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Lyndhurst, the House that stopped an Expressway –  
the front of the Regency villa viewed from Darghan Lane, Glebe  
Photo: Rosemary Broomham



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### President's Report– March 2005

As indicated in my last report, ACPHA has been able to negotiate better rates for professional indemnity insurance with Ambro Insurance. Some members have reported that their premium has been reduced by almost 50 per cent compared to the premium paid last year. As most government commissions require this insurance cover, the new lower rate is a bonus to members and underscores the importance of our membership of the national body of professional historians.

I would like to invite members to attend the PHA/RAHS heritage Symposium entitled *The History Community and Heritage - 1901 to 2005*. This event, part of the National Trust Heritage Festival, will be held on the evening of Wednesday 13 April from 5.30 pm at History House, 133 Macquarie Street, Sydney. Several of our members will star at what promises to be a stimulating evening.

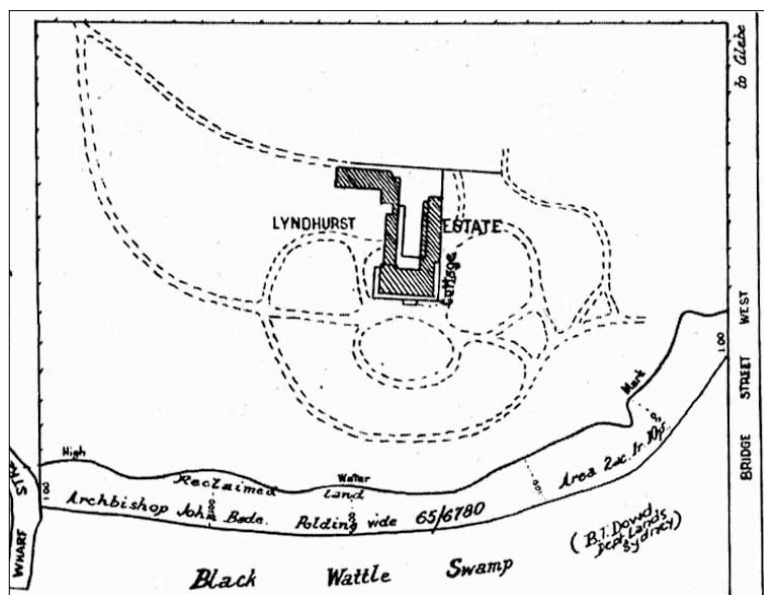
Later this year we are planning to hold a workshop entitled *Making History Pay* as part of the PHA's continuing professional development program. At this we will be considering topics such as: applying for grant funding, tendering and budgeting for projects and time management. We are looking for experienced historians to speak on this occasion, so if you are interested please contact myself or Peter Tyler.

**Pauline Curby**

## Lyndhurst, the House that stopped an Expressway

No sooner had residents of Darghan Street Glebe accustomed themselves to the sudden disappearance of the Historic Houses head office from Lyndhurst than Christie's Great Estates' restrained and elegant advertisements appeared in the real estate pages of all major newspapers. There followed a slight flurry on one or two inspection days. Almost before we had time to draw our collective breath again, the rumour circulated that Lyndhurst had been sold for an astonishing \$3.3 million. Lest we should harbour any doubts about the veracity of this story, it was quickly confirmed in the local paper *The Glebe* on 24 March. Reporter Fiona Ross-Edwards confirmed the sale and stated that the purchaser, financial planner Tim Eustace, intends to restore Lyndhurst to a family home. The sale, having pre-empted the auction scheduled for 9 April infuriated other would-be bidders who dubbed themselves the 'St Patrick's Day Massacre 17'.

I first became acquainted with Lyndhurst in early 1984 when economic necessity forced me to relinquish my home of twenty years and buy something cheaper. After examining numerous options, I purchased a terrace in Darghan Street, only to be told by a doom-saying family member that my house was in the path of an expressway. A panicky phone call quickly silenced that Cassandra but once I realised how my new house related to the expressway plans, the landscape surrounding it suddenly made sense. The rescue of the Regency marine villa designed by John Verge and built in the early 1830s for Dr James Bowman had come too late to save the housing in the path of that particular expressway. 'A swathe of ruined walls and tangled undergrowth began at from the edge of the cliff above Wentworth Park, passing round Lyndhurst and falling away from it to the west.' There were squatters over the road and the numerous empty allotments surrounding it had substantial rubbish dumped on them that attracted the attentions of the tribe of local children – my youngest daughter among them – who used the vehicles abandoned there as cubby houses.



This plan of Lyndhurst Estate 1862 shows its extent before subdivision.<sup>2</sup>

One of two surviving Regency villas in Glebe, Lyndhurst, built between 1833 and 1837, had once graced an estate of 36 acres landscaped so expertly that colonial horticulturalist, Thomas Shepherd cited it as an exemplar 'for the general embellishment of marine villas' with lawns, shrubberies, kitchen gardens and orchards.<sup>1</sup> The house faced Blackwattle Bay and enjoyed a fine view of the 'beautifully wooded' shore on its eastern side. Its access road led through a park from Glebe Point Road.

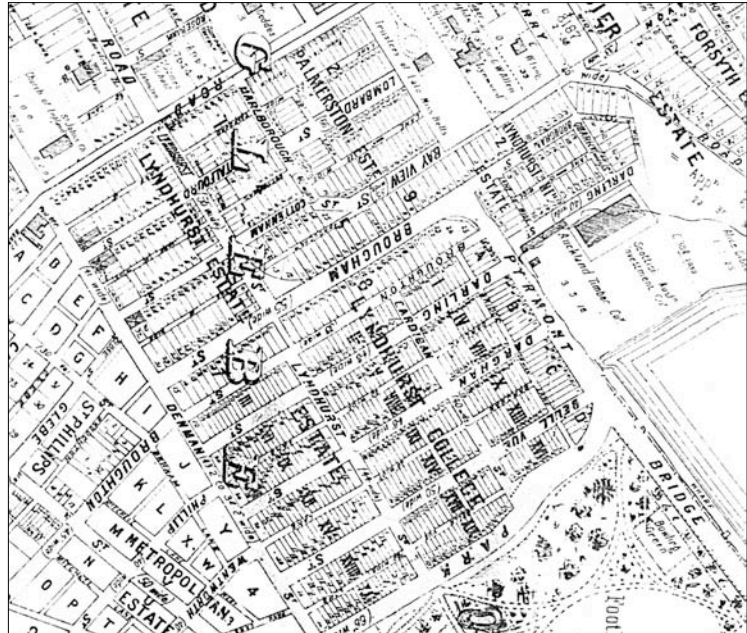
The villa was home to Dr Bowman and his in-laws the Macarthurs until 1847 when it was used for St James College training Anglican clergy. Subsequently purchased by the Roman Catholic Church it became St Mary's College, which trained candidates for the priesthood.



Three subdivisions followed in 1878 and 1885, the first bounded by Brougham Street and present day St John's, Glebe Point and Bridge Roads, the second between Ferry Road and Bridge Road, and a third covering the remainder. Two buildings survived among the terrace allotments, the villa itself and a college dormitory in the upper left section of the 1862 plan.<sup>3</sup>

By the time that the Department of Main Roads (DMR) planned to run the north-western freeway through Glebe, Lyndhurst was a wreck. Not only was the fabric of the original building greatly damaged, but it also had acquired additions during its later uses such as hospital, laundry, cabinetmaker's workshop, ice cream factory, broom factory and printing works.<sup>4</sup> Finally, after its purchase by the DMR in 1972, it had become the home of squatters who used its elegant cedar staircase for firewood.

*Lyndhurst Subdivisions 1885 (right) ML SLNSW*



In a slavish passion for progress at all costs, century-old houses such as St Malo in the historic precinct of Hunters Hill had been demolished in 1962 to make way for the new Gladesville and Figtree Bridges and a 1969 proposal to widen Jersey Road threatened Paddington in 1969. The latter plan renewed the anti-expressway protests to a point where the NSW government was forced to hold an inquiry. Meanwhile, the other freeways planned to carry cars in and out of the city were headed for middle-class housing in Walter Burley Griffin's Castlecrag and 2,437 traditionally working class dwellings in Glebe, Annandale and Lilyfield. The Sydney Area Transportation Study described these inner-city areas as 'old, stingy [suburbs that] should be torn down and the residents relocated'. Glebe, which the freeways would carve into three sections, was already in a state of decay as the DMR began to demolish houses in the path of the roads.

Partly an expression of self-interest associated with the gentrification of inner suburbs and partly a Labor movement to restrict over-development and save worker housing and recreational space, Lyndhurst's rescue became a focal point of residents' action because it was directly in the path of the North-western Freeway. Initiated by the Glebe Society, formed in 1969, the 'Save Lyndhurst' campaign was associated with the movement to curb the car by limiting expressways and retain the nineteenth century heritage of inner-city suburbs. The threat to Leichhardt Municipality brought in a new council in 1971, which joined the 'Save Glebe' campaign. The cause of liveable cities was embraced by Labor leader Gough Whitlam but it was made effective by an alliance of middle-class conservationists and workers through Green Bans imposed by the NSW Builders' Labourers' Federation led by Jack Munday. Green Bans caused the DMR to retreat in 1972 but the last-ditch stand by anti-expressway groups and the BLF against the bulldozers at Fig Street Ultimo in 1974 succeeded in stopping the Askin government from renewing the roadbuilding. Other parts of Glebe were saved by

the Commonwealth *Glebe Lands (Appropriation) Act, 1974* that guaranteed rehabilitation of the Anglican Glebe Estate for low-cost housing.<sup>5</sup> This project also rescued houses that had been emptied by the DMR and subsequently used by squatters. From that time, the gentrification of Glebe's public and private housing gathered pace.

Thirty years after Lyndhurst was used to stop an expressway, this brief history explains the contrasting ideals that formed the Darghan Street of today. Yet, the willingness of a private citizen – a member of the Glebe Society – to pay \$3.3 million for a large house with very limited grounds which requires further expenditure to turn it into a home provides a telling example of the results of current economic policies and the voracious Sydney property market. Surrounded by much smaller terraces, some with no yards at all Lyndhurst has its back to the street and faces the lane that is lined with roller doors and sheds. It has public housing behind it and on either side and the rest of the street is a mix of rented investment and owner-occupied properties. What pressures will this acquisition introduce to the already uneasy relationship between the disparate socio-economic groups represented in Darghan Street and its immediate vicinity? And how does this outcome satisfy the aims of the groups who united to save Lyndhurst?

Officially, the sale to a private individual for a family home has been hailed as an excellent adaptation of a previously government-owned building. It is seen as keeping faith with the 'considerable affection' the community holds for Lyndhurst because of its role in saving Glebe. But it does raise questions about the future of Darghan Street, or indeed Glebe. Is it the harbinger of a second stage of gentrification in an already gentrified area, which will reserve it for millionaires?



*Lyndhurst from the northern end of Darghan Street. Photo: Rosemary Broomham*

#### Endnotes

<sup>1</sup> Thomas Shepherd 'Landscape Gardening in Australia', cited in Bernard and Kate Smith *The Architectural Character of Glebe*, Sydney, SUP, 1973, reprinted 1989, p 18

<sup>2</sup> Bernard and Kate Smith, op cit, p 20

<sup>3</sup> Ibid, pp 18-20

<sup>4</sup> HHT press release 'Sale of Lyndhurst'.

<sup>5</sup> Max Solling and Peter Reynolds, *Leichhardt: on the margins of the city*, Allen & Unwin, 1997, pp 240-45



**MUSEUMS OF CHINA**

.....

**by Terri McCormack**

Last year I spent two months in China and as always when travelling I visited museums to see how the country portrayed its own past. Much of Chinese history has been obliterated or sanitised and I encountered some classic cases of incorrect dating and misinterpretations. Recently, however, the Government has become aware of the tourist value of its many treasure houses of history and heritage and is investing in them. I lost count of the museums I saw, some spectacular, some intimate and wonderful, and some woeful.

The modern Shanghai Museum, opened in 1995, is, like so many structures in this vibrant city, an architectural statement in itself. With its four enormous floors of priceless objects, it is a magnificent showcase of Chinese history and one of the world's top museums. As tour groups dashed in and out, I spent days wandering through the galleries of exquisite displays and marvelling at the extraordinary range and achievement of Chinese art and culture.

A major Shanghai attraction is the Orient Pearl Tower, shaped like an inverted hypodermic and looming over the colonial Bund from the booming Pudong area. Rather than ascend its heights, I went below the tower to the fascinating Shanghai History Museum. Multimedia presentations and imaginative displays portray the history of old Shanghai which is disappearing fast. The visitor wanders through recreated historic streets lined with all kinds of quaint shops and the high-pitched call of vendors suddenly piercing the silence. The only thing missing is the smell but this was very present a few days later when I found myself in a just such a narrow bustling lane with similar sounds and sights not far from my cheap hotel.

Quite by accident, behind one of the old bank buildings on the Bund, I found a marvellous exhibition at the Shanghai Municipal Archives. Comparable with any Australian exhibition I've seen, it used sound, film, and the treasures of its archival collections to depict Shanghai's past from ancient through pre-colonial times to the present extraordinary growth. I was fascinated by a display of documents and objects on the Wing On Company, one of Shanghai's largest trading companies. Its huge department store opened in Nanjing Road in 1918 and became a Shanghai landmark. Like the Sincere and the Sun Sun stores, this Guo family firm began in a Dixon Street fruitshop in Sydney. In search of more information, I startled the non-English speaking Archives staff by appearing in their Search Room. The Wing On records are extensive, making me wish I could read Chinese to explore further this historic link between the overseas Chinese-Australians and their homeland.

Each Chinese province has its own museum depicting the individual culture and history of their region. The ones in Hangzhou (Zhejiang), Xian (Shaanxi), and Nanjing (Jiangsu) were elegant and excellent, reinforcing my awe at the diversity of Chinese culture and my amazement that so much material culture has survived the numerous incursions, insurrections, and the disastrous Cultural Revolution. My main reason for catching the train from Shanghai to the strange city of Nanjing, however, was to visit another type of museum. The Memorial Hall of the Nanjing Massacre documents the atrocities committed by Japanese soldiers during the occupation of Nanjing in 1937. It is vast and harrowing, including pictures of executions and a mass grave of massacre victims. Most visitors were Chinese and some were curious to know why a foreigner was there. How could I explain in fractured English and Mandarin that my uncle perished in the Borneo death march and that this portrayal of human evil affected me as much as the moving POW Memorial at Sandakan in Sabah?

Beyond the amazing Palace Museum of Beijing and the formidable Terra Cotta Warriors of the walled city of Xian lies Western China and the Silk Road across the semi-autonomous

region of Xinjiang to Central Asia and India. I travelled here with a small group of like-minded archaeologists and art lovers following the route of early Buddhists, Nestorian Christians, Jewish merchants, Muslim traders, and colonial adventurers. Out on the rim of the Gobi and the Taklamakan deserts, we visited ancient tombs and ruined cities, sighted fragments of the Great Wall and grandiose forts, marvelled at the vitality of the art and sculptures in remote Buddhist cave complexes, and mourned the loss of so much of it to Muslin invaders and foreign treasure-hunters.

Some of the artefacts from these oasis grottoes and desert communities have made it into local museums but Beijing priorities here do not include the preservation of local history. This is the tribal territory of Turkic-speaking Uyghurs, Kazakhs, Tajiks, Uzbeks and other Muslims of Central Asia. China's concern here is to prevent insurrection by repopulating the area with Han Chinese while extracting petroleum from the newly-discovered oil fields.



*Treasures from the Lanzhou Museum, Western China. As indicated by the dates, these elegant ceramics were all made over 2000 years b.c.e.*

The saddest museum I saw was in Urumqi, the industrial provincial capital of Xinjiang. The prime exhibits were the preserved bodies of men, women and children discovered in desert tombs. These "Mummies of Urumqi" are highly significant because they are dressed in Indo-European textiles, their funerary ritual is unique, and their origins remain a mystery. They are stored in glass cases making viewing easy but prompting concerns about the constant light on such fragile exhibits. Similar objects receive pride of place in the British Museum or the Louvre (both of which have large collections of stolen Silk Road artefacts) but here they were in a big dusty room at the back of the main museum which has been under renovation for as long as anyone can remember. Local Uyghers believe the refurbished museum will be taken over Chinese officials rather than used to display non-Chinese culture.

Coming back through the stunning Hexi Corridor, we reached Lanzhou, capital of Gansu, at the eastern end of the Silk Road. Our purpose was two-fold. As a cold snap hit the region and the rain and snow fell, we boarded a dubious-looking motor boat to cross a huge lake to visit the famed Binglingsi Buddhist Caves. They were indeed spectacular with hundreds of tiny cavities filled with exquisite Buddhist figures and huge Buddhas carved out of the cliff face but the below-freezing temperature and the icy muddy paths and dilapidated stairs up the cliffs detracted

considerably from the experience. Having survived that, our next day's plan was to visit the famous Gansu Provincial Museum housing the cultural relics of the Silk Road. That was when we discovered it had been shut for months with no sign of re-opening in the near future.



This was very disappointing but some of us compensated by going to the Lanzhou City Museum instead.

It was the first day of the seven-day National Holiday and all of Lanzhou and the surrounding countryside were visiting their local museum. It was a small but very well-organised museum with some wonderful archaeological exhibits and ceramic displays reflecting the history of this staging post on the Silk Road. The crowds were in holiday mood, delighted to have a few foreigners in their midst, calligraphers and artists were exhibiting their wares, and it was wonderful to see how much everyone was enjoying the day out. It was typical of all the civic and provincial museums I visited in China. The locals, many of them of obvious rural background, were interested in the exhibits and took pride in their local history and culture. While I might have quibbled over dates and there was some evident sanitisation of history, I recognised the role of these museums as vital and effective teaching aids in a society with one of the oldest and most impressive cultures in the world.

## **Heritage Festival Event**

**Wednesday 13 April**

**Symposium: A Joint RAHS and PHA Activity**

**The History Community and Heritage - 1901 to 2005**

From its formation in 1901, the Royal Australian Historical Society has supported the preservation of Australia's heritage. This Society provided contemporary historians who had an interest in heritage with a platform to work in that field, and it continues to do so. Now a large part of this work is carried out by members of the Professional Historians Association. Historian Susan Maclean will look at the formative years of the RAHS and will reveal the way its members supported and promoted heritage issues in the years which followed the Federation of Australia. Dr Anne-Maree Whitaker will show that, as the face of Sydney began to change in the late 1930s, it was the historians who recognised that our heritage was at risk. The symposium will also showcase today's historians. Members of the Professional Historians Association will speak of their heritage work which now covers a range of heritage fields, far greater than historians of 1901 could have imagined.

Venue: History House, 133 Macquarie Street, Sydney

Time: 5.30 for 6 pm

Cost: \$7.00 Includes light refreshments on arrival.

Bookings essential on (02) 9247 8001

or [history@rahs.org.au](mailto:history@rahs.org.au)

## **New Principles for Management of Government Heritage**

The Heritage Office has issued new principles and guidelines to NSW Government Agencies for the management of their heritage assets. The Government has the largest heritage portfolio in NSW, and so far some agencies have not complied with the requirements in the Heritage Act such as maintaining a register of heritage items and making it available for public inspection.

The new principles were approved by the Minister, Dianne Beamer, on 16 December 2004, and set a timetable for action by government agencies. The first item for action is that they complete a Heritage Asset Management Strategy by 21 January 2006. This will include:

- A date for completion of heritage and conservation registers, which can be no later than December 2009
- A management action plan
- An asset maintenance plan
- A redundant assets transfer plan
- Indicators for performance and reporting, such as community satisfaction and heritage conservation outcomes

Managing heritage assets involves identifying those assets, developing statements of heritage significance for them, and planning based on that significance as well as conservation management plans.

The Heritage Office specifies that staff and consultants used to manage and undertake work relating to heritage assets must be adequately trained in requirements relating to the Principles and Guidelines.

The Heritage Office will carry out a review of the implementation of the Principles and Guidelines after 12 months, taking into account feedback from State agencies.

For historians and heritage consultants, this should mean that there is an increase in a need for experienced and qualified consultants over the next five years, as agencies come to terms with their heritage responsibilities. It is unclear from the Guidelines whether any extra Treasury funding will be available for the work, but agencies are encouraged to request funding in their Budget based on the management requirements of their assets. Some funding may be given on the expectation that some heritage items will be disposed of by way of sale.

This seems like a good occasion for PHA members to do a little marketing of their skills to Government, especially if they can form teams which have the necessary skills to assist agencies with all their new responsibilities.

The full text of the Principles and Guidelines is available on the Heritage Office website, [www.heritage.nsw.gov.au](http://www.heritage.nsw.gov.au).

Christa Ludlow

## *Heritage in Motion...*

### *On the Road with the "R" and "S" Series Valiant Car Clubs of Australia*

*Rosemary Kerr*

With fond memories of many summer school holidays in the 1970s driving to Queensland in the family's Valiant, I find myself, some thirty years later, again in an old Valiant, following a convoy of the 1962 "R" and "S" Series to the National Rally on the Gold Coast. Four cars left Sydney together and travelled up the New England Highway through Tamworth, Armidale and Warwick to Surfers Paradise, where about 50 cars from around Australia – all "R"s and "S"s - gathered for a few days' activities before we headed back to Sydney via the coast. Mr Smith and I are travelling in a slightly out-of-place 1965 AP6 V-Eight model. We are listening to the Beatles, Cat Stevens, Richard Clapton and "Hits of the '60s and '70s," but we do not, like some fellow travellers, have dogs with nodding heads in the back window or fuzzy dice hanging from the rear vision mirror. These are optional, though highly desirable.

The Chrysler Valiant "R" Series was the first model to be assembled in Australia from US parts at Chrysler's plant in Adelaide. Based on the 1961 US model and modified to suit Australian conditions, the first "R" was officially unveiled by South Australia's Premier, Sir Thomas Playford, in January 1962. This model proved so popular that it was sold out within two months. The similar "S" series arrived shortly thereafter and continued to be manufactured until early 1963. Overall, about 1,000 "R"s and 10,000 "S"s were sold in Australia. The arrival of the "R" and "S" Series Valiants were Chrysler's challenge to Ford's Falcon and General Motors' Holden and set up the "Big Three" battle, which dominated the Australian market for almost two decades.<sup>1</sup> These Valiants, with their rounded shape and American-style fins and the imitation spare wheel moulding on the boot of the "R", were seen by many as a more stylish, sophisticated and exotic-looking car than had been available in Australia up to that time. The power of the Valiant also won hearts, having a bigger, more powerful motor than either of its competitors.



Valiants at Byron Bay. From left – AP6 V-Eight (1965), "S" Series and "R" Series (1962). [R. Kerr, 2005.]

The "R" & "S" Series are the only Valiants to have a club specifically dedicated to that model. Clubs in New South Wales, Victoria, South Australia, Queensland and Western Australia have about 50 to 60 members. It's hard to estimate the number of "R"s and "S"s surviving in Australia, but the register maintained by the NSW club lists 115 "S"s and only 15 "R"s, in varying states of repair. Thus, the "R" Series in particular is quite rare.

Old cars are obviously one of the most publicly visible items of movable heritage and have a powerful ability to evoke memories – the look, smell and feel prompting associations with people, experiences and events of the past. It was a buzz to see heads turning as we passed through towns and it was amazing how often people came up to chat wherever we stopped, with stories of their old "S" or their brother's or ex-boyfriend's etc. etc. A neighbour at one

<sup>1</sup> [http://www.uniquecarsandparts.com.au/car\\_info/chrysler\\_valiant\\_r\\_series.htm](http://www.uniquecarsandparts.com.au/car_info/chrysler_valiant_r_series.htm)



of the motels was admiring the cars and said that her ex-fiancee had owned one – she had fond memories of the car if not of the man! One fellow-traveller, on returning to his car that had been parked in the sun for an hour or so, remarked at how the hot leathery smell and bench seats that burn the backs of your legs reminded him of his childhood travels in the family's Valiant.

That's another thing you notice when travelling in a "historic vehicle" - just how far we've come in the last 40 years in terms of creature comforts in motoring. Air conditioning in these cars means winding down the windows and opening the vent underneath the glove box. The sun burning through non-tinted windows and reflecting off chrome windscreen wipers; the leather-look bench seats and metal seatbelt holders that bite when hot, make for a very different travelling experience to the cushy air-conditioned, cruise controlled, cloth-seated and plastic



Prize-winning "R" Series – "Modified". [R. Kerr, 2005.]

everything else cars of today. The features that make this (1960s) era's cars so attractive and unique can also, understandably, be a source of discomfort. Like living in a heritage-listed house, there's often a trade-off between retaining historic value and the demands of modern living and comfort.

As a historian working largely in the heritage area, I found it interesting to think of comparisons between the way these historic vehicles are valued and judged with the way we view built heritage. The cars are judged in shows under the categories "authentic" or "original" - ie. with parts, fittings, colour schemes etc. as they would have been when the cars were made - versus "modified", which may include the addition of power steering, cd players, new paintwork in non-original colours etc. Some debate and contention surrounds the definition of "authentic / original" as in some instances it can mean "as it left the factory", with no restoration allowed, while in other cases a car that had been restored to its original condition may win a competition as it would obviously look a lot better than one that had not been altered since its production. The question is how many parts can you restore before it becomes "modified" and thereby loses some of its historic value? It's an unresolved issue. In any case, the closer a car is to its original condition the greater its value, both in monetary terms and in the eyes of fellow enthusiasts.

Similar problems face built heritage professionals in interpreting buildings. In preparing Heritage Impact Statements we have to determine to what extent alterations and additions to a property should be allowed before they detract from its heritage significance to such an extent that it is no longer meaningful. We often see the dilemmas faced by homeowners as they endeavour (if we're lucky) to preserve the features of their homes that contribute to their value as heritage items, with the demands of modern living. In the case of built heritage it's not always easy to determine what constitutes "original" condition. For example, when a property is associated with a number of different historic phases, which phase do you choose in any restoration work? In the case of buildings in poor repair is it more meaningful to restore or replace deteriorating fabric so as to preserve something for the future, rather than

keeping it in original form and risking losing it entirely through decay? While some owners deliberately seek older properties to restore and see that they have a role to play in preserving something that can be enjoyed and interpreted by future generations, others see heritage as an irritating obstacle to be overcome. Sometimes a heritage listed house is seen by potential buyers as being less valuable than a non-listed house as they feel that they won't be able to realise the property's value or make it livable and re-saleable by modification and further development.



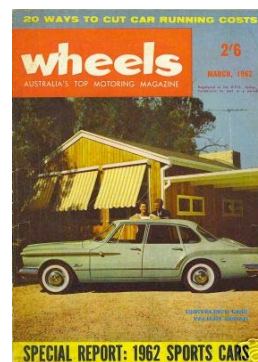
Interior of left-hand-drive Plymouth Valiant (US Version of "R" Series). Push-button automatic transmission was a feature of some cars of the era. [R. Kerr. 2005.]

The Valiant nuts probably don't see themselves as playing a role in preserving some of Australia's motoring heritage; I get the feeling that they just love cars. Their enthusiasm and interest stems from a range of reasons. Some of the cars have been in the one family for two or more generations; others have owned or worked with that model in earlier life and now, with time and money to invest in them, want to revive those memories. Others (including some younger club members) are just interested in the 60s generally and collect all kinds of memorabilia from

that era. While some of the cars are in daily use, others are virtually museum pieces, kept locked away in garages to be lovingly cared for, preserved and protected from the destructive elements and today's drivers. They are shined up and come out only for special occasions such as club runs or rallies. For the truly dedicated the quest for original parts takes them to swap meets across the country and even to the US, or at the very least a surf of the eBay site; and big money is exchanged to find the right part or accessory in top condition. By the way, the nodding dogs must be authentic too, because one member of our group scoured any 'old wares' shops he could find on his travels and has been looking unsuccessfully for years for just the right ones.

The last Valiant was produced in Australia in 1981. While the Holden dominates the iconography of Australian motoring history, the Valiant has developed its own cult status, particularly the later models from the early 1970s and onwards - the "Marrickville Mercedes" - that increasingly became associated with Greek and Italian immigrants and continues celebrated in popular culture by shows such as *Pizza*.

Even for someone who's not a car fanatic, it's hard not to feel enthusiasm for the workmanship, detailing and styling that's gone into these cars – features that you don't find today. Even if they only get an outing once in a while, when they do, they're taking heritage to the street, literally, as moving, working, visible reminders of an earlier era of motoring. The drivers probably don't realise how many connections, memories, and stories may have been triggered as they pass by – and isn't that a big part of what "public history" is all about? But now, if you'll excuse me, I'm off to buy a pair of fuzzy dice.



Right: The new Chrysler Valiant "R" Series. *Wheels* Magazine, March 1962 [eBay.com.au/collectibles/ advertising/valiant]

## Putting on a pleasing face

Stanton Library is both pleased and proud to make available the *Face of North Sydney* [FONS] pictorial database via the North Sydney Council webpage at [www.northsydney.nsw.gov.au](http://www.northsydney.nsw.gov.au). FONS comprises more than 5000 images held within the David Earle Local Studies Collection and documenting the history and development of the North Sydney Council area from the 1840s to the present.

The collection is comprised of original images held by the Stanton, copies made from loaned material and reproductions from other institutional collections. It includes photographs, postcards and some sketches of the North Sydney Council area, which included Mosman until 1893. The collection documents streetscapes, buildings, transport, industry, parks and reserves, sport and recreation, social events, dress styles and a myriad other aspects of North Sydney's local history.

The idea for FONS goes back at least 8 years when the Historical Services staff at the Stanton produced a CD-rom of the pictorial collection. That project was a huge step forward in improving availability. But technology moved on and the collection grew, necessitating the creation of a more accessible on-going database – one that grows with the collection and can be used by anyone with an internet connection. Hosted by the company Searchtech, who have created similar databases for other libraries, the new FONS has updated entries and improved

search functions. The public can use the suggested subject headings or type in a keyword. Users can print their search results or, if needs be, come into the Library to organise a photographic copy from the copyprint or negative. Reproduction rights are also noted in the record for each image.

North Sydney is a relatively small local government area - 10 square kilometres which incorporates thriving business districts and diverse residential areas from Cammeray to Kirribilli and Cremorne to Wollstonecraft. The population is highly mobile with nearly half of all residents renting. More than half move on within five years.



*Luna Park sign Alfred Street, 1935. This image has been useful in the current reconstruction of the sign. Stanton Library PF476/25*

Despite this fluidity there is great interest in the history of the area which has a long and proud history of heritage consciousness. Resident action against over development dates from the early 20<sup>th</sup> century. The North Shore Historical Society grew out of concerns at the demolition of the Blacket designed Bell-Vue villa to make way for Blues Point Tower in the late 1950s. Stanton Library appointed its first local history librarian in 1975. The collection



that has developed since is named in honour of Historical Society member David Earle who did so much to document the changing face of North Sydney in words and pictures.

FONS will continue to grow as new images are acquired and Stanton Library continues to digitise its photographic collection. Already we have plans to digitise and add to the database the 300-400 tram and tramways photographs taken in the 1950s for our area from the Leon Manny Collection.

Two smaller complementary databases have also been completed. *Naming North Sydney* is a database version of the book of the same name which gives historical background on the names of North Sydney's streets, parks and localities. The *Public Art Register* documents artworks located on public land and in public buildings in the North Sydney Council area. These and two further databases documenting historic plaques in the area and making accessible the substantial collection of extant architectural plans from the 1920s to the 1940s will be officially launched during the 2005 Heritage Festival in April.

For more information contact Ian Hoskins, Council Historian, or Leonie Masson, Senior Librarian, at Stanton Library Local Studies on 9936 8430.



*Willoughby Falls, Charles Kerry photo, c.1895. This local beauty spot was transformed soon after with the construction of the sewerage works. Stanton Library PF769*

## GARDENS OF MEMORY PROJECT

Do you have memories of a garden that has been a special place for you? Garden history is not confined to large, grand or famous gardens. It includes the history of front gardens and back yards of suburbs, towns and farms all over the country.

The Gardens of Memory Project is a project initiated by the Australian Garden History Society (AGHS) in a response to the changing way we use gardens. The aim of this project is to document gardens in a more detailed way than many local government heritage studies. We would like to find out what your garden, or a garden that was important to you, was like when you were growing up or details that you remember from the more recent past. In this way we will be able to capture a snapshot of gardens and how they were used and planted during much of the twentieth century.

We are asking people who are interested in participating to provide a sketch plan of a garden, or gardens, with a plant list and a description of the garden. We suggest that the plan is drawn on a standard A4 or A3 size piece of paper. This will enable the plans to be photocopied more easily so that participants can keep a copy of what they have given for their own record as well.

The description can be as brief as you wish, or it can be a longer description and photographs can be attached if desired. Again, an A4 page format is recommended.

The full address of the location of the garden sketched should be attached and whether the garden or evidence of the garden are still there. A photocopied street directory location would be beneficial.

The plans and descriptions submitted will not be returned.

For more information about the AGHS see [www.gardenhistorysociety.org.au](http://www.gardenhistorysociety.org.au)

### **The Australian Garden History Society**

Formed in 1980, the AGHS brings together people from diverse backgrounds united by an appreciation of and concern for our parks, gardens and cultural landscapes as part of Australia's heritage.

The Society promotes knowledge of historic gardens and research into their history. It aims to examine gardens and gardening in their widest social, historic, literary, artistic and scientific context.

Colleen Morris

Australian Garden History Society

## Book Review: An Australian Sculptor Revealed



William Priestly MacIntosh (1857-1930) was a dashing young sculptor who immigrated to Sydney in 1881. After studying under Lucien Henry at the Sydney Technical College, MacIntosh embarked upon a long and successful career as a sculptor based in Sydney (Forest Lodge and later Kogarah). He received commissions far afield in rural New South Wales, Queensland and Canberra, as well as completing several significant works in Sydney. MacIntosh was respected amongst his contemporaries and his apparently prolific output was well-known. Yet his work has remained largely forgotten and unappreciated in the twentieth century. Why is this?

In her book *An Australian Sculptor: William Priestly MacIntosh*, PHA member Beverley Earnshaw argues that MacIntosh's contribution has been 'buried' beneath the names of the architects, contractors and commissioning bodies. While

acknowledged at the time in the press, a sculptor's association with a particular building or ornamental sculpture was rarely recorded elsewhere. Sculptors were usually sub-contractors and as a result generally do not feature in the archival record. Contracts from commissioning government departments do survive but they deal only with the main building contractor and do not reveal sub-contractors. Plans and design details are another potential source for identifying sculptors but they were often ephemeral - tracing paper used on the job and then thrown away.

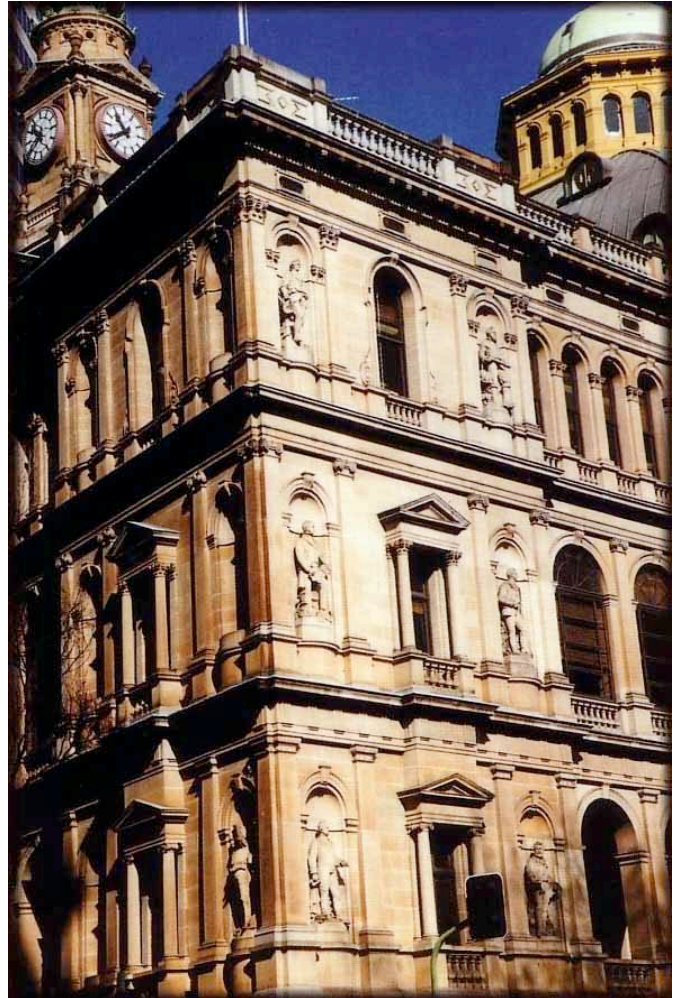
The most fruitful source for historians is contemporary newspaper reports, such as the *Builders and Contractors' News*, *Building*, the *Sydney Morning Herald*, and the *Town and Country Journal*. With few indexes or leads to go on, this can prove a frustratingly slow research task. But the benefits of such research are clearly demonstrated in Earnshaw's work. Earnshaw has meticulously researched and identified 80 sculptures that can be attributed to MacIntosh and in the process has corrected and clarified several mis-identifications of sculptors. MacIntosh's work, covering the period 1883 to 1928, is presented in a series of essays and vignettes arranged thematically. The book would have benefited from a chronological listing of MacIntosh's work as an appendix but this is a minor quibble.

Earnshaw records that William Priestly MacIntosh was 'responsible for some of Australia's best known architectural ornament'. He received commissions from government departments, the corporate sector and private individuals. His most famous and prestigious work was the



marble allegorical statuary (1898-99) crowning the George and York Street entrances of the Queen Victoria Market Building, Sydney. MacIntosh won a design competition run by the City Council and travelled to Italy at his own expense to oversee the execution of the work in Carrara marble. MacIntosh was also responsible for thirteen of the sandstone statues of explorers (1890 -1902) that adorn the Lands Department building in Bridge Street, Sydney. These are realistic life-size sandstone sculptures that show the men in their 'work clothes' with their 'tools of trade'. They are intelligent, well-researched portraits with striking likenesses.

Earnshaw describes his reredos in St Saviours Cathedral, Goulburn, as a 'masterpiece'. But, for me, his most inspired work was the architectural ornamentation of Sydney Technical College executed in partnership with James Fillans. The ornamentation features Australian fauna and flora, a fitting adornment for a college that taught sculpture, modelling, art and architecture. This work demonstrates the influence of MacIntosh's teacher Lucien Henry - who had taught at the college and promoted the use of Australian motifs in architectural design - as well as MacIntosh's skill. Fillans and MacIntosh can't claim the idea of utilising Australian fauna for the first time; the tender was to execute all carvings as per plans by J.E. Kemp, architect for public schools so it seems unlikely they were given much latitude in design. But the rendering of the carving is impressive in its attention to detail. No lumpy, out of proportion native animals - so commonly produced by the untrained European artist - are to be found here.



Life-sized monitor lizards peer down from the main entrance; a flying fox hangs around on a decorative moulding beside an arch. Along with the (now) usual suspects, such as the kookaburra, lyrebird, platypus, and wallaby, can be found the magpie, quoll, butcher-bird, brush turkey, brolga, budgerigar and possum.

The book is generously illustrated, as its subject demands, with photographs from contemporary newspapers and the government printer, as well as current photos. Also published for the first time are photos from the MacIntosh family album - family portraits and MacIntosh at work - which is still in the hands of descendents. MacIntosh recorded many of his commissions through the medium of photography, a boon for Earnshaw, giving her many leads in her research, but also for the researcher interested in sculptural techniques and

quarries. Photographs of the marble quarries in Carrara, Italy, taken while MacIntosh was over there working on the QVB statues, are a valuable insight into the industry which provided a large proportion of the marble seen in cemeteries and architectural ornamentation around Australia.

As a scholar interested in Australian sculpture and memorials, I was disappointed with the presentation of the bibliography and endnotes. Earnshaw's referencing was brief and inconsistent; the lack of alphabetical order in the bibliography merely adds to the frustration. It is clear from reading *An Australian Sculptor* that Earnshaw's research was extremely thorough and detailed; it is a shame this is not reflected in the presentation of her references.

But this is clearly not the last word on William Priestly MacIntosh; it is merely the first: Governor Sir Walter Davidson KCMG doing the hard-slog, uncovering the sources, attributing the work. This book is an important addition to decorative arts, design and architectural history in Australia. Through her intensive study, Earnshaw reveals a sculptor who has made a significant contribution to artistic and architectural expression in New South Wales and Queensland. Earnshaw speculates that many other examples of MacIntosh's work still exist, 'concealed and forgotten in remote corners of buildings and parks'. (p.64) She hopes that her publication will flush out more examples of MacIntosh's work. I'm sure it will. I also hope this publication will encourage and inspire research into other overlooked Australian sculptors.

Beverley Earnshaw, *An Australian Sculptor: William Priestly MacIntosh*, Kogarah Historical Society, Kogarah, 2004. ISBN 0 9593925 3 X. 119pp., illus., index. RRP \$25.

reviewed by Lisa Murray.



*Described by historian K. S. Inglis as 'the most belligerent of all Great War [memorial] figures: grim face, bandaged bare head, German helmet under his front foot' the bronze soldier fashioned by sculptor William MacIntosh was installed in the south-east corner of Double Bay Park overlooking the bay in 1919. This memorial was financed by private subscription and unveiled by Governor Sir Walter Davidson KCMG on 2 August.*

## A Triumph for the Sydney Harbour Federation Trust

by Terri McCormack

In October 2001, I wrote an article for *Phanfare* entitled 'A Future for Cockatoo Island?' Having taken over the island, the Sydney Harbour Federation Trust was at that time seeking input from the local community on what to do with their latest acquisition. Before it became a major naval dockyard and shipbuilding facility, Cockatoo Island was a brutal convict prison, a home for delinquent boys, and an Industrial School for Girls and much of the built heritage is intact. We toured the island and submitted suggestions for low-impact heritage tourism, small shipbuilding ventures, maybe a small boutique hotel or restaurant but none of us would have thought of a three-day music festival on such a polluted industrial site.

That's what has just happened: a three-day Easter festival of music, art, writers, cabaret and comedy on an island in the middle of Sydney Harbour which has been closed to the public for over a hundred years and unused for over a decade. And it worked brilliantly.

From my Balmain balcony, I look out at Cockatoo Island. I love its darkness at night and the rhythmic flash from the historic Carpentaria Lightship. Lately, though, there's been a lot of activity. As soon as I heard of the festival, I decided to go over on Easter Friday and see how it affected all the heritage items on the island - and also to check out the noise levels. And I wanted to hear some of the world-class bands that were advertised.

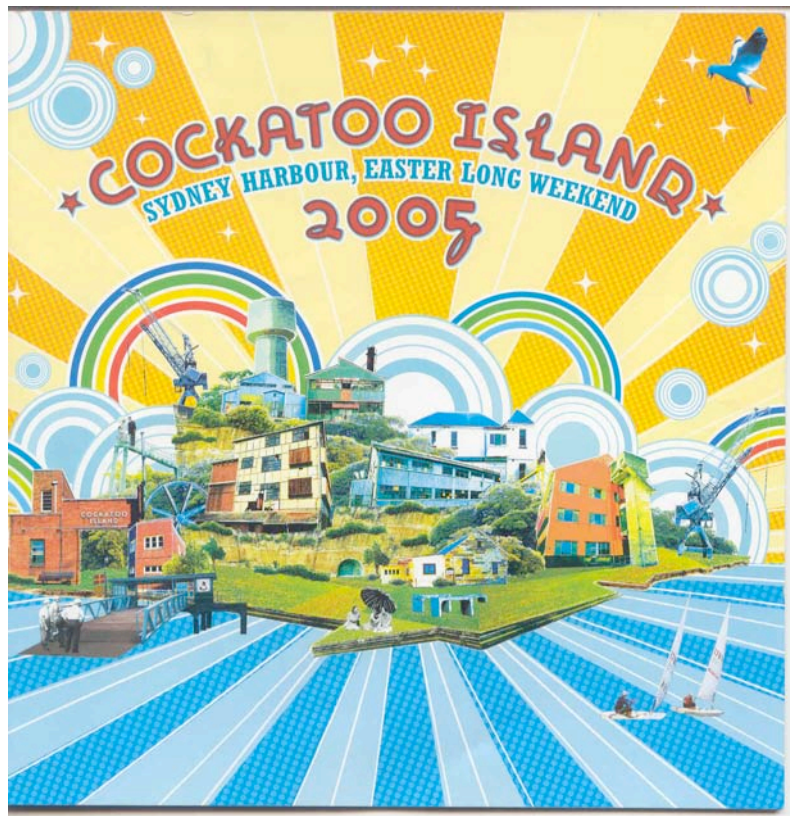
It was a wonderful day. There was a huge selection of musical styles to suit every taste and age. The venues, scattered around the accessible parts of the island, were unique. The Turbine Hall on the lower level is an immense industrial workshop formerly used to manufacture colossal parts for naval ships and some of the monumental machinery remains. It was an ideal space for hundreds to dance to some of the spectacular bands, including The Waifs and Bob Marley's old reggae group The Wailers.

Also on this level was the Cabaret Room featuring some of the most eclectic sounds on the island and a mini Writer's Festival. Extraordinary how a cosy club atmosphere can be created in an old galvo workshop. The Tunnel Club was a long narrow underground passage from World War 2 recycled as a nightspot that must have been very intimate indeed later at night.

Up the hill and back another century, the exercise yard surrounded by sandstone convict buildings had been turned into the Jailyard Stage and like every venue had its own restaurant and bar attached. As I took in a cool jazz group here, I thought that the convicts could never have envisaged this! Nearby, the Factory Floor, a heritage-listing machining shop, featured interesting contemporary bands and another workshop had become the pulsating Electroplate Pavilion with funky hip-hop and electronic music. And, as I discovered when I went home, the natural sound proofing of all these historic venues kept most of the noise on the island.

This was the most successful and spectacular recycling of heritage items I have seen. People wandered around reading the faux-rusted interpretive signs attached to each building and obviously enjoyed the experience of being surrounded by history and steeped in contemporary culture. The Trust's brief is to return this historic and beautiful place to the public - and that's what this extraordinarily well-organised festival achieved. Here's hoping for more public events in such a significant and sensational space.





## Report: History Advisory Panel Meeting

Held on Thursday 17<sup>th</sup> February 2005, beginning at 2.00pm, NSW Heritage Office Library, Old Kings School, 3 Marist Place, Parramatta

Matters discussed included

1. Fee increases at the Lands Dept (formerly L.P.I.) and effects on heritage research. Primary Application Packets have been transferred to NSW State Records and will be made available in due course. The LPI archivist is seeking to make records more generally available.
2. List of HAP Strategic Projects was revised
3. Proposed changes to Place Names policy were forwarded to the Aboriginal Heritage Advisory Panel.
4. Local Government Amalgamations and their impact on existing heritage registers to be investigated.
5. Heritage Office website – revision of History pages was discussed.
6. SHR Criterion D – Social Significance was discussed noting that this appears to be used as a supplementary criterion. There do not appear to be any places listed on this value alone.
7. Ruins Policy – to be discussed with Archaeological Advisory Panel
8. Role of professional historians in Community Based Heritage Studies was discussed and points for a paper were drawn up.
9. Appointment of Panel Member to represent Heraldry interests. A list of applicants was examined and a recommendation made.

Terry Kass

## Report: State Records – Community Advisory Committee 28 February 2005

State Records T 9673-1788, F 9833-4518 - [www.records.nsw.gov.au](http://www.records.nsw.gov.au)

The Community Advisory Committee (“CAC”) is one of two advisory committees convened by State Records to provide feedback on existing and proposed products and services, to advise on possible new or modified services, evaluate the current level of service performance and recommend performance indicators of service quality. CAC comprises representatives of State Records’ main public user groups and in addition to representation by the PHA, include academic and professional historians, regional and metropolitan representatives. A full list of committee members is shown on page 17 of State Records’ Annual Report 2003-2004 (available in hard copy or online [www.records.nsw.gov.au](http://www.records.nsw.gov.au)).

The following issues were discussed at the February meeting.

➤ **Metasearch** – a reminder about the potential to search across databases – [www.sl.nsw.gov.au/metasearch](http://www.sl.nsw.gov.au/metasearch).

➤ **Aboriginal Trust Fund Repayment Scheme** – last year Carmel Tebbut, then Minister for Community Services, announced the establishment of a scheme to repay wages or other monies paid into Trust Funds by Aborigines Welfare Board to rightful recipients.

This has been an ongoing issue within the Aboriginal community for some time and efforts to devise a scheme of repayment. Commissioned by the government in the 1980s, Ernst & Young came up with an estimate of the amount of money outstanding which has since been revised. Operation of the program is expected to be announced March 2005 and it is anticipated claims will be paid where there is strong evidence (including oral evidence) of monies paid into the Trust Funds and no evidence that money was repaid. Payments of entitlements will reflect the debt owed in present day dollar terms based on a scale used by the Protective Commissioner. Decisions would be ratified by a Board set up for that purpose. There has been debate recently in the Legislative Council about this. Website: [www.atfrs.nsw.gov.au](http://www.atfrs.nsw.gov.au)

➤ **AIB 91 – Child and Youth Migrants** – this new AIB was developed in response to the issues addressed in the Senate Community Affairs Reference Committee enquiry on child migration - *Lost innocents: righting the record: report on child migration* – and concerns re impact of child migration. Information also able on CAARA website (formerly COFSTA) – [www.caara.org.au](http://www.caara.org.au).

➤ **Archival estrays** – Jan Richards sent a pallet of archival estrays to State Records, including school records from an old school house (given to Jan when she purchased the school house) and some local government material held by Orange Regional Library.

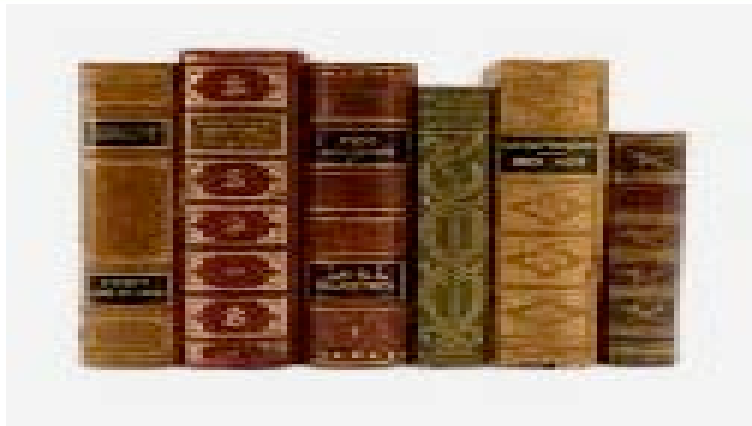
➤ **Bradfield drawing of a bridge for Sydney 1912** – State Records are endeavouring to obtain Bradfield’s plan and approaches have been made to the RTA to sponsor its purchase.

➤ **Guide to NSW State Archives relating to Responsible Government** – project is nearing completion. It will showcase records and highlight areas of particular interest: background preparations and celebrations in 1906 and 1958; voters lists (electoral rolls) identified by Joan Reece within Colonial Secretary’s papers from 19thC; ‘New States Movement’ including New England and Riverina. Publication is approx 100 pages plus index and likely to be launched end June 2005. Print run will be limited but also available on the website.

- **Archives Investigator and online resources** – online indexes include:
    - Nominal Roll of First Railway Section (AIF) – including over 400 people working on NSW railways at time of enlistment for WW1. Resource of interest to local historians – index searchable by street name. Hoped the register can be microfilmed. Some other government departments have similar lists as yet unindexed – such as teachers.
    - Police Service Registers – searchable by country of origin
    - NSW railway carriage photographs – series of photos from NSW railway carriages now added to Archives Investigator. Photos of another series (NUA 69) include a miscellany of images (Everleigh Workshop and railway stations) will be added to the site on coming months.
    - Franco-British Exhibition – photos available on website (also Picture Australia). Some images from Exhibition decorate doors of Chief Secretary's building in Bridge Street – it would be useful to identify these images.
    - **Reminder** – searches can be made on Archives Investigator using 'space bar' as wild key in 'Simple Search' mode.
  - **Digitization of Collections** – project underway with Department of Commerce re digitization of collections – Wizard Consulting engaged to conduct interviews with agencies within Ministry for the Arts and establish digitization priorities.
  - **Administrative history of NSW Volumes 1 & 2** – Dr Peter Tyler's work on Volume 2 - 1901-1960 should be finished by September with publication early 2006. Hilary Golder's book, *Politics, Patronage and Public Works: The Administration of NSW Volume 1* is currently being indexed and likely to be launched June 2005. Retail price approx \$39.95 in hard cover.
  - **"@ your library" campaign** – NSW Public Library Network commenced a year-long state-wide campaign to promote public libraries. Project originated in USA and developed by Libraries South Australia. NSW campaign co-ordinated by Jan Richards at Orange Library. Each month there is a different theme (with supporting promotional materials such as poster and bookmark, mouse mats, journals and library bags). Monthly themes link with other state-wide events such as Seniors Week in March = Lifelong Learning month.
- Website: [www.atyourlibrary.sl.nsw.gov.au](http://www.atyourlibrary.sl.nsw.gov.au).
- **International Women's History Month** – March. State Library hosted lecture on 17 March on Women Standing for Parliament. NSW Branch of Australian Women's Archives Project is documenting women who stood for Parliament since 1928 – with links to repositories.
  - Further discussion re need for more effective promotion of Women's History Month. History Council and RAHS could assist with promotion.
  - **Australian Dictionary of Biography** – will be available online in April.
  - **History Council election results** – Perry McIntyre is President of the History Council, Christine Yeats is a member of the Executive and Mari Metske a member of the Committee of Management of the Council.

Roslyn Burge





## LIBRARY REPORT

Prepared by Terri McCormack, Honorary Librarian  
Library enquiries: (02) 9810 4421 or  
[terrimc@ozemail.com.au](mailto:terrimc@ozemail.com.au)

### PHA PERIODICALS

#### ***PHAROS: Professional Historians Association (Vic) Inc. No 34, December 2004***

This issue reviews the many activities of the Victorian PHA for 2004. Professional Development events included an oral history workshop, a site visit to the PRO and new Victorian Archives Centre, and a "show and tell" Members' Current Works session. The CPD calendar for 2005 includes a tour of the "Gardenesque" exhibition at the State Library, a lecture on Governor La Trobe, and an indexing workshop.

And here's a website that could be interesting. The British Pathe's Film Archive website is the world's first digital news archive and has apparently been up and running for over two years. Check it out at [www.britishpathe.com](http://www.britishpathe.com).

#### **PROFESSIONAL HISTORIANS ASSOCIATION (WA) Inc Newsletter. No 91, February 2005**

The newly-formed History Council of WA organised the History program of the three-day WA: 2029 Conference. It covered a wide range of topics with the PHA (WA) well represented and was considered a great success. Copies of papers will be available at [www.historycouncilwa.org.au](http://www.historycouncilwa.org.au)

#### ***QUEENSLAND PROFESSIONAL HISTORIAN. No 74, February 2005***

In an article titled "Have Museums gone Troppo?", Margaret Mack gives a damning critique of the recent *Troppo* exhibition at the Museum of Tropical Queensland. Too much money and too little research has gone into this "thematic" portrayal of Townsville's past. There are very few artefacts, there are basic errors in what little history is provided, there are inexplicable garish structures, and the whole thing seems aimed at toddlers rather than an intelligent adult public. It sounds awful and, as a Townsville local, Margaret finds it non-informative and offensive.

Another museum needing professional help is the one in Charters Towers operated by the Queensland National Trust. Inadequately housed in a 19<sup>th</sup> century retail store, it has suffered from poor ventilation - and lots of dust - and insufficient curatorial input. Charters Towers, west of Townsville, is a significant goldmining centre and the collection is valuable. The town is now on the heritage tourism trail and money is available to upgrade the museum and provide adequate storage and working areas. Remarkably in such a destructive climate, however, air conditioning will not be provided.

Another potentially useful website is the Directory of Open Access Journals at [www.doaj.org](http://www.doaj.org) containing full text of nearly 1500 journals with 379 journals currently searchable at article level.

## NON-PHA PUBLICATIONS

### ***CENTRE FOR WESTERN AUSTRALIAN HISTORY: Newsletter. No 25, December 2004***

This issue is largely devoted to the launch of the *Historical Encyclopedia of Western Australia* website last September. General Editor Dr Jenny Gregory spoke of the differences between electronic and print publications. A major advantage, apart from the easier accessibility, is the option of providing information in so many formats - text, images, audio and film clips. Check out [www.encyclopedia.uwapress.uaw.edu.au](http://www.encyclopedia.uwapress.uaw.edu.au)

The HEWA Project Team has also invited people to send their own factual stories about Western Australia to the website. The best stories will be chosen for inclusion and children's entries are judged separately. This should produce an interesting avalanche!

### ***HISTORY AUSTRALIA: Journal of the Australian Historical Association. Volume 2, Number 1, December 2004***

The theme this year is rural Australia with Jill Roe leading with an article on 'Women and the Land' and other articles considering aspects of rural life. In contrast, Tony Moore writes a fascinating article on the rise of Bohemianism in Sydney and Melbourne from the 1870s to the 1920s. This is the first issue of *History Australia* to published online by Monash University ePress, so you can access all the articles at [www.express.monash.edu](http://www.express.monash.edu)

### ***INSITES: Newsletter of the Historic Houses Trust of New South Wales. No 42, Autumn 2005***

The next exhibition at the Museum of Sydney will showcase rare artworks from The Brenthurst Library, Johannesburg. Opening on 14 May, *Cape Town: halfway to Sydney 1788-1870* explores the many parallels between the historic port cities of Sydney and Cape Town.

Joanna Nicholas, Curator of the Caroline Simpson Library, explains the philosophy behind her eclectic research collection and focuses on some of the significant items. Maria Martin describes the low-key approach behind the display of personal memorabilia in the *Great War Stories* exhibition at the Rouse Hill estate each Anzac Day. And guide Diana Noyce writes about women in the kitchen and the 2004 Meroogal Women's Arts Prize.

***MEMENTO: News from the National Archives. No 28, Summer-Autumn 2005***

As another year's Cabinet papers are released, Ian Hancock summarises the year that was 1974. The Whitlam Government was bent on reform, tertiary education fees were abolished [those were the days!], Cyclone Tracy devastated Darwin, and the ABC launched its *Countdown* program.

This year's winner of the Frederick Watson Fellowship is novelist and essayist Frank Moorhouse who will use the extensive Commonwealth Literary Fund records to examine the interaction between writers and the state.

The latest National Archives travelling exhibition examines the age-old problem in the driest continent and the often bizarre plans to overcome it. *Just Add Water: Schemes and Dreams for a Sunburnt Country* opens in March in Canberra.

And the latest *Guide to the Archives of Australia's Prime Ministers* is on John Curtin, written in collaboration with the John Curtin Prime Ministerial Library in Perth and detailing records held by both organisations.

***THE SITE GAZETTE: Friends of the First Government House Site Inc. Vol 11, No 1, Summer 2005***

That crafty old rogue, George Crossley (1749-1823), lawyer and convicted swindler, features in this issue. Previous numbers have included the story of the smallpox epidemic which decimated Sydney's Aboriginal population in 1791. The editors interpret demand for this back issue as a challenge to the belief that the disease was introduced by the First Fleet. They also applaud Keith Windschuttle's attack on post-modern political correctness in historical writing and regret the lack of an official re-enactment of the First Fleet landing on Australia Day.

***VITAL SIGNS: State Records NSW. No 7, March 2005***

What a colourful and interesting production this has become, perhaps in competition with the National Archives' *Memento*! Much of this issue focuses on the new exhibition *Natura Morta: the Scientific Illustrations of E H Zeck & Margaret Senior* whose beautiful and significant work survives in the NSW Agricultural Scientific Collections at State Records.

There are also articles on the investigative uses of paper forensics and on *Ghost Town*, a symposium on the photograph as forensic evidence at Macquarie University.

And there's a reminder that the index to the Divorce Case Papers for 1873 to 1922 is accessible on the State Records website. A complete microfiche index compiled by the Supreme Court for the years 1873 to 1976 is available in the Globe Street and Kingswood reading rooms. The Case Papers, transcripts of divorce cases, and Judges' notebooks are all useful sources of information when the marriage didn't last. Records relating to divorce after 1976 must be pursued through the Family law Court of Australia. For more on NSW Divorce Records, you could go to the Society of Australian Genealogists lecture at Rumsey Hall on 25 June from 10 am to 1 pm.





## What's On

by Christine de Matos

### April 2005

#### Exhibitions

- 'The Studio of Jorn Utzon-Creating the Sydney Opera House'**. Until 1 May 2005. **Venue:** Museum of Sydney
- 'Eye 4 Photography'**. Until 29 May 2005. **Venue:** State Library of NSW
- 'Convicts: Life at the Barracks'**. Until May 2005. **Venue:** Hyde Park Barracks Museum.
- 'Scrimshaw: The Art of the Whaler'**. Until July 2005. **Venue:** Australian National Maritime Museum
- 'Jailed: Penitentiary to Private Prison 1840-2000'**. Until 10 October 2005. **Venue:** Justice and Police Museum.

#### Events

- 2 Special event.** *'Discovery after Dark'*. 25 of Sydney's museums, galleries and historical buildings open between 6pm and midnight. **Cost:** \$27.50, child \$19.50, family \$65 **Bookings:** Ticketek ph: (02) 9266 4800; web: <http://www.ticketek.com.au>
- 2 Walking tour.** *'Time Please, Ladies and Gentlemen'*. Pubs in The Rocks and Millers Point. HHT. **Venue:** Susannah Place Museum **Time:** 10am-12 **Cost:** \$38, mem/conc \$27 **Bookings essential:** ph: (02) 8239 2211.
- 3 & 10 Walk.** *'Living Inner City-The Green Bans Legacy: The Rocks and Millers Point'*. With Shirley Fitzgerald. HHT. **Venue:** to be announced **Time:** 2-3.30pm **Cost:** \$20, mem/conc \$15 **Bookings essential:** ph: (02) 8239 2211.
- 4 Talk.** *'Tusculum Talks: Jorn Utson's Future Vision'*. HHT. **Venue:** Museum of Sydney **Time:** 6-8pm **Cost:** \$15, mems/RAIA \$11, conc \$7 **Bookings essential:** ph: (02) 8239 2211.
- 10 Tour.** *'Tank Stream Tours'*. HHT. **Venue:** to be announced **Time:** every 45min from 9am-4.30pm **Cost:** \$20, mem/conc \$15 **Bookings essential:** ph: (02) 8239 2211.
- 12 Workshop.** *'Orphans'*. Records of the orphan schools, reformatories, training schools and nautical schools. State Records. **Venue:** Western Sydney **Time:** 10.30am-12.30pm **Cost:** free **Bookings essential:** ph: (02) 8247 8613; email: [accinfo2@records.nsw.gov.au](mailto:accinfo2@records.nsw.gov.au)
- 12/19 Walking tour.** *'Return to the Scene of the Crime'*. Circular Quay and The Rocks. HHT. **Venue:** Justice & Police Museum **Time:** 6-8pm **Cost:** \$20, mem/conc \$15 family \$40 **Bookings essential:** ph: (02) 8239 2211.
- 14-15 Conference.** *'The Vietnam War, Thirty Years On: Memories, Legacies, and Echoes'*. University of Newcastle, NSW. **Enquiries:** Dr. Chris Dixon, email: [chris.dixon@newcastle.edu.au](mailto:chris.dixon@newcastle.edu.au) OR Dr. Nathalie Nguyen, email: [Nathalie.nguyen@newcastle.edu.au](mailto:Nathalie.nguyen@newcastle.edu.au)
- 17 Lecture.** *'Community History Talk: The Green Square History Project - public and community history in an emerging global landscape'*. With Grace Karskens. RAHS. **Venue:** History House **Time:** 2pm **Cost:** \$5.50, mems free **Bookings essential:** ph: (02) 9247 8001; email: [history@rahs.org.au](mailto:history@rahs.org.au)
- 18 Lecture.** *'Presentations in the History of Medicine: The History of World Health'*. Alison Bashford. **Venue:** Royal Australasian College of Physicians, 145 Macquarie St Sydney **Time:** 6 for 6.30pm **Cost:** \$5 **Bookings:** Alyson Dalby, ph: (02) 9256 5413; email: [racplib@racp.edu.au](mailto:racplib@racp.edu.au)
- 23 Walking tour.** *'Digging up the Neighbourhood'*. Archaeological sites in The Rocks and Millers Point. HHT. **Venue:** Susannah Place Museum **Time:** 10am-12 **Cost:** \$20, mem/conc \$15, family \$40 **Bookings essential:** ph: (02) 8239 2211.

- 24 **Fair.** *'Old Wares Fair at Meroogal'*. HHT. **Venue:** Meroogal **Time:** 10am-4pm **Cost:** \$7, mem/conc \$3, family \$17 **Enquiries:** ph: (02) 44218150.

### Upcoming Conferences

**'The Past is Before Us: 9<sup>th</sup> National Labour History Conference'**. 30 June-2 July 2005, University of Sydney. **Enquiries:** Greg Patmore email: [lh2005@econ.usyd.edu.au](mailto:lh2005@econ.usyd.edu.au)

**'2005 National Conference of the Australian Historical Association'**. 3-9 July 2005, Sydney. Held in conjunction with the International Congress of Historical Sciences. **Enquiries:** A/P Rae Frances email: [r.frances@unsw.edu.au](mailto:r.frances@unsw.edu.au)

**'20<sup>th</sup> International Congress of Historical Sciences'**. 3-9 July 2005, University of NSW Sydney. **Enquiries:** email: [cish2005@incompass.com.au](mailto:cish2005@incompass.com.au); web: <http://www.cishsydney2005.org>

**'The Japanese Occupation: The Lessons of the Past 60 Years After'**. 5-6 September 2005, Singapore. **Enquiries:** Kevin Blackburn, email: [kpblack@nie.edu.sg](mailto:kpblack@nie.edu.sg); Karl Hack, email: [kahack@nie.edu.sg](mailto:kahack@nie.edu.sg); ph: (65) 6790 3414; fax: (65) 6896 9135.

**'The Third International Conference on the Book'**. 11-13 September 2005, Oxford Brookes University, UK. **Enquiries:** web: <http://www.Book-Conference.com>

**'XVIth International Conference of the Association for History and Computing'**. 14-17 September 2005, Amsterdam. **Enquiries:** email: [michelle.van.den.berk@niwi.knaw.nl](mailto:michelle.van.den.berk@niwi.knaw.nl); web: <http://www.ahc2005.org>

### Call for Papers

**'Japan – Negotiating the 21<sup>st</sup> Century: Japanese Studies Association of Australia Conference'**. 3-6 July 2005, University of Adelaide. Proposals of panels due **28 February 2005**, paper abstracts due by **4 April 2005**. **Submissions/enquiries:** email: [jsaa2005@adelaide.edu.au](mailto:jsaa2005@adelaide.edu.au); web: <http://www.adelaide.edu.au/jsaa/>

To contribute to What's On, send details of your event to  
[c.de-matos@uws.edu.au](mailto:c.de-matos@uws.edu.au) by 20<sup>th</sup> of the month.

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## CALL FOR PAPERS

### XIVth International Oral History Conference

**Sydney, Australia, 12-16 July 2006**

Oral History Association of Australia website: [www.ohaa.net.au](http://www.ohaa.net.au)

#### Conference theme **'Dancing with memory: oral history and its audiences'**.

Much of the research and reflective work in this field over the years has focused on those who carry out oral histories and the process of interviewing itself. But what has been the effect of telling stories largely through the sound medium over the last 40 years? As we move to a new age of digital storytelling which strengthens the visual elements, it seems timely to ask: who listens and how? Oral history is one of the ways in which people share memories and how people hear and respond to them is partly shaped by the contexts of their telling and listening.

The conference theme invites presentations which investigate that ‘dance with memory’ which occurs between the speaker and the listener and between the performer or product and their audiences. We therefore encourage people who have worked with oral history in a wide range of environments such as museums, heritage agencies, academic institutions, law courts, radio and television, performing arts, community projects all of which express a relationship to the past through a particular cultural medium.

The conference theme also invites reflective analysis of the ways in which, through past and current projects, ‘dancing with memory’ involves both pleasure and pain – for the subject, the interviewer and the audience – and the ways in which awareness of particular audiences shapes the focus and conceptual framework of individual projects.

We encourage proposals which explore indigenous lives and we envisage that some sessions will focus specifically on comparative indigenous perspectives and experiences.

Conference sub-themes offer an opportunity to tease out some of these issues as well as to extend discussion to include ongoing concerns within oral history scholarship and practice.

### Sub-themes:

- **archiving memory** –methodological sessions which focus on interviews as evidence of the past for future researchers; reuse of interviews; electronic media and access; publishing oral history in written texts
- **fire and water** – environmental issues, natural heritage, disasters
- **healing memories** – oral history in health work, aged care, disability
- **island stories** - island nations and nations of islands; their stories and connections; sea passages and borders
- **memory and community** - where oral history has been central to the recreation of community in particular locations or used to document disappeared or lost communities
- **memory and trauma** – in cases involving human rights, justice or restitution where oral history has been utilized as testimony, surviving war, surviving terrorism
- **places and buildings** – lost places, localities, heritage issues and debates
- **pleasures of memory**– where the focus is on oral history as a sensuous engagement with the voice; relationship to seeing (still and moving image), touch (material culture and museums), performance (theatre and music) ; emotion and experience
- **political pasts** – government agencies and corporate memory, politics, politicians
- **remembering the land** – particularly where oral history has been central to land claims or ownership of particular sites and where oral history is used to map spatial histories
- **sharing/passing on beliefs** - religious traditions, oral traditions
- **stories in translation** - diasporas, cross-cultural dialogue
- **talking to ourselves** – history of oral history, oral history as an international movement, 10<sup>th</sup> anniversary of IOHA
- **teaching and learning** - where the audience is cross generational and oral history makes an intervention in passing on cultural heritage either through formal schooling or informal family or community traditions

If you are interested, please send us a single page proposal including an outline of your paper and the following details:

- **name (with your family name in CAPITAL letters)**
- **affiliation**



- **postal address**
- **email address**
- **phone and fax numbers**
- **relevant sub-theme**
- **whether an individual paper, a thematic panel, or a workshop proposal\***
- **suggestions for Special Interest Groups\***

Proposals (and subsequent papers) must be written in English or Spanish. Presenters will be required to send their final paper in English or Spanish, with a summary in the other language. We strongly recommend that translations are done by professional translators. If none is available please notify the Association at [ioha@uts.edu.au](mailto:ioha@uts.edu.au)

Papers should, as much as possible, allow the conference audiences to hear the voices of narrators.

**\*NOTE:**

**Individual papers** – these will be grouped by the conference organisers into panels or workshops with papers which have a similar focus

**Thematic panels** – proposals for a thematic panel should contain no more than four presenters, preferably representing different countries

**Workshops** – workshop proposals should identify an issue or focus for a workshop, propose a structure and workshop leader/s

**Performances** - segments (of no more than 30 minutes) from oral history based performances

**Special Interest Groups** - There will be network sessions for Special Interest Groups to meet, establish contacts, share resources and ideas. Convenors will be required to organize each Special Interest Group. Suggestions and offers are invited.

**Master classes** - There will also be some oral history master classes or workshops available before the conference and led by internationally recognised oral history scholars and practitioners.

**DEADLINE FOR PROPOSALS: 30 MAY 2005**

**Other deadlines:**

By 30 September 2005: acceptance or rejection of proposals

By 28 February 2006: receipt of papers for publication on conference CD-Rom

**SCHOLARSHIPS**

The International Oral History Association has a Scholarships Fund to provide financial assistance to attend the conference, particularly for participants from developing countries. Guidelines are available on the IOHA website (<http://www.ioha.fgv.br>). To be eligible for a Scholarship you must, in the first instance, have a paper or other proposal accepted. Please consult the IOHA website for details.

**SEND PROPOSALS TO:**

**Email:** [IOHA@uts.edu.au](mailto:IOHA@uts.edu.au)

**Mail:** Paula Hamilton  
Faculty of Humanities  
University of Technology Sydney  
PO Box 123  
Broadway NSW 2007  
Australia.

## PHA (NSW) Directory 2004-5

Postal Address	GPO Box 2437 Sydney NSW 2001 Australia
Telephone	9252 9437
Email	<a href="mailto:secretary@phansw.org.au">secretary@phansw.org.au</a>
Website	<a href="http://www.phansw.org.au">www.phansw.org.au</a>

For specific enquiries see list below

## PHA (NSW) Officers 2004-5

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Executive members	Margo Beasley, Rosemary Kerr, Peter Tyler
Minutes Secretary	Margo Beasley Tel 9908 4621
Membership Secretary	Rosemary Kerr Tel 9327 3706
Public Relations	Margo Beasley
Internal network (email)	Kate Waters
Website	Christine de Matos Tel 9570 9797/ Cathy Dunn Tel 4455 4780
PHA Collection Mitchell Library	Sue Rosen Tel 9876 1655

## Representatives on other bodies

Australian Council of PHAs (ACPHA)	Margo Beasley Tel 9908 4621 Kate Waters Tel 9518 0139
ACPHA Appeals Committee	Peter Tyler
ACPHA Selection Committee	Roslyn Burge
History Council of NSW	Anna Wong Tel 9690 1968
Heritage Council- History Advisory panel	Terry Kass Tel 9749 4128
National Archives Customer Council	Terry Kass Tel 9749 4128
NSW Ministry for the Arts	Margo Beasley, Kate Waters
State Archives Customer Council	Roslyn Burge Tel 9810 7324

## Professional Services

Employment Network	Kate Waters, Tel 9518 0139
Library	Terri McCormack Tel 9810 4421
Professional Development	Pauline Curby, Peter Tyler Tel 9363 5242, Kate Waters Tel 9518 0139

## Publications

<i>Phanfare</i>	Annette Salt Tel 9489 5997
<i>Public History Review</i>	Editorial Collectives see list at front of <i>Phanfare</i> Paul Ashton PHA Editor Tel 9181 3330
PHA (NSW) publications	Address PO Box 219 Leichhardt NSW 2040 Australia Other Virginia Macleod

**The Professional Historians Association (NSW) Inc** is the organisation representing qualified historians in NSW and ACT who are professionally employed or commissioned to undertake historical work.

## **Publications**

### **PHA (NSW) web Site**

[www.phansw.org.au](http://www.phansw.org.au)

available on line

PHA (NSW) Register of consulting historians

PHA (NSW) Annual Reports

PHA (NSW) Register of Historic Places and objects

Phanfare indexes

Information about professional development

## **Monographs**

*Historians & Native Title*

Price \$22 each GST incl

Address orders to

PHA (NSW) GPO Box 2437 SYDNEY 2001

*Public History Review*

Annual Journal

Address enquiries to

PHR PO Box 219 LEICHHARDT NSW 2040

### **National web site**

[www.historians.org.au](http://www.historians.org.au)

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