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PHANFARE



PHA NSW



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Cover Image: Happy in his Work, John Patterson Gold Coast: Photo by Jeff Carter, courtesy of Mitchell Library, State Library of NSW. Beach, Bush & Battlers.

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President's Message

The Continuing Professional Development (CPD) program is an essential service that is provided by the PHA NSW for our members. The program is a way of keeping members' skills current, but is also an important way of maintaining collegial networks and links between members, and with outside organisations.

The first CPD for this year took place at History House on Saturday 19 February 2011. It was a one day public speaking workshop led by Graham Reitzin from Skillcourses. Read more about this workshop in Margaret Blundell's article in

this issue of *Phanfare*. We are hoping that this CPD will be offered again later this year for our ACT members.

Our next CPD on Monday 14 March will be held at the NSW Public Works stoneyard. We'll start with a talk by City Historian Dr Lisa Murray about the history of monumental masons in Sydney. This will be followed by a tour of the stoneyard led by stonemason Paul Thurloe.

Other CPDs planned for this year include a guided curator tour of the new exhibition at the Museum of Sydney, *From Little Things Big Things Grow: Fighting for Indigenous Rights 1920-1970* on Tuesday 12 April. And on Friday 20 May there will be a session on the Digitised records of the Land and Property Management Authority convened by Dr Terry Kass and Dr Lesley Muir, which will held at the Sydney Records Centre in The Rocks. Check out the Professional Development page on the PHA NSW website for more information about these events:

http://www.phansw.org.au/professional_dev.html

Management Plans

In other behind-the-scenes news, the Management Committee has been involved in the development of a new website – keep your eyes peeled for this – and in the design of a suite of document templates so that there is a consistent look and feel for all the correspondence we send out. We have also been working on a putting together a Business Plan to guide the organisation forward, and an Organisational Manual so that we have some ‘succession planning’ in place. Plenty to keep us busy!

Laila Ellmoos, President PHA NSW

Beach Bush & Battlers: Jeff Carter at Mitchell

The State Library of NSW recently held an exhibition of photographs of Australian photographer, Jeff Carter (1928-2010). Titled Beach, Bush & Battlers, the exhibition showcased 100 images from Carter’s archive of over 50,000 photos taken between 1944 and 2010. Carter was almost a nomad in the Australian landscape, constantly travelling on assignment from the 1950s as a full time photo-journalist.

His eye was drawn to the everyday life of rural and outback workers, who he documented many times through his career. From drovers to hop pickers, bullockies to rabbitohs, whalers, axemen, trappers and tinkers, Carter captured many dying trades and occupations. His photos of axemen and bullock teams hauling logs out of the forests around Wauchope and the northern rivers district could be the 1850s when teams first moved into these vast forests, not the 1950s when they were actually taken. To say he has captured an Australia now gone is a little melodramatic, but much of it is only just recognisable especially to city eyes. Photos taken on board whaling ships hunting in the azure waters off of Byron Bay however are from another era. As the harpoon line trails out, the beaches of Byron are visible in shot.

As well as the worker, Carter also photographed the rebellious lifestyle and fashion parade that was 1960s beach culture. He captured the beginnings of the surf culture, the first bikinis and the crazy 5m home-made timber long boards. Iconic images of lifesavers at Wanda, surfboats on the south coast and surfers at Palm Beach, Dee Why and Bondi act like a refreshing coastal breeze through the tough hard world depicted in his rural scenes. Although the exhibition has closed, Carters images are available on-line at Mitchell Library and the catalogue is also on the website for download.

Chinese New Year at Alexandria's Yiu Ming Temple

Lisa Murray, City Historian

This is an extract of a talk given by Lisa Murray, the City Historian, at Waterloo Library as part of the official Chinese New Year program.

Retreat Street has been the heart of the Chinese community in Alexandria and Waterloo since the 1880s, when the area became the vegetable bowl of Sydney. In 1885, the *Sands' Sydney Directory* had listed fifty-four market gardens in total, half of them (27) in Alexandria, with another 11 at Botany. The market gardens in the district were worked by European-Australians throughout the 19th century. However, by the 1870s a small number of Chinese men were acquiring leases, and by the 1880s more than half the market gardens in the area were worked by Chinese.¹

Retreat Street is a short dead-end lane off the western side of Botany Road, named for convenience after the Waterloo Retreat Hotel that once stood on its corner. In the 1880s it was lined with a series of timber huts and cottages along the street. Although a short street, there were informal lanes and paths accessing huts built behind the street frontage. Rows of huts clustered together; there was little planning regulation in evidence here. These buildings were used for residential purposes, but also as shops, storehouses, eating houses, carpentry workshops and gaming venues.² A number of market gardens were leased by Chinese at the back of Retreat Street as well, and there were stables for the cart horses, vital for transporting produce into the market.

Retreat Street's place at the centre of the Chinese community in Alexandria was cemented with the opening of the Yiu Ming Temple in May 1909. It seems that a temporary temple had been operating for a number of years amongst the timber huts either here or further down amongst the gardens in Botany, although it was hidden from the Royal Commissioners when they visited the district in 1891.³ The temple's construction was funded by donations from over 3000 members of the Yiu Ming Society. Among the Society's trustees, who were listed on the land title, were wealthy merchants Sam Warley, 'who ran a large import business with branches in Perth and Hong Kong', and John Hoe, a furniture manufacturer who later

¹ Melita Rogowsky, 'Lives in Flux: Chinese-australians in South Sydney 1870-1930', BA(Hons), USNW, 2008, p.42

² 'Large Fire At Waterloo', *Sydney Morning Herald*, 21 July 1888, p.15.

³ Inscription on plaque in temple Stephen, p.17, 20-21; also reference to 'temporary' temple in discussion of Chinese New Year festivities in 1909: *Sydney Morning Herald*, 23 January 1909, p.13. Shirley Fitzgerald, *Red Tape, Gold Scissors: The Story of Sydney's Chinese*, 2nd ed, Halstead Press, 2008p.141.

The celebrations were viewed by many Sydneysiders as an exotic expression of the Chinese community. For example, in 1911 described as ‘weird celebrations’, and in the 1930s the music was described as being produced on ‘quaint instruments’.⁷

The patronising attitude of whites to the Chinese celebrations is demonstrated in this commentary about western New Year’s Eve in 1904:

*‘The superior Briton is rather apt to sneer at the cracker-bursting, noise-accompanied advent of the Chinese New Year. But a personal survey of the streets last night would suggest that the Australian, especially the younger portion of the community, is quite as capable of making an unmitigated nuisance of himself at the close of one period of time and beginning of another as the Confucian.’*⁸

But there was a general interest in the spectacle, and of course the fireworks and the dragon dance were drawcards. The celebrations and traditions were regularly explained to *Sydney Morning Herald* readers in the early 20th century, much in the way we still do today. The celebrations were visible on the streets, but they also had a physical and an economic impact on the wider Sydney community. Chinese businesses often closed for three days, and the celebrations impacted every year on the availability and cost of vegetables. Some businesses saw the event as a marketing opportunity, such as Searl’s Garden Emporium advertising floral blooms for Chinese New Year in 1907.⁹

The temple at Alexandria was one of the focal points for the Chinese New Year celebrations; and the ceremonies were regularly reported in the *Sydney Morning Herald* and attracted many spectators, both Chinese and white. We are lucky that several pictures have been published in the Herald, and along with the reports give a sense of the vibrancy of the celebrations.

The dragon dance through the streets of Alexandria always attracted a large crowd. The photograph below is from 1935 and it is claimed that thousands had gathered in Alexandria for the celebrations. Notice the mixed crowd of Chinese and whites. The paper deliberately pointed out the diverse crowd and said the whites were ‘very interested in the dragon’.¹⁰

⁷ *Sydney Morning Herald*, 7 February 1911, p. 7; *Sydney Morning Herald*, 20 February 1939, p.14.

⁸ *Sydney Morning Herald*, 1 January 1904, p.4.

⁹ *Sydney Morning Herald*, 9 February 1907, p.1.

¹⁰ *Sydney Morning Herald*, 5 February 1935, p.12.

By the 1940s the dragon dance started from the temple in Retreat Street, and then went into Botany Road and down to all the Chinese shops, where firecrackers were let off to ward away evil spirits and bring good luck.¹¹ The newspaper caption to this image states: *'A large number of Australians gathered to witness the celebrations for the Chinese New Year at Alexandria last night. The ceremonial dragon is shown writhing its way through the crowd.'*



Sydney Morning Herald, 5 February 1935

Chinese New Year by the 1940s is a popular festivity enjoyed by many sectors of the community. And it remains so today, with a twilight parade through the city. Kung Hei Fat Choy – happy new year in this year of the Rabbit.

¹¹ *Sydney Morning Herald*, 27 January 1941, p. 5.



In 1939 celebrations extended from the temple around the corner to the courtyard of a local warehouse, Messrs War Tiy & Co in Botany Road.
Sydney Morning Herald, 20 February 1939



Sydney Morning Herald, 27 January 1941

Continuing Professional Development

Mari Nawi: Sue Castrique

Rosemary Broomham described the opening of the Mari Nawi exhibition in the last issue of *Phanfare* and in December members of PHA had the opportunity of being shown the exhibition by its curator, Keith Vincent Smith. Based originally on his research for his PhD thesis, the exhibition drew on the collections of the Mitchell library and its Indigenous Service librarians. It was a privilege to see this important exhibition, but also to hear Keith describe the stories, his research and something of his method.

Aboriginal clans of Sydney were a canoe culture, plying rivers, coves and the open sea which were their highways. Mari Nawi was their word for big canoe, the sailing ships the English sailed into Port Jackson and the exhibition is about the Aboriginal men and women who became seafarers in a hybrid frontier. Keith may have begun with the theme of seafaring, but what steps from his vast array of sources are individual characters who are given the dignity of their traditional names and whose lives as sailors, explorers, whalers, tourists, convicts, willing and unwilling voyagers are vividly told in this exhibition. Bundle was ten years old and an orphan when he boarded the boat to Norfolk Island, the first Aboriginal Australian to sail beyond Port Jackson in 1791. Daniel Moowattin had collected plants for George Caley and went with him first to Norfolk Island then Van Diemen's Land and then on the long voyage to London. Bungaree circumnavigated Australia with Mathew Flinders. Many went to sea as whalers and sealers, Boatswain Maroot being put ashore at Macquarie Island where he was stranded in the sub-Antarctic for 18 months. As sailors Gnung-a-Gnung-a-Murremurgan went to Hawaii and San Diego, Tom Rowley to Calcutta and Madras, Tristan Maamby to Rio de Janeiro. They were individuals who made active choices, volitional characters who shared boats with white men.

Each is matched to their portrait, a drawing or painting by a European scientist or amateur sketcher, giving us a remarkable sense of these people as embodied individuals. One of the visual highlights for me though was seeing Bennelong's small cottage sitting just above the rocks in a landscape painting of Sydney Cove. It's a testament to the power of the visual, especially when allied to biography.

Keith's method has been described as 'forensic' and it seems the right word for research of such an extraordinary order. The stories have been drawn from the tiniest details in ship

musters, logs, European diaries and journals, a detective hunt that could not have been easy. As anyone will know who's tried searching a person through the government blanket records for example, English names for Aboriginal people kept shifting, as did the spelling so often the only way to recover them is to sound it out phonetically, or do some lateral thinking or just keep looking. Keith kept tabs on the maze of people and sources with more than 200 cards.

What he sidesteps is the circular trade between historians when hunches become fact by being quoted in another secondary source. Keith returns to the primary source. Other historians have confused Musquito with a Kameygal man Musketer who was speared and killed in the Rocks in 1806. Keith established that Musquito was sent to Norfolk Island as a convict in 1805, then transported again to Van Diemen's Land in 1813 and hanged for murder in Hobart in 1825. He did it by finding the original sketch by Nicolas-Martin Petit of 'Y-Erran-Gou-La-Ga' in Paris. There in pencil was the name 'mousqueda ou mousquita', which had not been included on the engraving held in libraries.

If Keith takes a certain glee in cutting back the scrub of historical misinformation then the reward is the stories of these remarkable Aboriginal seafarers who must have returned to the campfire with some pretty flash stories. They join those other sailors Cook, Flinders and Dampier in Australia's maritime history.

Top Tips for Public Speaking

Margaret Blundell

On Saturday 19 February 2011, ten eager PHA members spent the day at History House absorbing stacks of information about the dos & don'ts of Public Speaking. The presenter was Graham Reitzin who states on his website (www.skillcourses.com) that *'Your ability to speak in public is a major factor in your career development.'* After advising that the 'n' word (nervous) was banned in his workshops, Graham introduced us to his 10 point assessment system which is based on a good speaker's need for a measure of 'positive' anxiety.

0-2 = Speakers who seem bored, read from notes or don't care about their audience.

4-5 = (The target) Speakers who are comfortable & confident & not visibly anxious.

6-8 = Speakers typically show some signs of nervousness including mild sweating.

10 = Indicated by signs of extreme nervousness, sweating, red face & panic attacks.

Interestingly, we all soon discovered that a speaker will tend to assign a higher number to his or her own performance than would the audience. Many of us rated ourselves as a 7 or 8 when the rest of the group assessed us as a 5 or 6.

Right from the start we asked a lot of 'how to' questions, to which Graham added more. How could we be more flexible if we found the audience unresponsive; how could we stop going into 'meltdown' if something went wrong; how could we make our presentation interesting &, crucially, how could we commence a presentation with a good opening. Also, how could historical facts be presented in a way that was not boring.

Graham's first tips for presenters included:

- Preparation is the key. Before the event a professional presenter checks out the venue, the equipment & whether the material is appropriate for the prospective audience.
- Props involving electronic technology will always screw you up. Flip charts are better.
- If given 20 minutes to speak, prepare for 10-15 if there are likely to be questions asked.

Graham's other techniques for speakers are designed to focus on achieving:

Rapport – Develop it between oneself & the content, oneself & the audience & within the audience.

Structure - Add interesting points to the content. Use conversational style for formal arguments.

Spatial anchoring - Moving around the floor whilst speaking can be useful if there is a reason, for example, illustrating changes in historical timelines.

Beginnings - Include a universal truism in your welcome in order to get audience agreement. Start by acknowledging the venue, the location, the weather or another common topic.

Endings - Ascertain the theme of the talk and link the opening to the conclusion, for example by asking the audience a rhetorical question. Start with Why followed by Stories (the content) which lead on to the Message & Behaviours (What Next? What Else?).

Importantly, good presentations involve Body language (80%), Tone (14%) & Words (6%)

Whilst thanking the audience for their patience is acceptable, don't use the following:

Excuses - especially if running late or the equipment fails.

Words such as - 'not, you know, like sort of, I'm going to tell you, for those who don't know'.

Although Graham regards questions from an audience as an indication that he hasn't explained the points well enough, he offered these techniques for handling 'off the cuff' questions.

- Thank the person who asked the first question as there may be other people in the audience who wanted to ask the same question but were too nervous to do so.
- Use 'The 5 Ws + H' = 'What, Where, Why, When, Who & How'.
- Or the Past, Present, Future (the pendulum)
- Alternatively use a 'ripple effect' (concentric rings) where one thing leads to another.



Attendees listen intently to Graham's lesson
Photo: Laila Ellmoos



Graham and class at the end of a good day
Photo: Laila Ellmoos

With a focus on practical exercises and the supportive mood of the group, everyone's performance seemed to improve over the course of the day. One thing that puzzled me, however, was Graham's intermittent comments about how in awe he was at our professional achievements as historians. Later I thought that he may have said that to boost our confidence as most of the exercises involved getting up & giving a short impromptu speech to the group. Then after each presentation a group & self assessment was made with an occasional re-run to iron out any problems.

Whilst the fast pace of the workshop kept us busy, Laila kept us all well fed & the meal breaks gave us a chance to relax & socialise for a while. Also noted & appreciated were the recent refurbishments at History House. Overall the workshop seemed very good value, both in content & price, &, in my case, well worth the long trip to Sydney.

History Council of NSW

Mark Dunn: PHA Representative

The History Council of NSW held its 2010 AGM at History House on Wednesday 16th February with an attendance of approximately 20 members. The Council reported on a very hectic year in 2010 when it staged eleven separate events not including the Annual History Lecture or History Week. Many of the events were part of its Macquarie 2010 Bicentennial

program, Visions of Sydney which matched historians with public intellectuals to reflect on Macquarie's vision for Sydney and how it had manifested itself in today's city across the built environment, the landscape, Indigenous relations and historic memory. The lectures introduced a new audience to the History Council's work and proved to be an exciting and stimulating series.

As well as a busy events calendar, the year was equally important in terms of advocacy and increasing the profile of the History Council. Throughout the year the History Council made submissions thirteen separate issues from the closures of the National Archives of Australia offices in Darwin, Adelaide and Hobart to the establishment of a Bachelor of Historical Inquiry degree at UNE, the National History Curriculum, the closure of the Kenmore Hospital and the threat to the Dhiyaaan Indigenous Centre, Moree. The History Council takes its advocacy role very seriously and encourages its members to make known any issues that are effecting the practice of history where History Council support can be of help.

The History Council continues to be a strong position with ongoing financial assistance from Arts NSW and looks forward to another strong and vibrant year. The Council is particularly excited about its theme for this year's History Week celebrations, EAT History, which will focus on all things food and drink, including where it comes from or came from, how it has changed over history, where it is served, how it is consumed, what cultural traditions go with it, as well as pressures on resources and other issues.

ACPHA Report

Pauline Curby PHA NSW ACPHA representative

ACPHA has a busy year of activities planned. At the ACPHA teleconference before Christmas suggestions from PHANSW were well received especially in relation to the promotion of the profession through public relations initiatives.

A major initiative is the national conference PHA SA and PHA NT are collaborating on. A notice has gone out about this for members and there has been a call for papers. The conference will be held in Adelaide in August in conjunction with History SA. This is considered a suitable occasion for the launch of the second edition of *Circa*, the PHA Victoria journal. A total of 500 copies are to be printed and distributed to members.

A sub-committee of PHA Victoria is working on a structured CPD program. Information sessions will be run in 2011 and a trial held. Eventually it is hoped a compulsory points

system for professional development will be in place. Documentation outlining preliminary planning will be available to PHA NSW in April/May.

In view of the prime minister's announcement in the last week of January that the Australian Learning and Teaching Council (ALTC) will be cut at the end of 2011, ACPHA has written to Ms Gillard opposing this decision. As the national body whose members are tertiary educated professionals, we strongly support the work of ALTC in enhancing the quality of teaching and learning in Australian higher education institutions.

An exhibition and an unveiling in San Francisco, January 2011:

Panama-Pacific International Exposition in San Francisco, February to December 1915

Roslyn Burge

Exactly a century ago San Francisco lobbied successfully to host the Panama-Pacific International Exposition of 1915 (PPIE). The announcement was made in February 1911 and a month later a commissioner for the Exposition, the first of a number of Americans who toured the world and Australia, landed in Sydney to encourage Australian participation in the Exposition. The Australian Pavilion was one of 49 foreign and US states pavilions, in addition to palaces, waterways and abundant gardens, avenues of palms and trees (all of which was temporary, designed to be demolished at the end of the Exposition, and on a huge scale).

With fifty miles of avenues and aisles, the PPIE was so large it was impossible to see it all before the fair closed. [Interpretive signage, Palace of Fine Arts]

The Palace of Fine Arts is the only original structure remaining from the Exposition which was held on 635 acres in the Marina district along the foreshore of San Francisco Bay between February and December 1915.

By chance I was in San Francisco in January when two very different events celebrating the 1915 Panama-Pacific International Exposition were held: an exhibition of catalogues, photographs and ephemera from the Anne T. Kent California Room Collection at the Marin County Free Library; and the unveiling of the newly renovated Palace of Fine Arts.

The Marin County Free Library is one of a number of government agencies and community services operating within the Marin County Civic Center, itself an extraordinary building designed by Frank Lloyd Wright and located in San Rafael, about 30 minutes north of San Francisco. Doubtless there will be centenary celebrations of the Exposition in four years time

but the Library's exhibition, curated by the Librarian, Laurie Thompson, conjures up an early interest.



Palace of Fine Arts 1915: *The Story of the Exposition*, F.M. Todd, Vol 3, Putnam's Press, 1921



Souvenirs of the Panama-Pacific International Exposition

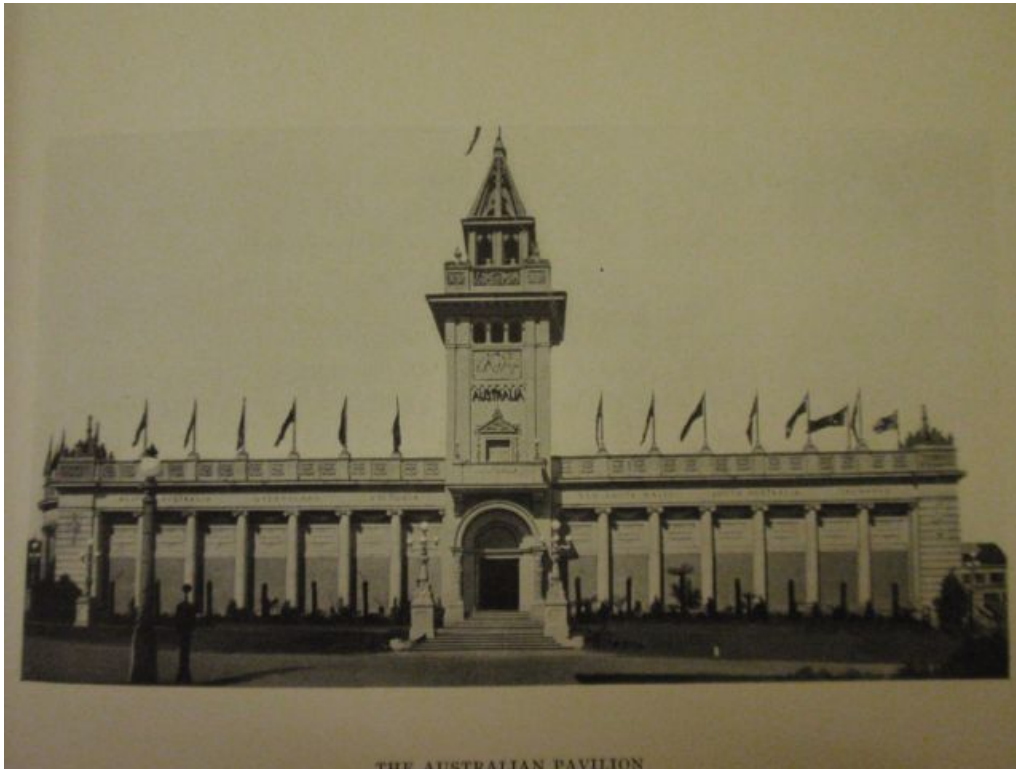
Photo: Anne T. Kent California Room Collection, Marin County Free Library

Secure in glass cases, the Library's exhibition included plans of the network of dozens of grand palaces and pavilions, halls of industry and technology, education and enterprise, celebratory china plates, souvenirs and fans, and a few of the 125,000 jewels which decorated the exterior of the Tower or Jewels. Hand-cut and polished by Bavarian peasants and hung by a tiny strip of metal which allowed these jewels (of coloured glass) to vibrate and shimmer, according the *Programme of Illumination Effects* 1915, the 453 foot tower must have seemed quite exotic, specially when spot lit at night.

Statistics abound about the Exposition and the scale of the project, the number of events and productions, money spent (and recouped), records set and unusual plants, animals and cultural displays are all recorded – as are the attendance figures which, by the end of November 1915, reached 18 million. For a city decimated by earthquake and fire less than a decade earlier, and Europe at war, the successes of the Exposition were a fillip. Though the Panama Canal had finally opened in 1914 and the original intent of the Exposition was to celebrate that feat, the greater emphasis focussed on the 'international', the 'new world' and the opportunity for America to showcase its technological and economic might.

The Palace of Fine Arts was one of eight thematic palaces built on level ground beside San Francisco Bay and the adjoining exhibition building was designed to house a collection of thousands of art works sourced internationally. The circular structure is extraordinary. It has classical influences, architectural decorations and painted murals which convey a variety of

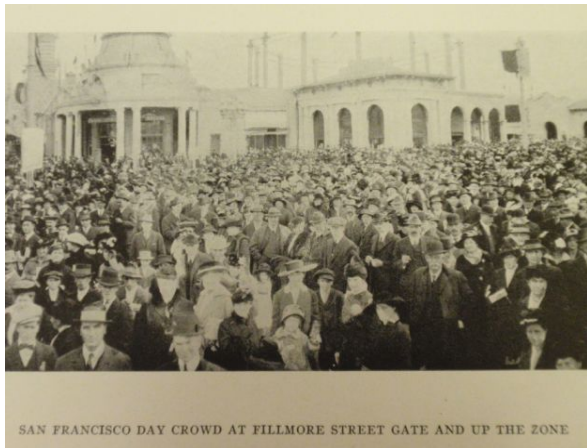
themes and references. Columned arches support its domed roof and its location beside a lagoon to reflect the building. During the Exposition a petition was taken up to retain the building and that fascination and affection for the Palace of Fine Arts continues among San Franciscans and tourists alike.



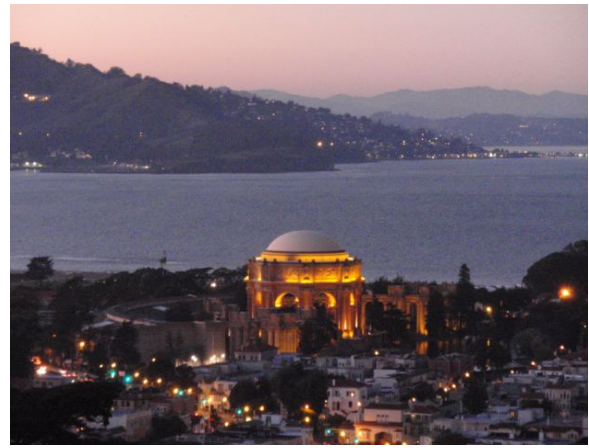
The Australian Pavilion at the PPIE in 1915

Despite earlier reinforcement and renovations the building was in a sorry state by 1990, damaged by age and earthquake, and the lagoon was stagnant. This latest renovation took seven years and the project was driven by a concerted community push which raised \$16 million of the budgeted \$21 million.

For the unveiling of the newly renovated Palace of Fine Arts on Friday 14 January 2011, a mostly local crowd had gathered and was impatient for the cyclone fence to be gone. Once allowed onto the site, everyone collected below the dome for a modest ceremony acknowledging the work of local resident Donna Huggins, the Maybeck Foundation (named for the architect of the building), San Francisco Recreation and Parks Department, generous donors and the enthusiasm of the community. Clearly this public/private enterprise has been successful on many levels and once the ceremony was over the public roamed through the building and along newly landscaped gardens.



Crowds at the Exposition in 1915



The Palace of Fine Arts in San Francisco 2011
Photo: Roslyn Burge

There were no souvenirs of the opening. A small 26 page booklets (*If these walls could talk – the Palace – celebrating the Palace of Fine Arts’ journey from landmark in decline to restored jewel*) briefly tells the story in the first person from the perspective of the Palace of Fine Arts itself and was available for the press on the day. Interpretive panels display photos and vignettes about the Exposition:

Ford Motor Car Company built an assembly plant in the Palace of Transportation. A new vehicle was produced every 10 minutes, and the entire inventory sold out before the end of the fair. [Interpretive signage, Palace of Fine Arts]

Having long admired the Palace of Fine Arts from passing vehicles, I was astonished by its deceptive scale once I walked among the structure, which dwarfs two and three storey homes nearby. So immense are the arches and columns it was impossible for my camera to capture them in one frame from close quarters. Its impact is still impressive and explains why the Exposition drew enthusiastic responses and 18 million visitors. The Palace of Fine Arts is a beautiful building of immense grandeur.

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