48



non-perishable items in bulk from visiting or chartered ships for wholesaling to local dealers and warehousemen. Clearing sales were also common, as people arrived or departed the colony, or died, thus ensuring a steady supply of recycled furniture, clothing and household goods.

By 1840, the Sydney Markets settled on the site of the present-day Queen Victoria Building — still Sydney’s retail hub — and specialist storekeepers like Mary Hordern (1825), David Jones (1838) and Joseph Farmer (1839) had begun their retailing dynasties.

The introduction of gas lighting (1841) allowed extended trading hours, while the installation of plate glass (1854) created elegant shopfronts housing lavish displays of merchandise, encouraging browsing by ‘window shopping’ pedestrians.

As the colony prospered, the so called ‘carriage trade’, predominantly middle class women, had more leisure time to spend shopping.

One long street traverses whole length [of town] ... full of good shops exhibiting every variety of merchandise; and in the afternoon, when the ladies of the place drive out, whole strings of carriages may be seen rolling about or waiting near the more “fashionable emporiums” ... the term in which Australian shopkeepers especially delight ...²

Grand ‘department’ stores, such as Anthony Hordern & Sons, David Jones and Farmer & Co., were like huge residences and became landmarks in their own right.

We ... paid a visit to Farmer’s ... a most convenient place. It is an immense establishment divided into departments for everything; you can choose a dress, have the material sent to the dressmaking department, where it is made for you in the best fashion; go to another for a mantle, another for a bonnet, another for underclothes, another large room is for carpets and upholstery, and all the very best that can be had in Sydney. It is a wonderful save of time and trouble ...³

These ‘palace emporiums’ attracted hordes of female shoppers intent on ‘doing the block’, bounded by George, Market, Pitt & King Streets, enticing browsers with their glamorous displays, vast arrays of merchandise, luxurious in-house attractions and customer services. Paddy’s Market had existed in the Haymarket from the 1840s, and late trading on Saturday nights encouraged shoppers to stroll between the two market sites.

Arcades provided a secluded place to shop and promenade, away from the dust and grime of public streets. Tenanted by specialty shops and exclusive retailers, they catered for well-to-do families. Sydney’s first arcade was the suitably named Sydney Arcade (1881), followed in quick succession by the Royal (1882),



the Victoria (1887) and today’s still popular Strand Arcade (1892).

In the 1890s the Sydney Market site was redeveloped into a palatial arcade and renamed the Queen Victoria Market, before being permanently relocated outside the CBD, first to Haymarket (1910) and then to Flemington (1975). Rural and suburban consumers continued to shop in general stores, with their Aladdin’s cave inventories, and from hawkers who touted their myriad wares from backpacks, horsedrawn caravans and motorised trucks.

In the 1920s, the chain store concept arrived, bringing self-service and simplified merchandise display. Woolworths Bargain Basement (1924) took up residence in the Imperial Arcade, and GJ Coles (1928) opened its first Sydney store in George Street, quickly proliferating around the country.

The transition from horsedrawn trolley bus and tram, to motorised bus and rail prompted new shopping clusters in and around the Sydney CBD. But perhaps the greatest shopping revolution of all was heralded by the arrival of the car. Sydney’s first regional shopping centre was built at Top Ryde.

Opening in 1957, with parking for over 400 cars, it offered the suburban housewife convenience. Today, huge indoor shopping malls house entertainment centres, department stores, supermarkets and specialty shops.

Contemporary shoppers demand enriching experiences that go beyond the merely transactional. As shopping becomes an anywhere, anytime experience, bricks and mortar stores need to compete with the power of the online environment. Today’s consumers expect retail offerings that seamlessly cross all spheres of their lives.

While the shopping mall is now part of our culture, there is still something special about the time honoured ritual of ‘a day in town’. Many people recall the excitement of the arrival of a mail order catalogue or dressing in one’s best for a day of shopping: whether meeting friends for lunch and a matinee, buying school clothes, or paying a visit to Santa.

The exhibition *ON SALE! Shops & Shopping* is open from 8 August until 30 October 2011.



ABOVE: DAVID JONES’ SALE: COMMENCES JULY 3RD, ENDS JULY 15TH, COVER, ILLUSTRATION BY SMITH & JULIUS, C. 1920, SYDNEY: WILLIAM BROOKS F381.141/1

LEFT: MAN WITH CHRISTMAS PRESENTS, 2 NOV. 1957, PHOTOGRAPH BY JACK HICKSON, AUSTRALIAN PHOTOGRAPHIC AGENCY APA - 46303

OPPOSITE PAGE: INTERIOR, SELF SERVICE GROCERY STORE, BROADHEAD & BARCHAM PTY LTD, SYDNEY, C. 1957, PHOTOGRAPH BY THE AUSTRALIAN PHOTOGRAPHIC AGENCY APA - 45940

²Louisa Ann Meredith, *Notes & Sketches in NSW, 1844*, p. 38
³Rachel Henning to Henrietta Boyce, 17/2/1875



Reminiscences OF REDFERN



WORDS *Lisa Murray*

As part of my research for a book on the history of the inner Sydney suburbs of Redfern, Alexandria and Waterloo, I came upon an unassuming memoir, held as part of the Mitchell Library's manuscripts collection, which has provided a refreshing viewpoint on the settlement of the Redfern Estate in the nineteenth century.

John Lusby (1837–1933) wrote his memoirs in 1922–23, when he was in his eighties. His daughter Miss EP Lusby donated the manuscript to the Mitchell Library in 1946. Although a resident of Stanmore for over 60 years, Lusby's memoirs focus entirely upon his associations with Redfern, where he spent his childhood in the 1840s and 1850s.

The memoir offers an intriguing insight into some persistent local folklore about the connection of Dr William Redfern with the suburb that was named for him.

Governor Macquarie granted the convict surgeon Dr William Redfern 100 acres of land in 1817. The Redfern Estate, as it became known, was located amongst the sand hills and swamps behind the Brickfields on the western fringe of Sydney. Redfern never lived on the estate, preferring instead his much larger farming estate Campbell Fields in the Airds district. Following his death in 1833, portions of the Redfern Estate were leased for orchards and then subdivided and sold off in 1842.

ABOVE: JOHN LUSBY, PHOTOGRAPH REPRODUCED IN *SYDNEY MORNING HERALD*, 25 DECEMBER 1920

OPPOSITE: PLAN OF PART OF THE SOUTH END AND SUBURBS OF SYDNEY, SHOWING THE SUBDIVISION OF THE REDFERN ESTATE [CARTOGRAPHIC MATERIAL]/PL BEMI SURVEYOR





John Lusby emigrated with his family to Sydney when he was nearly four-years-old. After a harrowing voyage that claimed the life of his elder sister, the family arrived in April 1841.

Lusby's father was among the early purchasers of the Redfern Estate in 1842. He acquired a block on Redfern Street where he built the family's first residence, a two-room slab hut with a kitchen, which enjoyed unrestricted views down to the Cleveland Paddocks.

The subdivision and sale of the 100-acre Redfern Estate in the 1840s forever connected the name of the famed medico with the suburb that soon evolved. But, as outlined by Lusby in his memoir, the origins of the estate were much more complex and interesting. He could claim some authority on this subject, having inherited the certified deeds and documents of title to the family's Redfern property. His memoirs neatly summarise the chain of land grants and sales that led to the creation of the Redfern Estate — such a boon for the historian!

Lusby attests that the area was earlier known as Robert's Farm after the first grantee, who received 30 acres. The estate was destined to receive its name of Redfern when Mrs Sarah Wills gifted the 30 acres of Robert's Farm upon her daughter Sarah's marriage to Dr William Redfern in 1811. The grant of 1817 confirmed the dowry of Robert's Farm and expanded Redfern's holding to 100 acres.

Lusby claims the association of Mrs Sarah Wills and her daughter with the Redfern Estate was

commemorated when the estate was first subdivided in 1842. The narrow thoroughfare now known as Wells Street, running parallel to Redfern Street, was originally named Wills Street. (Lusby's recollection of the original name is confirmed by some of the early Redfern Estate subdivision plans and Woolcott & Clarke's 1854 Map of Sydney.) According to Lusby, a slip of the draftsman's pen led to Wills Street becoming Wells Street in the first official plan of the district, created by Redfern Municipal Council. Lusby felt this historical slight and pointed out the error to officials on several occasions, but to not avail. He corrected the name to Wills Street in his memoirs.

John Lusby was also keen to correct the historical record about another matter — an old house called Redfern Lodge located in Pitt Street, Redfern (demolished in 1938 to make way for Rachel Forster Hospital). He declared that:

The fabrication of the groundless assertion that Dr Redfern built this house and lived there for some years is of comparably recent date, and has created an altogether erroneous impression. How it originated is a complete mystery.

There were no indications the estate had been developed when he moved there in 1842 (indeed the Lusby family's modest hut was amongst the first built on the estate), the historical record suggested that Redfern never lived on the estate, and Lusby recollected the house was built while he lived there and occupied by Archie Thompson for many years.

Lusby went on record twice to debunk the myth: first in 1921 in response to correspondents in the *Sydney Morning Herald* (a stance supported by CT Burfit, a former president of the Royal Australian Historical Society) and then again specifically in his memoirs.

So how can we explain this mistaken connection? My research has revealed that the earliest mention of an association is in the Redfern Municipal Council's Jubilee History, published in 1909. This official council history erroneously suggests that Redfern did live in the suburb and that Redfern Lodge (although not Redfern's house) was connected with his estate.

This myth was repeated in the *Sydney Morning Herald* in 1914 and by the early 1920s, it was generally accepted that Redfern Lodge had been Redfern's own house. It's a case of historical Chinese whispers. By the 1970s, local histories were repeating the story, probably inspired by the newspaper

reminders, and the folklore resurfaced again as recently as 2008. It attests to the power of local collective memory in perpetuating foundation stories.

The Mitchell Library's manuscript collection is a valuable resource for historians keen to write engaging urban and regional histories. John Lusby's modest 40-page manuscript is an evocative series of ruminations on Redfern's growth. His descriptions of the landscape, people and places are amongst the earliest reminiscences of this suburb and add a personal viewpoint of the development of this once isolated, but now densely populated inner-city area. Lusby's incisive comments on the evolution of local names and lore give an added dimension to our understanding of the historiography of the district — and will have an impact on how I write my history of Redfern, Alexandria and Waterloo.



Lisa Murray is the City Historian for the City of Sydney

BELOW: MEMOIRS OF JOHN LUSBY, P. 23, 1840-1923 ML MSS B1015
 OPPOSITE LEFT: 'THURLOW'S TERRACE, AND END OF BOURKE ST SYDNEY, WITH SAND HILL IN DISTANCE', SAMUEL ELYARD, PENCIL DRAWING DG'D15/F 21
 OPPOSITE RIGHT: 'HOUSE AT REDFERN', (REDFERN LODGE), SEPTEMBER 1937, SAM HOOD NCY38/411





Captain Owen Stanley's ALBUM

Captain Owen Stanley's album of sketches is one of the Library's most popular items – frequently in demand for exhibition.

ABOVE: THE WARATAH (I.E. WARATAHI, BUSH FLOWER AT SYDNEY, WATERCOLOUR SIGNED 'OWEN STANLEY', FROM ALBUM OF OWEN STANLEY VOYAGE OF HMS RATTLESNAKE 1846-1849, VOL. 1, PXC 281 F. 96

OPPOSITE TOP: DANCE, BRUMI ISLAND, NEW GUINEA, 1849, WATERCOLOUR SIGNED 'OWEN STANLEY', FROM ALBUM OF OWEN STANLEY VOYAGE ...

CENTRAL IMAGES FROM LEFT: CONSERVATOR CATH THOMSON REMOVES THE JAPANESE PAPER HINGES AND STARCH PASTE

EMBLEM OF HMS RATTLESNAKE, WATERCOLOUR, UNSIGNED, UNTITLED, PASTED INSIDE FRONT ENDPAPER OF ALBUM, OWEN STANLEY VOYAGE ...

THE SPINE IS SEPARATING FROM THE ALBUM FROM OVERUSE

SEPARATING THE COVER AND FIRST SECTION CLEANING ACCUMULATED DUST AND DIRT FROM THE PAGES

PHOTOS BY SARAH HERMAN

Like a contemporary scrapbook, it provides a picturesque record of the countries, scenery and the people Stanley encountered, from the time of his departure on the HMS *Rattlesnake* from Plymouth, England in December 1846 bound for Port Jackson, to the final leg of his journey around the islands of the south-east coast of New Guinea in 1849.

Stanley was born in 1811 in Shropshire, England and from the age of fifteen years joined the navy, sailing aboard vessels sent to survey South America, the Greek islands, the East Indies, Australasia and even the Arctic.

He was made a captain in 1844, and in 1846 given the command of the HMS *Rattlesnake* with instructions to survey the waters off New Guinea and the north-east coast of Australia to find a safe passage for trade. Accompanying him on the voyage was naturalist Thomas Huxley – later to become one of Charles Darwin's most powerful advocates – and artist Oswald Brierly. Sadly, Stanley died suddenly not long after he completed his mission, early in 1850.

Stanley's album contains 125 drawings – a mix of charming watercolour, pencil, and ink and wash sketches. Pencilled notes alongside the sketches provide brief descriptions of the scenes, landscapes and people they depict. A couple of his drawings feature Edmund Kennedy, the explorer he encountered at Rockingham Bay, on the far north coast of Australia. Kennedy subsequently led an ill-fated expedition to Cape York.

On occasions the notes provide intriguing insights, such as the one accompanying a drawing of the *Bramble*, a tender which accompanied the *Rattlesnake* on its journey north to the Great Barrier Reef: 'Preparations for raising the Bramble after she had been sunk for a week to destroy the cockroaches'.

Most of the sketches are unsigned, except for one signed 'Oswald W, Brierly' in ink and several others signed 'Owen Stanley'.

Stanley assembled the drawings in a leather bound album with 254 pages. They have been affixed in a variety of ways – slotted into slits



If you are interested in supporting key preservation projects like this, please contact Susan Hunt, Executive Director, State Library Foundation of NSW on (02) 9273 1529 to learn more about the Mitchell Library Centenary Appeal 2010 'Preserving our future'.

in the paper, glued at the corners and hung with hinges. Some of the drawings have been removed and reinstated using a different technique.

A comprehensive assessment of the state of the album has been made and the decision taken to repair each page in situ, which, while slowing down the preservation process, will ensure the item's integrity. Repairs to the spine have been made and the first section of the album, damaged by many years of use – the leather cover has been removed and the

animal glue which bound it to the pages has been cleaned away.

Work is also under way to remove the accumulations of dust and dirt from the pages. Old hinges, affixed with starch paste, have been removed. Every effort will be made to restore each drawing to its page in the way it was first intended. Drawings which need to be reattached will be affixed with hinges, but in such a way that the hinges will be invisible.

This project was generously supported by the Graham and Charlene Bradley Foundation.



EVERY BOOK HAS ITS PLACE

‘I have trained a number of the more intelligent officers in the Library in the main principles of the system and I am confident that they can re-classify the books in a most satisfactory way.’

WORDS Maggie Patton

It is 1901 and Henry Anderson, the Principal Librarian of the Public Library of NSW, is advising his Board via memo of the imminent adoption of the Dewey Decimal System in the soon to be opened Mitchell Library.

He continued ‘... our present system is too narrow and antiquarian to be of any use to the staff or to students’.

The system he referred to was the ‘fixed location system’, used at the time by such august institutions as the British Museum and many of the finest libraries in the world.

ABOVE: OLD CLASSIFICATION BOOKS IN THE MACQUARIE BUILDING STACKS



The system categorised the library collection into 10 large subject fields with each item being ‘fixed’ on a specific shelf.

The 10 subject fields were:

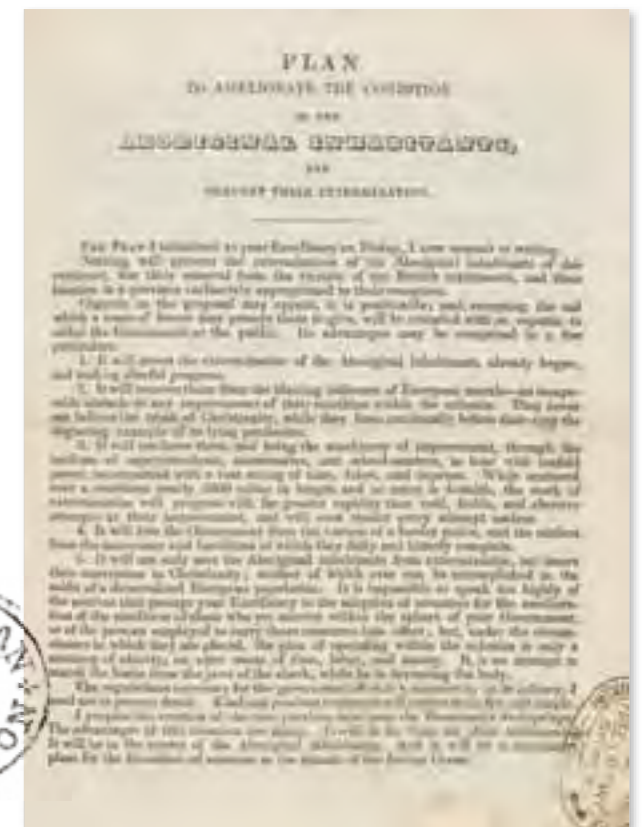
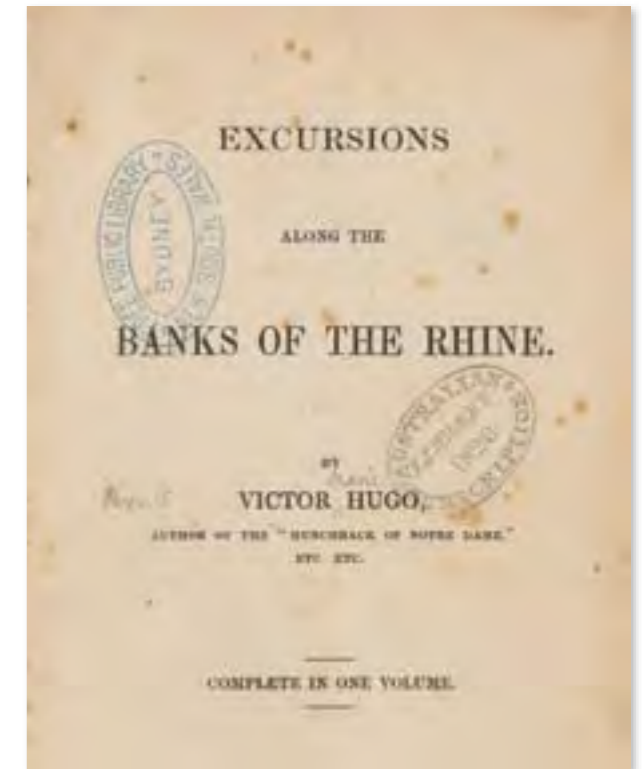
- A Natural Philosophy, Science, Mathematics, Fine Arts, Industrial Arts and Trades
- B History, Chronology, Antiquities and Mythology
- C Biography and Correspondence
- D Geography, Topography, Ethnography, Voyages, Travels and Atlases
- E Periodical and Serial literature, Reports and Newspapers
- F Jurisprudence, Politics, Commerce, Political Economy and Social Economy
- G Theology, Ecclesiastical History, Moral and Mental Philosophy and Education
- H Drama and Poetry
- J General Literature, Philology and Collected works
- K Works of reference – Cyclopaedias, Dictionaries and Lexicons.

A typical fixed-shelf location would be G 12 S 14. This meant the 14th book on Shelf S of Press 12 in Class G. (A ‘Press’ would have been a wooden or metal bookcase or shelving unit.)

Excursions along the banks of the Rhine, 1843, by Victor Hugo, originally from the Australian Subscription Library, is located at D 8 P 16, in the Geography and Topography section in Press 8, Shelf P, the sixteenth book from the left.

TOP: *EXCURSIONS ALONG THE BANKS OF THE RHINE*, 1843, VICTOR HUGO, LONDON : HENRY COLBURN, 1843, D 8 P 16

BELOW: *PLAN TO AMELIORATE THE CONDITION OF THE ABORIGINAL INHABITANTS AND PREVENT THEIR EXTERMINATION*, SYDNEY, 1839, MJ 2 S 2





ABOVE: OF ACTION TAKEN UPON EVERY BOOK PURCHASED AND PLACED IN THE FREE PUBLIC LIBRARY, 1870s INTERNAL MEMO FROM THE LIBRARY'S ARCHIVES

OPPOSITE: 1901 INTERNAL MEMO FROM HENRY ANDERSON TO THE BOARD OF THE PUBLIC LIBRARY OF NSW

'Australasian' books were organised into similar divisions with an additional 'M' prefix. The Letter 'M' did not refer to the Mitchell Library, as it pre-dated any notion of David Scott Mitchell's bequest.

Plan to ameliorate the condition of the Aboriginal inhabitants and prevent their extermination is a pamphlet, published in Sydney in 1839. The Library's is the only known copy held in Australia. The pamphlet is located at MJ 2 S 2, in the Australasian section of General Literature and Collected works, in Press 2, Shelf S, the second book from the left.

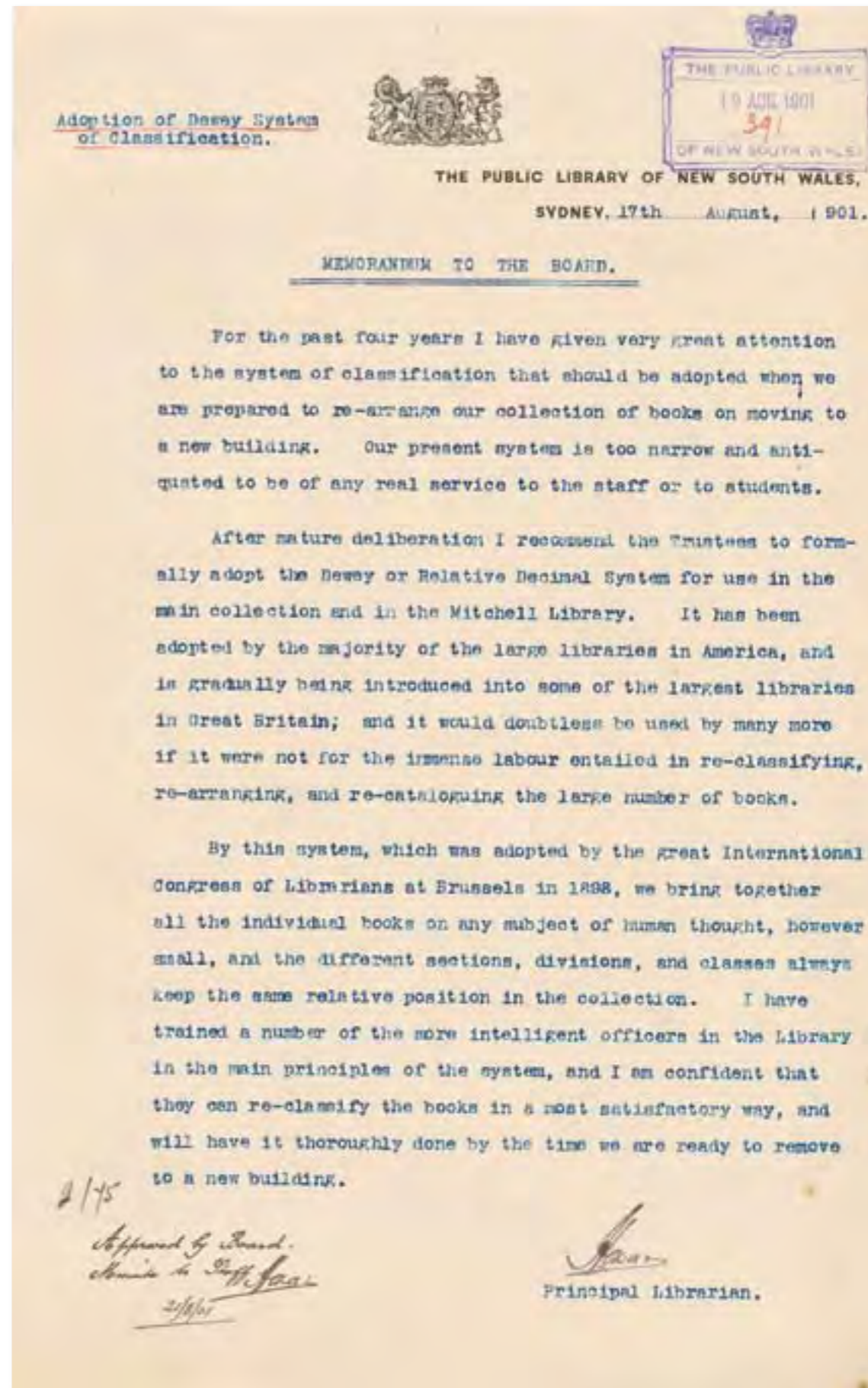
Another memo held in the Library's archives provides an explanation for the frustrating frequency of ink stamps on every plate in older books in the collections. The memo dating from the 1870s — *Of Action taken upon every book purchased and placed in the Free Public Library* — lists as one of the 18 actions to be implemented when processing new items:

Step 14. The Book is stamped with an ink stamp in about 12 places, and every plate stamped.

Since 1901 and the adoption of the Dewey system, the old classification books in the Library's nineteenth century collections have remained in the Macquarie building stacks, quietly waiting for their re-emergence in the twenty-first century.

In 2010, an expert team of cataloguers from the eRecords Project created online records for approximately 10,269 titles from this fixed classification collection. Over 3500 books are not held in any other library. Cherished within this collection are many of the original volumes from the Australian Subscription Library opened in 1826 and a few remnants from the subsequent Australian Library and Literary Association. The majority of volumes are stamped and listed as part of the Free Public Library of Sydney Collection, opened in 1869.

In recognition of their unique heritage, the books from this collection can now be found online but they have kept their original fixed-shelf location number and are still shelved within their 10 broad subject fields. They are a fascinating reminder of the way that librarians have endeavoured to classify knowledge in the past.





FEATURE

WORDS Valerie Lawson

A BALLETOMANE'S MOMENT *in the spotlight*



Nanette Kuehn is the mystery woman of Australian photography. The young German immigrant sailed into Sydney two years before the outbreak of World War II, fell in love with ballet and theatre, took her camera, a Rolleiflex, into darkened auditoriums over a period of only five years, then disappeared from public life. She was so modest, so unassuming, that even close family members knew nothing of her passion for dance and drama.

Nanette's brief life as a professional photographer began in Sydney at the Theatre Royal, where she photographed performances of the Ballets Russes companies that excited Australian audiences in the late 1930s. By the end of the war, her career was over. Her legacy remains in one book, the large-format *Balletomanes' Art Book*, in numerous performance photographs in the Mitchell Library and in three photographic collections donated to the National Library of Australia.

Kuehn also took studio portraits, most notably

of Anton Dolin, the charismatic star of the 1938/39 Covent Garden Russian Ballet tour of Australia. Her best known photograph is of a heavily made-up Dolin in David Lichine's *The Prodigal Son*, a ballet that had its world premiere at the Theatre Royal, Sydney, in December 1938.

The following month, Kuehn's first photographic exhibition opened in Sydney with a speech by the Ballets Russes' Polish dancer, Marian Ladre (his anglicised name). 'When we are dancing we often hear cameras clicking', he said, 'but we do not mind if the results are always as good as these'. The photographs of the Covent Garden Russian Ballet were exhibited at the Independent Theatre clubrooms.

'All the photographs were taken by Miss Nanette Kuehn, a Continental photographer, who recently arrived in Australia', reported *The Sydney Morning Herald*.

National Archives of Australia records show that 'Nanette Anni Kuehn - Nationality: German - Arrived Sydney per *Esquilino* on 23 Feb 1937'.

ABOVE: NANETTE KUEHN, PHOTO BY MAX DUPAIN, C. 1940, ON 249 BOX 19, NO. 21

OPPOSITE: BALLETOMANE'S ART BOOK: PICTORIAL PARADE OF RUSSIAN BALLET 1940, F792.80994/2, FRONT COVER FEATURING TATIANA RIABOUCHINSKA AND PAUL PETROFF IN PAGANINI



(Later references to her marriage and death give her middle name as Cecile. The *Esquilino* was an Italian passenger ship).

In May 1939, the *Herald* reported the arrival of another Italian ship, *Remo*, carrying passengers from Germany, Poland, Hungary, Britain, Greece, Estonia, Finland, Yugoslavia, Romania and Albania. Many were Jewish, and desperate to escape Europe in the months before the

war. Among them was an 82-year-old who claimed to be the oldest refugee to come to Australia. He was Sigmund Rau of Nuremberg, who, the *Herald* reported, was accompanied by his daughter, Helen, and met at the dock, 'by his granddaughter, Nanette Kuhn [sic] who has been in Sydney for some time', and by his sister-in-law, Mrs Rosa Rau, whom he had never seen before. 'I have nothing left but my family, and I shall spend the rest of my days with them,' Mr Rau said.

At this time Nanette lived in Bellevue Hill, but in 1940 gave her address as 242 Pitt Street in Sydney. She may have rented an office rather than a studio at that address, as Kuehn preferred the immediacy of live performance photography.

This was contrary to contemporary trends, when studio portraiture of dancers was widely practised by such well-known photographers as Maurice Seymour in Chicago, Baron and Gordon Anthony in Britain, Barbara Morgan in the United States, and Max Dupain and Athol Shmith in Australia. The Ballets Russes' visits, however, did attract a new group of Australian enthusiasts who took photos of live performances, among them the talented amateur, Walter Stringer.

Kuehn's work attracted favourable reviews, such as this one in *The Sydney Morning Herald* of 11 January 1939, for the way in which she:

... enshrined many lovely moments in *Les Sylphides*, *Cendrillon*, *Cent Baisers*, and other productions ... She has aimed above all, at an effect of motion. Some of the results are very striking indeed. Riabouchinska advancing towards the footlights in the *Les Sylphides'* prelude; the same dancer doing a pirouette and an arabesque in *Aurora's Wedding*; the wild leaps of the Cockerel in *Le Coq d'Or*, Baronova swirling round in *Les Femmes de Bonne Humeur* — these are typical subjects.

In 1939, Kuehn had two more exhibitions, one opened in March by Anton Dolin at the Riddell Galleries in Little Collins Street, Melbourne, and the next in April at the Australian Art Gallery in Rundle Street, Adelaide.

The best 14 images of her ballet portfolio were collected in her *Balletomanes' Art Book*, published by the London Book Company in 1940, which retailed for 10 shillings. *The Argus* described the book as:

... an attractive souvenir and a useful reference book ... studio portraits of dancers have little of the atmosphere of ballet, and these action studies are much more evocative. The studies were taken during performances in Sydney by Nanette Kuehn and her eye for effective grouping and lighting is infallible.

ABOVE: GENEVIEVE MOULIN (LEFT) AND ALEXANDRA DENISOVA IN *GRADUATION BALL*, SYDNEY, C. 1940, PXD 1063, BOX 3, NO. 103
 INSET: ANTON DOLIN IN *PRODIGAL SON*, PHOTO BY NANETTE KUEHN, 1939 NATIONAL LIBRARY OF AUSTRALIA, AN11030051-26-V
 OPPOSITE TOP: DAVID LICHINE, PHOTO BY NANETTE KUEHN, C. 1938-40 PXD 1063 BOX 5, NO. 17
 CENTRE: HILDE (SISTER OF FRANZ KASSEL), FRANZ AND NANETTE, AT THE WEDDING OF HILDE'S SON, 2 JUNE 1959, COURTESY KUEHN FAMILY
 BELOW: NANETTE KUEHN AND FRANZ KASSEL (CENTRE) ON THEIR WEDDING DAY, 16 NOVEMBER, 1944, COURTESY KUEHN FAMILY

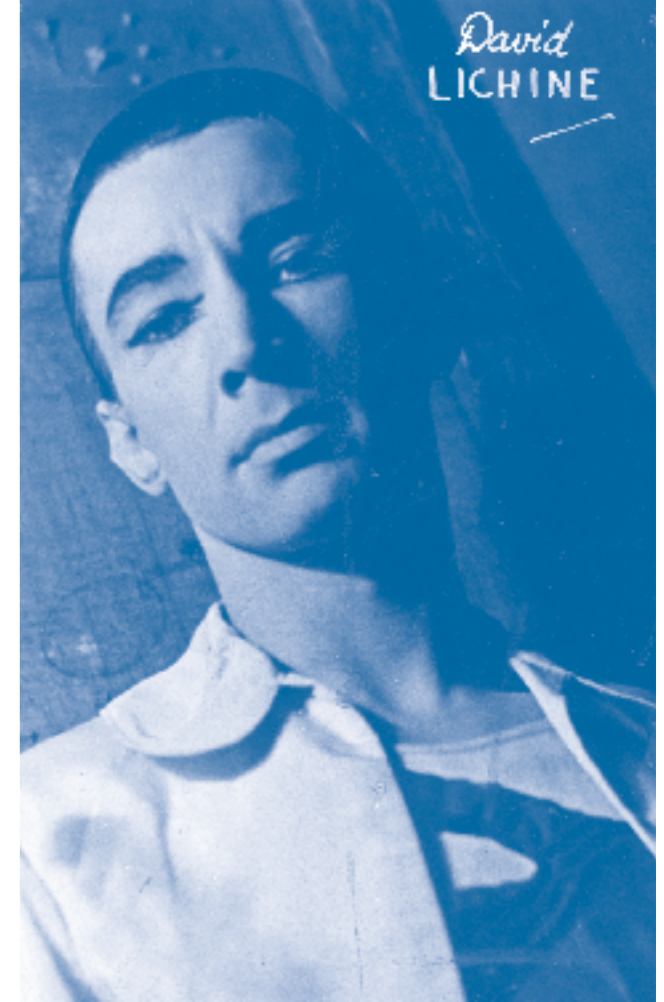
Records at the State Library of NSW show that Kuehn went on to photograph two productions by JC Williamson: the revue *Funny Side Up* in 1941, and the play *The Man Who Came to Dinner* the following year. Then Kuehn vanished from public view, except for a portrait in *The Argus* on 20 March 1946 of Toni Jacoby, the young daughter of Ian Jacoby and his wife, Elsa Stenning, a former singer and musical comedy star. By then, Kuehn was Mrs Kassel, having married Franz Solomon Kassel at the Great Synagogue in Sydney on 16 November 1944. Kassel, also a German refugee, arrived in Adelaide on the *Ormande* in May 1937, the same month that Kuehn arrived in Sydney. He began his new life by making and marketing fruit juices in South Australia, but later, in Sydney, launched Kassel Wines. Kuehn worked with him in the business. The couple had no children and made their home in Chatswood.

Kassel's nephew, Steve Center of Sydney, said that Kuehn gave up her career as a photographer and 'never spoke of it' in family gatherings. She died of breast cancer in June 1980 aged 69. (Her widower died eight years later.)

Nanette Kuehn's death is recorded at the Great Synagogue but perhaps her soul lies elsewhere, in the safe hands of the Mitchell Library and the National Library of Australia.



Valerie Lawson was the 2010 Nancy Keesing Fellow at the State Library of NSW photo by Gavin Jowitt



Rare vellum chart

The recent purchase of a rare vellum chart from 1677 produced for the VOC (*Vereenigde Oost-Indische Compagnie* or Dutch East India Company) has filled a void in the Library's collection. Until this purchase, the Library did not hold a working chart used for shipboard navigation on a VOC ship and there are no other working charts from this period held in Australia.

The chart, obtained from a private collection, covers the Indian Ocean from the coasts of east Africa and the Persian Gulf across to South-East Asia and western Java.

Pencil marks on the chart, indicating the course set by the navigator during the voyage across the Indian Ocean, provide evidence of its use.

The chart seems to owe its survival to recycling – it has been used as a binding for a set of papers. A strip of the lower margin and corners of the chart have been trimmed at some stage for this purpose. The shadow of the book's spine is visible on the reverse side of the chart and four pinpricks indicate where the vellum was sown for the binding.

Hand-drawn navigational charts were used on the VOC ships crossing the Indian Ocean to Batavia. They were produced on vellum as they were supple and easily rolled and stored in a metal container. Made from calfskin, vellum is much stronger than paper and was more likely to withstand the often damp and rough conditions on board a sailing vessel.

Between 1602 and 1795 over 4800 voyages were made by VOC ships to the East Indies. A set of official charts was issued for each voyage and over 20,000 charts would have been produced over this period. According to current research only about 350 charts are extant today.

Voyages to the East Indies started from Amsterdam and progressed down the west coast of Africa to the Cape of Good Hope.



From the Cape, ships had to steer south until about 40 degrees southern latitude, and then steer east, using the strong westerly winds and the westerly currents. After approximately 3500 nautical miles, they headed north to the Sunda Straits. Although latitude could be calculated quite accurately, the measurement of longitude was not so easy. The charts were an essential tool for navigating an easterly course if involuntary encounters and shipwrecks on the West Australian coast were to be avoided.

The only decoration on this chart is a secondary compass rose, located in Northern Africa, out of the way of the shipping routes. The design of the compass rose can be used to identify particular chartmakers' workshops.

This compass rose, with a light blue fleur-de-lis and outer circles of red and blue, indicates the workshop of Joan Blaeu II. The chartmaker Joan Blaeu II was chief cartographer of the VOC from 1673 to 1705.

Blaeu was responsible for controlling and authorising the production and issuing of maps to the VOC fleet.

MAGGIE PATTON
Head of Maps

CHART OF THE INDIAN OCEAN, JOAN BLAEU II, 1677
MANUSCRIPT ON VELLUM
SAFE/M3 990/1677/1

BUILDING A STRONG FOUNDATION

Through the generosity and support of many benefactors the Library is able to showcase more of its collections to the world.

www.sl.nsw.gov.au/discover_collections

Holtermann Collection now digitised

Through the generosity and foresight of numerous benefactors and supporters, the Foundation has been funding the enormous task of digitising the 3500 glass plate negatives of the historically significant Holtermann Photographic Collection.

We are delighted to report that the project has now been completed thanks to the dedicated work of key Library staff, particularly: Alan Davies, Curator of Photographs; Scott Wajon, Acting Manager, Digital & Imaging Services; Lauren O'Brien and Emma Bjorndahl, Digitisation Officers, Digital & Imaging Services and Lang Ngo, Senior Conservator, Collection Preservation and Storage.

Over the next couple of months a selection of the digitised images will be showcased on the Library's website and available to the general public.

BACKGROUND TO THE COLLECTION

From 1872 to 1875, Bernard Otto Holtermann, a successful goldminer and merchant, commissioned Beaufoy Merlin and Charles Bayliss of the American & Australasian Photographic Company (AAPC) to document towns in New South Wales and Victoria for the purpose of promoting the Australian colonies abroad and encouraging immigration.

The result is a wonderful collection of images of goldfield towns in New South Wales and Victoria during the height of the gold boom, and images of streets and buildings in Sydney and Melbourne between 1871 and 1876. The rich detail captured by the wet-plate negatives records every shop, house and mine in the surveyed areas.



TOP LEFT: CLEANING THE GLASS PLATE
TOP RIGHT: ORIGINAL BOX AND GLASSINE POCKETS
ABOVE LEFT: NEW BOXES AND FOUR-FLAP FOLDERS
ABOVE RIGHT: BROKEN PLATE IN SINK MAT WITH COVER



PRESERVATION

The preservation techniques needed to complete this work have been challenging yet hugely rewarding. To achieve the best scan of each image, every negative has been closely examined by staff from Collection Preservation and Storage branch. Conservators have surface-cleaned and rehoused each negative in acid-free board boxes and four-flap folder enclosures to protect the fragile glass plates. Some broken plates were cleaned and placed in sink mats constructed of museum mount board. A museum-quality crate has been constructed to house the two 1.6 x 0.9 m wet plate negatives.

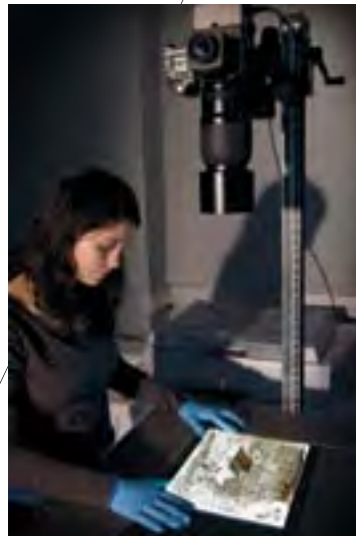


LEFT: THE IMAGE ON THE LEFT SHOWS AN EXAMPLE OF THE PREVIOUS SCAN, THE IMAGE ON THE RIGHT SHOWS AN EXAMPLE OF A RECENT NEW SCAN.
RIGHT: DIGITISATION OFFICER SCANNING SMALLER FORMAT PLATES

The Holtermann quarter and half plates have been digitised using a Kodak™ Creo iQsmart3 scanner, which is one of the few scanners that have been designed to scan glass plates, as well as more common film transparencies and negatives. This scanner has been used to create high-quality archival master files from these glass plates.

Images from the larger format plates have been captured using a Foundation funded Hasselblad 50 megapixel digital camera mounted above a custom-built light table. The negatives were photographed to obtain the desired resolution and file size and then stitched together, in Photoshop, to obtain a single, high-resolution, digital master file.

The preservation techniques needed to complete this work have been challenging yet hugely rewarding.



RETOUCHED PLATES

During this work some retouched and masked plates were encountered. In some cases, masks of very thin paper had been glued to the glass plate side of the negative to whiten large areas of sky.

In rare cases these thin paper masks had been used to filter the level of contrast in a negative during printing. One extreme example of this is the portrait below of Mrs O’Connell in her wedding dress. Mrs O’Connell’s face was masked, which originally would have helped to bring the contrast and brightness of her shadowed face in line with that of her white dress. Over the last century, however, the paper had become so cloudy that it obscured her face.

The decision was taken to capture the information in the negative more accurately by removing the mask. The original retouching was documented and then the mask was removed. We now have an interesting comparison between the two scans, with and without the retouching mask.

KAY PAYNE
Partnerships Manager

The story of the preservation and digitisation of this project is being continually updated on the Library’s website blog.
<<http://blog.sl.nsw.gov.au/holtermann/>>



ABOVE: DIGITISATION OFFICER CAPTURING FULL-SIZE PLATES
LEFT: MRS O’CONNELL’S FACE WITH MASK (LEFT) AND WITHOUT MASK (RIGHT)

WORKING *online*

Distance is no impediment to lending a helping hand to the Library – from as far afield as Germany, Queensland and various parts of Sydney, volunteers are working remotely on research and/or transcriptions of the Library’s original materials.

Ellie Brasch (Artarmon) and Gary Cook (Balmain) are currently poring through editions of the *Sydney Gazette* from the 1820s and 1830s looking for climate key words, as part of a climate history project. The State Library is a partner to the project, which is led by researchers from the University of Melbourne.

Both cite the account of Captain Charles Sturt’s 1828 expedition into the interior as a great find. He wrote ‘heat was oppressive, grass burnt up in every direction, lagoons quite dry, drought severe, land full of cracks and fissures’.

Bowral resident Bill Coupland’s work on some World War I diaries has particular resonance for him – his father enlisted in the war aged 17 years. ‘My father didn’t keep a diary, so reading the diaries of those that did helps me to understand what it might have been like for him.’

While often harrowing, there is the occasional oddity. Bill cites the entry from a soldier stationed in Palestine written in the same way every day: ‘Stand to 6am, had BREAKFAST’.

Helen Monaghan (from Strathfield) is transcribing the 1916 and 1917 war diaries of her father, who was a stretcher-bearer.

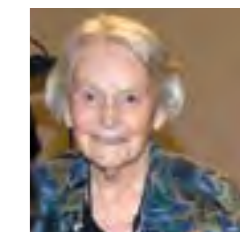
Entries like this one from the 1917 diary: ‘when will this appalling waste end’ make it ‘emotionally hard’ she says, but she is determined to continue. Even a severe bout of sciatica didn’t stop this 25-year veteran of volunteering!

Queensland resident Terry Walker is transcribing the World War 1 journal of Gordon Macrae, a Trooper with the Australian Light Horse. Terry has transcribed an astonishing array of subjects: scorecards from the 1868 Aboriginal Cricket Tour of England, Miles Franklin and Henry Lawson manuscripts, as well as many journals including that of Norman Thomas Gilroy. ‘This was undoubtedly the highlight as it gave a lot of insight into how a 19-year-old Assistant Wireless Operator became a Cardinal and Archbishop of Sydney.’

Jacqueline Lamprecht was logging tapes and typing records on oral histories for the Library back in the late 1980s. Not long after contributing to transcriptions for the *Flinders* exhibition she moved to Queensland. There she set to work on William Bradley’s journal.

Over the years, Jacqueline says she has transcribed many documents from the archives, which have widened her ‘perspective of our history’. She sums up the appeal for the volunteers when she says ‘it has given me great satisfaction and enjoyment over the years. I feel privileged to have had the opportunity’.

For further information on the Transcription Program contact Helen Clark, Volunteer Coordinator, email <hclark@sl.nsw.gov.au> or call on (02) 9273 1518.



VOLUNTEER TRANSCRIBERS FROM TOP: BILL COUPLAND, ELLIE BRASCH, GARY COOK, TERRY WALKER, HELEN MONAGHAN

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



HELENA POROPAT, EMERITUS PROFESSOR MICHAEL ROSENTHAL AND SUSAN HUNT PHOTO BY BRUCE YORK

Michael Rosenthal Lecture

In late March, 200 Friends enjoyed the opportunity to hear Emeritus Professor Michael Rosenthal speak about his passion for early colonial Australian art. The many drawings and watercolours, which were the subject of his talk, were drawn mainly from the Dixson and Mitchell Library collections. They ranged from the earliest depictions of nature and place, to the development and exploration of the new colony.

Exclusive book offer

In Bligh's Hand: Surviving the Mutiny on the Bounty, Jennifer Gall
Special Friends only price \$28
(Usually \$34.95)

'Just before Sun Rise the People Mutinied seized me while asleep in my Cabbins tied my Hands behind my back.' So begins Lieutenant William Bligh's account of the 47-day voyage in the *Bounty's* launch from Tofua to Timor, following a dramatic mutiny on the ship, led by Fletcher Christian, on 28 April 1789. The appalling journey of the 19 men in the 23-foot boat was recorded by Bligh in a notebook. Using selected facsimile pages from this notebook, author Jennifer Gall brings this gripping tale to life.

The offer is available at the Library Shop phone: (02) 9273 1611 email: libshop@sl.nsw.gov.au



Friends Room

Don't forget to call in to our beautiful Friends Room while you are visiting the Library (Monday to Friday). It is a quiet haven where you can read the day's papers, access the internet, or share a cuppa with a friend. As the original Mitchell Reading Room, it is a wonderful heritage space, lined with the original lead-lined, glass-fronted book cabinets. Did you know that they house one of the quirkiest collections in the Library – over 1000 editions of *Don Quixote* by Cervantes? For easy access to the Friends Room, press the intercom button at the double door entrance in the Mitchell vestibule.

Please contact me at any time if you have membership queries, and send in your email address so you don't miss out on special offers and notices throughout the year. I look forward to welcoming you when you next visit the Friends Room.

HELENA POROPAT
Memberships Coordinator

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Stuck on gift ideas for someone special in your life? Give a one-year subscription for a unique gift that lasts. Contact the Friends office, or see our registration page in the back of your Library *What's On*.

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Our shop specialises in Australian books as well as a wide range of giftware, Lomo cameras and limited edition Max Dupain and David Moore prints.

JEAN WITH WIRE MESH, MAX DUPAIN, 1937
BONDI, 1939

H I G H L I G H T S



/01



/02



/08



/03



/04



/05



/09



/10

/01 MARIAN SAWYER, SPEAKING AT THE EVENT 'FIGHTERS FEMINISTS AND PHILANTHROPISTS' PHOTO BY SARAH HERMAN
 /02 VOLUNTEER GAENOR VALLACK AND SANDRA FAULKNER, VIEW *THE WISHING TREE* BY EDWIN WILSON, FROM THE MITCHELL COLLECTION WHICH INSPIRED THE SEARCH FOR THE MISSING STATUE OF CHARLES DICKENS IN CENTENNIAL PARK PHOTO BY SARAH HERMAN
 /03 (L TO R) ALISON O'SULLIVAN AND GAIL GORMLEY WITH VOLUNTEER COORDINATOR HELEN CLARK AT THE VOLUNTEERS' WINE AND NIBBLES EVENT PHOTO BY SARAH HERMAN

/04 CURATOR SANDRA BYRON SPEAKING AT 'THE LIFE AND LEGACY OF JEFF CARTER' PHOTO BY SARAH HERMAN
 /05 ROBERT MACFARLANE AT 'THE LIFE AND LEGACY OF JEFF CARTER' PHOTO BY SARAH HERMAN
 /06 JEFF CARTER'S CHILDREN (L TO R) THOR CARTER, KAREN CARTER AND VAN CARTER PHOTO BY SARAH HERMAN
 /07 RICHARD NEVILLE IN DISCUSSION AT 'SCHOLARLY MUSINGS' PHOTO BY BELINDA CHRISTIE



/06



/07



/11



/12



/13

/08 A PANEL OF EXPERTS AT THE KAHLIL GIBRAN DISCUSSION IN ARABIC PHOTO BY SARAH HERMAN
 /09 JONAH NADAR WITH GUESTS AT HIS TALK 'HOW TO LOSE FRIENDS AND INFURIATE GIBRAN' PHOTO BY BRUCE YORK
 /10 STEPHEN MARTIN ACCEPTS A GIFT FROM JONAH NADAR FOR THE LIBRARY'S SUPPORT OF THE KAHLIL GIBRAN EXHIBITION PHOTO BY BRUCE YORK
 /11 HEATHER MANSELL (CENTRE) SPEAKS WITH GUESTS ABOUT WORKS BY MARTIN SHARP PHOTO BY SARAH HERMAN
 /12 MICHAEL ROSENTHAL WITH GUESTS AT HIS TALK
 /13 AUTHOR LARRY WRITER AT THE BUMPER FARRELL EVENT, WITH BUMPER FARRELL'S DAUGHTERS SUSAN GILLIGAN (L) AND MAUREEN ELSGOOD (R).

recent highlights



The perfect location

The Library is a unique heritage venue able to host everything from meetings and conferences to cocktails and gala dinners. The Laissez-faire team believes passionately in food and service and we are committed to delivering an outstanding event every time you book.

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l issez ire

‘Q&A *Tony Robinson*

UK actor, comedian and television host Tony Robinson recently visited the Library as part of his research for a documentary on Australia for the History Channel. Here he reveals the highlights of his visit.



TONY ROBINSON
 PHOTO BY BRUCE YORK

— **HOW DID THE IDEA FOR THE SERIES COME ABOUT?**

The History Channel Australia wanted me to make a specifically Australian show. A Melbourne TV production company called WTFN came up with the idea of me ‘discovering’ the history of Australia with a fresh pair of eyes, rather like I discover the archaeology of a specific place on *Time Team*.

— **WHAT WERE THE HIGHLIGHTS OF YOUR THREE MONTHS IN AUSTRALIA?**

Visiting Tasmania for the first time, holding a baby wombat, going to Alice Springs and discovering it was all green because of the rain, getting a fantastic interview from Kevin Rudd, spending Christmas on the Barrier Reef in a cyclone!

— **WHAT’S THE MOST INTERESTING STORY YOU MANAGED TO DIG UP?**

It seems I may have a relative who was a convict. He came from Shoreditch in London (which is where virtually all my relatives were brought up) and was transported to NSW. His name was William Parrott and I didn’t know anything about him until we started looking into the records. I can’t absolutely prove we are related, but finding out about him was absolutely fascinating.

— **WHAT WAS IT LIKE SEEING THE ORIGINAL PARROTT DOCUMENTS?**

I love old documents — not just their contents, but their feel and their smell too. They’re the thinking man’s porn aren’t they? But old documents that have got references to your potential ancestors are really something! Seeing William Parrott’s story laid out in document

form was one of the most dramatic parts of my visit to Australia.

— **WHAT WERE YOUR IMPRESSIONS OF THE MITCHELL LIBRARY READING ROOM?**

The Mitchell couldn’t have been more helpful. The staff were friendly, concerned and seemed genuinely interested in what I was doing.

— **WHAT ITEM FROM THE LIBRARY’S COLLECTION FASCINATED YOU MOST?**

There’s an early nineteenth century Tasmanian proclamation which explains to the Aboriginal peoples how even-handed the Colonialists would be. It’s just a painted piece of wood to be hung on a tree, and it shows a white man being hung for killing a black man, and a black man being hung for killing a white man. With hindsight, the bitter irony made me shudder.

