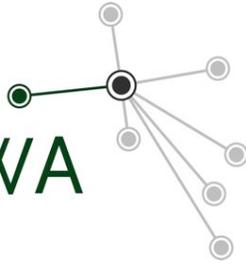


PHA WA



Newsletter

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The opinions expressed in this Newsletter are not necessarily those of the PHA (WA).

❖ Note from the President:

On behalf of the PHA (WA) Management Committee, I wish our Members a Happy New Year and all the best for a successful 2013.

We continue to implement the outcomes of a review of the Association's administrative practices to allow for more effective and efficient processes. This will result in the development of an easy-to-use guide on the role of the committee and an up-to-date records management policy focusing on the creation of a digital archive. In addition, we will be considering the public face of PHA (WA) including such matters as an upgrade to the website.

The Association's Professional Development seminar will be taking place in August this year. Please send any ideas you may have for topics or themes for the session to [me](#).

Finally, as we are all very much aware, 2013 is an important election year. Given the current political and economic climate, I take this opportunity to strongly encourage Members to become involved in this process.

It is essential for those of us who have the knowledge and contacts to help raise awareness amongst our politicians and community about the absolute importance of providing appropriate funding to culture and the arts. Our primary State institutions, like the WA Museum, the State Records Office of WA and the State Library of WA, have been the victims of successive government budget cuts to the point at which, I believe, their ability to carry out their core business is in doubt or considerably restricted. This is unacceptable.

I urge Members to be advocates for WA's incredibly significant social, cultural and heritage capital. This is certainly a role the Management Committee has already agreed to take on in the lead up to the election.

Kris Bizzaca MPHA

❖ So that was Christmas:



Stirling House. (Courtesy RWAHS)

Thanks to the generosity of the Royal Western Australian Historical Society our end-of-year function was held on its premises Stirling House in Broadway, Nedlands on Sunday 4 November 2012.

In opening proceedings and welcoming those present PHA (WA) President Kris Bizzaca acknowledged the contribution RWAHS President Lenore Layman, Chairperson Lennie McCall and the other Councillors had made towards the event and its smooth running. Kris said PHA (WA) appreciated the opportunity to strengthen its relationship with colleagues and peers at the RWAHS, and hoped this would be the first of many events at which the two organisations would come together.

A highlight of the afternoon's program was acknowledging the extraordinary contribution Dr Cathie Clement OAM has made to PHA (WA) and ACPHA for nearly 25 years (since 1988/89) before retiring from the Management Committee in August 2012. This was a particularly auspicious occasion for the Association as it was the first time there had been an official acknowledgment of the contribution of one of its members.

Cathie has been heavily involved in the management of PHA (WA) and of the Australian Council of PHAs. Her determined efforts in promoting the work of professional historians and researchers has been of considerable benefit to the profession throughout the state and Australia and her wise counsel will be missed by the Management Committee. In making the award, Kris said that members were extremely grateful for Cathie's contribution and that it was a great privilege for her to make the presentation on behalf of all members.

The RWAHS has long had a pioneering role in the conservation and interpretation of WA history and Cathie's award was followed by another highlight of the meeting - a presentation by Val Hutch, RWAHS Councillor and Convenor of the Museum Committee. Val reminded us that the Historical Society was founded in 1926 by a group of influential men and women who saw an urgent need to collect and preserve the state's disappearing documentary heritage. In 1964 Stirling House was purchased and in 1978 after additions to the premises the society finally had a home suitable to display and open its museum and library to the public.

Val detailed early items from the Accessions Register including the first, the Centenary *Western Mail* January 1933, followed by French Maps, lithographs, photos, and old *Gazettes* and *Inquirers*. The first donation to the Museum, the 'Old Gun from Forrest Expedition' was soon joined by water colour paintings of wildflowers of Western Australia by Mrs Georgina Leake, a water colour painting of Cattle Chosen, an old Indian beetle wing embroidered evening dress which belonged to the Richardson-Bunbury family and a large red fan. The gun, the wildflower paintings, and the beetle wing gown were all included in a recently completed Museum Collection Significance Assessment funded by a National Library of Australia Community Heritage Grant.

Cathy Day from Heritage Today - and PHA (WA) member - was selected to be the assessor of the 327 artworks, 2,385 items of costume and 1,517 artefacts and objects held by the Society. The collection was divided into 5 groups and Members of Council and the Museum Committee were asked to nominate items for inclusion. Cathy's report included 11 artworks, 11 colonial artefacts, 16 items from the costume collection, 8 from the textiles collection and 12 miscellaneous objects. Some of these were multiple items, such as the Aboriginal artefacts, the musical instruments and the doll collections. Detailed descriptions were then prepared which included an item's provenance and place in Western Australia's history. An assessment was then made of its significance on aesthetic, historic, scientific, social and spiritual grounds. Rarity value, condition, representativeness and interpretative potential were also considered and the items were then graded for national, state and local significance.

Twelve items were assessed as having national significance. These included May Gibbs' paintings, a Daisy Rossi painting, the John Septimus Roe Plate and a wedding dress and waistcoat from the Saw family. Among those estimated to have state significance were the Calyx Ceramic Centenary Plaque, Governor Stirling's tricorne, Lady Stirling's sewing box, the Henry Passmore chair, gowns and dresses, a pin cushion, woven grass baskets, Aboriginal artefacts, the John Forrest gun and other firearms.

Val was warmly thanked for a most interesting presentation and with formal proceedings complete we were free to enjoy refreshments and fellowship and to wander around the exhibits (which are changed about twice a year) and browse through the drawers to discover some of the treasures that had been the subject of Val's talk.

The occasion provided a wonderful opportunity to meet and socialise not only with fellow PHA (WA) members but also with members of a kindred organisation.

Heather Campbell, Accredited Graduate Historian

(Written with assistance from Kris Bizzaca, Lenore Layman and Val Hutch.)

❖ **Advance notice - Important dates for PHA Members:**

The Management Committee encourages all Members to add the following dates and events to their diaries:

Sunday 11 August 2013 (afternoon) PHA (WA) AGM to be followed by Professional Development seminar.

Thursday 7 November 2013 (evening) PHA (WA) End of Year Function.

Please note these dates may be subject to change.

Details of any changes and the proceedings of events will be circulated to Members closer to the time.

❖ **Succession Planning for PHA (WA):**

As Members are aware, filling the positions on the Management Committee has been - and continues to be - an issue of much concern, especially over the last five years.

In the interests of planning for the ongoing operation of PHA (WA) and in order to clarify the type of workload involved, below is some information about the main duties of the Executive roles of the Management Committee:

President

The President of PHA (WA) is responsible for presiding at all general meetings and Committee meetings, and organises these events in conjunction with the Secretary and other Committee members. In addition to broadly overseeing its various activities of PHA (WA), the President acts as its representative as per the Objects of the Association, in particular to act in the interest of Members and to promote the profession and PHA (WA). Should the President be unavailable, it is generally the **Vice-President** who steps into the role.

Secretary

The Secretary, in association with the President, prepares the agenda and the minutes of all the meetings of the Association and ensures a correct set of minutes of these proceedings is kept digitally and in the hard copy Minute Book. The Secretary also assists with the annual schedule and arranges venue bookings for meetings.

The Secretary manages the (mainly digital) records of PHA (WA), which includes filing correspondence inwards and outwards, responding to communications from time to time, disseminating information to Members via email, liaising with the Treasurer and the Membership Secretary to keep the membership list up-to-date, and maintaining the Association's digital and print archive.

Treasurer

The main role of the Treasurer is to keep up-to-date records of the financial transactions and position of the Association. The Treasurer also makes and receives payments such as reimbursements to Members, and prepares and submits a report on the financial status of PHA (WA) at each of the four Management Committee meetings and a summary of the preceding financial year at the AGM.

The other task is to work with the Secretary and the Membership Secretary to keep the membership list current.

Membership Secretary

The Membership Secretary is responsible for dealing with any application to become an accredited Member of PHA (WA). On such occasions an enquiry or application is received, this will involve: liaising with individuals about membership; co-ordinating a sub-committee to assess applications in terms of the accreditation requirements and presenting any outcomes to the Management Committee; preparing a report on membership matters to each Management Committee meeting; and, maintaining the membership list in association with the Secretary and Treasurer.

Clearly, with only four meetings a year and the bulk of the work done via email, the task of holding an Executive position or serving on the Management Committee of PHA (WA) is by no means an onerous one.

If the Association is to continue in any way, shape or form, Members **must** get involved.

Please contact [Kris](#) if you are interested in learning more.

❖ Introducing our Vice President and ACPHA Representative - Jennifer Weir:



My work history spans the discipline of history as well as leadership and management. I have a PhD in history from the University of Western Australia (UWA). Other qualifications include Bachelor of Arts (Social Sciences: majors history & anthropology) from Curtin University, Post Graduate Certificate in Higher Education Management & Leadership (Macquarie University) and Post Graduate Certificate (Assessment & Evaluation) University of Melbourne. I will be awarded a Graduate Certificate in Management from University of New England in early 2013. Currently, I'm studying for a Graduate Certificate of Museum Studies at Deakin University.

Initially, my interest was mainly pre-colonial Zulu history. Norman Etherington was a great supervisor and really developed my passion for African history. Pen Hetherington was very influential in bringing gender history to students' attention. Thinking about

gender sparked a chapter (and later articles) in the PhD on Zulu chiefly women. The research meant many trips to South Africa, and eventually I moved from Curtin University to work in quality assurance at the then University of Natal for about 18 months. It was a wonderful experience and I made many friends. I then moved to Monash University for 2 years, and on to Murdoch University.

With almost 20 years' experience in the higher education including director of research management and operations, senior lecturer in academic staff development, and quality assurance, I have often managed to combine history and some of these other areas such as women and leadership in higher education. I'm also fascinated by the history of universities and how different governance structures are across the world. My knowledge of Australian government policy, broad understanding of the comparative higher education environment, knowledge of governance and experience from active membership of several high-level university committees are coupled with a diverse background. This enables me to research a wide range of areas, develop policy, and write business and strategic plans. I can also undertake a broad range of evaluations. Recently I enjoyed several months working on a range of different projects in a School of Nursing and Midwifery. Cross-disciplinary work is challenging and enjoyable.

Currently I am working on a WA local history book. Previous publications include 'Shepstone in love', in P. Limb (ed) *Orb and Sceptre: Studies in British Imperialism and its Legacies* (2008) written with Norman Etherington, and another chapter in the same volume titled 'King Shaka, the diviners and colonialism'. In 2006 the chapter 'Chiefly women and women's leadership in pre-colonial southern Africa' was published in Nomboniso Gasa (ed). *Women in South African History: Basus'iimbokodo, Bawel'imilambo/They move boulders and cross rivers*, Cape Town: Human Sciences Research Council Press.

I am a Fellow of the Royal Historical Society (United Kingdom), and member of other history and business organisations. I run my own consultancy in history, as well as higher education research and administration. Basically, I love all things history including South African history, Western Australian history, outback history, history of higher education, nursing history, and family history.

Jennifer Weir MPHA

❖ Introducing new PHA (WA) Member - Odhran O'Brien:

Archaeology and history are two highly complementary disciplines in their attempt to unravel the past. They do, however, often find themselves divided when the historical record and archaeological evidence are at odds. My personal interest in history has been largely inspired by archaeology. I have continued to look for opportunities to combine these two interests since enrolling in an archaeology and history internship which investigated a colonial site in the historic West End precinct of Fremantle years ago. The excavation led to me being asked to assist in archaeological work on one of the earliest colonial sites in Western Australia at Woodman Point and the exhumations of Bishops Martin Griver and Matthew Gibney, at St Mary's Cathedral, and Bishop John Brady, in Amélie-les-Bains in the Pyrenees. The exhumations were part of a project by the Archdiocese of Perth to unite its past bishops in a custom built vault underneath the newly restored cathedral.

This experience informed my Masters project on the development of the Catholic Church in Western Australia during the colonial period. It was also the impetus for subsequent research I have undertaken and my PhD topic on Church-State relations in the colony of Western Australia. My interests are primarily in colonial and missionary history. I am also interested in the role of nineteenth century missionary networks in transferring cultural practices and ideas from Europe to the Australian colonies. I have been able to combine my experience in built culture, history and archaeology in my current work as a heritage advisor for the Town of Claremont and as an Adjunct Research Scholar at the University of Notre Dame Australia.



Odhran O'Brien, Accredited Historical Researcher

❖ **A Message from the Oral History Records Rescue Group (OHRRG):**

Dear Colleague,

I am writing to you as the chairperson of the Oral History Records Rescue Group (OHRRG).

In 2009, OHRRG (through the Friends of the Battye Library Inc) received a Lotterywest grant to rescue irreplaceable oral history cassette tape held in the J S Battye Library of West Australian History. This is being achieved by preserving the tape through digitisation and is still underway.

OHRRG is aware that many groups are investigating digitisation as a way to preserve the original material in their collections, which is one of the reasons for this message.

The OHRRG project has been creating copies of the tapes by utilising the preservation clause in the Copyright Act. This has included/es the digitisation of taped interviews of individuals and projects donated to the Battye Library since the 1960s.

While OHRRG has tried to avoid duplicating any other oral history digitisation projects, if your group has deposited tapes at the Battye Library, I urge you to get in touch with us (see contact details below) as soon as possible so as to avoid expending any of your own valuable resources.

If OHRRG has preserved your oral history tapes, we would be pleased to provide your organisation with an access copy (MP3 format) of the interviews free of charge. All you will need to do is to provide the appropriate computer hardware upon which the MP3s can be transferred.

OHRRG is also working with OHAA (WA Branch) and the State Library of WA to prepare and distribute pro-forma permission forms (which will incorporate web-based access) and preservation standards for oral histories.

As part of this process, OHRRG is canvassing your organisation's interest in:

- a) being involved in the development of a State-wide strategy dealing with the collection, management and preservation of original materials (like oral histories);
- b) an online survey to be launched in February to gather information about the range of oral histories existing and/or planned throughout WA; and,
- c) participating in workshops conducted by OHRRG's expert sound technicians about the best practices for recording, editing, digitising, preserving, providing online access, etc re: oral histories.

Thank you for taking the time to read this. I look forward to hearing from you.

Kind regards,

[Kris Bizzaca](#), Chair, *Oral History Records Rescue Group*

❖ Report from the Oral History Records Rescue Group (OHRRG):

Since the Project commenced in December 2010, 5567 oral histories have been digitised for preservation and access. Seventy three interviews are now available on-line through the State Library's catalogue.

Examples include interviews with [Kira Bousloff](#), founder of the WA Ballet and noted trade unionist [Cecilia Shelley](#).

Here is a selection of some of the unique and interesting stories that have been preserved for all West Australians.

- A man who joined the British army at the age of 15, serving in the Middle East under Lawrence of Arabia in East Africa putting down the slave trade, as well as in France and Russia, before moving to the South-West of Western Australia as a Group Settler in 1924. He describes life in the early Group years – the isolation, finances and so on – as well as life in general in the South-West during the early to middle 20th Century. After WWII, he became heavily involved in community affairs, eventually becoming the Chairman of the Busselton Road Board and President of the Busselton Shire Council.
- A woman who boarded at St Mary's Hostel in Alice Springs as a child in the 1940s and 1950s. She discusses her background, having both Aboriginal and German heritage, life at the hostel and particularly Sister Eileen Heath. During her time at St Mary's she was also (somewhat unwillingly) selected to play a role in the first Australian feature film shot in colour, and discusses her experiences with the filming and her feelings about her involvement. The interview is particularly interesting as it covers race-relations and policies in the middle of the 20th Century, from the perspective of someone who lived through them.

- A boxer and trainer who was born in Scotland in 1923, joined the Army under age and served in the Burma campaign, before jumping ship in Sydney. He came to WA in 1947 and worked as a sports master and in the Bindoon Sawmills. He fought in a number of touring boxing troupes, but eventually became a petty criminal and alcoholic, and was imprisoned a number of times in the 1950s and 1960s. At the time of the interview (in the early 1980s) he had rehabilitated himself and was a respected trainer with a Police & Citizens Boys Club. This interview is interesting partially because of what it reveals about an approach to oral history interviewing at the time – the interviewer’s notes state that much of the material on criminal world activities was considered “too hot to be recorded.”

Contact: [Lee Blackford](#): Project Manager: OHRRG

❖ Notes from the Battye Library:

New Titles for Trove

The National Library of Australia (NLA) has recently asked the State Library of Western Australia for 10 new titles to be filmed for the 2013/2014 financial year. As there is an undertaking to digitise all World War I newspapers in time for the 100th anniversary of the start of the war (4 August 2014), we will be nominating 10 titles which were published in the 1914-1918 period. Still to be completed from this financial year are the *Eastern Districts Chronicle* 1877-1926, the *Great Southern Herald* 1901-1954, the *Norseman Times* 1898-1920, the *Pilbarra Goldfields News* 1897-1923, the *South Western News* 1903-1949, the *Westralian Worker* 1900-1951 and the *Herald* 1867-1886 (funded by Fremantle City Council). These titles will be available through the NLA’s Trove website at <http://trove.nla.gov.au/newspaper?q=>.

State Library Digitisation

The digitisation of the townsites series of maps (c.1000) is now almost completed and many of them are available for viewing through the State Library’s catalogue. The digitisation of photographs and the Library’s rare Western Australian books continues apace. Many books and manuscript collections are now accessible for viewing online, including the John Septimus Roe collection, the Sir Gerard Smith illuminated addresses, the Freycinet Collection, the Joseph Paul Gaimard journal and some diaries of Georgiana Molloy and the Bussell family. Currently being digitised are the George Fletcher Moore diaries.

New Acquisitions

The two major acquisitions late last year were the Robert Fairbairn Collection and the diary of Mary Ann Friend. The Fairburn Collection was mentioned in the previous issue. Mary Ann Friend’s diary was purchased at auction in London and is in transit to Western Australia. Friend came to Western Australia on the *Wanstead* in 1830. The diary describes her time at the Swan River Settlement during the stay of the *Wanstead* and is an early look at life in Perth and Fremantle from a woman’s perspective. As such it is an invaluable insight into the early days of the colony.

Other acquisitions include: letters home from Sergeant Kevin McAuliffe (World War II); Lindsay Peet papers (research and personal); a history of Arabian horse organisations in WA and records and results pertaining to Arabian horses; an original handwritten diary of Phillip James McWhinney March 1919-April 1920, describing his voyage from Fremantle to Port Hedland on the *Kwinana* and his work as a telegraph linesman in Marble Bar; papers and photographs of Kenneth and H K Gibsone relating to irrigation and citrus cultivation in the Harvey district; a letter book of Alfred Hill, manager of the Devon Gold Mine 1927; various photographs of Albany, ethnic communities in WA, group settlement, Wiluna, the penal settlement at Rottnest Island, the gold escort at Sir Samuel, Tunney's Hotel at Wagin; and many more.

Steve Howell, *Battye Library Subject Specialist, SLWA*

❖ Battye Historian Appointed:

Dr Kate Gregory has been appointed by the State Library of Western Australia as Battye Historian. The Battye Historian provides leadership for the development of the Battye Library collections and services. Dr Gregory will be responsible for leading policy and research in heritage areas, developing partnerships and having oversight for the Library's Aboriginal engagement programs.

In her most recent position as Historian with the National Trust Dr Gregory managed a number of cultural heritage programs across diverse communities, including the Burrup Stories Project funded by Woodside's Conservation Agreement, and Lotterywest funded oral history programs around National Trust properties Samson House in Fremantle and Avondale in Beverley. She conducted historical research for the Trust and developed a number of conservation and interpretation plans for heritage sites and trails of State significance. She has worked extensively with communities in the Shire of Roebourne, most recently undertaking a review of the Shire's Municipal Heritage Inventory in collaboration with Professor Alistair Paterson from the University of Western Australia. Dr Gregory has also worked as museum manager and curator at Claremont Museum and exhibitions coordinator at Fremantle Prison on the *Escape! Fremantle to Freedom* exhibition which toured nationally with Visions of Australia funding.

Her PhD was in Art History from the University of Melbourne (2004). This study investigated how contemporary art has re-imagined Australian history and museology since 1970, through art works that explore a range of collections and heritage sites. She undertook post-doctoral research in Cultural Heritage at Curtin University as part of an Australian Research Council Linkage project, charting a cultural history of the heritage movement in Western Australia set within an international context. Her first book, co-written with Andrea Witcomb, *From the Barracks to the Burrup: the National Trust in Western Australia* (University of New South Wales Press, 2010) was shortlisted for the Western Australian Premier's Book Awards.

In 2012 Dr Gregory was appointed to the Board of Trustees of the Western Australian Museum. She has also served on the state committee of Museums Australia (WA) as president, vice president and secretary, and was Chair of Program for the organisation's 2011 national conference, *At the Frontier*. Dr Gregory is an Associate Investigator with

the Australian Research Council Centre of Excellence for the History of Emotions, developing collaborative research on the emotions of encounter in North West colonial history and heritage. Dr Gregory started in her new position on Monday 14 January. She replaces Dr Sarah McQuade who was recently appointed to the position of Director of Community, Learning and Discovery at the State Library.

Dr Sarah McQuade, Director of Community, Learning and Discovery, SLWA

❖ **Paper Patterns: The Resemblance between Western Australian/American Surviving Costumes and the Existing European Paper Patterns in the Nineteenth Century:**

Tailoring and dressmaking are highly skilled crafts and the cutting of the garment is the most important part of the work.

(Arnold, J. 1973, *A Handbook of Costume*, Macmillan, New York. pp. 119.)

Paper patterns, a drafted commercial paper tool for cutting clothing had been a significant resource for every level of tailor and dressmaker from the sixteenth century. As Arnold remarks, 'tailoring and dressmaking are highly skilled crafts and the cutting of the garment is the most important part of the work' (1973, p. 119). The earliest technical works for cutting clothing are the Spanish Tailors' Books, *Libro de Geometrica Practica Y Traca* by Juan de Alcega and *Geometrica Y Traca* by La Rocha Burguen, published in Madrid in 1589 and 1618. These contain diagrams of women's bodices, sleeves and farthingales and men's breeches, doublets, capes and various ecclesiastical garments. The pattern pieces were arranged on various widths of velvet, silk and wool to enable the tailor to cut economically. These patterns, however, were not drawn to scale. *Le Tailleur Sincere* by le Sieur Benist Boullay, published in Paris in 1671 provided the first scaled and sized layout diagrams and the work of Francois Alexandre Garsault, published in Paris in 1769, was the first technical work with detailed descriptions of construction methods and diagrams.

The earliest known book on tailoring, *The Tailor's Complete Guide or a Comprehensive Analysis of Beauty and Elegance in Dress* by the Society of Adepts in the Profession was published in England in 1796. It explains how to draw a coat onto the cloth using measurements and diagrams. During the nineteenth century, magazines such as *The Gentleman's Magazine of Fashion* which commenced in 1829 and *The Tailor & Cutter* became invaluable both for illustrations and descriptions. Technical works such as, *Tailor's Guide or Complete Art of Cutting* (1817), Golding's *Tailor's Assistant* (1817), *The Tailor's Masterpiece* (1828), *Tailors Preceptor* (1833), *J. Cout's Guide to Cutting* (1843), Good and Barnette's *Scientific Cutting* (1845), *Minister's Guide to Cutting* (1863), E.B. Giles' *History of the Art of Cutting* (1887) and J. Porter's *The Self Instructor or Cutter's New Guide* (1819) were also published during the nineteenth-century in Britain (Eluawalage, D. 2004, *History of Costume: The Consumption, Governance, Potency and Patronage of Attire in Colonial Western Australia*, PhD Dissertation, Edith Cowan University. pp. 240-250).

The eighteenth-century maitresse couturier (dressmaker) recorded her customer's measurements by cutting notches on a strip of parchment or paper. As many as sixteen measurements were taken for one gown. The early books, ie, *Instructions for Cutting Out Apparel for the Poor* (1789) and the *Workman's Guide* (1838) were intended for charity

work with simple patterns and instructions. Other dressmakers' manuals were also published in the nineteenth century, ie, *The Ladies' Handbook of Millinery, Dressmaking and Tatting* (1843), *The Handbook of Dressmaking with diagrams and instructions* by Mrs. M.J. Howell (1845), and *A New and Complete Method of Dressmaking* by Mrs. T. Whiteley (1855) who also published *The Complete Dressmaker for the Million* in 1875 (Eluwawalage, 2004).

The first folding, full-size paper patterns were given in *The Lady's Economic Assistant* magazine of 1808 and were for children's clothes. However, in the second half of the nineteenth century many magazines issued paper patterns including dressmaking notes and correspondence columns devoted to advice on construction; for example, Mrs. J. Whiteley's instructions for making a bodice and skirt in 1855:

For an ordinary sized person to make a plain skirt, full body and sleeves: 14 yards of silk or 9 yards of double width (such as merino), for flounces or tucks about 6 yards, 6 yards of double width lining for skirt, for body and sleeves about 2 and quarter yards for lining, hooks and eye, sewing silk, cotton cord, whalebone and braid for bottom of the skirt. Trimmings must be according to taste or fashion.

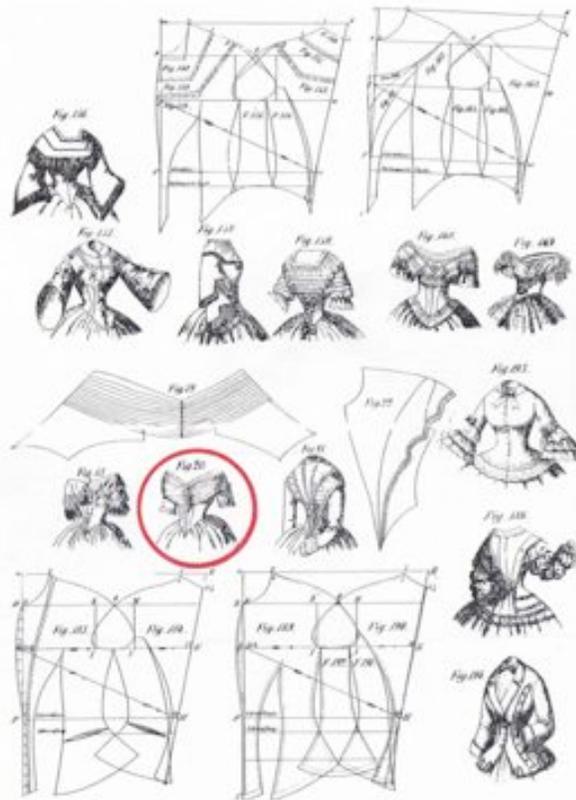
There were shops in London which sold tailor's patterns from the early nineteenth century and from 1840, both French and English fashion magazines provided paper sheets of full-size bodice and sleeve patterns. One of the earliest, the French magazine *Le Petit Courrier des Dames* in September 1844, printed patterns for one garment with an illustration. A German magazine *Bekleidungskunst fur Damen - Allgemeine Muster - Zeitung (Dressmaking for Ladies - Universal Pattern Journal)* by H. Klemm published in 1844 in Dresden, described a simple system of cutting from measurements. In August 1850, the *World of Fashion* was the first magazine to distribute paper patterns in Britain. These full-scale patterns were drawn out on a single sheet of paper, which folded into the magazine. The separate pieces of the pattern were distinguishable from each other by various lines, dots and dashes etc. By the 1850s there might be two designs in one magazine and by the 1870s three or more designs with fashion plates and crochet patterns on the reverse side. Later these patterns were printed on much thinner paper. During the 1890s ten or more designs were superimposed on each other (Eluwawalage, 2004).

The commercial paper pattern companies were founded in the USA where the sewing machine was invented. The Butterick Paper Pattern Service was established in 1863 by Ebenezer Butterick of Massachusetts. In 1870, the McCall's Pattern Company commenced. By 1876, Butterick had branches in London, Paris, Berlin and Vienna. The Vogue Pattern Company was established in 1905. The earliest commercial paper patterns were cut in plain white tissue paper with notches and perforations, then wrapped in a piece of paper with a picture of a garment and a few instructions for assembling it. This package was later replaced by an envelope with a printed sketch and more detailed instructions. The first known paper pattern model warehouse owned by Mrs Smith and Madame La Poulli of Paris was established at Pilgrim Street, Ludgate Hill in the 1830s and later moved to St. Paul's Churchyard in London. They sold full-sized paper patterns for pelisses, dresses, bonnets and capes, with embroidery and applique patterns at the price of £1 a set to milliners and dressmakers.

Methods of constructing patterns using body measurements and mathematical calculations were initially introduced to men's clothing only. An advertisement for *Le Somatometre* of 1839 shows a framework to be filled in to obtain exact measurements for the tailor. From 1870 onwards these methods were applied to women's pattern-making (Arnold, 1973, pp. 119 – 124; Kidwell, C.B. 1979, *Cutting a Fashionable Fit*:

Dressmakers' Drafting System in the United States, Smithsonian Institution Press, Washington. pp. 11-99; Cunnington, P. and W. 1959, *Handbook of English Costume in the Nineteenth Century*, Faber and Faber, London; Waugh, N. 1968, *The Cut of Women's Clothes 1600-1930*, Faber and Faber, London; Ewing, E. 1984, *Everyday Dress 1650-1900*, Anchor Brendon Ltd, London).

Cutting and construction techniques varied considerably from century to century as each era produced its own unique styles and shapes. Patterns are therefore an important resource in dating and identifying historical costumes. In the context of colonial Western Australia, almost every surviving garment indicated the use of cut and construction techniques published in England and Europe regardless of the quality of the sewing or the fabric (Eluwawalage, 2004).



Dress worn by Bussell ladies in Western Australia c1840s, and pattern issued by *Lehrbuch der Modernen Bekleidungskunst fur Damon* in 1844.

This c1840 Western Australian dress, resembled a pattern issued by the *Lehrbuch der Modernen Bekleidungskunst fur Damon* published in 1844, one of the pioneering pattern/fashion magazines. The visible application of the design suggests the availability of these patterns in the colony (Eluwawalage, 2004).

There are numerous accounts from colonists' personal correspondence and newspapers suggesting that nineteenth-century Western Australians followed the universal pattern drafting and cutting systems of the time. For example, colonist Isabella Ferguson repeatedly requested paper patterns from England, 'When you next write, I should be glad if you could enclose a silk or paper shape of a sleeve' (January 1849), and in August 1868, 'you must bring me out some easy patterns for a cushion or small

ottoman.’ Instead of paper patterns, some colonial women used the garments themselves. For instance, colonist Isabella Ferguson in July 1846 requested, ‘a Prunella cloth dress, would be a very useful and suitable garment, not over dear and it would provide me a pattern for a fashion’ (Joske, P. 1989, *Dearest Isabella: Life and Letters of Isabella Ferguson 1819-1910*, UWA Press, pp. 53; 159, 70).

Commercial dress patterns were available in the Western Australian colony from the 1850s. For example, *The Inquirer* in 26 October 1859 advertised one of the original commercial pattern services, ‘Books for patterns, traced embroidery patterns. - Henry Saw (*The Inquirer*, 26 October 1859). Also during the latter part of the nineteenth century, most of the fashion and tailoring houses sold the commercial patterns, i.e. ‘Patterns sent on application’ - *J.E. Townshend, Draper, Geraldton (The Victoria Express*, 28 January 1880). ‘Patterns and prices forwarded on application.’ – *Hope & Hicks, High Street, Fremantle (The Inquirer*, 25 June 1890). ‘Please write for patterns; *Moore & Cobbett, Hay Street, Perth (The Albany Advertiser*, 22 June 1897). Although there are scarcely any descriptions of these commercial patterns, it is possible that they were supplied by commercial pattern companies such as *Butterick* or *McCall’s*. The Butterick Paper Pattern Company, for instance, had agencies in all British colonies and English-speaking countries. These agents were mostly drapers (Eluwawalage, 2004).



Above left: Dress worn in Springfield, State of Missouri, USA c1840s (Greene County Historical Society, Springfield, Missouri, USA, author's collection).



Above right: Dress worn in the State of New York, USA, c1840s (author's collection).

The resemblance between Western Australian and surviving American costumes are striking. As the images above indicate, in the nineteenth century, those pattern books would find their way around the world – 13,000 miles to Perth, 5,000 to Missouri – within the time span of a voyage, and fashionable women the world over were often dressing the same.

Damayanthie Eluwawalage MPHA

❖ **Word Power: Researching at the Biblioteca Nazionale in Rome:**

The financial down-turn and the subsequent government cuts made to local authorities in the UK have threatened public libraries which are locally funded. More than 100 have closed. Community action has managed to save a number in Oxfordshire, but it is likely that, as the cuts bite deeper, some will go. Closures are widely condemned, not only because readers see it as a right to have books, but also because the buildings themselves serve multiple purposes, one of the more basic being to provide a warm place to sit in cold weather. Email and the web can be accessed readily in a library, lists of available jobs can be searched, contacts can be made. In many small towns they are the centre of a community.

In Rome, where we are presently researching, we have been pleasantly surprised by the quality of access available at the National Library. There was a time, not long ago, when a proposed visit to the Biblioteca Nazionale was greeted with loud groans. We knew that there were too few seats, that books were fetched unwillingly, that many volumes had in fact been damaged by their eight years in storage when the facility was closed. The library is now in a new building that glitters with glass and marble, with wings of rooms that are interspersed with gardens. It is a lovely working space. Moreover it has been completely modernised on the model of the Public Records Office in London with which many of us are familiar. Once armed with a library card and with a short training course in how to use the online catalogue, the reader orders, chooses a room and a seat, and waits for the volume to be delivered. What might happen in the event of a black-out or computer failure is too grim to ponder, but when it works, as it has for us, it is all marvellous.



Interior of the Biblioteca Nazionale, Rome.

The other imaginative space in this new building is its exhibition area which has been designed to soften the long, wide entry corridor leading to the various reading rooms. Here at present is a display of contemporary art from a number of different artists all looking at the same issue, freedom of expression. Some of these works are truly moving as they commemorate journalists and writers who have been assassinated or are in prison. We are reminded of the power of the word, no matter how it is delivered. Books and journals may be superseded by screens (although I hope not), but words remain, and our freedom to express ourselves is rightly applauded and appreciated in a library.

Michal Bosworth MPHA (Retired)

❖ 'American Diggers' on Australian TV:

The Spike TV show American Diggers has reached Australian shores with the first series having been shown on the TEN owned Channel 1. Although the first series has finished there is a second on the way to be called 'Savage Family Diggers'. The change in name is possibly a result of a law suit by the magazine *American Digger* which claims the show is bad for the image of metal detecting hobbyists and is bringing their magazine into disrepute by using their name (<http://www.hollywoodreporter.com/thr-esq/viacom-sued-spike-tvs-american-384840:1:43 PM PDT 10/31/2012> by Eriq Gardner).

The series follows former professional wrestler turned modern day relic hunter Ric Savage, as he and his team from American Savage target areas such as battlefields and historic sites in the hopes of striking it rich and capitalizing on unearthing and selling bits of American history. The series is over the top with cries of 'Boom Baby!' greeting every find. They claim to sell the artefacts they find for a substantial profit and loot sites with no regard for context or structure. Having watched, via HISARCH and the Society for Historical Archaeology (SHA) website, the protests of our American colleagues, I tuned in for a short while when it reached Australia to see for myself what the fuss was about. After five minutes, during which they used a bulldozer to knock over a log cabin so they could get at 'the honey' underneath, I turned off in horror.

The show has raised a storm of protest in America and on the internet, which is not surprising as its central tenet is to tell its audience they can make a lot of money by looting historic sites. This is the worst possible message for heritage conservation and preservation but, as Professor Charles Ewen points out on SHA Blog, 'more than a million watched the last episode of Spike's travesty, *American Diggers*. Boom baby, indeed!' (<http://www.sha.org/blog/index.php/2013/02/>).

Even other metal detector hobbyists do not like the methods shown on the show and posts from metal detectors on the 'People against Spike TV's American Digger' Facebook page (<http://www.facebook.com/pages/People-against-Spike-TVs-American-Digger/193110227460512>) are suspicious about claims of caches of artifacts on episodes with names like 'Moonshine Money' and 'The Fountain of Cash', and the cash values claimed for them. According to Huffingtonpost, when the magazine *American Digger* dropped its association with Savage, who used to write a column, they received a lot of support:

The bevy of supportive comments from digging enthusiasts that follow Holcombe's announcement demonstrate a dissatisfaction with how Savage and the show are portraying the digging community. Commenters' criticisms include Savage's bombastic style, his 'Boom, Baby!' catchphrase and the show's emphasis on selling historical artifacts for profit.

'Putting a price on everything you find is something I taught my son long ago not to do ... The show is an insult to diggers who truly enjoy making finds just for the pleasure of the history involved', wrote Treasure Spot commenter Shenandoah Digger. 'I have watched both episodes and was deeply disappointed in the showboating and chest thumping that was going on by Mr. Savage, and only Mr. Savage. That crap belongs in the wrestling ring and not the field and that's where he should have left it ... This is the second "reality" metal detecting show that has embarrassed this hobby,' another commentator chimed in (http://www.huffingtonpost.com/2012/03/30/ric-savage-american-digger_n_1392285.html).

The Society for Historical Archaeology has written protest letters, letters to editors and blogs in protest against both 'American Diggers' and the National Geographic counterpart 'Diggers'. They had some success with 'Diggers' with the latter, which has reformatted the show. For an archaeologist's response to the changes see the SHA blog on the subject at <http://www.sha.org/blog/index.php/2013/02/>.

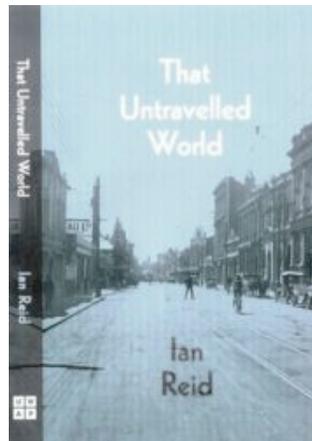
In Australia archaeologists and heritage practitioners have been strangely silent. Is this because it is a show about looting American heritage sites with the view that it won't harm Australian sites or do none of us watch Channel 1? If the former I think this view is wrong. Although the sites shown being desecrated are American, the core of the show is the message that anyone can make a lot of money doing this – and that message is transferable to Australia. The show does not cover niceties such as heritage laws; they skirt such laws in America by sticking to private land. Viewers trying the same thing in Australia could find themselves in deep trouble but the damage would have already been done.

Regardless of whether Australian sites are damaged by misinformed viewers of this show the Australian heritage industry should stand up and protest the airing of a show so against the principles of the Burra Charter and the interests of heritage. Our various heritage, historical and archaeological associations should be joining the Society for Historical Archaeology in writing protest letters to the show's producers and to the channel airing it in Australia. As individuals we can do the same thing and join protest groups such as the Facebook page at <http://www.facebook.com/pages/People-against-Spike-TVs-American-Digger/193110227460512>

Gaye Nayton, Accredited Historical Researcher

❖ New historical novel evokes Perth in the early twentieth century:

Ian Reid's recently released novel *That Untravelled World* (UWA Publishing) begins exactly a century ago in the southern riverside suburbs of Perth, at a time when the new Commonwealth government is building a strategically important radio station on what later became known as Wireless Hill.



The story unfolds during a troubled formative era of this country's development, extending to the end of the 1930s. Initially its main character, Harry Hopewell, is caught up in the exhilarating prospect that technological innovation will make it possible to conquer distance. A decade after the Australian colonies became a federated Commonwealth, the wonderful invention of wireless – along with other new miracles such as air travel – seemed to hold a promise that the modern world would be one in which people could communicate with one another swiftly and directly, and that progress would bring them closer together. But then came the Great War and on its heels the Great Depression, dispelling many of the hopes that had accompanied the founding of this young nation.

Through the aspirations, tribulations and consolations experienced by Harry and other characters, *That Untravelled World* raises questions about the things that pull people apart or bring them together, especially in family relationships of different kinds.

The novel is Ian Reid's second work of historical fiction, following his acclaimed *The End of Longing*. It has been well received, as the following excerpts from reviews indicate:

Reid has deftly woven some fascinating WA history into the narrative, giving a very vivid and familiar sense of Perth in days gone by. This history provides a fitting backdrop to a story that is compelling and satisfyingly unpredictable. (*The West Australian*).

Perth comes alive in Reid's hands, and throughout the book Western Australia's regional towns are deftly depicted.... We are persuaded to ask to what extent we can let unfair disadvantage dictate how we live the remainder of our lives. (*The Australian*).

Ian Reid will be speaking about history and fiction at three sessions during the Perth Writers Festival in the last weekend of February.

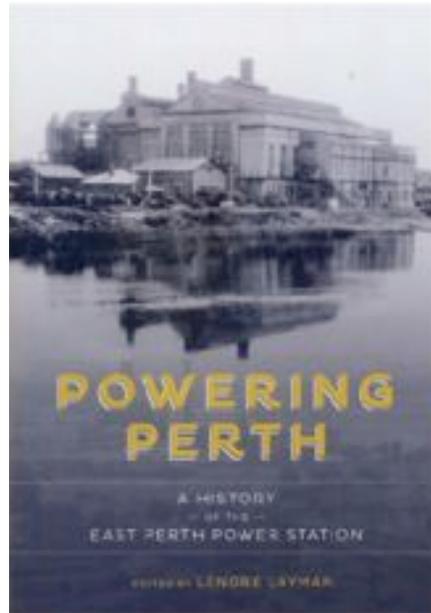
❖ **Book Note: Lenore Layman (ed.) 2012, *Powering Perth: A History of the East Perth Power Station*, Black Swan Press, Perth:**

After arriving in Perth as a thirteen year old in December 1965, it was largely through the hitherto mysterious, quintessentially Australian game of footy that I began my socialisation from colonial Pom to Sandgroper. To get anywhere in mid 1960s Perth, you had to have a team to support against all others, a tribe to belong to, otherwise you risked being excluded from much of the conversation and banter round you. I derived most of my early knowledge of Perth geography from the local WAFL competition, but where were these places and what did they represent? Certainly I knew where Claremont was, but Subiaco? Swan Districts? And why was there a South and an East Fremantle, but no Fremantle? In the end, I think I reached the life defining decision of who to barrack for on the basis of colour. It came down to a simple choice – the vivid and powerful red and white of the South Fremantle Bulldogs, or the graceful and majestic royal blue and black of the East Perth Royals. This was my first impression of East Perth, a footy team that was invariably successful, boasting players of the calibre of Polly Farmer, Kevin Murray, Ted Kilmurray and the incomparable Syd Jackson.

It was strange that for a middle class lad living in the well-off western suburbs, the choice should come down to South Fremantle and East Perth, both places that seemed far away and alien from my home suburb. I soon found that South Fremantle was dominated by wharfies and migrant communities, the Italian, Dalmatian and Croatian fishermen and market gardeners. Alien though this might have seemed, images of the sea and agriculture seemed far more alluring than what I was told about East Perth, a working class suburb, an industrialised, grimy and dirty place, with low cost and low quality housing, a place occupied by the poorest in the city, unskilled labourers, Aboriginal people, the unemployed and destitute. Here the most noxious industries in the city were located, a sewerage plant, the tannery, the brickworks and the East Perth Power Station, all of them vital to the continuing prosperity of the city, but best kept on the margins, well away from the suburban homes where most people lived. We needed what East Perth could provide, yet only occasionally did it impinge on our lives as an actual place, and then on the rare occasions that things went wrong. The electricity on which we all depended in our appliance filled houses was simply always there, a reliably constant supply, certainly compared with the flickering uncertainty of the early independence Uganda we had left. We rarely had to think about where our power actually came from, or how it was delivered so cleanly and efficiently into our home and every house we knew.

'Electricity isn't a commodity like copper or coffee or water', James Meek pointed out in a recent article in the *London Review of Books*; 'It's the only commodity that is both essential to modern life and impossible to store' (*LRB* 13 September 2011). The remarkable, but largely unsung, story of how electrical power was brought to the city is the subject of *Powering Perth: A History of the East Perth Power Station*, published in 2011 by Curtin University publishing house, Black Swan Press. Edited by Lenore Layman, recently 'retired' from a long career in the History Department at Murdoch University, this well-organised volume brings together contributions from a broad cross-section of Western Australian historians and academics. Most are already known for their work on Western Australian history and heritage studies, and between them provide a satisfyingly broad perspective on the place and the people. The book is a

product of an Australian Research Council Linkage Grant involving a broad range of partners with common interests in the future of East Perth, including Murdoch University, the East Perth Regional Authority, Western Power, the City of Vincent, the National Trust, Unions WA, the Australian Society for the study of Labour History, and the State Library. As well as a book, the project had two other important products – an oral history collection made up of 126 recorded interviews which are held by the Town of Vincent and the Batty Library, and the 'East Perth Power Station History Project' web-site (<http://eastperthpowerstationhistory.org/>).



Powering Perth opens with three chapters on East Perth as a landscape and a place in which people lived. Leonie Stella focusses on the river foreshore, a place cherished by Darbalung Nyoongar traditional owners for its cultural significance and beneficence, and valued by early British colonisers as picturesque, a place of relaxation and recreation, but also a site for industrial development. The river and its foreshore was dramatically altered over the colonial period as the land was 'was used and abused, earning its reputation as a 'swamp' or 'cess-pit', while the river foreshores were reclaimed. For the children of East Perth it remained a place of play and adventure, where kids could swim in the warm water outlets of the power station or make boats. Mary Anne Jebb's chapter, 'It was just like a reserve in the city', focusses on East Perth as an Aboriginal place in the years after colonisation, particularly the twentieth century. Many Aboriginal families camped in the area and later lived in houses throughout the suburb. Despite an oppressive legal regime, East Perth became an important centre of Aboriginal life in the city. Oral histories of Aboriginal lives in East Perth speak of a rich community life around families living in the area and the many Aboriginal people who visited. Joseph Christiansen goes on to detail the development of East Perth as an industrial precinct and working class neighbourhood. The post war years brought a short period of prosperity, yet it steadily became apparent that the area had had its day, as new power stations were opened at South Fremantle (1951), Bunbury (1957), Collie (1966) and Kwinana (1970), and other industries moved away from the polluted and degraded area. By 1981, the last year of the power station's operation, East Perth had become the closest thing Perth had to an 'urban ghetto'. It was ripe for another stage of development, as Claisebrook was cleaned up and made into a river inlet re-named

'Claisebrook Cove', with a waterfront of 'up-market apartments, restaurants and offices', and a pleasant, relaxing riverside setting.

The next chapters focus on the East Perth Power Station as a workplace and provider of electricity, including a useful chapter on the technology of electricity production by Richard Hartley. Oral histories provide vivid insights into the world of work at the power station. Charlie Fox describes the work environment, the nature of the workforce, the roles workers were assigned, and the formation of unions. Labour relations at the power station were generally harmonious, both workers and management placing a high value on their role as providers of an essential public service. Bobby Oliver's chapter, 'The best years of their lives', again makes use of oral history to discuss the experiences of apprentices at the power station over its sixty year period, while Lenore Layman focusses on safety and the workplace, reminding us that working conditions were frequently unsafe, and that workers had to endure extremely hot and dusty conditions. These were in some cases to have an enduring effect on the health of former workers, including the threat posed by handling dangerous substances and asbestos.

Chapters by Jenny Gregory and Lisa MacKinney, Chilla Bulbeck, and Frank Harman explore the broader historical, social and political contexts in which the East Perth Power Station functioned. It was established to respond to growing demand in the Perth community for a reliable and plentiful power source, consolidating the generation and distribution of power from a number of small producers into the single large power station to serve the whole metropolitan area and south west. Demand for power expanded steadily after the opening of East Perth in 1916, fuelled, as Chilla Bulbeck describes, by the increasing availability and affordability of household appliances, the power consuming fridges, washing machines and other devices marketed principally to housewives. Over the sixty year life of the power station, the number of private houses with electricity increased from 4,564 in 1914, a small proportion of household dwellings, to 159,000 in 1971, 99.6% of all houses. The East Perth Power Station, from being the principal supplier of power to the city, steadily lost its share of output as new stations were opened in the metropolitan area and south west, and closed in 1981.

Since then, the power station has remained in the public eye. Its environmental legacy has been significant although, as Joseph Christiansen and Richard Hartley show, it was 'far from the worst industrial polluter in 20th century Perth'. Yet pollution and degradation of the 'area between the brooks', Claisebrook and Walters Creek, and the river foreshore have been substantial, requiring an expensive clean-up effort by the government before it could be re-developed. The future of the East Perth Power Station buildings and site has become a long running and seemingly intractable issue in the city of Perth. It stands as a prominent feature in the remodelled landscape, visible to thousands of drivers as they pass each day along the Windan Bridge. The final chapter by the late David Dolan and Tory Woodhouse gives an insider's view of the protracted and seemingly endless story of indecision, politics and ultimately paralysis on the part of government. Many proposals have been made about its future, some of them seemingly worthy, involving experienced and respected business leaders such as Kerry Stokes, and organisations such as the National Trust, yet none has been accepted by the government of the day. For some time under the previous Carpenter Government, it seemed that the power station would be re-developed as the new State Museum, and again, this seemed a potentially exciting way to preserve the power station and the remaining machinery. But on the defeat of the Carpenter government in 2009, the museum proposal was cancelled, and there the story rests. Government has run out of ideas for the future of the station, and seems to be simply waiting for something to happen. Perth residents

must watch as this venerable artefact of industrial history stands empty and inaccessible, until something forces the government's hand and a decision is made. Around the world there are countless examples of new uses for old power stations which have become valued community facilities, most prominently perhaps the Tate Modern in London, and the Powerhouse Museum in Sydney. There are indeed exciting possibilities for a building such as the East Perth Power Station, preferably as a place which can be accessible to the public and tell its history through its environment and place in the landscape.

Powering Perth is a satisfying and informative book, providing a broad but comprehensive history of an important industrial facility in the life and development of the city. It is nicely produced and well organised, but could have been improved and enhanced as a reference book by the addition of an index. Each of the chapters is interesting, resulting in lively and absorbing coverage of the social and economic growth of Perth through the medium of a commodity on which we are dependent, but at the same time largely ignorant. It is particularly impressive in its creation of a rich historical record, including extensive oral histories which both enliven the history and reveal the people and personalities behind the East Perth Power Station. The spoken word gives a particular immediacy to history, and many people from all walks of life, have had their lives affected by the power station as workers who spent a substantial portion of their lives at the station, their families, or as consumers. With such a historical record as created by Lenore Layman and her team, there is no danger that the history of the place will be forgotten, even if it seems beyond the ability of the government to plan its future. The final product of the project, the history website, is its other major achievement, as it realises another ideal of any history enterprise by putting it before the wider public, making history accessible. Through the attractive and user friendly web-site, the story of East Perth comes to life, as visitors can listen to the voices of those who participated in this history, and follow the history of the power station through photographs and documents. This is the mark of successful and valuable history; the creation both of a historical record, and a way of making it accessible, not only recording, but honouring the men and women who brought power to Perth.

Malcolm Allbrook MPHA

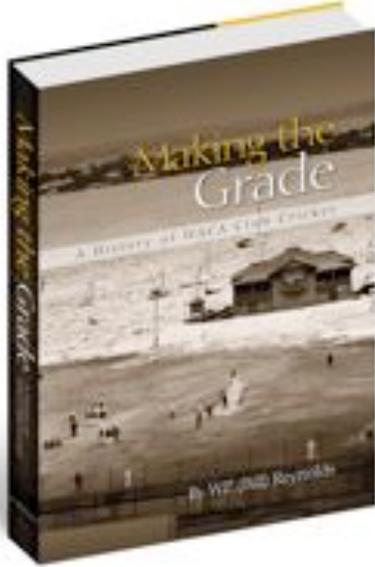
(This article was first printed in *Circa: The Journal of Professional Historians*, Issue 3, 2012.)

❖ ***Making the Grade - The History of WACA Club Cricket:***

It has finally arrived! Bill Reynolds' (Treasurer of PHA WA) cricket book *Making the Grade – the history of WACA club cricket* was recently released.

Originally designed to embrace 125 years of the local club cricket formation and playing, it not only contains complete in-depth stories of the inaugural four clubs but has also been expanded to 16 districts and their grounds.

Over 200 photos are featured with each of the current clubs' premises shown as well as the other, now defunct, 59 clubs. Interwoven are essays on prominent players and administrators with a good balance of pre and post-World War II personalities. Research in this area revealed some interesting information that will surprise even those close to the local cricket world. There are small sections on the administration, cricket umpires and the media. An obligatory statistical section completes the book with some details never before published.



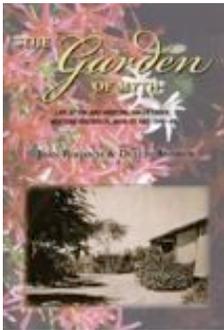
The wrap-around dust cover features a wonderful 1905 photo of two cricket matches in progress on one of Perth's earliest cricket grounds by the river – The Esplanade – that is sadly no more.

The book can be ordered on line on the WACA website, or purchased direct from the WACA Cricket

Museum. http://www.waca.com.au/other/news_detail.php?ID=2712

Bill Reynolds, Accredited Historical Researcher

❖ Book Note: *The garden of myth:*



The garden of myth: life at the AIM Hospital, Halls Creek, Western Australia, 1918–21 and 1946–48 by Joan Rogasch & Dulcie Andrew. Private publication printed by Peacock Publications, Norwood (SA), 2012. Soft cover, 107 pages, illustrated, portraits, maps, ISBN 978-0-9807855-2-4, RRP \$35.

In preparing this note, I need to say that I had some involvement in the production of the book. My role was not extensive but, after getting to know the lead author through her earlier works, I looked into some historical anomalies that arose in this one. Before taking that on, I had been invited to write a foreword. So, in this instance, I am letting the foreword comprise the greater part of my note.

PHA Members can purchase a copy of the book post-free by sending a \$35 cheque or money order (made payable to J. I. Rogasch) to 9 Willoughby Street, Klemzig, SA 5087. Those who have come across Bernie O'Neil from PHA (SA) will know that Klemzig is his stamping ground. Bernie edited the story and helped prepare it for publication. An acknowledgement of his contribution reads: 'He took on a very bumpy manuscript and with his expertise and kind patience took it to a far superior level of understanding. This work, together with his delightful sense of humour and calming nature, were very much appreciated.'

Foreword to *The garden of myth*

Numerous books and articles have documented the work of the Australian Inland Mission (AIM). Some focus on the work of its founder, Reverend John Flynn, while others tell of the nurses, padres and others who helped to deliver a 'mantle of safety' to the inland.

The best known books of the past twelve years have come from Max Griffiths and Ivan Rudolph. Both writers were motivated by a desire to see the AIM nurses receive greater acknowledgement. Their books embrace all of inland Australia in the twentieth century.

Joan Rogasch has also been productive. Her previous book, *Lil's story*, is about Sister Mary Elizabeth (Lil) Rogasch, the first AIM nurse in the far north of Western Australia. Sent there to run the tiny Halls Creek hospital in 1918, she was joined by her sister Beatrice (Dot), who was also a nurse, towards the end her posting. That period was covered by *Memoirs of a nurse*, written by Lil in the 1920s or 1930s, edited by Joan decades later, and, like *Lil's story*, published in 2010.

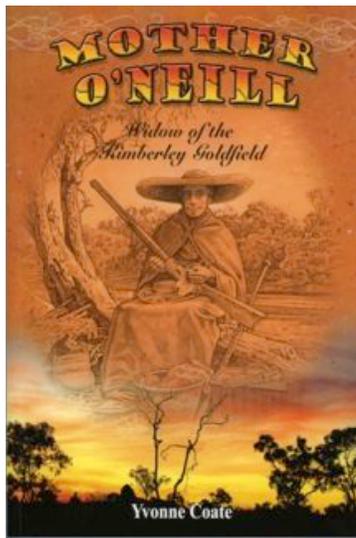
Lil and Dot Rogasch also feature in *The garden of myth* where their time in Halls Creek is compared with that of Sisters Dulcie Peel (now Andrew) and Marjorie McKean who arrived in 1946 and stayed until 1948. Services and infrastructure had improved greatly in the intervening twenty-five years but, in living and working in an isolated settlement that had no resident doctor, the nurses of the 1940s had to be almost as self-sufficient as their predecessors.

In joining Joan in the production of this compact book, Dulcie provided not only another firsthand account of life in Halls Creek but also another set of photographs to draw on. The result is an appealing, well-illustrated account of two periods of nursing in one small part of the inland. Read alone or in conjunction with other books, *The garden of myth* provides insight into the outlook, resourcefulness and stamina of people who enjoyed few of the conveniences that we now take for granted. It adds to our knowledge of both Halls Creek and the AIM, making it a welcome addition to the range of publications that are marking the AIM's centenary year.

Cathie Clement MPHA

❖ **Book Note: *Mother O'Neill - Widow of the Kimberley Goldfield:***

Mother O'Neill: Widow of the Kimberley Goldfield by Yvonne Coate. Hesperian Press, Carlisle (WA), 2012. Soft cover, 135 pages, full colour, illustrated, maps, ISBN 978-0-85905-518-5, RRP \$35.



Here is a book full of surprises. Far from the slim volume I expected, given how little is known about Mother O'Neill, the book is packed with information about the Kimberley goldfield and the old Wyndham to Halls Creek road. A marvellous selection of photographs gives the reader glimpses of many of the places mentioned. By packaging her story of Mother O'Neill in this way, the author was able to build on earlier work she and her husband Kevin Coate have done on East Kimberley burials. Some of that material has been expanded, and many new entries are provided. It is great to have all the entries available in one convenient volume, grouped by the locations of the burials.

The expanded entries add a lot of personal information to the ones published in *Lonely Graves of Western Australia & Burials at Sea* (Hesperian Press, 1986) and in *More Lonely Graves of Western Australia* (Hesperian Press, 2000). That information provides insight into the harsh conditions that prevailed in the East Kimberley during the nineteenth century. Other entries, for burials that occurred up to 1979, tell of people who lived in and around Halls Creek in later decades.

One very descriptive entry unfortunately uses pseudonyms as though they were real names, thereby creating people who did not exist. The man identified as Hurst (pages 85–6) is listed under his correct name in a separate entry on page 86; the nursing sister mentioned there was E. M. (Lil) Rogasch. The confusion comes from using, as a source, a factual book-length story in which Sister Rogasch assigned pseudonyms to most of the people she wrote about.

While the use of pseudonyms and nicknames has its place in historical writing, it is worrying when the practice leads other writers astray. This seems to occur more frequently when the people concerned were the subject of gossip and oft-repeated yarns. Mother O'Neill fell squarely into that category. Given that, I would like to have seen this book assess the yarns told about her critically. But every author has to select his or her audience, and, in this case, Yvonne Coate kept her text relatively free of analysis because she was writing primarily for visitors to the Kimberley. The result belies the extensive research that underpins the book but it also gives the impression that some of the more fanciful yarns have been verified. Less indulgence in poetic licence and more citation of individual sources might have reduced the likelihood of dubious material being seen as factual. As it stands, the more fanciful yarns are sure to become 'fact' in some future books, articles, and websites.

The task of sorting fact from fiction is difficult enough when researching any enigma but, in this instance, it is complicated by the variety of nicknames applied to Sarah O'Neill. Pages 61 to 64 of the book deal with this issue under the heading 'Names that caused confusion'. But here, too, there is confusion. The author suggests several possibilities for

the origin of the name 'Mother Sudden Death' but classes it only as one of the names 'supposedly describing Sarah O'Neill'. Yet, tucked away in the diary of Trooper James Sweeny, accessible in the Battye Library, is an entry stating that 'M^{rs} M^c Neill Known as old Mother Sudden Death' reached Elvire Gorge on 16 December 1886. The misspelt surname can be ignored because Sweeny, a police farrier at Elvire Gorge (on the goldfield), also mentioned that she was the first white woman to arrive and had come with a loaded dray.

Sweeny's reference to the dray is important because it points to the weakness of one lot of reminiscences on which some reliance has been placed. Written by Charles Edward Flinders, who met Mrs O'Neill in the 1890s and recalled her as 'Mother Dead-finish', those reminiscences had her selling her dray at Fletcher Creek and continuing her journey to the goldfield with pack horses. Flinders presumably heard that yarn from someone else, just as he heard that Mrs O'Neill had landed at Wyndham from the barque *Onyx* in June 1886, after embarking at Normanton (Qld). Historical records, however, show that the *Onyx* reached Wyndham at the end of August heavily laden with cargo and passengers from New Zealand. Did it put in to Normanton *en route*, taking on Sarah O'Neill, her five horses, dray, poultry, and all the goods she planned to sell?

Another question is whether Mrs O'Neill was a widow when she reached Wyndham. Yvonne Coate asserts that she was - her presumed husband Joe O'Neill having died in Queensland at an unspecified time. Barney Lamond, who met Mrs O'Neill in 1886, said otherwise. In 1935 he wrote: 'She and her old man had come across from Queensland with a dray and two horses and were camped a mile or so away from where we crossed the Denham, at a spring that was afterwards called Dillon's Spring.' Like Flinders, Lamond was far from accurate in his recall of events. But he was one of the few people who actually recorded seeing Mrs O'Neill on her way to the goldfield. And, like her, he stayed there after the rush. As well as mentioning her surname, he recalled her as 'Mother Dead Finish'.

Coate states that, although various writers applied the name 'Mother Dead Finish' to Mrs O'Neill, they in fact 'were two different women'. She says the same about 'Mother Dead Horse' who came by that name 'because her shanty was located on Dead Horse Creek'. Interestingly, Michael Patrick Durack recorded seeing Lamond at Dead Horse Creek on 26 October 1886, which was a day or two after Lamond met Mrs O'Neill. Could three women, Mrs O'Neill, 'Mother Dead Horse' and 'Mother Dead Finish', all have been knocking about the countryside operating shanties at a time when European women were a rarity beyond Kimberley towns?

Another writer who mentioned the existence of a husband was the explorer David W. Carnegie. He met Mrs O'Neill on the goldfield during the wet season of 1896/1897. Either then or shortly afterwards, he recorded that she was known as 'Mother Deadfinish' and had come 'overland from Queensland, accompanying her husband ... in the early days of the rush'. Did that actually happen? With so much conflicting information in circulation it is unlikely that anyone will ever sift the facts from the fiction. One small consolation is that, as Coate notes, stories about 'The Mountain Maid' do not apply to Mother O'Neill. 'The Mountain Maid' was definitely a person in her own right.

When the nitpicking of historians is set aside, we are left with a larger than life character who did reach Halls Creek in late 1886 and then lived in that vicinity until her death in 1903. *Mother O'Neill: Widow of the Kimberley Goldfield* shows us where she travelled with her dray, where she operated shanties on the Wyndham - Halls Creek road, and where she lived and worked on the goldfield. By presenting the earliest of that information in the context of the rush, and adding deaths that occurred during and after the rush, Yvonne Coate has produced a book that is both readable and informative. The combination of historical information, yarns and photographs should not only appeal to a wide range of people but will also enhance their knowledge of the East Kimberley.

Cathie Clement MPHA

❖ Items and events of interest to members:

NATIONAL ARCHIVES OF AUSTRALIA

The new issue of 'Your Memento' for January 2013 can now be viewed at <http://yourmemento.naa.gov.au>

In this issue:

- Read about the secret history of Australian censorship
- Discover how records from the National Archives are helping volunteers breathe new life into a South Australian ghost town
- Find out why the Rolling Stones were almost banned from touring Australia in 1973
- Explore the tumultuous history of Australia's national capital, and see how cutting-edge technology is bringing this history to life in a new exhibition
- Uncover a souvenir of the beginnings of our national capital a century ago – and the grand monument that was never built
- Go inside the Cabinet room from 1984–85 and find out about plans to put ads on the ABC

NEW YORK COMES TO AGWA

'Picturing New York: Photographs from The Museum of Modern Art' has opened at the Art Gallery of WA. The exhibition traces the dynamic rise of modern photography from 1888 to 2005 through visions of the city and its diverse population. Artists include Berenice Abbott, Diane Arbus, Henri Cartier-Bresson and Cindy Sherman. The exhibition runs until May 12.

AGWA Nights are back to coincide with the 'Picturing New York' exhibition.

Each Friday from 1 February – 3 May you will be able visit the exhibition, attend the 6pm tour by volunteer guides, and enjoy music from RTRFM DJs. 'Picturing New York' is from New York's Museum of Modern Art.

For ticketing details and more information go to www.momaseries.com.au

STATE LIBRARY OF WA

Seeds for Stories

Use the rich resources of the State Library of Western Australia to grow your story from an idea to publication. Take a tour of the Library, view interesting items from the collection, and learn how to find material online. Award winning author **Mark Greenwood** will share how he has used the Library to inspire his published work.

Where: State Library of Western Australia

When: Sunday 10 March, 2.00pm-4.30pm

Cost: \$22 (inc. GST)

Bookings and payment in person or by credit card can be made at the State Library Shop. Telephone 9427 3211.

Shop Opening Hours: Mon- Fri 9.30am-5.00pm, Sat-Sun 12 noon-5.00pm

Payment must be received prior to the event.

For further information, contact Joanna on 9427 3173 (weekdays only)

Rhinos in the library!

The State Library of WA is hosting a free exhibition of original mixed-media illustrations from Patricia Mullins' children's book *A Crash of Rhinos*. The book is a celebration of language and collective nouns told through animal illustrations. Displayed alongside original illustrations, preliminary sketches and drawings from the book provide an insight into the creation of a children's book.

Free craft activities will be held between 10am and 2pm from Monday to Friday.

The exhibition, created by the Better Beginnings Family Literacy Program team, runs until 7 April.

Lights, camera and action for two WA films

The boom in WA's screen industry is expected to continue this year with the State Government investing in two more feature films. The State Government, through ScreenWest, has helped secure the filming of 'Kill Me Three Times' and 'The Reckoning' in WA.

'Kill Me Three Times', produced by Tania Chambers, Laurence Malkin ('Death At A Funeral', 'A Few Best Men') and Share Stallings ('Death At A Funeral', 'A Few Best Men') and directed by Kriv Stenders (Red Dog), is set in a sun-drenched Australian surfing town where a young woman is the thread that binds three tales of murder, blackmail and revenge.

Director of 'Kill Me Three Times' Kriv Stenders is renowned for his last feature, *Red Dog*, which has earned more than \$22 million at the box office, making it the eighth-highest grossing Australian film of all time.

'The Reckoning', to be produced by Filmscope Entertainment, is about a detective on the trail of a killer and two missing teenagers whose video footage contains the identity of the murderer.

For more information go to <http://www.screenwest.wa.gov.au>

GRANT ROUND SUPPORTS WA'S INDIGENOUS ARTISTS

The State Government has awarded Indigenous arts organisations and artists \$116,989 in grants through the DCA to assist with a range of projects. Ten projects have been funded through the Indigenous Arts Grant Program including exhibitions, theatrical performances, festivals, traditional and contemporary dance, metal casting and on-line audition skills.

For example, the Jilinbirri Weavers from Carnarvon will work with contemporary jeweller Helena Bogucki for a 10-month mentorship program in small object design and metal casting. Following the program, the weavers will visit Melbourne where their weaving designs will be cast in bronze and aluminium, with the final works to be exhibited in Carnarvon and Denham.

Gudirr Gudirr, a dance, aerial and multimedia work by Marrugeku's co-artistic director Dalisa Pigram and Yawuru Law man Patrick Dodson, will tour to Melbourne for the Dance Massive, the biennial festival of the best Australian contemporary dance.

In addition, WA playwrights David Milroy, Semsah Bin Saad, Jub Clark and Irma Woods will participate in the 2013 Yellamundie Playwriting Festival, culminating in rehearsed readings attended by major theatre companies and agents.

ROYAL CONCERTGEBOUW ORCHESTRA FOR PERTH

The Royal Concertgebouw Orchestra will visit Perth on 21 and 22 November to commemorate the 400-year anniversary of Dirk Hartog's landing at Cape Inscription in WA. The Royal Concertgebouw will perform at the Perth Concert Hall.

The State Government has supported similar tours by renowned orchestras such as the London Philharmonic Orchestra, Berlin Philharmonic Orchestra and the Vienna Philharmonic Orchestra.

FRINGE WORLD FESTIVAL KICKS OFF FOR 2013

The 2013 Fringe World Festival is underway. The State Government has contributed \$1.45million towards the 2013 festival's staging and costs, an increase of \$350,000. The State Government has also contributed \$150,000 to Outer Fringe which will see program highlights taken to Albany, Esperance and Geraldton.

More than 2,000 artists from around the world will perform more than 1,700 individual shows at a range of venues across Perth until February 24. Outer Fringe will be presented immediately following the Fringe World Festival 2013. Fringe World is presented by Artrage and supported by the Government through Lotterywest and the Department of Culture and the Arts.

FREMANTLE PRISON NEWS

Fremantle Prison's new exhibition **WADJEMUP TO WALYALUP (Rottnest to Fremantle)** examines the confronting history of the incarceration of Aboriginal people in Western Australia. Aboriginal people have been incarcerated in Western Australian prisons since the early days of the colony. Initially Aboriginal prisoners were held at the Fremantle Round House and exiled to Carnac and Rottnest Islands. In the north-west of the State Aboriginal men and boys were held captive by neck chains, sometimes for years on end. Aboriginal prisoners were held at Fremantle Prison from as early as 1856. Fremantle Prison ran the infamous Rottnest Gaol which saw up to 3700 Aboriginal prisoners sent to the island. From the 1950s until 1991 between 30 and 40% of prisoners in Fremantle Prison were of Aboriginal descent.

The exhibition has direct content links to the 'Australian Curriculum: History through Year 10: The Modern World and Australia', particularly the depth study component, 'Rights and Freedoms' which looks at the struggle of Aboriginal and Torres Strait Islander peoples for rights and freedoms before 1965. Students can use this exhibition to investigate the experiences of Aboriginal prisoners at Fremantle Prison against the backdrop of race relations in the wider community.

The history of incarceration of Aboriginal prisoners at Fremantle Prison and Rottnest Island was closely linked to social policies to do with Aboriginal people, including processes of segregation, assimilation, the development of missions and reserves for Aboriginal people.

The exhibition features historic photographs showing inmates at Fremantle Prison, Rottnest Island and Roebourne Gaol, as well as children incarcerated at the Moore River and Carrolup native camps. Objects and artworks from the Prison Collection created by Aboriginal prisoners who have gone on to become well-known, including Jimmy Pike and Revel Cooper, can also be seen. Many of these objects have never been on public display. The exhibition also features objects and images generously on loan from the Western Australian Museum, Rottnest Island Authority, State Library of WA, Roebourne Old Gaol, State Records Office of WA, and the Art Gallery of WA.

Showing in the Front and Side Galleries at Fremantle Prison until Sunday 1 December 2013 - free admission

GENERAL MEETING OF THE ORAL HISTORY ASSOCIATION OF AUSTRALIA (WA)

Wednesday 20th February 2013

5:30 for light refreshments ready for a 6:00pm start. State Library of Western Australia – Gold Room

Rivers of Emotion - An emotional history of Derbarl Yerrigan and Djarlgarro Beelie / the Swan and Canning Rivers

An invitation to listen, to explore and to share the stories that give connection to the Derbarl Yerrigan and Djarlgarro Beelie / the Swan and Canning Rivers

Guest speaker Gina Pickering, Communication & Interpretation Officer with the National Trust of Australia (WA), will take you on a Rivers of Emotion journey.

RSVP by Monday 18 February to Susan Hall. E: Birtwistle@Armadale.wa.gov.au or PH (08) 9399 0641 (business hours)

PERTH WRITERS FESTIVAL: UWA CAMPUS - 21 – 24 FEBRUARY 2013

Some events at the Perth Writers Festival may be of interest to historians. Here are just a few:

Fragments: 0930-1030am, Fri 22 Feb 2013, Dolphin Theatre. FREE

It starts with a photo, part of a letter, or a family story passed through the generations ... Three literary detectives, Anne de Courcy, Belinda Castles and Toni Jordan discuss with Jenny Gregory how investigating history brought their new books to life.

Mapping Our Past; 0930-1030am, Fri 22 Feb 2013, Woolnough Lecture Theatre. FREE

Join writers David Hill and Ross McMullin for a journey into our past as they talk about their recent books charting the race to map Australia and rediscovering the generation of extraordinary individuals lost in World War I. They talk about the histories they felt compelled to write.

From Pilgrims to Poets: 11am-12 noon, Fri 22 Feb 2013, Dolphin Theatre, FREE

Walking in the manner of medieval pilgrims and paid to carry the sins of others, Ailsa Piper travelled 1,300 kilometres through Spain on foot. Poetry played a crucial part in this heartbreaking, exhausting and uplifting journey. Piper celebrates the poets who inspired her feet to keep on plodding.

Other Peoples Lives: 2-3pm, Fri 22 Feb 2013. Woolnough Lecture Theatre, FREE

How do you give voice to a person whose story has been buried by history? The new books by Anne de Courcy and Ross McMullin explore the unknown lives of some of history's most fascinating but unknown characters. They talk about their research and the stories uncovered with Rosemary Sayer.

Keeping it in the Family: 2-3pm, Sun 24 Feb 2013, Woolnough Lecture Theatre, FREE

Memoir is a tricky subject: how do you keep all your family members happy while staying true to yourself and your story. Lily Chan, Scott Johnson and Benjamin Law discuss how they managed familial expectations in their recent memoirs. Chair: Meri Fatin

❖ Next Newsletter Deadline:

We encourage members to submit articles about their current projects or reviews of recent histories for inclusion in the PHA (WA) Newsletter. Copy for the next newsletter is due by the **final week in March 2013** and can be sent to the editor Malcolm Allbrook at malcolm@allbrookjebb.com.au.

❖ **PHA (WA) Management Committee 2012-2013:**

President	Kris Bizzaca
Vice-President	Jennifer Weir
Secretary	Heather Campbell
Treasurer	Bill Reynolds
Membership Secretary	Lenore Layman
Committee Members	Prue Griffin Peter Gifford Margaret Hamilton Sue Graham-Taylor Ann Hunter

ACPHA Representative Jennifer Weir

Sub-Committees 2012-2013:

Rules & Incorporation	Kris Bizzaca (convener), Jennifer Weir
Promotions & Publications	<i>tba</i>
Newsletter Editor	Malcolm Allbrook
Credentials	Lenore Layman, Robin Chinnery (co-opted)
Commissioned History	Prue Griffin (convener), Peter Gifford, Jennifer Weir

Annual Membership Fees:

Professional Historian	\$85
Professional Historian (Retired)	\$50
Professional Historian (Associate)	\$65
Graduate Historian	\$40
Historical Researcher	\$40
Joining fee	\$30
Newsletter subscription	\$10

Further information:

Membership applications, the Rules of the Association, the Register of Consultants, and advice regarding consultancy fees are available on request to the [Secretary](#), PHA (WA) Inc., GPO Box 8381, Perth Business Centre, Perth WA 6849.

Members of PHA (WA) adhere to the Code of Ethics and Professional Standards endorsed by the Australian Council of Professional Historians in August 2001.

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OBJECTS OF THE ASSOCIATION

To promote the concept of professional history and the status of Members of the Association in the community.

To set and maintain standards of professional practice.

To act in the interest of Members.

To maintain a register of all Members.

To advise Members and prospective clients on desirable terms of employment.

To collect and disseminate information of professional and general interest to Members.

To encourage further professional development by such means as seminars, workshops and publications.

To maintain links with similar organisations.

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