


# Newsletter of the Professional Historians' Association (NSW)

Number 230 May-June 2008

## PHANFARE



ACPHA

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Title / Name of Item	Yorkshire Brewery, Collingwood		
Year Produced	1990		
Category	Report		
Commissioned By	Royal Historical Society of Victoria		
Abstract / Description	The Yorkshire Brewery, Collingwood, offers a history of Wood and Sons brewery, established in the inner-Melbourne suburb of Collingwood in the 1850s. The brewery operated under several names until taken over by Carlton and United Brewery in 1907, when the name reverted to Yorkshire Brewery. The site continued to be used in for brewery purposes until the 1950s.		
Format	Manuscript		
Author(s)	<b>Title</b>	<b>Given Name(s)</b>	<b>Family Name</b>
	Ms	Mary	Sheehan
Keyword(s)	Melbourne	Heritage	Manufacturing History
Notes	Yorkshire Brewery, Collingwood was commissioned as a report by the Royal Historical Society of Victoria for presentation to the Historic Buildings Council when the site was considered for protection under the terms of the Victorian Historic Buildings Act.		
Item Location or Contact Details for enquiries on this item	Royal Historical Society of Victoria library, 39 A'Beckett Street, Melbourne, Vic, 3000; Heritage Victoria		

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### Historians Communicating With:

*Each Other*  
*Audiences*  
*New Media*  
*Communities*

PHA NSW



***Phanfare* is the newsletter of the Professional Historians Association (NSW) Inc and a public forum for Professional History**

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## Contents

President's Report	3
Social Media Conference	4
Cautionary Tale	8
ACHPA Members' Database	9
What's On	11
Colonial Homes & Gardens	14
Imaging of People	21
Computer Software	24
Historians & Tourism	28
Heritage Consultants' Directories	29
Death of the Cursive Hand	31
Maps Workshop Report	32
Local Collections: Global Audiences	33

This issue was produced by the Hills District Group consisting of Ruth Banfield, Cathy Dunn, Terry Kass, Katherine Knight, Carol Liston, and Karen Schamberger.

## President's Report

Our new peer-reviewed publication has now been launched. *SHOWCASE* will be a medium for PHA NSW members to display their historical interests to a wider public, including prospective clients. Articles up to 4,000 words in length can be submitted, which gives scope for detailed, reflective pieces that are too long for *Phanfare*. Topics can be any aspect of your work as a professional/public historian or else a wider theme of historical interest. A description of how to contribute material to *SHOWCASE* is now available on the PHA website, under the 'Publications' tab. This also outlines the selection process as well as providing a style guide.

We hope to attract enough high-quality material from PHA members to allow us to publish two issues of *SHOWCASE* each year, with the first appearing before Christmas 2008.

PHA NSW members soon will receive a letter from Bernie O'Neil, President of the Australian Council of Professional Historians Associations (ACPHA) inviting participation in a national database listing the work of professional historians, both published and 'grey literature' such as commissioned reports. Very often our work disappears from public view, but this database will allow researchers to locate the authors of historical or heritage reports that are not in the public domain or library catalogues.

While you are preparing your contributions to *SHOWCASE* and the national database, you should also give some thought to participating actively in the management of Professional Historians Association (NSW) Inc. The Annual General Meeting will be held in Sydney in August. We expect that there will be vacancies on the Management Committee for next year. The Committee meets at History House for two hours in the late afternoon, about every six weeks. Each of the seven committee members is allocated a 'portfolio' of duties matching their skills and interests. In a voluntary association such as PHA it is desirable to have a regular introduction of fresh ideas. This is your chance; nominations will be called for in July.

**Peter J. Tyler**  
**President**

# Social Media and Cultural Communication Conference

Australian Museum and Museum of Sydney, 28-29 February 2008

As a 'digital immigrant' who missed out on being a 'digital native' by about three years, I went to this conference intrigued at what the generation after mine had created. Social Media encompasses activities that integrate technology, text, pictures, audio and/ or video to create a shared meaning through discussion and integration of words and thoughts.<sup>1</sup> These activities include the portals such as Wikipedia (reference) <http://en.wikipedia.org/>, YouTube (social networking and video sharing) <http://youtube.com>, Flickr (photo sharing) [www.flickr.com/](http://www.flickr.com/) and social networking sites such as Facebook, [www.facebook.com/](http://www.facebook.com/) and MySpace, [www.myspace.com/](http://www.myspace.com/). The conference explored the ways in which cultural institutions such as libraries, museums and galleries are starting to use social media technologies such as blogs, wikis and shared content to engage visitors and communities of interest in an ongoing relationship. It was organised by Museums and Galleries NSW.

The Conference was preceded by two Masterclasses on 28 February. These sessions were presented by Kevin von Appen who talked about 'Transforming Visitor Engagement', and Caroline Payson who spoke about 'Building and Maintaining an Online Community'. I attended the masterclass given by Caroline Payson who is the Director of Education at the Cooper Hewitt National Design Museum, New York [www.cooperhewitt.org/](http://www.cooperhewitt.org/). Despite having a collection of over 250,000 objects, less than one percent is digitised so she questioned how to reach out online without a collection. The CHNDM decided "we can educate you about design." Education programs were targeted at schools and teachers to show the value of what they do as a process i.e. design as well as the collections they have. All staff can use a camera to film activities which turn into online content so the online content matches its online visitors. Online visitors were more diverse and more numerous than physical visitors. This online content was impressive for what it could tell its audience about the process of design but was lacking in reference to the collection – why is it so difficult to *start* photographing the collection and gradually put it online? Resourcing has a role to play or lack thereof. Unfortunately, and perhaps disturbingly Payson was unable to engage the curators in developing any of the online content.

The first session on 29 February was titled 'The World of Social Media' and the topic was given an overview by Kevin von Appen, Associate Director of Daily Experience Operations, Ontario Science Centre and Sebastian Chan, Manager of Web Services, Powerhouse Museum. Von Appen provided a series of impressive statistics on web use and the use of social media by various sections of the community. In using social media effectively to reach new audiences, cultural institutions are "working the 'High C's'": communicating, collaborating, connecting, collecting, co-creating, colonizing.

Examples of communicating include museum blogs such as Museum of Modern Art (MOMA) <http://redstudio.moma.org/talkback>, Science buzz <http://www.smm.org/buzz/>, Australian War Memorial <http://blog.awm.gov.au/awm/>, [www.museumblogs.org](http://www.museumblogs.org).

Examples of Collaborating/ connecting and collecting are Exhibit files [www.exhibitfiles.org](http://www.exhibitfiles.org), the Electronic Swatchbook at the Powerhouse Museum

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<sup>1</sup> [http://en.wikipedia.org/wiki/Social\\_media](http://en.wikipedia.org/wiki/Social_media), accessed 17/05/2008

[www.powerhousemuseum.com/electronicswatchbook](http://www.powerhousemuseum.com/electronicswatchbook) , Steve Project [www.steve.museum](http://www.steve.museum) , I Like Museums <http://ilikemuseums.com> .

Examples of Co-creating include Questacon's Climate exchange <http://climatexchange.aspacnet.org/> , Collection – X [www.collectionx.museum](http://www.collectionx.museum) and Instructables [www.instructables.com](http://www.instructables.com).

Examples of Colonising include the Museum of Contemporary Art My Space page <http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=70175250> ,

Science Museum of Minnesota Facebook page <http://www.facebook.com/pages/Saint-Paul-MN/Science-Museum-of-Minnesota/5905048291> and the Brooklyn Museum's use of Flickr [http://www.flickr.com/photos/brooklyn\\_museum/](http://www.flickr.com/photos/brooklyn_museum/) .

Search relationships become more important to engage with audiences. An actively engaged community means less resources need to be expended as they contribute to the content being produced. However, social media is not a web strategy – it should be seen separately but interlinked with an institutions, IT, web and marketing strategies according to Seb Chan. Also, as Chan pointed out social media strategies take time to implement and continue. In terms of physical exhibits, museums traditionally expend most of their energy in the creation phase and not in exhibition maintenance. Social media is different, requiring constant maintenance, communication, new material and new collaborations to ensure visitors keep returning – this would mean a different way of working and funding for museums. He used the example of the Sydney Observatory blog [www.sydneymuseum.com.au/blog](http://www.sydneymuseum.com.au/blog) where two curators have made blogging a part of the weekly routine and as of February this year there were nearly 300 posts, and 1000 comments in a period of 20 months. It has become one of the primary ways that the curators engage with both the general public and other astronomers. Chan also cited the online collection database of the Powerhouse Museum [www.powerhousemuseum.com/collection/database](http://www.powerhousemuseum.com/collection/database) which has led to questions concerning current registration and curatorial practices and definitions. The way users have 'tagged' objects presents challenges as well as being a useful resource to the cataloguing and understanding of the objects in the Powerhouse Museum's collection. Organisational change is required to fully realise the possibilities that this entails. Social data equals business intelligence.

Session two was about 'Social Media and Informal Learning'. Chaired by Lynda Kelly, Head of Audience Research, Australian Museum, who outlined her vision for 'Museum 3.0: informal learning and social media.' The basic definitions of Web 1.0 equalling access to information and Web 2.0 equalling access to people were presented. Her definition of Museum 3.0 was to allow online users to become participants or collaborators. This requires a different mindset – letting go of the voice of authority, risk taking and building networks and connections.

"Web 2.0 puts users and not the organisation at the centre of the equation. This is threatening, but also exciting in that it has the potential to lead to richer content, a more personal experience."<sup>2</sup>

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<sup>2</sup> Mike Ellis and Brian Kelly, *Web 2.0: How to Stop Thinking and Start Doing: Addressing Organisational Barriers*, April 2007

Tim Hart, Director of Information, Multimedia & Technology, Museum Victoria, illustrated the change in what people do with their time by showing a video available on YouTube called Shift Happens. To support and nurture 21<sup>st</sup> century learners Hart noted that Museums could provide multisensory and interdisciplinary learning environments for learners of all ages and backgrounds, offer engaging, authentic, challenging and successful experiences. Museums also could aim to enhance, extend and/ or make connections to the learner's personal "learning framework".

Brett McLennan, Screen Education Manager, Australian Centre for the Moving Image argued that new learners who have grown up with computers and the internet think differently. McLennan highlighted the differences between traditional and digital learners, digital immigrants versus digital natives, conventional speed versus twitch speed, linear processing versus parallel processing, step by step versus random access. He argued that the human brain is changing and that those changes are particularly happening in the parietal lobes and brodmann's area 10. These changes in the brain are changing the way memory works, someone who is a 'digital native' for instance has no need to remember masses of information, they just need to be able to learn how to find that information. I wonder what implications this has for (oral) historians of the future?

The next session was a panel discussion about 'Re-imagining Cultural Interaction' chaired by Dr Angelina Russo, Associate Professor, Swinburne University. Panelists were Louise Douglas, General Manager – Audience and Programs, National Museum of Australia, Lea Giles-Peters, State Librarian, State Library of Queensland, Frank Howarth, Director, Australian Museum and Caroline Payson. Emphasised again was the need to treat visitors as collaborators and clients and including user generated content as part of the institution's collecting.

The final session was a window on 'Social Media: The Future'. Fiona Hooton, Picture Australia, National Library of Australia, noted that Picture Australia is the nation's richest online pictorial resource providing access to over 1.4 million images of Australia's past and present spread across archives, galleries, museums and libraries. [www.pictureaustralia.org](http://www.pictureaustralia.org). In 2006 the National Library of Australia's Flickr Project was launched to enable individuals to contribute their images to Picture Australia through Flickr an online repository which allows users to upload and share their photos with others [www.Flickr.com](http://www.Flickr.com). Pictures are harvested weekly into Picture Australia and this has increased the number of contemporary images and engaged new audiences. In February 2008 the partnership with Flickr had produced 30,000 images and included a membership of just under 1300 members who Hooton argues were seeking active involvement in an online community to assist in building the nation's visual record. Hooton outlined two groups that have been successful so far: 'Picture Australia: People, Places and Events' which seeks images of social, political, contemporary and/ or historical events of national significance. People started loading photographs from their own family collections leading to access people's private collections, smaller agencies and contact could be made with other groups with images of interest and persuade them to add to the group. The second project outlined was 'Picture Australia: Our Town' which encouraged people to photograph contemporary locations of historical images already in Picture Australia. A new group was recently launched called 'Re-Picture Australia' which encourages artists and designers to 'mash-up' significant public-domain images into new artworks and incorporate their own illustrations and photographs to create innovative montages. This encourages the creative use of the nation's collections and attracts new audiences playing and working in the visual industries. Some of the challenges found by Picture Australia in the Flickr Project have been questions of how collecting institutions continue their role as custodians of culture

manage their traditional collections as well as manage the masses of culture created by the digital age. Hooton's answer, like others at the conference was collaboration to educate Flickr members of the importance of preservation at the point of creation of a record, building a common rights framework and working on finding a common language to create metadata.

Carolyn Royston gave an overview of the National Museums Online Learning Project, UK made up of nine museums across the United Kingdom working together in partnership to create resources for schools and lifelong learners via a federated search [http://www.vam.ac.uk/about\\_va/online\\_learning/index.html](http://www.vam.ac.uk/about_va/online_learning/index.html). To begin with each museum had their own individual blogs, forums and searches, this project brings them together. Some of the challenges encountered were similar to those of Picture Australia – coordination and issues of authority.

Ken Von Appen ran with the idea that mobility meets accessibility – countering questions of access to technology with examples of simple, cheap computers being given to schools in developing nations. Von Appen pointed out that social networking sites are just soooo 2007 – why just use one social networking site when you can have a social mesh! The example given was '8hands it's your social life' [www.8hands.com/](http://www.8hands.com/) which allows the user to manage all of their social networking sites like Facebook, MySpace, YouTube, etc from one site. The challenge for museums is how to integrate and identify opportunities to use social media as one aspect of their presence online, suggesting rather controversially that museums need to employ people who are not just well versed in social media but who already have the networks and connections.

Some other sites to look at:

Ning [www.ning.com/](http://www.ning.com/)

Tumblr [www.tumblr.com/](http://www.tumblr.com/)

Photophlow [www.photophlow.com/](http://www.photophlow.com/)

Twitter <http://twitter.com/>

Damien Tampling, Deloitte Corporate Finance Advisory Group concluded by noting that companies saw social media as a marketing tool. Deloitte even have their staff intranet on Facebook. Questions of commercial in confidence aside, this does encourage the use of social media during work hours to increase the profile of the company. There are going to be restrictions about what can go onto staff and company profiles but these were not discussed in any depth. Since this conference Facebook has removed access to this site.

Overall, the conference was informative and interesting but only touched superficially on the challenges involved in using social media to engage with our publics. While being able to reach out to new audiences is wonderful and exciting, to do so means that institutions need to address issues of privacy and the kind of access people should have to aspects of the collections. There are, of course, donors who wish to restrict the access of their donated materials and there are those who quite rightly, want a say in how their stories and materials are presented. These are just some of the conversations institutions like museums, libraries, archives and art galleries will have to have with their stakeholders before and while engaging in social media. Internally, organisational change is also something to be considered – the confrontational attitude some presenters had towards curators and the collections was not helpful. Possibly in their institutions certain attitudes and ways of working are more ingrained than in others. If we are to use social media as a method of communication with our old and new audiences, the collaboration needs to start internally and this means recognising social



media as part of our daily work, being allowed and encouraged to use these tools for work purposes – working differently but not more.

The conference was recorded and some of the presentations and comments are available at: <http://nlablog.wordpress.com/conference-2008>

For more discussion of these issues:

CCI New Literacy, New Audiences webpage: [www.cci.edu.au/nla](http://www.cci.edu.au/nla)

fresh + new(er): [www.powerhousemuseum.com/dmsblog/](http://www.powerhousemuseum.com/dmsblog/)

Creative Commons Australia: [www.creativecommons.org.au](http://www.creativecommons.org.au)

**Karen Schamberger**  
**National Museum of Australia**

### **A CAUTIONARY TALE – USE A PROFESSIONAL HISTORIAN!**

You know how it is with anniversaries - occasionally you forget - or get the date wrong. Whatever your experience with them, it can't be any worse than that of Vladimír Roztocil, mayor of Svinare [Czech Republic]. For the past year he has been masterminding preparations for the town's 1,000<sup>th</sup> birthday anniversary. The town cleaned up its public places, planted flowers on the main square and gave the local school and church a much needed face-lift. The local choir has been practicing like mad for the jubilee, a documentary film and CD were commissioned for the occasion and a book on the town's history was due to come out in a few week's time. A number of prominent Czech actors were persuaded to take part in a play, which was to premiere at the local theatre hall on the big day itself, and a fireworks display was being prepared for the big night. Jubilee leaflets were printed, invitations sent out and everything was going according to plan for the end-of-June celebrations when an ill-fated letter arrived in the mail. It was from the National Archive, which pointed out that the earliest references about the town of Svinare were not dated 1008 but 1088. "It was like a bolt of lightning from the blue" the town's mayor said when he'd recovered from the shock. It appears that a local history enthusiast who was engaged in writing the mentioned book had got the date wrong - and set the ball rolling. The town has become a laughing-stock and the mayor says that the biggest disappointment was that preparations had come so far. "We were keyed-up to celebrate this jubilee and it is clear that unless they invent an elixir of youth we will not live to see it" he told reporters sadly.

**This extract from *Radio Prague Magazine*, 10 May 2008, contributed by PHA member Tony Prescott**





## Launch of *Members' Work Database*

ACPHA is pleased to announce the launch of the new *Members' Work Database* on the ACPHA website.

The *Members' Work Database* is an online catalogue of work produced by historians who are members of the various state and territory PHAs. The database is intended to record both your unpublished and published works. The two main purposes of the database are firstly to provide awareness of and promote sharing of the large body of unpublished material (known as grey literature) produced by our members and secondly to showcase our work to prospective clients.

You can access the database at [www.data.historians.org.au](http://www.data.historians.org.au), or via the "Quicklinks" list on the ACPHA website ([www.historians.org.au](http://www.historians.org.au)).


All current PHA members may create an account and enter and update entries in the database. For security purposes, each PHA member has been assigned an account access number which is needed when you first create your account. By now you should have received a personal email with your access number and other details to get you started. If you have not received this email, do not hesitate to contact me at [sonia@livinghistories.net.au](mailto:sonia@livinghistories.net.au) or give me a call on 9347 3778.

Before beginning to enter your work, we suggest you read the "Data Entry Guidelines" document available from a button on the "Add New Item" page. This will give you an idea of what to enter, where to enter it and what details to include.

For further information about the database and its operation, please refer to the FAQ (frequently asked questions) page on the menu.

A great deal of time and effort has been expended in developing this service for professional historians. In order to make the database a success we need as many PHA members as possible to record their work. Please support this project and record your work no matter how few or many entries you may have.

**Sonia Jennings**  
ACPHA Rep



**Australian Council of Professional Historians'**  
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FAQs

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Title / Name of Item	Yorkshire Brewery, Collingwood		
Year Produced	1990		
Category	Report		
Commissioned By	Royal Historical Society of Victoria		
Abstract / Description	The Yorkshire Brewery, Collingwood, offers a history of Wood and Sons brewery, established in the inner-Melbourne suburb of Collingwood in the 1850s. The brewery operated under several names until taken over by Carlton and United Brewery in 1907, when the name reverted to Yorkshire Brewery. The site continued to be used in for brewery purposes until the 1950s.		
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Author(s)	Title	Given Name(s)	Family Name
	Ms	Mary	Sheehan
Keyword(s)	Melbourne	Heritage	Manufacturing History
Notes	Yorkshire Brewery, Collingwood was commissioned as a report by the Royal Historical Society of Victoria for presentation to the Historic Buildings Council when the site was considered for protection under the terms of the Victorian Historic Buildings Act.		
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Previous Item

Next Item

Back to Item List

Back to Author List

Back to search criteria

# What's On in History

Prepared by Christine de Matos

**JUNE-JULY 2008**

## Exhibitions

'Summers Past: Golden Days in the Sun 1950-1970'. *Until 20 June 2008. Venue: Australian National Maritime Museum.*

'Convict hulks: Life on the prison ships'. *Until 26 July 2008. Venue: Hyde Park Barracks Museum.*

'Dockside: Sydney's working harbour, 1840-1875'. *Until 10 August 2008. Venue: Picture Gallery, State Library NSW.*

'Citizen soldiers: The New South Wales Volunteer Rifles, 1854-85'. *Until October 2009. Venue: Hyde Park Barracks Museum.*

'Sydney's pubs: liquor, larrikins & the law'. *Until 2 November 2008. Venue: Justice and Police Museum.*

## Events June

6-9 Conference. 'New Worlds, New Sovereignties Conference', *Melbourne. Enquiries: web: [www.newsovereignties.org](http://www.newsovereignties.org).*

7 Walking tour. 'Sydney Architecture Walks: Utzon'. *HHT. Meeting venue: Museum of Sydney Time: 10.30am-12.30pm Cost: \$25, mem/conc \$20 Bookings essential: ph: (02) 8239 2211. Full pgm at [www.sydneyarchitecture.org](http://www.sydneyarchitecture.org)*

8-11 Conference. 'The Inclusive Museum', *Leiden, The Netherlands. Enquiries: web: <http://www.Museum-Conference.com>*

10 Tour. 'Tour of the Powerhouse Discovery Centre – Collection Stores at Castle Hill'. *SAG. Enquiries/Bookings essential: web: <http://www.sag.org.au/downloads/2008activities2ndqtr.pdf>*

11 Walking tour. 'Sydney Architecture Walks'. *HHT. Meeting venue: Museum of Sydney Time: 10.30am-12.30pm Cost: \$25, mem/conc \$20 Bookings essential: ph: (02) 8239 2211. Full pgm at [www.sydneyarchitecture.org](http://www.sydneyarchitecture.org)*

15 Talk. 'Paradise, Purgatory, Hell Hole: the Saunders quarrymen and Sydney's golden sandstone', *with Bob Irving. RAHS. Venue: Reception Rooms, History House Time: 12n- 4.30pm Cost: \$27, mems \$23 Bookings essential: ph: (02) 9247 8001; email: [history@rahs.org.au](mailto:history@rahs.org.au)*

17 Lecture. 'The Golden Years of the Magnificent Flying Boats', *with Warwick Abadee. RAHS. Venue: History House Time: 5.30 for 6pm Cost: \$7 Bookings essential: ph: (02) 9247 8001; email: [history@rahs.org.au](mailto:history@rahs.org.au)*

20-21 Fair. 'Shoalhaven Family, Local & Cultural History Fair'. *School of Arts Berry St Nowra. Enquiries: web: [http:// www.shoalhaven.net.au/historyfair/](http://www.shoalhaven.net.au/historyfair/).*

21 Workshop. 'Digital Recording Equipment - a hands-on experience'. *Venue: Coles Room and the Sumitomo Room, State Library of NSW Time: 10am-1pm Cost: \$40, OHAA mems \$30 Bookings essential: Rosemary Block (02) 9273 1697.*

24 + 1 & 8 July      *Lecture Series. 'Origins, arrivals and writing about them: a course on writing and recording family history'. WEA and RAHS. Venue: Auditorium, History House Time: 12.30-2.30pm Cost: \$60.00 for all 3 Bookings essential: WEA ph: (02) 9264 2781.*

#### *Events July*

- 1-3      *Conference. 'Asian Studies Association of Australia (ASAA) 17th biennial conference: Is this the Asian Century?', Sebel Albert Park Hotel, Melbourne. Enquiries: web: <http://www.conferenceworks.net.au/asaa/>.*
- 2      *Walking tour. 'Sydney Architecture Walks'. HHT. Meeting venue: Museum of Sydney Time: 10.30am-12.30pm Cost: \$25, mem/conc \$20 Bookings essential: ph: (02) 8239 2211. Full pgm at [www.sydneyarchitecture.org](http://www.sydneyarchitecture.org)*
- 2      *Lecture. 'The Development of the Royal Flying Doctor'. With Doug Roser. RAHS. Venue: History House Auditorium Time: 1pm Cost: \$7, mems \$5 Bookings essential: ph: (02) 9247 8001; email: [history@rahs.org.au](mailto:history@rahs.org.au)*
- 2      *Tour. 'National Archives Research Day at Chester Hill'. SAG. Meeting venue: Richmond Villa Time: 8.30am-4pm Cost: \$45, mems \$40 Bookings essential: web: <http://www.sag.org.au/downloads/2008activities2ndqtr.pdf>*
- 5      *Walking tour. 'Sydney Architecture Walks: Utzon'. HHT. Meeting venue: Museum of Sydney Time: 10.30am-12.30pm Cost: \$25, mem/conc \$20 Bookings essential: ph: (02) 8239 2211. Full pgm at [www.sydneyarchitecture.org](http://www.sydneyarchitecture.org)*
- 7-10      *Conference. 'Locating History: Australian Historical Association Biennial Conference', 7-University of Melbourne. Enquiries: email: [aha-info@unimelb.edu.au](mailto:aha-info@unimelb.edu.au)*
- 15-18      *Conference. 'The Sixth International Conference on New Directions in the Humanities', Istanbul, Turkey. Enquiries: web: <http://www.HumanitiesConference.com>*
- 24-25      *Conference. 'Literature and History: The Second Annual Conference of the Australasian Association for Literature'. Macquarie University, North Ryde. Enquiries: web: <http://www.aal.asn.au/conference/2008/index.html>.*

#### *Upcoming Conferences*

*'Minority reports - Indigenous and community voices in Archives. International Conference on the History of Records and Archives (ICHORA4)', 3-5 August 2008, University of Western Australia. Enquiries: email: [ichora4@ecu.edu.au](mailto:ichora4@ecu.edu.au); web: <http://www.archivists.org.au/ichora/ICHORA4/index.html>*

*'Recovering Lives'. 6-8 August 2008, Old Canberra House, Australian National University & Visions Theatre, National Museum of Australia. Enquiries: web: <http://rsh.anu.edu.au/events/2008/recoveringlives/index.php>*

*'Archives - discovery and exploration. The Australian Society of Archivists annual conference', 7-9 August 2008, Perth. Enquiries: email: [asaconference@emailme.com.au](mailto:asaconference@emailme.com.au); web: <http://www.archivists.org.au/2008-conference-perth>.*

'Race, Nation, History: A Conference in Honour of Henry Reynolds', 29-30 August 2008, National Library of Australia, Canberra. Enquiries: web: <http://rsh.anu.edu.au/events/2008/racenationhistory/index.php>

'Collective Biography Conference', 8-10 September 2008, ANU, Canberra. Enquiries: web: <http://rsh.anu.edu.au/events/2008/collectivebiography/index.php>.

'Revisiting the Massacre in History: An Interdisciplinary Workshop', 25-26 September, 2008, University of Newcastle, NSW. Enquiries: Dr Philip Dwyer, email: [Philip.Dwyer@newcastle.edu.au](mailto:Philip.Dwyer@newcastle.edu.au) or Prof. Lyndall Ryan, email: [Lyndall.Ryan@newcastl.edu.au](mailto:Lyndall.Ryan@newcastl.edu.au).

'Let's Talk About Sex: Histories of Sexuality in Australia and New Zealand', 2-3 October 2008, Macquarie University. Enquiries: Lisa Featherstone, email: [Lisa.Featherstone@humn.mq.edu.au](mailto:Lisa.Featherstone@humn.mq.edu.au) or Rebecca Jennings, email: [Rebecca.Jennings@humn.mq.edu.au](mailto:Rebecca.Jennings@humn.mq.edu.au)

'The Centenary Conference of Rugby League in Australia', 7-8 November 2008, Powerhouse Museum, Sydney. Enquiries: Andrew Moore, email: [A.Moore@uws.edu.au](mailto:A.Moore@uws.edu.au)

'Work, Work Work!: Work and the History of Education', 8-11 December 2008, University of Sydney. Enquiries: web: <http://www-faculty.edfac.usyd.edu.au/projects/anzhes/work/>.

*Call for Papers*

'Identity and its Discontents', 26-28 November 2008, University of Melbourne. Abstracts of 300 words and bio of. 50 words due by 30 June 2008. Enquiries: email: [identityanditsdiscontents@gmail.com](mailto:identityanditsdiscontents@gmail.com)

'Re-Orienting Whiteness Conference', 3-5 December 2008, Melbourne. Abstracts of 200 words plus brief CV due by 29 August 2008. Enquiries: web: <http://www.arts.monash.edu.au/historical-studies/news-and-events/index.php>

'2008 Digital Humanities/ Computer Science Colloquium (DHCS)', 1-3 November 2008, University of Chicago. Paper submission deadline is 31 August 2008. Enquiries: web: <http://dhcs.uchicago.edu>.

**To include an event in *What's On* email to Christine de Matos at [cdm@uow.edu.au](mailto:cdm@uow.edu.au).**

***What's On* is also on the web at <http://www.historians.org.au/whatson.html>**

## Colonial Homes and Gardens of The Cow Pasture Road

Architect and artist, Hardy Wilson, published his romanticised, illustrated history “The Cow Pasture Road” in 1920, stimulating a revival of interest in the simpler forms of architecture of the early years of the colony. His “Map of the Cow Pasture Road and Neighbouring Counties: Cumberland, Camden and Cook” included Parramatta, Liverpool, Campbelltown, Camden, Luddenham, St Marys and Prospect.

Historic Houses Trust of NSW has now conducted three tours of “colonial homesteads of the Cow Pasture Road” since 2006, basing the itineraries on the work of Hardy Wilson. Trust curator, Scott Carlin, prepared copies of research notes for participants, with added comments on the day, and I am indebted to him for much of this information.<sup>3</sup>



*Collingwood House at Liverpool. The front section of the cottage was built in about 1811 for Captain Eber Bunker, regarded as the founder of Australia's whaling industry. Additions were made until about 1860, with a service block probably rebuilt about 1865.*

In 1795, Governor Hunter named an area south west of Sydney “the Cowpastures” following the discovery of a herd of “forty sleek black cows and two huge bulls grazing knee-deep in grass”. Rumours of the existence of a herd had been growing since the escape of two bulls and five cows from the government farm, Sydney, in May 1788. In September, 1805, work began on the “Cow Pasture Road”.<sup>4</sup>

In December 1805, John Macarthur was allocated the first grant of 5000 acres in The Cowpastures, to become known as Camden Park, for the breeding of sheep he had brought from the royal flock at Kew.<sup>5</sup> Within a few years, major flooding of the Hawkesbury River, especially in 1806 and 1809, caused the movement south of land grants and settlements into this area.

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<sup>3</sup> *The Cow Pasture Road* tour guide published by Historic Houses Trust, NSW, September, October, 2006, *The Cow Pasture Road II*, July 2007, *The Cow Pasture Road III*, April 2008.

<sup>4</sup> *Ibid.*, Introduction to each of the tour guides

<sup>5</sup> *Camden Park*, information brochure distributed to visitors, 2008.





*The serene Indian style bungalow, Horsley, built in the early 1830s and described by Hardy Wilson as the “pleasantest home in New South Wales”.*

Separate tours in the area have been conducted by HHT to Horsley and to Glenfield, which is now refurbished by the trust for long term lease as a private home. Collingwood, first known as Bunker’s Farm, and Glenfield were neighbours on the Georges River.

The first tour included Gledswood, on the Camden Valley Way at Catherine Field, built by James Chisholm after his marriage to Elizabeth Kinghorne in 1829. The original land grant was made in 1810. The house is built on a levelled embankment, rather like nearby Brownlow Hill, visited on the third tour. A substantial pre-1820 home, Kelvin, at Bringelly, was followed by Oran Park, built in about 1857 and Harrington Park built in stages between 1817 and 1827.



*Brownlow Hill is essentially an 1820s house with late 1870s additions. The land was a grant by purchase to Alexander Macleay in 1827. The L shape of the original house with a kitchen at one end is almost certainly copied from John Macarthur’s Elizabeth Farm, at Parramatta. The Macarthurs and the Macleays were great friends.*





*The view across flood plains from the verandah of Brownlow Hill and the previous photo reveal the levelled top of the hill prepared by Alexander Macleay for an extensive landscaped garden. The house is approached by a long curved avenue of trees affording an occasional glimpse across pastures to the homestead surrounded by exotic shrubs and trees.*

Just as interesting as the houses were the sites chosen for them and their subsequent landscaping. Included on the second tour was Varroville in the Campbelltown area. Governor Macquarie regranted 1000 acres to Dr Robert Townson in 1810, at Bunbury Curran, which Townson subsequently named Varro Ville. The site Townson chose for his house, now replaced by a house designed by Weaver and Kemp in the late 1850s, was described by Governor Macquarie as a “very ill chosen situation”. On the other hand, Governor Macquarie was “highly gratified with the noble extensive view” he had from the top of nearby Bunbury Curran Hill.<sup>6</sup>

For the present owners of Varroville, Peter Gibbs and Jacqui Kirkby, Macquarie’s opinions encapsulate two contrasting approaches to landscape design in early 19<sup>th</sup> century Australia. Peter distributed a paper to his visitors – “Varroville: A Case for a Reptonian Landscape”. It begins

*Many houses of the Cumberland Plains are sited according to the popular summit model of the day. Macquarie Field, Horsley, Maryland and Bella Vista are all clear examples of this model, complete with their signature Auricarias. However, the model we associate with Loudon provides a more subtle and complex relationship with the surrounding landscape.*

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<sup>6</sup> *The Cow Pasture Road II*, July 2007, 1810 section on Varroville.



*For the visitor to Varroville, writes owner Peter Gibbs, a “ tantalising corner view of the house is first revealed from the entrance gates and this unfolds as the carriage circle is approached”.*



*The Weaver and Kemp house, Varroville, currently undergoing restoration.*

Peter Gibbs considers that the garden at Varroville reveals the influence of Humphrey Repton (1752-1818), who wrote extensively about landscapes and gardening. John Claudius Loudon (1783-1814) also wrote copiously about gardens and greatly admired Repton’s work and his “artistical knowledge”. Loudon’s writings are known to have been influential in the colony and his “encyclopaedia of gardening published in 1822 was hugely popular and ran to eight editions in 12 years.”

Loudon’s target market in England was the emerging wealthy middle class, the subject of Jane Austen’s novels. Loudon and Repton favoured a subtle and sophisticated aesthetic, where gardens and landscapes gradually unfolded before the visitor, rather than confront them with the starkness of Capability Brown’s huge designs. Brown (1716-1783) had favoured sweeping

landscapes, often requiring massive earth moving, and had been much sought after by 18<sup>th</sup> century aristocracy.



*In design and positioning, Denham Court favours the “summit” or hilltop model – at least as seen from the eastern aspect designed and built by John Verge in the early 1830s. Its central façade shows decorative characteristics used in his previous Sydney buildings. Earlier modest stages of the house to the west were built from pre 1820.*



*Two bow fronted pavilions designed by John Verge project from either side of Denham Court’s eastern entry. The bow front was popularised by Francis Greenway in Sydney’s old Union Club, now demolished. The interior of this part of the house has already undergone major restoration and work is in progress on the exterior.*

Repton and Loudon’s concepts sought harmony between house and landscape and its own agricultural usage. They are often characterised by discreet terracing and a dell. Varroville has just such terracing and a dell on the north west side of the house. It also enjoys much longer views of a surrounding landscape from different positions in the garden, remarkably untouched by contemporary development.<sup>7</sup>

Nonetheless, these views are currently under major threat from development, despite considerable sympathy from Campbelltown Council and substantial community support.

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<sup>7</sup> *Varroville: A Case for a Reptonian Landscape*, Peter Gibbs, privately distributed paper, 23 July, 2007.



Virtually all the houses visited in this series of tours are under threat. Some like Harrington Park are already surrounded by unsympathetic housing estates with little curtilage to provide any visual separation.



*Ellensville in the Mount Hunter area was built on a hilltop in the 1890s. A quietly unpretentious house, it is approached by a steep winding road through thick native forest, which opens out to provide a view of the house. The house is linked at the back to an older cottage built in 1867.*



*Ellensville's serenity is enhanced by a garden designed in the style of the 1850s.*

Other former colonial homesteads like Epping Forest, built about 1830, is already in a serious state of decay and surrounded by a high mesh fence. The cost of maintaining these homes, let

alone their gardens, is prohibitive and despite a lifetime of devoted care, many owners are forced to sell surrounding acreage to allow continuing property upkeep.

For the owners of Brownlow Hill, still a substantial working farm, they have been afforded some protection by the flood plains their houses overlook. Eric Downes described their three year court battle when gas was discovered in coal seams affecting the property a decade ago. They were eventually protected by a heritage order, a recourse no longer available under NSW proposed new planning legislation.

“Proposed changes to the planning act are appalling,” he said.



*The octagonal Round House, almost certainly built by the Macleays after they bought the land adjoining Brownlow Hill in 1828, was in a near state of collapse when occupied by Downes family members in 1960. It is linked to another cottage, built about 1900.*

As the third Cow Pasture Road tour returned to Sydney, HHT curator Scott Carlin promised there would be a fourth.

**Story and photos by Katherine Knight**

## Imaging of People After the French Revolution

Ruth Banfield prefaces this essay with the commentary.

As a historian and curator, I find that history, art, design especially fashion are interwoven like the warp and weft of a rich tapestry. As I hope my essay demonstrates.

The verbal catch cry of the French Revolution was “Liberty, Equality and Fraternity”. These abstract qualities were effectively expressed visually in the dramatic simplification of clothing styles worn by the European elite after the French Revolution.

The initial change preceded the revolution when the French “Philosophes” began analyzing all areas of social, political, economic and religious life. This rethinking brought about a marked reaction against the superficiality of the extravagant Rococo of the French elite court.

In 1768 the boundaries between the third, second and first estate, particularly the second and first, were being slowly eroded in regards to dress. An anonymous French author, writing on the customs and culture of his city, Montpellier in 1768, states the peril of these boundaries being bridged. The author goes so far as to suggest “servants should be forced to wear distinctive badges on their clothing”.

“For nothing is more impertinent than to see a cook or valet don an outfit trimmed with braid or lace, strap on a sword and insinuate himself amongst the finest company in promenades or to see a chambermaid as artfully dressed as her mistress; or to find domestic servants of any kind decked out like gentle people. All that is revolting...one should be able to pick them out by a badge indicating their estate and making it impossible to confuse them with everyone else”.<sup>8</sup>

Mansel, in “Monarchy, uniforms and the rise of the Frac 1760-1830” writes of the anger against the French government’s attempts to bring in laws in May 1789 regarding the uniform of the third estate deputies. The third estate deputies did not want to be differentiated from noble deputies.<sup>9</sup>

Mansel seems to have concentrated only on the fashions of the male European Elite, particularly the Frac. I wish to readdress this issue with regard to the fashions of the female European Elite. The movement for equality had begun, even amongst women, much to Rousseau’s disgust. In his writings, he regarded women as inferior to men. Rousseau wrote that women were vain and that visiting the theatre would invite the opportunity to neglect their housework completely “and to be concerned with the acquisition of finery with self-adornment”.<sup>10</sup> But the French female elite were not the only narcissistic sex. Males in Mansel’s article, in particular a certain Marquis often spent 6,000 livres to hire three “habit

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<sup>8</sup> Darnton, Robert, The Great Cat Massacre and other Episodes in French Cultural History, 3<sup>rd</sup> ed., Penguin Books, Great Britain, 1985, p. 133.

<sup>9</sup> Mansel, P., “Monarchy, uniforms and the rise of the Frac, 1760-1830”, Past and Present, No. 96, August 1982, p. 103.

<sup>10</sup> Kleinbaum, Abby, “Women in the Age of Light”, Bridenthal, R., Becoming Visible. Women in European History, Boston, 1977, p. 225.

habile” for one day. Also many bourgeois or middle class (second estate) courtiers had habits encrusted with pearls or diamonds as indeed did many kings.<sup>11</sup>

“Gentlemen wore breeches; labourers wore trousers”<sup>12</sup> but unlike the sexual revolution in the 1960’s and 1970’s where the workman’s trousers are Levi Strauss jeans (designed for gold miners during the American Gold Rush, which became de rigeur universally, as a national costume for all ages and all classes. The male jacket, the Frac (riding coat), was the article of clothing that became simplified after the revolution to the point where it encompassed and concreted segmented social structures from the First estate to the Third. The pre-revolutionary Habit was extremely expensive and made of elaborate silk or velvet, immensely cumbersome for anything other than court life and indeed impractical for country life.<sup>13</sup> The Frac, though, was a liberating garment freeing the male from displaying status, wealth, individuality, inequality and the expense of the garment. As Kahlil Gibran prophetically put in his book “And though you seek in garments freedom from privacy you may find in them a harness and a chain”.<sup>14</sup> Some nobles or elites wearing elaborate clothing, thus displaying their noble status found themselves not harnessed or chained, but headless or guillotined, particularly during the reign of terror.

Some French males took to uniform not only to impress, but also to show political allegiance and power. After the revolution the European Monarchy wore uniforms as an unstated alternative to the Habit, not just in times of War. But this proved problematic because a uniform was an emblem, not of freedom, but of an individual bound to duty. Although it in some ways could be seen as an enforcement of liberty and equality, it also became a symbol of equality for the upper class male society in European courts post-revolution.<sup>15</sup> So power was still invested in the type of dress, but a new form was being imposed.

Rousseau was one of the French philosophers who in their examination of society either negated the need for equality of women as well as men, or expostulated an elite idea of women, whose comparative freedom was an emblem of the immorality of the entire European elite courts.<sup>16</sup> But with the invention of the Spinning Jenny in 1770, all classes of women were wearing silk stockings. This was one of the first crossings in the bridging in the class gap.

Charlotte Corday was a woman of French noble birth who not only made history on 13<sup>th</sup> July 1793 for confidently slaying Jean Paul Marat in order to liberate the people, but it was her patriotism that attracted the crowds at her execution. She displayed composure and courage. But what concerns us is the fact that she took, on the afternoon of the slaying of Marat, special attention to her costume and coiffeur. During the day she hired a hairdresser from the neighbourhood shop to redo her “coiffe” and had also changed her clothes. She now wore a light coloured garment with a low cut décolleté emphasizing her throat and breasts, presumably to symbolize her future act (the assassination), (corsets and wigs were no longer worn). She added a shawl to appear chaste, topping her costume off with a tall hat with green ribbons. She then went to visit Marat where she plunged the knife into his throat as he lay unclothed in the bath. This construction emphasizes the power of the Revolutionary and post-Revolutionary costume to provide conviction, a sense by identification and purpose to an individual’s

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<sup>11</sup> Mansel, P., Past and Present, No. 96, August 1982, p. 106.

<sup>12</sup> Darnton, R., *Ibid*, p. 128.

<sup>13</sup> Mansel, P., *Ibid*.

<sup>14</sup> Gibran, Kahlil, The Prophet, Alfred A. Knopf, New York, 1937, p. 31.

<sup>15</sup> Mansel, P., p. 110.

<sup>16</sup> Kleinbaum, A, *Ibid*, p. 217.



revolutionary assassination, which she hoped would further the French Revolutionary causes of Liberty, Equality and Fraternity.<sup>17</sup>

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**Ruth Banfield**

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<sup>17</sup> Marrinam Michael, Images and Ideas of Charlotte Corday Texts & Contexts of an Assassination, Arts Magazine Vol. 58. No. 8. April, 1980.

## Computer Software for Professional Historians

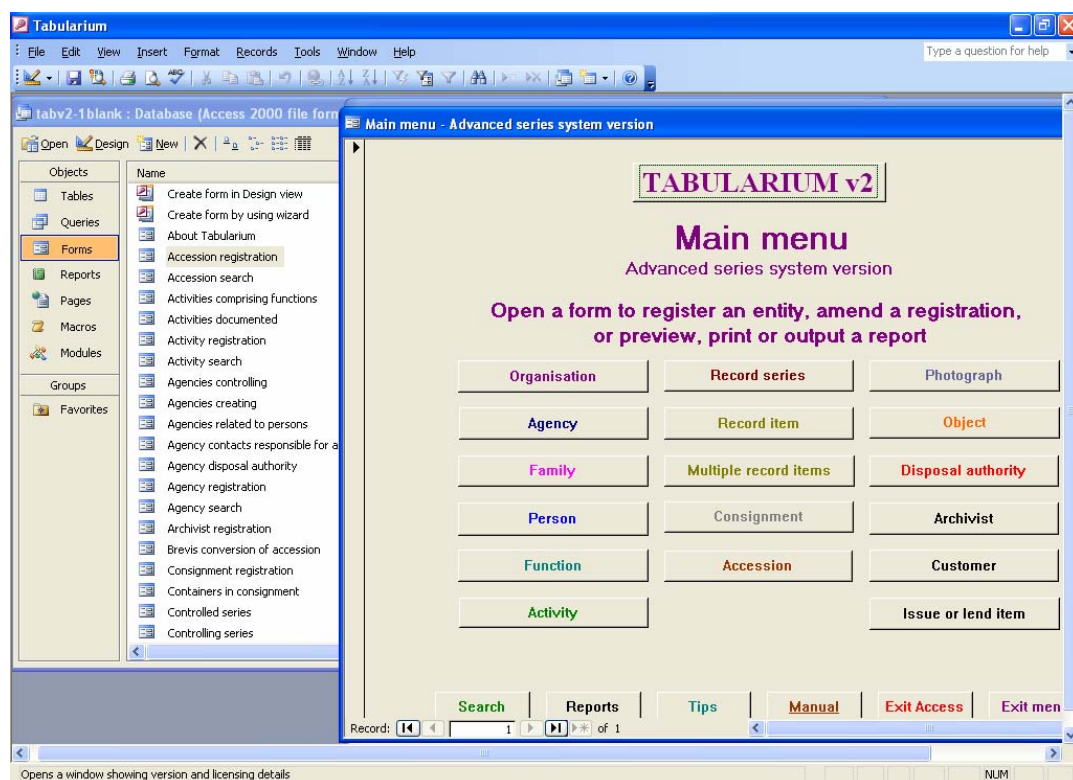
As I recently walked in to the Mitchell Library, I could not mistake the number of people armed with their laptops, which amazed me, including the person who was tucked away in the corner near the Mutch Index books, asleep using his multi talented laptop as a resting spot for his head. Hold on! It was only 9.15am.

So when the Phanfare collective article request email arrived, my challenge was set. I downloaded and tested a variety of potential software and programs which we could use. It was somewhat a disappointment and not very satisfying. I can say that my laptop will never see the Mitchell Library.

An interesting point was that on the visit to the Mitchell, there were two fellow members of the PHA also working there. Yes, you guessed it. They were not using a laptop. We were all prepared with notepad and pen, and our reader/membership cards.

But what software and programs can we use to aid our research and writings? Yes many of us know about email, internet, word processors, database and spreadsheets etc. But how can we use these programs and others?

**Tabularium** is designed to help archivists apply sound practice in a range of archives management activities. Tabularium (the name is Latin for a record office or registry) is a collection management system for archives which is available as freeware from State Records NSW. It is designed primarily for small archives operations but is scalable to larger environments. It is an Access *database application*, that is, a collection of tables, queries, on-screen forms and reports tied into a coherent system. <http://tabularium.records.nsw.gov.au/>



## Image Library Software

Search Tech's Photorama™ is the ideal Pictorial Management Solution for small photographic, artwork or artefact collections.

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- Multiple search and save facility.
- Printing facility: Single image and text or four images and text.

Cost is \$79.00 available from Search Tech at <http://www.searchtech.com.au/>

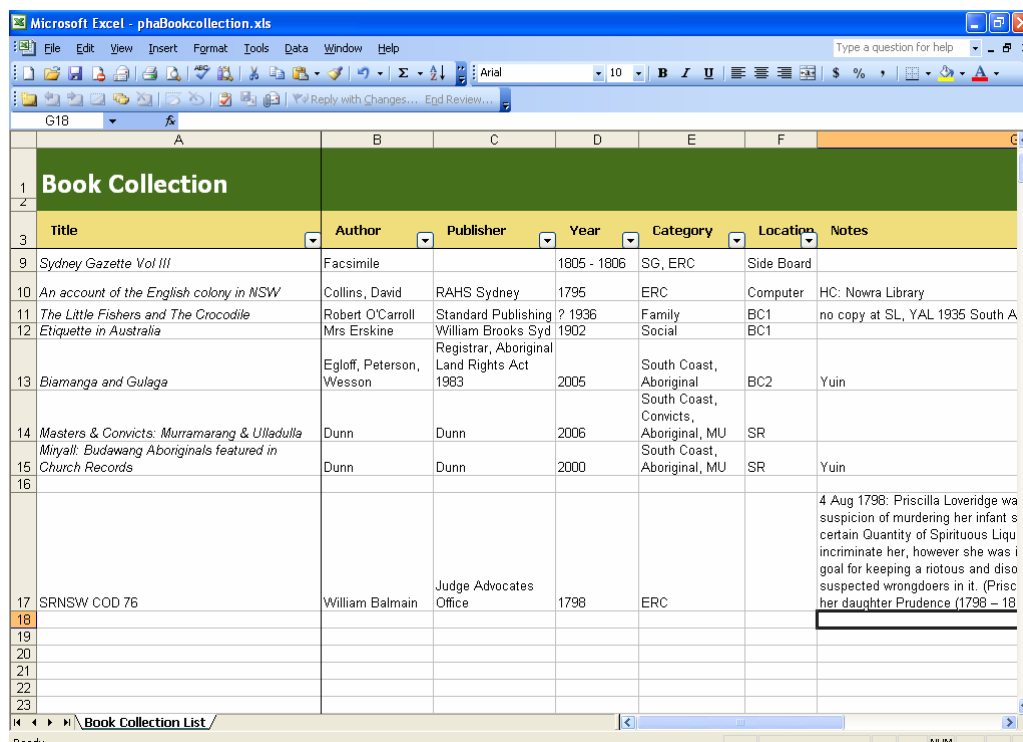
Examples of work by Search Tech can be seen at  
Wollongong City Library

<http://illawarraimages.wollongong.nsw.gov.au/illaweb/scripts/home.asp>

Randwick City Library <http://photosau.com/Randwick/scripts/home.asp>

## Book Collections

Using Excel, this allows users to record books and their location. The notes column can also be adapted to records citations, to show the actual location of the book or record.



	A	B	C	D	E	F	G
1	Book Collection						
2							
3	Title	Author	Publisher	Year	Category	Location	Notes
9	<i>Sydney Gazette Vol III</i>	Facsimile		1805 - 1806	SG, ERC	Side Board	
10	<i>An account of the English colony in NSW</i>	Collins, David	RAHS Sydney	1795	ERC	Computer	HC: Nowra Library
11	<i>The Little Fishers and The Crocodile</i>	Robert O'Carroll	Standard Publishing	? 1936	Family	BC1	no copy at SL, YAL 1935 South A
12	<i>Etiquette in Australia</i>	Mrs Erskine	William Brooks Syd	1902	Social	BC1	
13	<i>Biamanga and Gulaga</i>	Egloff, Peterson, Wesson	Registrar, Aboriginal Land Rights Act 1983	2005	South Coast, Aboriginal	BC2	Yuin
14	<i>Masters &amp; Convicts: Murrumbidgee &amp; Ulladulla</i>	Dunn	Dunn	2006	South Coast, Convicts, Aboriginal, MU	SR	
15	<i>Miryall: Budawang Aboriginals featured in Church Records</i>	Dunn	Dunn	2000	South Coast, Aboriginal, MU	SR	Yuin
16							
17	SRNSW COD 76	William Balmain	Judge Advocates Office	1798	ERC		4 Aug 1798: Priscilla Loveridge was suspicion of murdering her infant s certain Quantity of Spirituous Liqu incriminate her, however she was i goal for keeping a riotous and diso suspected wrongdoers in it. (Prisc her daughter Prudence (1798 - 18
18							
19							
20							
21							
22							
23							

If any member of the PHA wishes to have a copy of the Book Collection Excel file for their use please email Cathy Dunn at [historian@ulladulla.info](mailto:historian@ulladulla.info) for a copy.

## Brothers Keeper

Brother's Keeper (BK) is a Windows genealogy shareware program that allows you to record and organise family history data and create various reports and charts with pictures. It lets you import and export GEDCOM files. The software can be downloaded at <http://www.bkwin.net/> and installation is easy. One does have to be a registered user to create or export reports.

Reports include footnotes of references, and additional notes and images, I have been using Brothers Keepers since its DOS days (that's over 10 years), today I use version 5 (BK5) on XP. It is not a lover of version 6 as insertion of the references and sources tends to be very cumbersome. BK works with Windows 95, 98, ME, NT, 2000, XP, Vista, with BK5.

For collating genealogical data, Brothers Keepers is one of the best, as one can easy see three generations on the one screen, without have to click all over the place as with many other programs.

The screenshot shows the 'Brother's Keeper Family Edit' window for the family of Basil Kendall. The window is divided into several sections: 'Message', 'Source', and 'Children'.

**Message Section:**

- Name: Basil KENDALL
- Born: 3 Jun 1809
- Baptized: 23 Sep 1852
- Died: 23 Sep 1852
- Buried: 23 Sep 1852
- Other: 23 Sep 1852
- Ref: 23 Sep 1852
- Father: Thomas KENDALL
- in: London England
- in: London England
- in: South Grafton NSW
- Occupation: 43
- Mother: Jane QUICKFALL
- Sex: M
- # 1886

**Source Section:**

- Name: Melinda Olivia Leonora McNALLY
- Born: 16 Oct 1815
- Baptized: 14 Apr 1816
- Died: 1893
- Buried: 1893
- Other: 1893
- Ref: 1893
- Father: Patrick McNALLY
- in: Windsor NSW
- in: St Matthews Windsor NSW
- in: Sydney NSW
- Occupation: 77±
- Mother: Judith McDERMOTT
- Sex: F
- # 1953

**Children Section:**

Children	Children	Children
1 Melinda KENDALL	#42907	
2 Basil Edward (Edward) KENDALL	#1954	18 Apr 1839 - 21 Jan 1874
+ 3 Thomas Henry (Henry Clarence) KENDALL	#9309	18 Apr 1839 - 1 Aug 1882
4 Christina Jane KENDALL	#42898	29 Jan 1842
+ 5 Mary Josephine KENDALL	#42899	11 Jun 1844 - 4 Nov 1881
+ 6 Edith Emily KENDALL	#42900	14 Jul 1847 - 18 Nov 1935

Display – Edit Screen: Basil Kendall – Family of Henry Kendall (Poet), the + sign next to children means information on the next generation.

1. **Priscilla LOVERIDGE** b. Berkshire England, and William DAVIS, and Thomas GOODMAN, b. Middlesex England, and William RAYNER, b. Essex England. Arr: Convict Royal Admiral 1792 the birth of Prudence in 1798 is last record of Priscilla in the Colony, no death record has been found. William: Arr: Convict Albermarle 1791 Thomas: Arr: Convict Pitt 1792 William: Arr: Convict William and Ann 1791

*Children:*

- i **Female LOVERIDGE** b. 3 Sep 1792, Lat 38.50S Long 29.56E,<sup>i</sup> Bap: 19 Sep 1792, Royal Admiral by Captain Bond. No record of this child has been found in the Colony

*Children by William DAVIS:*

- ii **William LOVERIDGE** b. 7 Dec 1794, Sydney Cove NSW,<sup>ii</sup> Bap: 11 Jan 1795, St Phillips Sydney NSW,<sup>iii</sup>

*Children by Thomas GOODMAN:*

- iii **Thomas LOVERIDGE** b. 7 Oct 1796, Sydney Cove NSW,<sup>iv</sup> Bap: 28 May 1797, St Phillips Sydney NSW, d. 0 Jul 1798, Sydney NSW,<sup>v</sup> buried: 30 Jul 1798, Old Sydney Burial Ground NSW.<sup>vi</sup> On 4 Aug 1798 his mother Priscilla Loveridge was committed for further exam on suspicion of murdering her infant son "by administering a certain Quantity of Spirituous Liquor". There was no evidence to incriminate her, but Priscilla was imprisoned for one month in the goal for keeping a riotous and disorderly house and concealing suspected wrongdoers in it. Judge Advocates Office, William Balmain Esq. SRNSW COD 76. Priscilla was 7 months pregnant with her with her daughter Prudence (1798 - 1816) at the time.

*Children by William RAYNER:*

- ix **Prudence LOVERIDGE** b. 11 Oct 1798, Sydney Cove NSW,<sup>vii</sup> Bap: 24 Mar 1799, St Phillips Sydney NSW,<sup>viii</sup> d. 30 Jul 1816, Sydney NSW,<sup>ix</sup> buried: 31 Jul 1816, Old Sydney Burial Ground NSW.

<sup>i</sup> Royal Admiral log: South Atlantic Ocean

<sup>ii</sup> Birth 1794/403/1A

<sup>iii</sup> Baptism Mo: recorded as Precilla Loverige

<sup>iv</sup> Birth 1796/519419A

<sup>v</sup> SRNSW COD 76

<sup>vi</sup> Death 1798/4/891 \*

<sup>vii</sup> Birth 1798/781/1A

<sup>viii</sup> Christening 1799/563/4

<sup>ix</sup> Death 1816/3618/2B \*

Example of a report from Brothers Keepers

**Cathy Dunn**

## **How should Historians be involved with Tourism**

History is a vital companion to tourism. Tourists want to see 'old things', places where their ancestors lived, learn about things their ancestors did. The study of history can help to identify places and objects of interest to tourists. Loreley Morling University of Western Australia

Cultural heritage tourism is largely untapped in Australia. Tourist authorities stress natural heritage (coral, kangaroos and wildflowers) or the larrikin ocker (Paul Hogan, Steve Irwin). Heritage tourism showcases Australia's history and, as the experience of other new world societies like the United States and Canada, has great potential to attract travellers with education, money to spend, and high expectations. Assoc Prof Jenny Gregory University of Western Australia

There can be a judicious mix of history and tourism provided that tourism ventures provide the correct history and not a jumbled version. And that is where the role of professional historians can come in, as they are the people who should be providing the information to tourism operators. Dr Christine Wright (Braidwood)

Professional historians already have a central role in heritage tourism, primarily through the preparation of thematic histories for local government heritage studies and historical research of individual heritage items. As history is principally the activity of telling stories about the past heritage tourism needs to tell engaging stories that are based on the work of professional historians and local researchers. History is therefore vital in reclaiming tourism from the dry recitation of facts that too often passes for the interpretation of heritage places. Stories connecting places with people from the past are the key to a more involving tourism experience. Murray Brown Heritage Office NSW

History does not need to be sacrificed for tourism development. The general public is more than interested in history; it is the ways and means through which historians choose to communicate history which need to be sacrificed. Historians need to work collaboratively and have an understanding of the needs of tourism development. Megan Sheehy University of Melbourne.

Whether natural, cultural or Indigenous heritage, or a combination of all three, Australia's regional heritage tourism importance cannot be underestimated. Heritage tourism has enormous potential for growth in regional communities. Australian Heritage Commission

There must be building of relationship between tourism and heritage. Development and promotion of Heritage tourism products and services, ideally should be consulting professional historians. Cathy Dunn [www.heritagetourism.com.au](http://www.heritagetourism.com.au) Program Director

Heritage Tourism in July is releasing the South Coast Heritage Tourism Trail

**Call for Heritage Tourism Articles:** Content must reflect our natural, Indigenous and historic value, in tourism. Submissions may cover accommodation, attractions, natural, indigenous, historic, Heritage walks, tours, cultural, ecotourism and others. Articles may also include 2 images (jpeg). email [admin@heritagetourism.com.au](mailto:admin@heritagetourism.com.au) with any questions.

One can also subscribe to the Heritage Tourism newsletter at [www.heritagetourism.com.au](http://www.heritagetourism.com.au)

**Cathy Dunn**

## **Heritage Consultants**

### **NSW Heritage Consultants Directory**

[http://www.heritage.nsw.gov.au/13\\_subnav\\_07.cfm](http://www.heritage.nsw.gov.au/13_subnav_07.cfm)

For further information or to apply for inclusion in this directory, please email the Heritage Branch. [brownm@planning.nsw.gov.au](mailto:brownm@planning.nsw.gov.au)

### **The ACT Heritage Council in conjunction with the ACT Government is seeking to add to its Register of Heritage Consultants.**

ACT Heritage, Territory and Municipal Services (TAMS) is the ACT Government body responsible for the provision of policy and advice on ACT heritage matters. ACT Heritage keeps a register of persons able to undertake or assist with history, Aboriginal and natural heritage related projects for its own reference. This register is to be updated shortly and expressions of interest are sought from suitably qualified persons to undertake work within the ACT.

Persons with experience, skills or qualifications in all aspects of heritage management including archaeological, historic and technical research; identification, significance assessment, protection and conservation; architectural and trades advice related to restoration, repair and maintenance; and promotion, presentation and interpretation of heritage places and objects are invited to reply.

Expressions of interest should provide details of qualifications, relevant experience and current contact information. Replies in writing should be marked "Register of Heritage Consultants" and forwarded to the Manager, ACT Heritage, GPO Box 158, Canberra, ACT 2601 by COB 13 June 2008

### **Australian National Archives**

The National Archives maintains a register of prospective contract workers for short-term vacancies that may arise, either on a full-time, part-time or intermittent or irregular basis. Registrations remain current for six months only. Applicants wishing to remain on the register will need to reapply after six months.



Apply online for both ACT and NSW at <http://www.naa.gov.au/about-us/employment-procurement/temp-register/index.aspx>

### **National Native Title Tribunal**

Working for the Tribunal is challenging and rewarding as employees are responsible for delivering the organisation's business outcome; the resolution of native title issues over land and waters. The Tribunal has registries throughout Australia and manages its recruitment from the Principal Registry in Perth. If you would like to be considered for short term temporary (non-ongoing) work, download their Non-ongoing Employment Register application form. More details available at the following link:

<http://www.nntt.gov.au/About-The-Tribunal/Employment-Opportunities/Pages/default.aspx>

### **Heritage Tourism**

Heritage Tourism consultants can provide assistance in heritage tourism development, management and marketing. <http://www.heritagetourism.com.au/info/consultants.html>.

To have your details listed please contact PHA member Cathy Dunn email [admin@heritagetourism.com.au](mailto:admin@heritagetourism.com.au)

### **PHA NSW - Historian Register**

The Register of Consulting Historians lists PHA members who are available for commissioned (consultancy) work. To advertise your professional services send details for the Historian Register to the Secretary. [secretary@phansw.org.au](mailto:secretary@phansw.org.au)

**Cathy Dunn**

## The Death of the Cursive Hand

For historians of the 19<sup>th</sup> century, the handwritten document is the centre of our historical universe. In many instances there are no surviving printed materials, such as newspapers or government reports and the proverbial thumbnail dipped in tar is often the only record of historical events, people and processes.

As a child of the 1950s in New South Wales, I was taught printing and then cursive script with sampler books and a slope card at primary school. The smell of ink in the inkwells of the timber desks remains indelibly etched in my sensory memories. As nibs changed we were taught a modified cursive script with fewer curly bits and this was the script I took to high school. Fountain pens replaced dipping nibs into inkwells, but my fingers with a permanent ink mark on my third right finger were always testimony to how much writing I did in a day. The biro was not in common use till the latter years of high school.

Whilst aware that the generations who could read ‘running writing’ were diminishing as my hair was greying, the significance of this did not register until this semester. Faced with almost 200 first year university students, most born about 1989, it was clear that cursive script was now dead. Few of this generation had grandparents who wrote cursive script – or who even wrote to them rather than spoke over the telephone. Many of these students came from non-English speaking cultures where cursive script was unknown. This was a generation raised with keyboards, mobile phones and i-pods. It was an agony watching their twisted hands as they held biros or felt pens to take notes. It was easier to watch them tap out notes on their lap-tops.

I showed them some tickets of leave from the 1830s – quite clearly written in my view – and was greeted with gasps of despair that these were incomprehensible documents. It didn’t help that they had limited geographical knowledge, and Queanbeyan or Cassilis are difficult words if you have never heard of them or seen them written down.

The dilemma I faced was foreshadowed in the *Washington Post* of 11 October 2006. It reported that of 1.5 million students who sat university entrance exams that year in the USA, less than 12% wrote their papers in cursive script. The rest were all block printed. Primary school teachers in the USA were already forecasting that handwriting could be eliminated from the curricula, as all students would be using computers and would have no use for handwriting! Banking was electronic. They wouldn’t need a signature for official documents, and clearly they foresaw a world without hand written memo notes sticking out from books.

Perhaps the PHA will soon have to add to its list of professional development workshops a series of calligraphy classes and palaeography to the list of essential skills. Certainly I know I now need to add it to my history lessons if we are to train a new generation of historians able to read original documents in original script.

PS If you are unsure of your skills in deciphering old handwriting, visit the web site of the National Archives of the United Kingdom.

(<http://www.nationalarchives.gov.uk/palaeography/>)

They have a gallery of transcribed documents covering several centuries – though they do expect Latin as an essential knowledge to understand some of these documents!

**Carol Liston**

## **Maps for historians**

**A PHA professional development workshop with Terry Kass, History House, 24 May 2008**

About a dozen historians gathered to hear Terry's presentation on Lands Department Plans. After an introduction on the characteristics of the County, Parish and Town Maps, which are usually published plans, Terry focused on the lesser known Crown Plans. Whilst some Crown Plans have been transferred to State Records (and are listed in the Surveyor General Select List Guide) the vast bulk of this collection of manuscript maps is still held by the Lands Department. The Lands Department has now embarked on a major digitisation project, which will both conserve the maps and make them more accessible for researchers. The availability of digital colour maps will be more useful than the older black and white photocopies as the colours reveal additional information on the face of the map. Terry's presentation included examples of these new digital copies.

The collection of Crown Plans includes maps covering topographical feature surveys; town designs; mining, road and railway surveys; Crown lease plans and a wide range of Miscellaneous plans collected by the District Survey Offices. Terry explained the role of the District Land Offices for recording matters relating to Crown lands within their district, and then the collation of state-wide record series in the head office files in Sydney.

Terry showed how to locate Crown Plan numbers on parish maps. Using a sample portion plan, he then identified the components of the plan, drawing particular attention to the clues which link to Lands Department record series held in State Records, such as letter numbers for alienation correspondence and final sale documentation in the Conditional Sale registers.

Crown Plans can currently be obtained from the Lands Department (Land Titles Office) for \$12.50 a copy.

Perhaps our next professional development workshop could be at State Records at Kingswood to work through examples from plans to the relevant files?

**Carol Liston**

## **Local Collections: Global Audiences**

### **Powerhouse Museum Regional Services Movable Heritage Seminar**

**27 November 2007 at Powerhouse Discovery Centre, 172 Showground Road, Castle Hill**

The day was arranged by Rebecca Pinchin, Regional Services Co-ordinator to provide a practical, hands-on series of presentations for a diverse audience drawn from community heritage groups, historical societies, libraries and collection managers from across the state. The Castle Hill Discovery Centre was a great venue for this type of day as we were surrounded by collections large (very large) and small within the surrounding warehouses.

The presenters were the senior curatorial, conservation and services staff from the museum. The day was arranged into five streams over three sessions, with participants able to attend any three sessions across these streams.

There were tours of the popular culture collections at the Discovery Centre Store, of Rouse Hill Estate just down the Windsor Road, and of the Transport collection. The Technology stream addressed storage solutions for Big Things; Big – Things preservation and the paint-brush (and you have to remember that at the Powerhouse their big things are BIG like trains and planes and cars and trucks and....); and care of photographic collections. The sessions on Engaging the Community included regional collaborations; travelling exhibitions and Indigenous collections and communities. The Collections themes addressed costume collections; toy collections and web projects. Finally Collection Management had sessions on photography documentation; documentation for a global audience; and contemporary materials.

The day opened with a key-note address by Sebastian Chan, Web Services Manager for the Powerhouse – and this really was a powerhouse of mind-blowing new approaches. Yes, the registration pack included a pair of cotton gloves – but the global issues and approaches surveyed by Seb went beyond the physical requirements to a completely new approach to collections.

We all remember the museums of no touching, no photography and let's hang onto collection information (even if we are constipated we aren't inviting you to share!). No more. The new world of Web 2.0 and Face Book and MySpace beckons a different approach – as does the reality of a camera and video in every phone on every visitor. You can no longer shut the stable door so why not explore the options of the new technologies.

A few years ago no-one had any idea what the Powerhouse held. Now their collections are on the web and you can explore them. No longer is there a problem that curators don't know the objects to within an inch of their lives – the audience via the web is invited to participate by tagging and identifying objects with everyday key words – or more technical details if known. Citizen reporting is a big part of the success of social networking sites. Participation in the global world is possible through Face Book or fix my street ([chicagocrime.org](http://chicagocrime.org)). Photo web sites such as Flickr are encouraging people to look at the objects in the Powerhouse and share their appreciation and understanding of what the objects are and mean to that audience. Now, instead of low resolution images and a fear of being ripped off, the Powerhouse is investing in high resolution images for global sharing – virtual participation is a real element of museum visitation. A family visit to the museum recorded on a home based web site or a school project that is up-loaded to MySpace is worth more than hundreds of printed flyers.

Since this approach was launched six months ago, the museum has had at least 95% of its collection virtually examined by the public – and the most popular three objects on virtual view are not even on public display.

Using other Web 2.0 technologies and sites such as Delicious, the conservation team have been able to assemble new guidelines to caring for collections. New technologies have measured wear and tear on travelling collections whilst more effective design has produced showcases in which objects can be packed for travel and displayed with minimum movement. Yes - light and handling are still issues – but not the paralysing limitations that once kept the Powerhouse Collections under lock and key in the Sydney CBD.

So where do professional historians fit in all this? Perhaps the received wisdom of our earlier exposure to material culture and its analysis and care needs an update. The technologies that have opened these collections to public view should also enable their better integration into our historical analysis. Historians also have to embrace these new technologies. Perhaps we could start with a professional development session with these museum curators.

**Carol Liston**



Getting There

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Editorial Collectives: See list at front of *Phanfare*

Other PHA publications: Ruth Banfield

**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

List of financial members

PHA (NSW) Annual Reports

Professional fees

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

### **National web site**

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

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