

Magazine for members
Winter 2016

SL



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Message



Digital citizenship

'Digital disruption' is a common term in contemporary business. It highlights the pervasive changes wrought by digital technologies on almost all aspects of the economy, employment, entertainment and our personal lives. Long established services such as the post office and the media industry have been profoundly disrupted.

Libraries have been similarly disrupted but – perhaps because we have been using computers for five decades and online services since the 1970s – we have been able to benefit from the developing digital technologies. By exploiting opportunities, libraries are now in a golden age of service and value to their communities.

Many of the initiatives by government and large enterprises can be challenging for the public. Examples include online forms for social security claims, job applications, tax returns and, most recently, in plans for the 2016 census. Libraries are responding actively to these challenges to assist their clients by providing computers and WiFi, as well as training and support.

However, a paramount need is to respect the autonomy of citizens and assist all to become fully capable digital citizens. This ideal has brought a focus onto 'digital citizenship', the concept of how we can live as citizens in a digital world.

Digital citizenship has many dimensions, including access to information and concerns about personal privacy. Libraries have a role in assisting those without access to technology or who may be lacking developed digital literacy.

Libraries have taken many initiatives including access to town planners at the Wollongong City Libraries, 'petting zoos' which offer a range of digital devices to enable clients to 'try before they buy', classes in digital skills such as Tech Savvy Seniors, and the cybersafety program eSmart Libraries. In so many ways, libraries are advancing digital citizenship.

ALEX BYRNE
NSW State Librarian & Chief Executive

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EDITOR

CATHY PERKINS
CATHY.PERKINS@SL.NSW.GOV.AU

DESIGN & PRODUCTION

ROSIE HANDLEY

PHOTOGRAPHY

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STATE LIBRARY OF NSW

MACQUARIE STREET
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FRIDAY 9 AM TO 5 PM
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THE SPECIAL COLLECTIONS AREA IS CLOSED ON SUNDAYS.

GALLERIES OPEN TO 5 PM, THURSDAYS TO 8 PM

COVER

SOPHIA O'BRIEN, 1841
BY MAURICE FELTON
DG 427 (SEE P. 16)

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World Press Photo 16

21 May to 19 June

DANIEL BEREHULAK, AUSTRALIA, FOR THE NEW YORK TIMES
AN EARTHQUAKE'S AFTERMATH, NEPAL, APRIL/MAY 2015,
3RD PRIZE GENERAL NEWS STORIES

R



Robot reader

The state's first free public automatic reader was launched at the Library as part of Multicultural March 2016. Readit Air helps people with vision impairment and those who have trouble reading by instantly capturing any form of text and reading it aloud. It detects books, newspapers or other printed material in languages including English, Greek, Italian, French, Romanian and Spanish.

MARI-PAZ OVIDI USING THE READIT AIR IN THE GOVERNOR MARIE BASHIR READING ROOM, PHOTO BY MERINDA CAMPBELL



Calling all family historians

The Library has a range of great resources to assist you with your research. All you need is your Library card. Exclusive to Findmypast is the 1939 National Register, which gives a snapshot of the civilian population of England and Wales just after the outbreak of the Second World War. With Ancestry Library Edition, you can download charts and forms that will help you keep track of your research. During Family History Month in August, join our hands-on sessions for these genealogy search tools.

MOTHER AND BABY, C. 1930s, SAM HOOD HOME AND AWAY - 2899



Many cultures

Community leaders have joined our Cultural and Linguistic Advisory Board to assist the Library in responding to the needs of the diverse NSW population. Its members, from different parts of the state, are deeply involved in advocacy and support for their communities and will serve on the committee for three years.

THE LIBRARY'S CULTURAL AND LINGUISTIC ADVISORY BOARD AT ITS FIRST MEETING IN OCTOBER 2015, PHOTO BY JOY LAI

FRONT ROW: RANDA KATTAN, FRANK NEWAH-JARFOI, ORIANA ACEVEDO, EMAN SHAROBEEM, ANTHONY PANG, NAJEEBA WAZEFADOST; BACK ROW: JOHN ARKAN, ALEX BYRNE, MICHAEL CAULFIELD, THANG NGO, MARTIN NAKATA



Best in show

Every year – with great care from our team of registrars and conservators – the Library sends items from our collection around the country, and around the world. This winter you'll find loans from the Library's collections including colonial sketches by ST Gill at the National Library of Australia, and scenes and characters of Melbourne by William Strutt at the State Library of Victoria. Seven artworks featuring dogs have been dispatched to Orange Regional Gallery as part of their exhibition *Best in Show: Dogs in Australian Art*, until 3 July. Among them is Thomas Balcombe's *Kangaroo Dog Owned by Mr Dunn of Castlereagh Street, Sydney*, painted in 1853 (above).



indyreads

New ways of making ebooks and local history information available to communities are being explored in the trial of a platform called indyreads, launched earlier this year by State Librarian Alex Byrne at Leichhardt Library and Parramatta City Library. Developed by the State Library in partnership with Odilo, indyreads gives public library members access to a growing collection of Australian and international ebooks sourced mainly from independent publishers. Digitised local history material, including oral history recordings and videos, can also be hosted on indyreads, which provides a seamless experience for downloading material to many different devices.

NEWS



Interrobang

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

? I'm researching the history of the Alexandra Palace, a historic recreation venue in London. I'm looking for examples of pantomime librettos from the Palace's theatre and have only been able to locate one here in the UK.

! The Library has three pantomime librettos from performances at the Alexandra Palace: 'St George and the Dragon; or, Harlequin the Seven Champions of Christendom' by 'The Brothers Grinn', 'Dick Whittington and his Cat' by GB O'Halloran, and 'Harlequin Little Jack Horner, or Goody Two Shoes and The Three Bears' by Frank Stainforth. They are printed in black and white and feature illustrations of some of the characters. The three librettos date from 1877 to 1879 and are bound together in one volume along with several other pantomime librettos from other venues in London. The book was part of David Scott Mitchell's original collection and appears to have been purchased from the bookseller Dymocks. It includes a bookplate signed 'D.S. Mitchell' and a label from the bookseller.

NOTE: THE ALEXANDRA PALACE OPENED IN NORTH LONDON ON QUEEN VICTORIA'S 54TH BIRTHDAY IN 1873 AND BECAME A POPULAR VENUE FOR CHRISTMAS PANTOMIMES. IT SURVIVED TWO MAJOR FIRES (INCLUDING ONE ONLY 16 DAYS AFTER ITS OPENING) AND HOSTED THE FIRST PUBLIC TELEVISION BROADCAST BY THE BBC IN 1936.

www.sl.nsw.gov.au/ask

on this



COMPILED BY Anna Corkhill, Research & Discovery

3 July 1850

Construction work begins on the Sydney to Parramatta railway. The Sydney Railway Company was incorporated in 1849 specifically for the project, which was to be Australia's first railway line. However, the line didn't open until 26 September 1855, a year after the railway between Port Melbourne and Flinders Street Station was completed in Victoria.

TURNING THE FIRST TURF OF THE FIRST RAILWAY IN THE AUSTRALASIAN COLONIES AT REDFERN, SYDNEY, N.S.W. 3RD JULY 1850 (DETAIL), 1850 JOHN RAE ML 244

19 August 1839

The invention of the daguerreotype is announced to the world. Invented by Louis Jacques Mandé Daguerre in 1839 after years of experimentation, it was the first commercially available photographic process. Each daguerreotype is a unique image created on a silvered copper plate.



PORTRAIT OF ELEANOR ELIZABETH STEPHEN, C. 1854 EDWIN DALTON, DAGUERRETYPE MIN 194

6 June 1888

The British Crown annexes Christmas Island. First discovered by European explorers on Christmas Day 1653, the island attracted Britain's interest in 1888 after large natural lime deposits were found. Its sovereignty was transferred from Singapore to Australia for \$20 million in 1958.

CHRISTMAS ISLAND NEAR JAVA, 1830, UNKNOWN ARTIST PX'D 41



4 June 1629

The Dutch trading ship *Batavia* is shipwrecked off the coast of Western Australia. Mutineers attacked the other survivors while the ship's fleet commander, Francisco Pelsaert, was away on a rescue mission.

THE MUTINEERS ATTACKING THE OTHER SURVIVORS OF THE WRECK OF THE BATAVIA, 1629, 1647, FRANCISCO PELSAERT DSM/C 530



1 July 1851

The colonies of Victoria and NSW are separated. After years of petitioning, Victoria was finally granted the status of a separate colony by the British Parliament on 5 August 1850. The official separation date of 1 July 1851 was celebrated in Victoria with a five-day public holiday.

SEPARATION ... VICTORIA HAS NOT A PARALLEL ... 1850 THOMAS HAM DG SV2A / 10



26 August 1818

The fertile Liverpool Plains of NSW are discovered by explorers John Oxley and George Evans. Oxley and Evans encountered the rich plains while charting the course of the Macquarie River and named the area after Lord Liverpool, Prime Minister of Great Britain at the time.

MALE AND FEMALE RED KANGAROO IN A LIVERPOOL PLAINS LANDSCAPE, C. 1819, JW LEWIN ML 852





EXHIBITION

COLOUR

in darkness

* WORDS Elise Edmonds

Hand-coloured scenes from the First World War are displayed together for the first time in almost 100 years.

In the early 1920s, an exhibition of war photographs toured Australia, attracting crowds and enthusiastic reviews. Many of the photographs had been taken by Australian servicemen at Gallipoli, in the Middle East and on the Western Front. The photographs were enlarged and coloured at Colarts Studios from smaller snapshots. In most cases, we don't know the names of the photographers, nor the returned servicemen who coloured the images, but we do know that the exhibition was a tremendous success.

Almost a century after the original exhibition toured the country, these prints — which came to the Library in the 1960s — are displayed together in the exhibition *Colour in Darkness: Images of the First World War*.

Colarts Studios were established by Captain William Donovan Joynt VC, who had served in the 8th Infantry Battalion on the Western Front. He was awarded a Victoria Cross for leading an advance and capturing over 80 prisoners on 23 August 1918.

Joynt became a soldier settler, establishing a dairy farm near Berwick in Victoria, as well as setting up a photographic studio in Melbourne. During the 1920s, he supported fellow returned servicemen as one of the founding members of Legacy in Victoria and was part of the lobbying campaign for constructing Melbourne's Shrine of Remembrance.



TOP: OUT OF BOUNDS
 ABOVE: ALL THAT IS LEFT OF THE LONG WALL OF THE CLOTH HALL, FRANK HURLEY
 OPPOSITE: ARMISTICE DAY AT COLOGNE
 UNLESS OTHERWISE STATED, PHOTOGRAPHS ARE BY COLARTS STUDIOS, MELBOURNE, PXD 481



Colarts Studios advertised that they employed ‘photographic artists’ who worked in oils and watercolours to embellish black and white prints. This colour treatment was seen to add a unique artistic interpretation.

In many photographic studios, this detailed work was usually performed by women employed as retouchers and colourists. Although at least one woman worked for Joynt in the early years — Ethel May (Monte) Punshon, who went on to open her own art and design studio — Colarts publicised widely that they employed ‘digger artists’. In the years after the war, there was a push to employ repatriated soldiers in all fields of work.

In mounting the exhibition titled *The Pictorial Panorama of the Great War*, Joynt wanted to ‘comfort those who are longing and craving to see the fields their men folk trod’. The exhibition allowed family members and friends to see for themselves colour images of battle locations and foreign towns they had read about in letters and newspapers. Joynt’s aim was also to engender pride in the Australian Imperial Force and reinforce Australia’s loyalty to the allied forces, namely Great Britain. ‘[T]hese pictures, silent, yet eloquent,’ he wrote, ‘go far towards forming a pictorial record of Australia’s loyalty, and of her first entry into the great world of international affairs’.

One of the early shows, held in 1920 at the Education building in Sydney, was so popular it remained open until 10 pm. Rapturous reviews featured in the Sydney press and a number of prominent military officers provided expert commentary. Among them was Lieutenant-General Sir Harry Chauvel, who assured the crowd at the opening of the exhibition that he had ‘not the slightest hesitation in saying that this is the best collection of war photographs’.

The photographs show devastated French and Belgian towns, aerial views of trench lines, and scenes at Gallipoli and in the Middle East. While revealing the destruction on the Western Front, death is never shown explicitly. The colouring gives the images a dream-like quality, even where they depict ravaged landscapes.

Some of the photographs have been enlarged to such a size that they appear slightly out of focus. Details on faces, ribbons and emblems on uniforms and hats have been painted with simple strokes over the photographic print. A close inspection of a large three-piece photograph of troops on the beach at Gallipoli reveals that modesty shorts have been painted onto the men. While up close the painting style sometimes looks clumsy and rough — resembling theatrical scenery — it is more effective at a distance.

The exhibition was designed to begin the process of memorialising the Anzac soldiers and acknowledging their sacrifices.

It was not intended to cause more grief. Returned soldiers were among the intended audience, with the exhibition guide stating, ‘If the pictures through their human interest can help to satisfy and bring comfort to only a few of those who gave their all, the producers will feel well rewarded’.

By the time the photographs reached Perth in 1923, the *Daily News* called them ‘gems of art that have earned such universal admiration for their rare beauty and wonderful historic importance’. The colouring process was described as ‘a new secret art to Australia — known only to Colarts Studios, Melbourne’.

The images gave families a chance to visualise the foreign places where their loved ones had fought and died. It was a chance to see some of the locations they visited, to see the triumph of the Allies, the heroic depictions of the Light Horse regiments in the Middle East and the extraordinary new technologies of warfare: the tank and the aeroplane. The producers wanted visitors to be proud of Australia’s efforts in the war.

Elise Edmonds, Senior Curator, Research & Discovery

***Colour in Darkness: Images from the First World War* is a free exhibition from 25 June to 21 August.**



TOP: ON THE BEACH (DETAIL), C. 1915
PADRE WALTER ERNEST DEXTER

ABOVE: STUDIO PORTRAIT OF LIEUTENANT (LT) WILLIAM DONOVAN JOYNT VC, 8TH BATTALION. LT JOYNT WAS AWARDED THE VICTORIA CROSS FOR ‘MOST CONSPICUOUS BRAVERY AND DEVOTION TO DUTY DURING THE ATTACK ON HERVILLE WOOD’ ON 23 AUGUST 1918, NEAR PÉRONNE, FRANCE
PORTRAIT FROM THE AUSTRALIAN WAR MEMORIAL, PHOTO ID. P02939.034

FINE PRINTS



When the Colarts Studios First World War photographs came to the Library in the 1960s, having toured the country 40 years earlier, they were in poor condition. Their surfaces were covered in grime and blemished by drip marks and other stains. Some were glued to acidic cardboard mounts which had warped. Many of the larger works were torn.

After being catalogued and stored, the 151 prints have remained mostly undisturbed until now. The new exhibition was an opportunity to restore these beautiful photographs and look at their long-term housing. The condition of the prints meant that an extensive ongoing treatment process was required.

As the exhibitions conservator, I met with the curator and designer to examine each print. We were intrigued by the method used to apply the colour. Although we initially thought that the images were hand-painted, on closer inspection with a magnifier it appeared that an airbrush technique had been used as the main source of colour across the images.

We know from advertisements that a trademarked instrument called the Aerograph — developed in the US before the war — was available in Melbourne in the 1920s. The subtle colouring of the prints shows that the returned soldiers working at Colarts Studios became skilled at this technique. They also used paintbrushes to accentuate small details such as hats, belts, windows and leaves.



Several prints still have window mounts — a piece of cardboard painted black — from the 1920s. We had to remove these mounts to avoid further damage to the photographs. In keeping with the original exhibition, however, we are remounting the prints with black archival board, which will provide ongoing protection.

The Colarts Studios photographs have undergone many weeks of treatment by the Library's conservation team. With Foundation's support, this much-needed work will continue after the exhibition, giving the important collection a new and prolonged life.

Helen Casey, Exhibitions Conservator



CLOCKWISE FROM TOP: EXHIBITIONS CONSERVATOR HELEN CASEY EXAMINES COLARTS PRINTS WITH EXHIBITION DESIGNER JEMIMA WOO AND CURATOR ELISE EDMONDS; MICROSCOPIC VIEW; REPAIRING A PRINT

ABOVE: ADVERTISEMENT FOR AEROGRAPH HARRINGTONS' PHOTOGRAPHIC JOURNAL, MARCH 1920

Eternally **YOURS**

* WORDS Margot Riley

Buried deep down in the cool darkness of the Library's framed picture store hangs a beautiful portrait of the young Mrs F O'Brien. It was painted in mid-1841 by naval surgeon-turned artist Maurice Felton from a death mask.

On 10 February 1841, a special black-bordered issue of the *Sydney Monitor* announced the death of 21-year-old Sophia Statham O'Brien, 'beloved wife' of the newspaper's proprietor, Francis O'Brien, and third daughter of its founder, Edward Smith Hall.

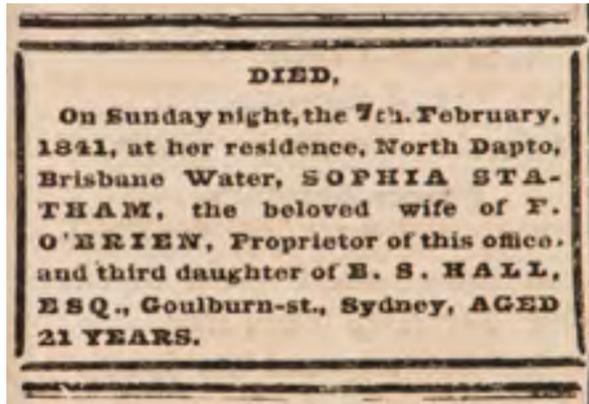
The Hall, Statham and O'Brien families were interconnected by friendship, community, business and marriage. Edward Smith Hall had started the *Monitor* in 1826 but, within a few short years of publishing his strong views, he was deluged with actions for libel — and even spent a term or two in gaol. On 18 June 1838, Francis O'Brien and Edwyn Henry Statham — Hall's nephew and the NSW Government Printer (1836–41) — introduced themselves as the new editors of the re-branded *Sydney Monitor and Commercial Advertiser*. The two men cited their 'many years' experience in conducting 'the Press', noting that Hall would continue to write 'the political and agricultural articles'.

Soon after, on 23 October 1839, Francis O'Brien married Sophia Statham Hall, his business partner's cousin, by special licence at St Phillip's Church, Sydney. Their son, Francis, was born ten months later, in August 1840.

The couple lived at the O'Brien estate, 'North Dapto', about 50 km north of Sydney at Brisbane Water, near the township of Gosford. Conrad Martens captured the area in his 1848 painting *Brush Scene at Brisbane Water*. O'Brien stated, in the *Sydney Morning Herald* in 1846, that 'The scenery is allowed to be equal to any in the colony', and went on to describe his home as being 'fit for the occupation of a gentleman's family, for which it was built, at a large outlay. It has a frontage of half a mile to Brisbane Water, with a good depth for the Sydney Packets, which pass daily.'

According to family folklore passed down to an O'Brien descendant, Sophia's father had warned that his daughter did not have the





constitution to withstand the physical demands of marriage, and it seems his prediction became fact. The young bride survived for less than two years. Mr O'Brien was left with an infant son to raise, and is probably responsible for commissioning Maurice Felton to paint the posthumous portrait of Sophia O'Brien now held at the Library.

Prior to his own untimely death in 1842, Felton was the colony's foremost portrait painter. His oil on canvas portraits were desirable symbols of success for a colonial clientele seeking assurance of their status. Set in ornate gold frames (many supplied by the artist's brother-in-law Solomon Lewis) Felton's attentive rendering of fashionable trappings confirmed his sitters' aspirations and pretensions. Close examination of this painting has revealed a 'back-of-the-canvas' inscription, of the type found on most of Felton's portraits, which confirms its title: 'Mrs F. O'Brien painted by Maurice Felton/ Surgeon Sydney. 1841.'

On 23 September 1841, the *Herald* described this painting as 'an excellent likeness of [...] Mrs O'Brien [...] drawn partly from a cast taken shortly after her death and an engraving said to resemble her'. Creating a death mask to perpetuate the memory of a loved one was not uncommon for wealthy families in the Victorian era. Some were produced as standalone artworks; others served as *aides memoire* for portrait busts or paintings. What is exceptional about this colonial portrait is that its creation after the sitter's death can be confirmed.

Timing was of the essence in dealing with the dead. A plaster mask had to be made within 24 hours, while the facial muscles were still relaxed and the expression serene. The plaster was applied carefully to record details of the face, then allowed to dry, and usually removed in three pieces.

Given the distance of the O'Brien's home from Sydney, it's also possible that Felton officiated as a medical practitioner at Sophia's demise, before preparing her death mask. No doubt his surgeon's knowledge of anatomy came in useful while rendering her portrait in the following months.

The subject is depicted with a favourite pet — a smooth-coated, piebald (brown/white) greyhound, perhaps of the Australian-bred type known as a 'Kangaroo dog'. She wears a necklet

of pearls — one of the few jewels, along with diamonds and jet, permitted for mourning attire — and a gold longuard 'watch chain' of unusually heavy linkage (more commonly associated with the Georgian period, possibly an heirloom piece). Her off-the-shoulder black-and-white evening gown is in a 'classical' style, rather than the prevailing fashion, lending an air of timelessness to the image.

Felton painted many society portraits in the few years of his colonial residence, and his painting of Mrs O'Brien employs a familiar composition. The subject is posed at a slight angle, offering a display of her womanly curves, and looks towards the painter or viewer. She appears clear-eyed, with a peaceful expression on her heart-shaped visage, surrounded by glossy ringlets. Set amongst foliage with a view to the distance, she stands beside an iconic-fluted sandstone column, a popular feature of nineteenth century Australian domestic architecture.

Memorial portraits were often kept in a prominent place in the home as a vivid reminder of the mourner's loss. The condition of this portrait at the time of its purchase in 1975 suggested that it had been hung over a fireplace for an extended period.

Two years after his wife's death, on 15 March 1843, Francis O'Brien married Sophia's younger sister Georgiana Elizabeth at 'North Dapto'. But the O'Briens did not remain in the district much longer. Perhaps prompted by past associations or the 1840s economic depression, the 'Banana Plantation, Garden, and Gentlemen's Residence, situate[d] at Brisbane Water' was available for lease by December 1846.

Early in 1851, members of the extended Hall/O'Brien clan took up residence at an 80 hectare property at Bondi Beach known as The Homestead. Young Francis attended Sydney Grammar School and was later among the first crop of full graduates of the University of Sydney. He lived a long life and also fathered a son — the next elder son in a succession of four generations of O'Briens to be named for his father.

The second Mrs O'Brien also died young, and was probably laid to rest alongside her sister in the family's mausoleum built at their Bondi estate. This tomb was a great source of interest for visitors to the area until vandals began stripping the lead



coverings of the coffins for sinkers. The Library purchased a pencil drawing of this structure — attributed to Georgina Sophia O'Brien (named for her aunt, but known as 'Sophie') — along with the portrait in 1975 from Sophia's great-grandson, Francis William Hall O'Brien.

The mausoleum at Bondi was demolished in 1928 and approximately 17 bodies were reinterred under the O'Brien family monument, facing the sea at Waverley Cemetery. Recent inspection of the monument's long inscription confirms that this was, indeed, Sophia's final resting place.

Margot Riley, Curator, Research & Discovery

TOP: DEATH NOTICE: SOPHIA STATHAM O'BRIEN, SYDNEY MONITOR AND COMMERCIAL ADVERTISER, WEDNESDAY 10 FEBRUARY 1841, P. 2

ABOVE: BRUSH SCENE, BRISBANE WATER, 1848, OIL PAINTING BY CONRAD MARTENS, DG 165

OPPOSITE TOP: FRANCIS O'BRIEN, C. 1867 AMBROTYPE, DG MIN 3

OPPOSITE BELOW: O'BRIEN FAMILY MAUSOLEUM, BONDI, 13 FEBRUARY 1895, SV / 67



A far-flung WAR MANIA

* WORDS Rachel Franks & Monica Galassi

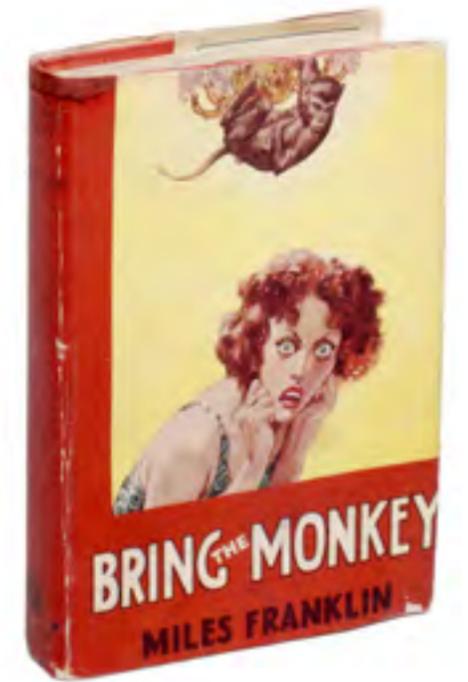
An unpublished play and a crime novel starring a pet monkey reveal Miles Franklin's literary protest for peace.

Miles Franklin is a central figure in Australia's literary landscape, and her first novel, *My Brilliant Career* (1901), is generally considered her greatest success. Yet her entire body of work — novels, play scripts, diaries and letters — continues to engage and influence readers and writers today.

Franklin's *Bring the Monkey: A Light Novel*, published in 1933, is her only work of crime fiction. A clever spoof of the detective story, it is also a commentary on class and gender relations. The crime story was particularly popular in the years between the First and Second world wars, a period often referred to as the genre's 'Golden Age'.

Bring the Monkey features a pet monkey (the not always well-behaved Percy), the obligatory suite of murder suspects, and literary devices borrowed from gothic and 'sensation' novels (a literary style popular in the 1860s and 70s). A Golden Age fixture, the magnificent country estate, provides the setting for a jewel heist and a murder.

The book reveals Franklin's views on nationality and class. She mocks Americans, British and a variety of professions, including her own: the novel's Cedd Spillbeans is creating a film 'without the interference of an author'.



Franklin's views on gender are also on display. Male characters include the steadfast policeman, the overbearing husband, the enthusiastic entrepreneur and the wily foreigner. Women, by contrast, are modern, independent and happy to ignore many of the social mores of the time.

Bring the Monkey was not a commercial success, its failure residing perhaps in the fact that Franklin defies the almost universal veneration of the military hero. The war veteran in this novel, a recipient of the Victoria Cross, is allocated the role of villain.

As well as questioning a national narrative born on the shores of Gallipoli, this approach is in sharp contrast to the 'Queens of Crime' — such as Agatha Christie, Ngaio Marsh and Dorothy L Sayers — whose war heroes invariably retain their heroic status. For the successful woman crime writer of the era, defending justice at home and the nation abroad went hand-in-hand. In presenting the decorated veteran Lord Tattingwood as corrupt and mercenary, as a bully and harasser of young women and, critically, as the murderer of a policeman, Franklin broke the code.

Nearly two decades after *Bring the Monkey*, in 1951, Franklin penned a more overtly anti-war

ABOVE: *BRING THE MONKEY*, 1933
OPPOSITE: MILES FRANKLIN
AND MONKEY, PHOTOGRAPHS
OF MILES FRANKLIN, C. 1879-1954
PX'D 250 (VOL 1)



MILES FRANKLIN'S POCKET DIARIES, 1909-1954, MLMSS 364 / BOX 2 / ITEMS 1-46
PHOTO BY CLEMENT GIRAULT

narrative. 'The Dead Must Not Return', a play in two acts, begins with Myrtle Fisher and her daughter, June, returning from a ceremony at which Ernie Fisher, Myrtle's husband and June's father, has been awarded a posthumous Victoria Cross for bravery during the Second World War. The ceremony reminds Myrtle's friend Flora of her brother Harry, who was listed as having died at Gallipoli. The three women reflect on their loss but maintain that 'The Dead Must Not Return: They could not stand it - neither could we'. Yet the men, Ernie and Harry, do return - the horrors of war clearly etched upon their bodies and minds.

Franklin's strong views on gender are seen in this work, most obviously through Harry, who claims: 'A man is war, but a real woman is peace. It's the women's job to stop war'. Harry argues that 'Women don't understand . . .' to which Flora retorts, 'We understand very clearly what war - every and any war - leads to'.

Franklin also acknowledges the wartime contribution of non-combatants like Myrtle, who remembers how she:

... dragged all through the last war in that windy Red Cross hole - organizing card parties with those yapping old women; making jam or scones, or raffling a chook to make a good show for our branch. Hundreds of pounds scraped together in three-pences and pennies to send chocolates and writing paper to the boys, while millions and billions were squandered in ammunition to blow them to pieces.

Like many of Franklin's plays, 'The Dead Must Not Return' was not published or performed. (There was a reading of the script at the Library on 8 September 2009.)

The themes debated in the play, and its message of maintaining a strong personal value system in difficult times, are echoed in Franklin's personal papers. Bequeathed to the Mitchell Library after her death in 1954, the papers explore the ethical challenges of writing about war.

In Franklin's pocket diaries - a cornerstone of this extraordinary collection - war and the fear of war are strong themes. On 8 April 1936, she writes:

Mother and I went to the Sydney Show - lunch in Wilkes' tent. Cold, winter & clear. Home about 5.30. Governor-General had a military escort of band & walkers & mounted lancers - sign of the sinister speeding up of Europe's far-flung war mania.

Franklin's economical prose reflects a sense of urgency, but amidst the 'mania' there is an ordinary day out, with lunch, a weather report and details of daily life.

Combining 'the civilian' with 'the chaos' is a common feature of Franklin's writing. In *Bring the Monkey*, glittering parties provide cover for class prejudice and sexual harassment. In 'The Dead Must Not Return', the opening scene sets the chatter about new dresses alongside discussion of the human cost of earning a Victoria Cross.

Franklin's anti-war sentiments are more overt in the diaries. 'God! how I craved this morning to sit in peace and write my thoughts on Anzac ...' she writes on 9 January 1936, 'the stupidest blunder in history'. Her fiction reveals how she perceived the impact of war on her own life and on her view of the world.

The diaries, plays and novels of Miles Franklin show a feminist and pacifist ethos to which she held fast through two world wars. Their message is still relevant: that on battlefields of class, gender and 'war mania', literature might be the most powerful weapon we have.

Dr Rachel Franks, Coordinator, Education & Scholarship, and Conjoint Fellow, University of Newcastle

Monica Galassi, Project Officer, Indigenous Services

A longer version of this paper was presented at the 20th Annual Conference of the Australasian Association of Writing Programs: Swinburne University, November 2015.



FEATURE

FRENCH *connection*

* WORDS Frank Moorhouse

French writer and translator Jean-Paul Delamotte promoted Australian culture in France for decades. The remarkable papers of the Association Culturelle Franco–Australienne he founded in 1980 are now in the Library’s collection.

Jean-Paul and Monique Delamotte made their first visit to Australia in 1974, after Jean-Paul had been invited to lecture on French literature and cinema at Sydney, Newcastle, La Trobe and Melbourne universities. It was during their Sydney visit that Jean-Paul asked me to lunch at the Art Gallery of NSW restaurant. I remember being mildly suspicious of this Frenchman who wanted to translate my work.

Although I had published three works of fiction, *Futility and Other Animals*, *The Americans*, *Baby* and *The Electrical Experience*, the idea of publishing in Europe couldn’t have been further from my struggling ambitions as a young writer. I was very much an Australian writer – my books were critically, sometimes even commercially, successful. But I harboured no desire to publish them overseas, let alone in Paris.

As we lunched, I kept thinking *what’s the catch?* But I liked the man. He was rapidly coming to know Australian arts and culture. He had a beautiful, talented wife and a newborn daughter, Guibourg, who is now a scholar with an undying interest in Australia.

We lunched some more and I came to recognise his sincerity, his impressive and encompassing mind, and his urbanity. For many Australian writers, artists, film-makers and academics, the Delamottes were a first introduction to French culture and the domestic life of a French family. Helen Garner, Donald Horne and other creative people, such as architect Brian Suter and his wife Kay, would pass through the Delamotte household. Among those whose work they promoted were David Malouf, Brett Whiteley, Peter Weir, Dame Joan Sutherland, Richard Bonyngne and important scholars such as Ross Steele.

Jean-Paul came from a Parisian family and, after studying at the Sorbonne, was educated in the US at Amherst College and then Harvard. He began early in his career to publish articles and short stories in well-known literary reviews in Paris. He met his wife, Monique, when they were working in the French film industry. Monique is now recognised as a significant craftsperson for her bookbinding work.

FRANK MOORHOUSE LOOKS
AT THE DELAMOTTE COLLECTION
IN THE LIBRARY’S STACK
PHOTO BY JOY LAI



After the lecture tour, the Delamottes returned to France where Jean-Paul began his mission to bring Australian culture to the French. With the assistance of the University of Newcastle, he published a series of booklets which he called *Signe de Vie*. They included commentary on Australian culture, and book extracts and stories by Australian writers. He referred to these short books as ‘calling cards’ and distributed them to French publishers.

One of these was my first publication in French – *Un Australien Garanti d’époque: Trois Récits* – translated by Jean-Paul. To my great pride, it was in the traditional French publishing style, with a pale yellow cover, no cover illustration, and rough-cut or ‘deckled-edged’ pages.

Jean-Paul began to write the essays and articles on Australian culture that he would publish in French magazines and newspapers over many years. He went on to translate Australian works, including Marcus Clarke’s *For the Term of his Natural Life*, Katharine Susannah Prichard’s *Coonardoo* (with Hélène Jaccomard) and Geoffrey Dutton’s *Childhood’s Memories*. In my case, he translated and found excellent publishers for *The Coca-Cola Kid*, *Quarante Dix-sept* (published in English as *Forty-seventeen*) and *Tout Un Monde d’espoir* (Grand Days).

Jean-Paul also wrote French subtitles for Australian films *FJ Holden*, *The Last Wave*, *Long Weekend* and *Sleeping Dogs*.

It is to Jean-Paul that we owe the rediscovery of Paul Wenz (1869–1939), a French–Australian writer, wool broker and grazier. Wenz spent two years in the early 1890s jackarooing in Victoria, New South Wales and the Queensland Gulf Country. He returned in 1898 to settle at Nanima, his property on the Lachlan River between Forbes and Cowra, NSW. In 1900 the great French magazine *L’Illustration* began publishing Wenz’s short stories, written in French but set in Australia or the Pacific islands.

The Delamottes visited Forbes to research Wenz and Jean-Paul published English editions of his books, making them available to us for the first time. I opened an exhibition of bookbinding craft in Forbes, which included Monique’s work on the Wenz editions.

Jean-Paul created the Association Culturelle Franco-Australienne in 1980 and the Atelier Littéraire Franco-Australienne (a small press active since 1985), attracting some 300 members. These ventures were encouraged by Australian ambassadors to Paris, including Gough Whitlam, who with his wife Margaret became close friends and patrons of Jean-Paul and Monique.

Through the association, the Delamottes offered accommodation to Australians involved in the arts and scholarship. Visitors would stay in a flat near the Delamottes’ home in Boulogne, or in the remarkable coach house in the grounds of their house, or sometimes in their home. Many Australians benefited from this residency scheme – sometimes, as in my case, many times.

For his contribution to French–Australian cultural relationships and his efforts to promote Australian culture in France, Jean-Paul was made a Member of the Order of Australia (AM) in 1992. He became an Honorary Fellow of Macquarie University in 1994 and Kelver Hartley Foundation Fellow at the University of Newcastle in 1997.

Although the Delamottes’ formal contributions to Australian culture are visible, and in many cases documented, a huge amount of their effort has been invisible. I told them once that the guest books of the flats they gave to visiting Australians represented a monument to their support. These books are among the papers recently deposited in the Library.

The Delamottes hosted innumerable lunches and dinners for Australians to meet French intellectuals and writers. They initiated meetings and readings in Paris libraries, and introductions to academics, publishers and journalists. They helped secure

Australia’s invitation to join *Les Belles Étrangères*, a program that brings foreign artists to France for readings and lectures. All of these activities can be gleaned from this great archive, which makes the Delamottes’ contribution to Australian and French culture visible, and accessible to scholars.

One strong memory of the Delamottes is a party at their house where I met Dominique Aury, who wrote the famous erotic novel *The Story of O* under the pseudonym Pauline Réage. I was instructed by Jean-Paul to talk to her about anything but her book – she was tired of answering questions about it. I am now finishing an erotic novel which is dedicated to Dominique and her work.

Among other fine memories is a reading organised by Jean-Paul at the Café Procope for a lunch club of Parisian business executives interested in culture. The restaurant, which opened in 1686, is reputed to be the oldest in France, and as I read I leaned on a desk which belonged to Voltaire.

All struggling thinkers and writers throughout the world, of course, lean on the desk of Voltaire. And some of us also had the privilege to sit at the cultured table of Jean-Paul and Monique Delamotte.

Frank Moorhouse AM is the acclaimed author of many novels, including *The Edith Trilogy*, and non-fiction works. His most recent book is *Australia Under Surveillance*.

TOP LEFT: GOUGH AND MARGARET WHITLAM ‘WAITING FOR A BUS THAT NEVER CAME’ WITH JEAN-PAUL AND MONIQUE DELAMOTTE, BOULOGNE, 1985, DELAMOTTE COLLECTION, COURTESY VIRGINIA WALLACE-CRABBE
TOP RIGHT: COLLEEN MCCULLOUGH AND FRANK MOORHOUSE, PARIS, 1985, DELAMOTTE COLLECTION

Token of RESPECT

* WORDS Alison Wishart

A striking silver candelabrum signalled the end of a distinguished yet complicated career for groundbreaking judge Sir Francis Forbes.

Before the gold watch there was the silver candelabrum. In the nineteenth century, highly regarded people sometimes received an ornate candelabrum as a sign of respect and thanks when they retired.

This 'very splendid candelabra' was given to Sir Francis Forbes, the first Chief Justice of New South Wales, 'in token of respect and esteem for his public and private virtues' by 'the colonists of New South Wales' in May 1839 (although it is inscribed with the date 1836).

These grateful 'colonists' had raised the mighty sum of 260 pounds, 5 shillings and 6 pence through public donations. With a dearth of skilled silversmiths in the new colony, they commissioned London-based silversmith Benjamin Smith to create this elaborate piece. It weighs over 11 kilograms.

Three classical Roman figures representing Justice (holding the scales), Wisdom (holding the lance) and Mercy (holding the sword), are in the centre. They stand below six candlestick holders and a central basket that was originally designed for flowers. On one side is the coat of arms of the colony of NSW with the motto *Sic fortis Etruria crevit* – Thus Etruria grew strong. (The Etruria region of central Italy was influential in the Roman Empire, and NSW aspired to a similarly important position in the British Empire.) On the other side is the Forbes family coat of arms with the motto *Solus inter plurimos* – I am alone among very many.



DETAILS FROM THE SILVER CANDELABRUM

This motto is an apt description of Francis Forbes' professional life. Born in Bermuda, where his Scottish grandfather had emigrated after the devastating Battle of Culloden in the mid-eighteenth century, Forbes was educated in the ideas of the new world. He took the principles of justice, fairness and equity to London, where he went to study law at the age of 19.

Appointed to the bar in 1812, Forbes accepted a post as the first Chief Justice of the naval outpost Newfoundland in 1816. This was a judicial frontier – up until Forbes' appointment, the naval commander of Newfoundland had ruled as governor, commander-in-chief and judge.



SILVER CANDELABRUM PRESENTED TO SIR FRANCIS FORBES IN 1836, XR 11 PHOTOS BY MERINDA CAMPBELL

Poor health and three severe winters (which caused bread to freeze) forced Forbes to return to London to recuperate in 1822.

Rather than return to Newfoundland's dank maritime climate, Forbes accepted a position as Chief Justice of NSW and Van Diemen's Land. He arrived in Sydney in March 1824 with his wife and three sons, but was forced to wait until a lower ranked judge vacated the house he had been granted in Macquarie Place.

Once again, Forbes was at the frontier of legal practice, forging new ground for the citizens of NSW. His efforts to establish a proper judicial system often brought him into conflict with the Governor. As yet, there was no separation between the executive government and the judiciary, and Forbes was appointed to the NSW Legislative and Executive Councils.

The laws of the colony stated that as Chief Justice, Forbes had to review all new laws proposed by the Governor to determine if they were 'repugnant to the laws of England'. This saw Forbes recommend against the formation of large land holdings (by the likes of the Macarthur family) in favour of unlocking land for 'ordinary' settlers.

Through this judgement — and a later civil case between John Macarthur and his neighbour John Raine, in which Macarthur was ordered to pay £300 in legal costs — Forbes made a powerful enemy. Macarthur wanted to impeach 'the dangerous, detestable, unprincipled, immoral, base and artful man' who presided in the Supreme Court.

Forbes made another powerful enemy in Governor Darling (who was no friend of Macarthur's). In 1826 he prevented the Governor, who had been severely criticised by the *Australian* and *Monitor* newspapers, from passing a bill which would have required all



PORTRAIT OF SIR FRANCIS FORBES
ARTIST UNKNOWN, ML 14

newspapers to apply to the government for a license and pay a duty of 4 pence per paper printed. Despite intense pressure over the next two years to agree to the bill, Forbes continued to support the freedom of the press.

Forbes also championed the introduction of trial by jury in NSW. On 14 October 1824, in the court of Quarter Sessions (so named because they met four times per year), 12 men who had not been convicts were sworn in as the first jurors. The magistrates, who had formerly ruled on all criminal trials in these courts, were intensely opposed to this initiative.

Forbes was also a strong advocate for free education. In 1830 he laid the foundation stone for the Sydney College (now Sydney Grammar School), having spent the previous five years chairing the committee for its establishment. He remained as chairman of the board of trustees when the school finally opened in 1835 in College Street near Hyde Park.

Despite, or because of, these far-reaching reforms, Forbes was not treated fairly. While other high-ranking colonial officers received substantial salary increases in 1827, Forbes did not. His right to a rent-free house was removed in 1832 and he and his wife were evicted. When he retired, he did so on a pension that was half that of the new Chief Justice of Van Diemen's Land. Instead, the colonial office rewarded him with a knighthood in 1837 when he was on sick leave in England.

After taking 12 months sick leave, Forbes admitted that his 'nerves [were] so shattered as to affect my powers of mind as well as body'. He retired as Chief Justice of NSW on 1 July 1837. Because he needed to be close to his doctors, his dream of a comfortable retirement at Edinglassie — a rural retreat he built on his property in the Nepean — was never realised.

OPPOSITE: CURATOR ALISON WISHART AND CONSERVATOR HELEN CASEY IN THE FINAL STAGES OF THE CANDELABRUM CONSERVATION



When Forbes returned to Sydney and was presented with the candelabrum in 1839, it was done so with words of high praise:

Nothing but the highest moral firmness and integrity, combined with that genius and learning for which you are so eminently distinguished, could have overcome the opposition and difficulties which you have had to encounter.

He died in a rented house, Leitrim Lodge, in Newtown on 8 November 1841. He was survived by his mother, his wife Lady Amelia, and their two sons, who were studying at Cambridge in England.

Sir Francis Forbes was a groundbreaking judge, and the Library is honoured to care for his candelabrum, which was donated in 1931 by one of his granddaughters.

Alison Wishart, Senior Curator, Research & Discovery
The Forbes candelabrum is on display in the Amaze Gallery.

CONNECT WITH OUR CURATORS

Named after Nita Kibble, first female librarian at the State Library of NSW, and the 'stacks' — the wonderful place our collection treasures are kept — 'Nita Stacks' is the joint identity of the eight members of the Library's curatorial team.

Together as Nita Stacks they post photographs and artworks they come across in their work. If you'd like to see the quirkier side of the Library's collection, join the 'SLNSW History Lounge' group on Facebook to see what Nita finds next.



Home CURRENCY

Conservators encountered several unusual coins while rehousing the Dixson numismatic collection.

Long before the Library employed conservators, coins were stored in albums with polyvinyl chloride (PVC) pockets. No one foresaw that with age, the acidic plasticisers in the PVC would leach out and leave oily, corrosive deposits on the coins.

The Library's conservators have been addressing this problem by rehousing the 1400 coins bequeathed by Sir William Dixson in 1952. Among this numismatic collection are many rare and valuable coins, some dating back to the reign of King Charles II in the seventeenth century. Early Australian silver holey dollars and dumps, gold proofs, and proclamation and Commonwealth currency are also represented.

The rehousing project has been an opportunity to ensure the coins' long-term preservation by using archival material to store them, improving access through user-friendly, clearly labelled enclosures, and introducing new security features.

Our first priority was to degrease the coins without disturbing the natural patina. We rubbed the coins gently with solvent-dampened cotton swabs and placed each one in a Mylar polyester flip-style double pocket. These were placed in boxes, which were wrapped with cardboard girdles designed by conservators to keep the contents secure.

We worked through the collection without a hiccup until we came across three groups of unusual coins.

An Austro-Hungarian silver *krajczar* was connected to a silver *klippe* from Salzburg with a piece of silver lamé ribbon. Keeping the ribbon flat — ideal for preservation — would have made the item too long for the shelving box. Instead, the ribbon and connected coins were sandwiched between two layers of polyester, secured with cotton tape and



rolled to fit a small cardboard box which could be stored inside the shelving box (pictured above).

Also needing extra attention were the South Australian ingots, which are mostly gold, thin and very fragile. For additional support, a mountboard window was inserted between the Mylar sheets; this minimised pressure on the coins' delicate surfaces and maintained visibility for both sides of the coin.

The third group were Thai silver coins known as 'bullet money'. Their three-dimensional shape didn't fit in the standard pocket, so we made small boxes with tight-fitting sleeves to house each coin.

Now ably assisted by volunteers, who are preparing the pockets, the team has begun rehousing the 5636 trade tokens in the Dixson numismatic collection. Australian businesses produced these tokens in the mid-nineteenth century to address a shortage of currency; they were eventually banned in every state.

With generous support from the Library Foundation, we have treated more than half the tokens and, so far, there have been no surprises.

Wendy Richards, Conservator, Collection Care



CONSERVATOR WENDY RICHARDS WITH SOME OF THE NEWLY REHOUSED COINS
PHOTO BY BRUCE YORK

LOOKING

for a typewriter



'I am always looking for a typewriter' was the lament of internationally famous author Colleen McCullough (1937–2015) to typewriter company Triumph-Adler in 1989, 'in fact if I find the right one, I'll buy half a dozen of them. But since a decent typewriter is a vital part of my livelihood, I keep on trying. Back in the days when they were electric rather than electronic, I used to be very happy with typewriters.'

The seven-page typewritten letter, recently acquired by the Library, includes a number of observations about the author's relationship to typewriters. McCullough identifies herself as a well-known and successful novelist, and outlines her writing process: 'I need to think in black and white on a piece of paper, not a phosphorescent screen – I don't juggle words, sentences or paragraphs, my grammar and spelling are excellent, and I just rip sheets of paper out

and shove new ones in all the way through a draft ...' McCullough explains her dissatisfaction with daisy wheels, the rate at which she wears typewriters out, the corrosive effect of the Norfolk Island climate, and the difficulty of sending typewriters to Sydney to be repaired.

'I think on my typewriter,' she writes, 'it's not a copying machine to me at all. It's an extension of the cerebral processes which manufacture words.'

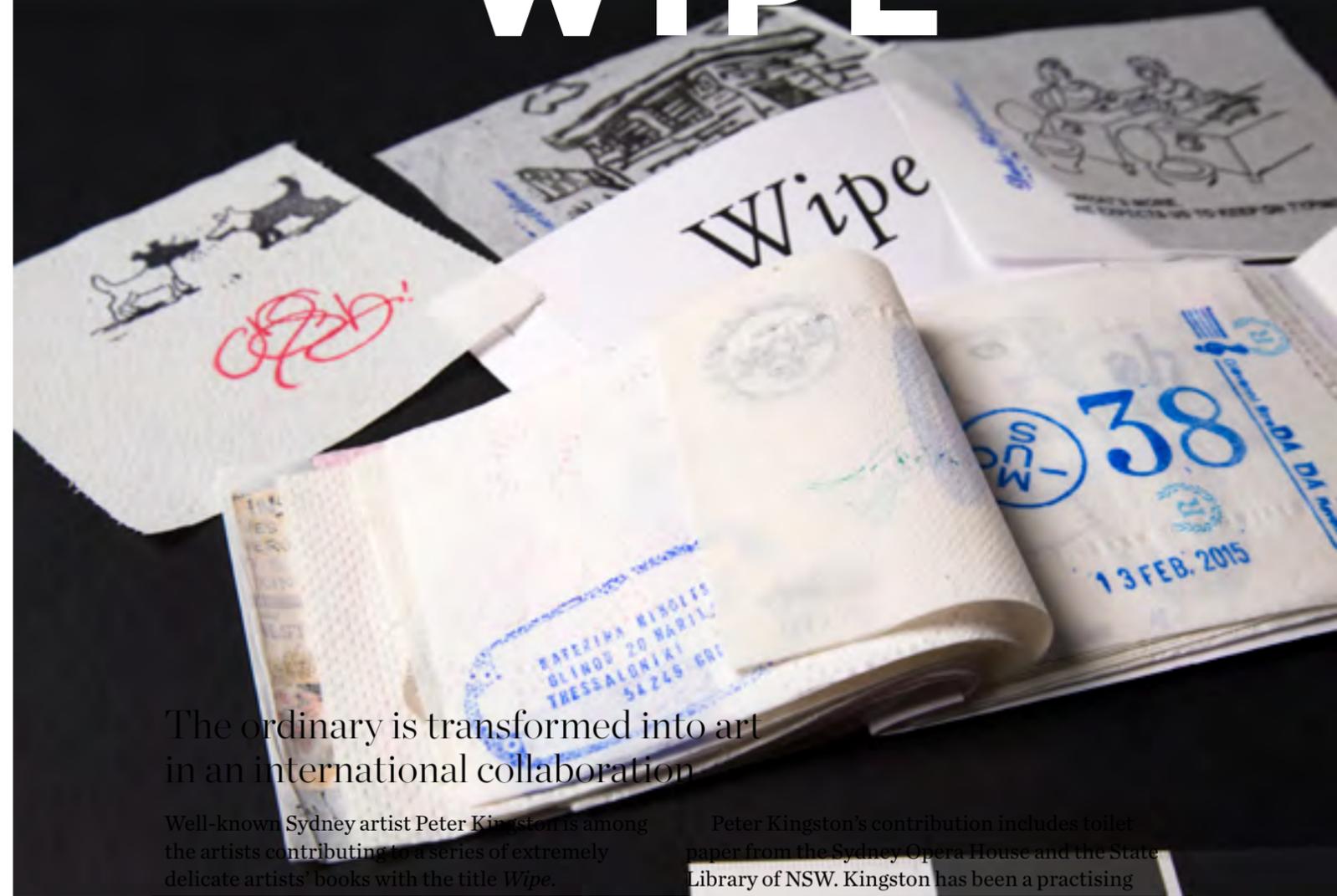
Named 'a living treasure' by the National Trust in 1997, Colleen McCullough is best remembered for her novels *Tim*, *The Thorn Birds* (which sold over 30 million copies worldwide) and her series *Masters of Rome*. She wrote all of her 25 novels on typewriters.

This letter is a fascinating addition to the Library's literary manuscript collection relating to twentieth century Australian authors.

Anni Turnbull, Curator, Research & Discovery

COLLEEN McCULLOUGH WRITING *THORN BIRDS*. COURTESY THE ESTATE OF COLLEEN McCULLOUGH AND HARPERCOLLINS PUBLISHERS

WIPE



The ordinary is transformed into art in an international collaboration

Well-known Sydney artist Peter Kingston is among the artists contributing to a series of extremely delicate artists' books with the title *Wipe*.

Internationally recognised artists such as Thierry Tillier, Helen Amey, Gary Shead and Martin Sharp have created work on toilet paper for this series since it began in 1998.

The artists provide their own paper and send their prints to the publisher, Field Study International, where they are bound into zine-like books. Contributors are instructed to 'please send 40 sheets of worked paper, no organic traces'. Fragile, non-archival paper is used intentionally, contrasting with artists' common concern for the longevity of their work.

The Library has two of the *Wipe* series, No. 88 (June 2015) and No. 90 (July 2015), from limited editions of 40.

Peter Kingston's contribution includes toilet paper from the Sydney Opera House and the State Library of NSW. Kingston has been a practising artist since the 70s, when he was part of the Yellow House collective. He has exhibited since 1978 in Sydney and New York. Artists' books by Peter Kingston in the Library's collection include *A Bed of Oysters*, *The Blue Mountains* and *Shark-Net Seahorses of Balmoral: A Harbour Memoir*.

Wipe joins our collection of artists' books and zines, which aid research into art practices and the history of printing.

Anni Turnbull, Curator, Research & Discovery

PRINTS CREATED FOR ARTISTS' BOOK *WIPE*, 2015 PXA 2130



A magnificent collection of 45 sea charts, the *Mariners Mirrour* was published in 1588, the year the English navy defeated the Spanish Armada off the coast of England.

This rare atlas was an essential tool for navigators and sea captains plying the seas of western Europe, from the Baltic to Cadiz. It contains coastal profiles and soundings, the location of hidden shoals and safe harbours, tide tables and sailing instructions.

Originally published by Dutch chart maker Lucas Janszoon Waghenaer in 1585 with the title *Spiegel der Zeevaerdt*, the atlas was presented to the English court by Dutch envoys. Elizabeth I ordered a copy in Latin, a language widely read by members of the court but not common among the pilots and sea captains who would make use of the charts and sailing instructions. An unauthorised edition was translated into English by Anthony Ashley, Clerk of the Privy Council, between 1587 and 1588; it was so popular that subsequent sea atlases became known as 'waggoners' after the original Dutch chart maker.

Before the Waghenaer atlas, sailors used rough manuscript or printed sketches called 'rutters', along with nautical instruments such as the compass and sounding lead (weights that were dropped to measure the sea depth). The atlas provided a collection of well-produced charts and coastal views with sailing instructions in one portable volume.

Measuring almost half a metre in length and bound in sixteenth century morocco, the English edition of the *Mariners Mirrour* recently acquired by the Library is an impressive example of renaissance chart production. The atlas includes topographic details, tiny representations of coastal towns and fortifications, decorative cartouches, wind roses, ornamental ships and sea monsters.

Maggie Patton, Manager, Research & Discovery



MARINERS MIRROR, 1588, LUCAS JANSZON WAGHENAER, MRB/F80

MONSTER ATLAS

VIRTUAL *excursions*

Wow! What is it made from? How did you get it?
How much did it cost? Where do you keep it?
Or, in the case of 'convict dice', what on earth is it?



These are just some of the questions we are asked when we reveal the Library's collections to students and teachers from around NSW via videoconference. From Tamworth to Tumut, Bonshaw to Batemans Bay, and even Lord Howe Island to Indonesia, we have shared stories about the collections with thousands of students and teachers.

For the past six years, the Library has offered 'up close' encounters with extraordinary collection items. Many schools are now equipped with connected classroom technology, enabling them to engage with organisations around the globe and bring the experts into their classrooms. The Library has welcomed the opportunity to connect students and teachers with our collections and expertise.



A careful examination of Captain Cook's sword and other artefacts relating to the exploration of Australia is one of the videoconferences offered. During our First World War exhibition, *Life Interrupted*, students could talk with curator Elise Edmonds, and explore a range of primary sources such as diaries and photographs.

In workshops presented by art educator Andrea Sturgeon, students create their own artworks inspired by the collection.

Clay busts of goldminers based on photographs in the renowned Holtermann Collection, and watercolour paintings based on Margaret Ackland's 1984 painting *Pymont Expressway*, are just two of the themes offered. These classes are particularly popular with small schools in isolated communities, where access to specialist art education is limited.

HSC students who are unable to attend our onsite seminars can join interactive videoconferences tailored to particular subjects. These sessions help students access databases and other online resources.

We were delighted to launch Libby Hathorn's latest picture book, *A Soldier, a Dog and a Boy*, via videoconference in March.

Libby's book was partly inspired by items in the Library collection. Students from four schools taking part in the videoconference could speak with Libby about her work and uncover the process that took this celebrated children's author from inspiration to publication.

The interactive nature of our videoconferences means that carefully planned workshops sometimes head off in unexpected directions in response to students' interests. They are a wonderful way to bring stimulating learning experiences to students and teachers, wherever they are.

Pauline Fitzgerald, Learning Services



ABOVE: CLAY GOLDMINERS PRODUCED IN A VIDEOCONFERENCE WORKSHOP
OPPOSITE: VIDEOCONFERENCING IN ACTION; CENTRE LIBBY HATHORN

building a strong Foundation

Supporting innovative learning for schoolchildren

Foundation donors support many activities across the Library including exhibitions, digital innovation, acquisitions, conservation and learning. One of our most important priorities is to assist the Library's education specialists to offer unique learning opportunities to children across the state.

Based on the NSW curriculum, the Library's education programs encourage creative thinking and innovative learning while ensuring access for all students and teachers to our vast collection and resources.

Since 2009, the Library has engaged with more than 50,000 students and teachers, or 52.5% of schools in NSW. One of our most appreciated programs is *FAR Out! Treasures to the Bush*. In 2012, with initial funding from the Caledonia Foundation, this program began with a trip to Bourke and Cobar. In 2014 the Vincent Fairfax Family Foundation joined the Caledonia Foundation to support *FAR Out!* for an additional three years. Since then 323 schools, 18,857 students and 841 teachers have participated in this much-loved program, which takes iconic original documents and artefacts to regional and rural primary schools across NSW.

The Foundation also supports *WordExpress* events for students undertaking HSC English Extension 2. Held in association with the NSW Board of Studies, Teaching and Educational Standards, *WordExpress* provides access to workshops, speakers, markers and teachers as well as access to a wealth of resources on the Library's website. A student seminar day is hosted every year at the Library and in regional NSW, and each July the Library holds a presentation event for students whose work has been published in *WordExpress: Young Writers Showcase*.



We aim to make our many syllabus-linked programs widely accessible for students from preschool to year 12. An issue facing schools in culturally diverse western and south-western Sydney is the cost of transporting students to school excursions. Since October 2012, through the generosity of the Foundation's workplace giving program and several individuals, 2796 students from 57 schools have received transport funding to participate in onsite learning programs.

New programs and resources are continually developed, including online geography learning activities developed this year with Foundation support. Drawing on photographs, maps and other collection material, these activities join the highly valued History and English resources on our website.

The Foundation extends its appreciation to all donors who have supported this important work.



Mona Brand Award announced

The Foundation is delighted to announce the launch of the inaugural Mona Brand Award. This important award will be presented in late 2016 to 'an outstanding Australian woman writing for the stage or screen', and biennially thereafter. As well as this major award valued at \$30,000, an additional award of \$10,000 will be presented to a female writer for stage or screen in the early stages of her career.

The only award of its kind in Australia, it was made possible through a significant bequest to the State Library of NSW Foundation by the late Mona Fox née Brand (1915–2007). Mona Brand was a trailblazing Australian poet and author, and a prolific playwright, writing nearly 30 plays. Her work, which often addressed socially relevant and controversial topics, has been performed on stage, radio and television in Australia, England, Eastern Europe and India.

In 2002 the Library acquired her papers, which include professional and personal correspondence, diaries, manuscripts, photographs and sound and video recordings as well as many other records of her remarkable life and career. As the custodian of this important collection it is fitting that the Library will administer and present this award, which will not only honour Mona Brand's rich legacy but will also celebrate the best of contemporary writing for stage and screen by Australian women.

Significant contributions to Australian culture such as this award are made possible through bequests. If you are considering leaving a bequest, please contact Susan Hunt, Director, State Library of NSW Foundation and Executive Manager, Advancement, on (02) 9273 1529 or <susan.hunt@sl.nsw.gov.au>.

IMAGES FROM LEFT: MONA BRAND, MONA BRAND AND LEN FOX, MONA AND ELIZABETH BRAND (NIECE) ON WAY TO THE ZOO, MONA BRAND PHOTOGRAPHS MLMS 9794 BOX 17

WORDEXPRESS WINNERS PRESENTATION, 2016

FOUNDATION



THE FRIENDS ROOM, PHOTO BY JOY LAI

For our Friends

We have had a fantastic year since we relaunched our Friends program in 2015. We kicked off the celebrations with a travel competition, and one lucky Friend won a trip to London and a tour of the British Library. In 2016 members have a chance to win a Perth getaway, generously supported by Virgin Australia and Sofitel Hotels Australia. Competition closes Friday 10 June, to enter online: <www4.sl.nsw.gov.au/friends-trip-to-perth-competition>.

In April 2015 the refurbished Friends Room opened and we have been delighted by the response it has received. As many of you will know, the Friends Room is the site of the original Mitchell Library Reading Room, which first opened to the public in 1910. It is a space imbued with a rich history and the refurbishment has complemented this beautifully.

This year we have expanded the offers available to Friends, with lectures and tours of the exhibition *Imagine a City: 200 Years of Public Architecture in NSW*. Susannah Fullerton spoke about the legacy of Charlotte Brontë, on the 200th anniversary of the author's birth, and Emeritus Curator Paul Brunton shared the surprising history behind some of the manuscripts in the Library's collection.

A book club for Friends of the Library, the Reading Lounge, was started and many Friends have made use of their free one-on-one consultation with a family history librarian.

You can look forward to more events in the second half of the year, including talks and tours in connection with *Planting Dreams*, our forthcoming major exhibition on garden-making. Check our *What's On* booklet for Friends' activities, and make sure we have your email address to receive the exclusive Friends newsletter with updates on events, special offers and giveaways.

Helena Poropat
Friends of the Library Coordinator

PLAY A SPECIAL ROLE

If you are a Friend and you are interested in having an enhanced level of engagement, join the Foundation's Custodian Patron program.

Custodian Patrons play a special role in the growth of the State Library by providing annual tax-deductible donations to strengthen our unique collections, promote the history of our nation and provide lifelong learning opportunities for every Australian.

As a Custodian, you will receive exclusive invitations to behind-the-scenes programs, and more. Join today by visiting <www.sl.nsw.gov.au/custodians> or calling the Foundation office on (02) 9273 1593.



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H I G H L I G H T S



/01



/02



/03



/10



/04



/05



/06



/11



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01 & 02 DRAWING WORKSHOP WITH BEN BROWN 21 JANUARY 2016 PHOTO BY MERINDA CAMPBELL

03 DR ALEX BYRNE, CHARLES PICKETT, PETER POULET, *IMAGINE A CITY: 200 YEARS OF PUBLIC ARCHITECTURE IN NSW* LAUNCH 23 FEBRUARY 2016 PHOTO BY MERINDA CAMPBELL

04 DAVID PEARSON, RARE BOOKS SUMMER SCHOOL, 9 FEBRUARY 2016, PHOTO BY JOY LAI

05 LISA MURRAY, LEFT, AND TONY SMITH, *IMAGINE A CITY* LAUNCH 23 FEBRUARY 2016 PHOTO BY MERINDA CAMPBELL

06 D-MO ZAJAC, PHOTOGRAPHER CELEBRATION: *JEWISH COMMUNITY PHOTOGRAPHS* 10 MARCH 2016 PHOTO BY JOY LAI

07 WILLIAM STAPLES, ADELAIDE TITTERTON, HEATHER ROSSITER, ROBERT TITTERTON, AUTHOR TALK FOR HEATHER ROSSITER'S *SWEET BOY DEAR WIFE: JANE DIEULAFOY IN PERSIA 1881-1886* 15 MARCH 2016 PHOTO BY MERINDA CAMPBELL

08 DR GIORGIA ALU AND HELENA POROPAT, FRIENDS READING LOUNGE BOOK CLUB 18 MARCH 2016 PHOTO BY JOY LAI



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09 NEW LIBRARY FELLOWS, CLOCKWISE FROM LEFT: DR REBE TAYLOR, DR ANNE JAMISON, MITCHELL LIBRARIAN RICHARD NEVILLE, PROF. RUSSELL MCGREGOR, ELISA LEE, DR PETER HOBBS, DR TANYA EVANS, DR MARK DUNN 2 MARCH 2016, PHOTO BY MERINDA CAMPBELL

10 ROMEO (ED MCKENNA) WITH 50 JULIETS IN THE MITCHELL LIBRARY READING ROOM, 22 APRIL 2016 PHOTO BY MERINDA CAMPBELL

11 SHAKESPEARE TRIVIA NIGHT 21 APRIL 2016, PHOTO BY MERINDA CAMPBELL

12 RACHEL SCOTT FROM BACH IN THE DARK, BACH AND THE BARD CONCERT, 8 APRIL 2016 PHOTO BY JOY LAI

13 PAUL KELLY ALBUM LAUNCH, 23 APRIL 2016, PHOTO BY DAVID HUNT, LENSFLAIR

14 ALBION FAIR MORRIS DANCERS, SHAKESPEARE FAN DAY 23 APRIL 2016, PHOTO BY ROD SPARK PHOTOGRAPHY

15 CRAFT WORKSHOP WITH ANDREA STURGEON, SHAKESPEARE FAN DAY 23 APRIL 2016, PHOTO BY ROD SPARK PHOTOGRAPHY

recent highlights



Explore our past: *Inform our future* with a paid fellowship at SLNSW

The State Library offers a number of prestigious and competitive fellowships to support the research, writing and teaching of Australian history and culture. They provide money, a room and behind-the-scenes access to Library staff. Topics have ranged from early colonisation through to investigating contemporary life.

Applications for the CH Currey Memorial Fellowship, Nancy Keesing Fellowship and Australian Religious History Fellowship open on 22 August and close on 19 September.



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To find out more about how the Library supports research, contact the Education & Scholarship team:

Phone: (02) 9273 1910

Email: scholarship@sl.nsw.gov.au
www.sl.nsw.gov.au/fellowships

‘Q&A’ *Anne Summers*



The 40th anniversary edition of Anne Summers’ *Damned Whores and God’s Police* was launched at the Library on 8 March.

— **HOW DID YOU FEEL WHEN YOU FIRST VISITED THE MITCHELL LIBRARY READING ROOM?**

I was in awe of the fact that I could order up original documents — for example, records from the convict era — and have them spread out in front of me on those long wooden tables.

— **WHY IS *DAMNED WHORES AND GOD’S POLICE* STILL RELEVANT TODAY?**

The historical section of the book will always be relevant because it establishes a new framework for examining the story of Australia — one that includes women, or at least asks why they have been left out of our story. Even the parts that now seem antiquated are important, in my view, because they tell us how things used to be, and how we used to talk about them. And I have updated the book in 1994, 2002 and now in 2016.

— **WHICH PARTS OF THE LIBRARY’S COLLECTION HAVE YOU USED RECENTLY?**

I made extensive use of newspapers on microfiche when I was researching *The Lost Mother* (published in 2009). It is fiddly and often frustrating — I long for the day when all newspapers are fully digitised — but I very much appreciate that old newspapers are accessible.

— **IS THERE AN ITEM IN THE COLLECTION THAT INTRIGUES YOU?**

I find the entire collection both inspiring and daunting. I admire the way that libraries have risen to the challenge of the vastly expanding world of knowledge and the explosion in forms of communication, especially the digital revolution.

— **WHAT ARE YOU WRITING NOW?**

My current book is a memoir and deals with my life and work, mostly since 1975 when *Damned Whores and God’s Police* was first published.

— **HOW HAS YOUR APPROACH TO RESEARCH AND WRITING CHANGED?**

My addiction to research has not changed; if anything it has grown! I spend a lot of time digging for facts and figures. If I am writing history, I like to read material from the period I’m writing about to get the flavour of the times. Newspaper ads are one way to do that — they’re a great guide to what was popular and the price of things. I always over-research, which means I take longer to write books than perhaps I should, but I enjoy it so much that it’s a price I’m willing to pay.

— **WHAT ARE YOU MOST PROUD OF?**

I am still, and expect I will always be, proud of having written *Damned Whores and God’s Police* when I was quite young (I was 30 when it was published). It was a huge undertaking; I spent almost four years researching and writing, and had to find the courage to ‘take on’ some of the grand old men of Australian history and literature, whose views of Australia either patronised or totally excluded women.



PHOTO BY JAMES HORAN



M. Riley

1993

A Common Place: Moree Murries 1990

Photographs by Michael Riley

Amaze Gallery, 11 June to 28 August

JAG, 1990, MICHAEL RILEY (1960–2004), WIRADJURI/KAMILAROI
FROM THE SERIES *A COMMON PLACE: PORTRAITS OF MOREE MURRIES 1990*, PXA 591
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