



# HISTORY WEST

PUBLISHED BY THE ROYAL WESTERN AUSTRALIAN HISTORICAL SOCIETY INC.

June 2016

## GENERAL MEETING

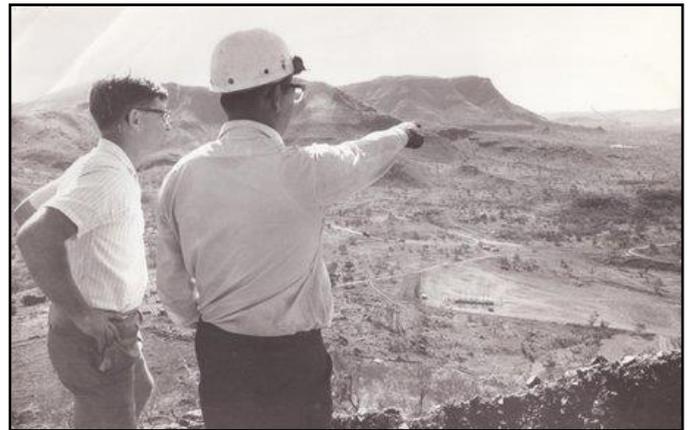
The next meeting at Stirling House is on Wednesday 15 June at 6pm. **Peter Ellery** will present a paper on **'The Discovery and Development of the Pilbara Iron Ore Fields'**. Refreshments available from 5.30pm; Bookshop open until 6pm.

The development of the immense Pilbara iron ore fields in the 1960s was a nation-building event which transformed the Australian economy and shaped our place as a more significant player in world affairs than any other nation with a population of a mere 24 million people. This paper marks the fiftieth anniversary of the first iron ore production in the Pilbara in 1966.

It traces the discovery of Western Australia's iron ore resources from first recognition of iron ore in the Pilbara by explorer Frank Gregory in 1861, to the development of the first four major iron ore mines in the Pilbara during the 1960s and early 1970s. In 1889 Harry Woodward, the first geologist to visit the Pilbara, reported seeing 'immense lodges of iron ore, enough to supply the whole world', but cautioned that absence of demand and isolation made the iron ore worthless. The paper tells a previously forgotten story of a the first attempt, in 1907, to export iron ore from Western Australia – from remote Koolan Island to Japan.

It then tracks a linked chain of events – war, State and Commonwealth political manoeuvring, Japanese economic growth, the birth of the Australian steel industry and the enterprise of individual prospectors and multi-national miners – which culminated in 1966 with Mt Goldsworthy and Hamersley projects delivering their first iron ore to Japan. Mt Newman and Robe River followed within four years.

**Peter Ellery AM** has been a close observer of the Pilbara iron ore industry for 60 years. As a journalist in the 1960s, he reported on the development of the industry. As Manager of Government and Public Affairs for Woodside from 1972 to 1987, he worked closely with the iron companies, Woodside's industrial neighbours in the Pilbara. And the iron ore companies were his biggest members when he was CEO of the Chamber of Minerals and Energy from 1987 to 1997. He was appointed a Member of the Order of Australia in 2006 for services to the mining industry.



Earthworks under way at the top of Hamersley Iron's Mt Tom Price iron ore mine, winter 1965. The author (left) was the first journalist to visit the site.

## Mystery Photo

Does anyone recognise the machine on the back of this early truck. Maybe it is a clover harvester? The model and make of truck would also be of interest. If you have any information, please phone and ask for the Library, on 9386 3841, or email [library@histwest.org.au](mailto:library@histwest.org.au)



## Diary Dates

**Sun 5 June, 2.30pm:** Pioneers Memorial Service, East Perth Cemeteries

**Wed 8 June, 10am:** Booked in for a Cuppa: Bernice Barry, Victoria Laurie, Steve Errington and Sue Clarke (Children's Books)

**Fri 1 July:** Christmas in July Lunch

**Wed 6 July, 5.30pm:** Dr Nonja Peter's *Hum an legacy from Dutch VOC shipwreck survivors*



Government of Western Australia  
Department of Culture and the Arts



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At its meeting held on 12 May items of business included the following where Council

welcomed new members – Ian & Sylvia Brandenburg, Fran De Luce, Julie Freeman; Wendy & Ian Lugg, Joe Smith, Jane Thompson;

- received confirmation from the Dept of Commerce of the Society's lodgement of its revised Constitution;
- reported on planning for the 2016 Pioneers Memorial Service at East Perth Cemeteries to honour the Read, Barnard and Edmund Stirling families, including the provision of afternoon tea;
- welcomed the successful opening by Sir William Heseltine and commencement of a series of talks associated with the Society's new exhibition *Western Land - a journey of discovery and rediscovery*, and noted with appreciation the contributions of Deborah Gare and Philippa O'Brien;
- heard a progress report from the President on planning for the Society's new building, addressing a tabled report on a briefing session with City of Nedlands' Councillors concerning the City's draft Local Planning Strategy;
- resolved to request architect Fred Chaney to submit a proposal to become preferred architect for the Community History Centre development;
- heard a financial report from the Treasurer on the Society's accounts and its current deficit, and advised that detailed attention was being given to ways of both increasing income and reducing costs;
- noted letters of support for grant applications provided to the Eastern Goldfields Historical Society, Chung Wah Association's Historical Group and Kimberley Stolen Generation Genealogy project;
- noted with pleasure that volunteer hours for April totaled 1070 hours and thanked all those Members;
- heard of GAIA Resources' progress in upgrading the Society's website, and thanked all those who are working hard on the important project.

**Lennie McCall**

## Have you thought about submitting an entry in the A.E. Williams Award competition?

You could win \$1000 by writing a profile of any West Australian past or present. Obtain an entry form online and submit it, with pictures. Closing date: 31 July.

## History in the City

Glenn Burghall's talk for our meeting on 4 May concerned Western Australia's Centenary Year, 1929. Glenn has a great interest in the events of that year and enlivened his talk with references to the different personalities, especially the children, who made up the population in 1929. The period of celebration and commemoration stretched from 28 September to 12 October and the whole State joined in the activities. A centenary medal was struck, showing King George V as the reigning monarch.

One of the highlights was the parade through Perth on 7 October. Between 60,000 and 80,000 saw the parade, which was 1.6 miles long. At the time, the State's population was about 400,000. One member of our audience (Win Cann) remembered attending the parade as a very small child. She could still picture herself standing on the pavement with her mother.

There was also a firework display. Admission was 6 pence for children and, while a crowd of about 20,000 was expected, this number was far exceeded. Unfortunately some boys set fire to some of the fire works, but a lesson was learnt and river barges were then used for the rest of the display. The crowd seemed undaunted by the very wet weather.

Glenn told of many memorable places and events, well illustrated on screen. He spoke of Shenton's Mill, one of the earliest in the colony; Centennial Park in Swan View; a screen production of *A Story of One Hundred Years* shown in 90% of the cinemas; and a statue of Peter Pan for Queen's Gardens, so the children were not overlooked. There was also a tree planting ceremony in Fraser Avenue, King's Park. Many memories were awakened amongst the audience.

On 6 July, Steve Howell will give a talk on 125 Years of the State Library.

**Lorraine Tholet**

## *And Now – the Governor's Wife:* an Agelink Theatre production

You are invited to an oral history performance at Government House Ballroom in the evening of Thursday 18 August. Three Governors' wives, Ellen Mangles Stirling (1830-1839), Mary Essex Hampton (1862-1868) and Mary Anne Broome (1883-1889) sing, laugh and argue with George Moore, the Irish lawyer who composed the song 'Western Australia for Me' in 1831. Listen to Ellen Stirling and George Moore sing his song. Mary Hampton tries to justify the actions of both her husband and son that caused so much discussion between early settlers. Lady Broome enjoys talking about the many books and articles she published describing early colonial life in Western Australia, New Zealand and South Africa. She also discusses the conflict between her husband and John Forrest, her fun in Rottneest and the first Christmas tree in WA. The performance is scripted and directed by Jenny Davis and produced by Diane Pope.

Bookings can be made by calling Government House Foundation on 9325 2963. Tickets \$40 each.

# Exploring the Society's new exhibition

*Western Land – a journey of discovery and rediscovery* was officially launched on 27 April by Sir William Heseltine. Immediately striking is the transformation of the meeting room; it is rejuvenated: light, bright and colourful. Six signposts stand around the exhibition, each marking a section of the WA story. The signposts remind visitors of Dirk Hartog's initial post, which he left in 1616 on the island subsequently named after him, with the plate announcing his visit affixed. A replica of that plate (one of the Society's historic museum items) is included in the exhibition. The exhibition's colours of blue and brown predominate and draw the showcases together into a single appealing scene.



Sir William Heseltine

Sir William praised the exhibition designer John Davies on the new way he has presented WA's story as well as all the volunteers who wrote text, located images and found objects so that WA's story could be told. He complimented the Society and President Sally Anne Hasluck on the combination of knowledge, skills and commitment that has produced such a wonderful result. The President particularly thanked the two anonymous member donors who supported the exhibition financially as well as assistance from the RWAHS Auxiliary and Museum and Library funds; also Voyager Estate, Hancock Prospecting and the Berndt Museum of Anthropology for their assistance with loan of items. The exhibition is expected to remain in place for at least twelve months and a very busy programme of talks and events to explore the key themes further has been arranged.

This is an exciting exhibition for the Society because it is the first it has presented which tells the story of WA from 50,000 years of Aboriginal life through to the present. It takes visitors on a fascinating journey through Aboriginal life, Hartog's landing in 1616 (400 years ago), Willem de Vlamingh's visit in 1696-7 and the Swan River Settlement in 1829, through to the present. It includes early colonial life, explorations for agricultural and pastoral lands to support the new colony, and the discovery of mineral and energy resources, such as gold, iron ore and oil and gas, that have brought greater prosperity.

It shows how crafts traditions have developed and local plants used to make useful utensils and personal decorations – and how such knowledge has been shared between Aboriginal people and newer arrivals. And there is a strong focus on the growing knowledge of WA flora and how, over time, West Australians have developed a better understanding of the land and a feeling for its beauty and uniqueness. Throughout the exhibition are accounts of Aboriginal-settler interactions of many different sorts. There is something for everyone in this exhibition.



Above left  
Hon. Bob & Lynne Nicholson  
& Hon. Bill Marmion



Top right  
Sally Anne Hasluck & Barry  
Walsh (representing Hancock  
Mining)



Bottom left  
John Davies, Eva and Ian  
Lugg



# Open Day floor talk: Truth, myth and storytelling in history

History West, June 2016

**Professor Deborah Gare** from Notre Dame University gripped her audience at the Society's Open Day on Sunday 1 May with the very sad story of one family who came to the early Swan River Colony – the Entwistles. She used the family's experience to explore the role of myth-making in shaping history, how we search for historical truth, and the power of life stories in understanding the past.

Five Entwistle family members – mother, father and three children – embarked on the brig *James* at Liverpool in 1829 to begin a new life. They were lured by two powerful myths – that fertile agricultural land was abundant and, with no prior ownership, available to be settled without challenge. Mother and infant daughter died on the voyage out. Conflict with the ship's captain followed by a storm resulted in the loss of all the family's possessions in a shipwreck off Fremantle. To survive, Enion Entwistle and his sons Ralph (8) and Union (6) found farm labouring work at Freshwater Bay. There in the following year the father was killed in a reprisal raid by Noongar Whadjuk people led by Midgegooroo. Entwistle's sons, hiding under a bed, witnessed the slaughter. Shortly after, the younger boy died leaving Ralph the sole survivor of his family.

It is a tragic story which Professor Gare used both to give a sense of lived colonial experience and also to ask some important questions. Would the Entwistles have fared better by remaining in England; what happened when myth and reality clashed in the first years of the colony; why did conflict arise between the colonists and Swan River's Aboriginal people; what understanding and empathy do we now have of both sides of the frontier conflict and what empathy might be expected of Ralph?

The many questions which followed the talk testified to the power of the subject and engagement of the audience.



## Paintings as documents



Nearly fifty members and friends gathered on 11 May to hear **Philippa O'Brien** speak on 'Two Founding Documents'. This was one of the floor talks associated with the new *Western Land* exhibition.

Philippa highlighted the watercolours made by Frederick Garling, the artist accompanying Captain James Stirling on his exploration of the Swan River area in March 1827. Garling became a noted maritime artist in Sydney but Philippa focused on his 'narrative' paintings, those he made documenting the party's journey from Mill Point to Ellen Brook. Her two 'founding documents' were Garling's panoramas 'View across the coastal plain' and 'View from Mount

Eliza' which incorporated Aboriginal people and local flora – grass trees and zamia palms. Done in romantic style, they fitted into the cultural world of the time but also represented the 'moment of possession and dispossession'. The most famous of the expedition paintings – sometimes called 'Swan River 50 miles up' – was later painted in watercolours by prominent marine painter John Huggins and in oils by expedition surgeon Frederick Clause who might have made a sketch on the spot. Published in London as prints, they were used to encourage people to come to the new Swan River Colony.

For anyone who missed the talk, the paintings can be found in Pamela Statham Drew's biography of *James Stirling: Admiral and Founding Governor of Western Australia* (between pages 80 and 81).



**Bayswater Historical Society** members have been working hard to research the 247 names on Bayswater's World War I Honour Roll. To date, 217 service people have been traced. Well done!

**Busselton Historical Society** is kept busy with visiting ships' passengers. On Easter Sunday over 100 people visited via a free shuttle bus in less than three hours. One Society stalwart dressed in period costume and stood at the jetty to encourage interest among disembarking passengers!

**Maylands Historical & Peninsula Association** reminds us of the past importance of the corner store in suburban life with its March talk on the topic – Dawe's Corner. The Dawe family came to WA in 1896 and to Maylands in 1903 where they operated the corner store on 7<sup>th</sup> Avenue and Guildford Rd. How would householders in suburbs and country towns have managed without the corner store? They provided an essential service. Now, in almost every case, all that remains of them is a shop front, either derelict or converted to residential space.

**Melville History Society** is pursuing a health and medicine theme in this year's talks, with the first on dentistry's history, the second on Florence Nightingale and the third on St Joseph's Hospital, Bicton.

Have you visited the **WA Medical Museum** at Harvey House, King Edward Memorial Hospital? It is very well worth doing so. For a taster of what you will find, go to the museum's website – [www.wamedicalmuseum.org.au/](http://www.wamedicalmuseum.org.au/)

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The current issue of **Play Back**, newsletter of the **Oral History Assn of Australia WA Branch**, is the first for new editor Kaylene Poon, after the retirement of Hilaire Natt. Hilaire, editor since 2011, is intending to get busy on her own projects and tidy her office. Good luck with the tidying-up! *Play Back*, which was begun in the late 1980s, is converting to a fully digital format because of the increased costs of printing and postage.

The **Friends of Battye Library Newsletter** is a treasure trove of information, not least the lists of recent acquisitions to the Battye Library collections. Here is a taste – Western Australian Club records, Dorothy Erickson's papers, records of Strelley Station 1947-1973, Mavis Walley's photographic collection and Richard Gale (Galeforce Photography) collection. Trove is currently expanding to include more goldfields newspapers, among other items. As well, Fremantle City Council is funding the digitisation of more of Fremantle's press. This is a wonderful local government initiative!

The current newsletter of the **Bus Preservation Society of WA, Rattler 455**, contains an extended and interesting article on the beginnings of Perth tourism by coach. Willoughby Lance seems to have been the

first to organise coach tours to the bush in the early 1920s to see the wildflowers. By the end of the 1930s day tours were well established, with river beaches, Serpentine Falls, Araluen, Mundaring and the Hills, Yanchep, Rockingham and Mandurah proving the most popular destinations. Overnight and week-long tours, including accommodation, were also run. At a time before most families owned their own car, these bus trips offered an enjoyable break for those who had a little spare income and for visitors to the city.

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## Congratulations to 2016 Western Australian Heritage Awards Winners

Two Affiliated Societies have been successful this year.



**Ravensthorpe Historical Society** won in the category of community-based organisation for its Kukenarup Memorial and Information Site. The judges described the site as 'a unique

Australian project ... widely acclaimed by both Noongars and non-Aboriginal people as a positive and important achievement'. Ravensthorpe Historical Society and Elders of the Noongar Nation worked for eight years to complete the project. See the Historical Society website ([www.ravensthorpehistory.org.au/](http://www.ravensthorpehistory.org.au/)) for more information about both the Kukenarup Memorial and Cocanarup Sheep Station.



**Donnelly River Village (Wheatley)** won in the category of public or private organisation with the judges praising the 'community of dedicated owners [who] worked together to conserve Donnelly River Mill and Townsite Precinct, which now operates as a successful tourist and holiday destination'. For information on visiting, see [www.donnellyriver.com.au/](http://www.donnellyriver.com.au/)

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## From Bonny Baby Buster to Leading Lady, Part 2

Library volunteer Val Krantz completes her account of the life of her mother-in-law, Perth actress Dorothy Krantz.

Dorothy married architect Harold Krantz in December 1933. Her career slowed in that year but she still played in several thrillers, *Dangerous Corner* and *Ten Minute Alibi* and at the Workers' Art Guild in a Keith George production of *Are you ready, comrade?* The Rep really took off in the 1940s with American servicemen in town with money to spare and a need to be entertained. It put on some excellent shows and Dorothy had leading roles as the mischievous Elvira in Noel Coward's *Blithe Spirit*, as Rebecca in Daphne du Maurier's haunting play of the same name, as Sally Carroll in *The Two Mrs Carrolls*, and there were 'Full House' signs for the farce *See How They Run*.



*See How They Run* (Dorothy front row second from left)

It had always been Dorothy's dream to have a professional theatre in Australia and in 1949 her husband Harold joined with Sol Sainken, Nita Pannell and Lily Kavanagh to form the first such theatre company in Australia. The Company of Four guaranteed actors employment and payment from a show's profits. It staged fifteen productions between 1950 and 1955, quality plays shown at His Majesty's and some regional theatres. Dorothy starred with English actor James Bailey in the Company's first venture, Molnar's *The Play's the Thing*. A month later she played with Nita Pannell in Noel Coward's *Hay Fever*, in 1952 in her favourite *When we are Married*, and then in *Mary of Scotland* in 1955. Of her performance as Elizabeth in this last play, Katharine Susannah Throssell (née Prichard) wrote to her personally saying her performance was 'something which remains in my mind as a very fine contribution to the art of the theatre'.



Elizabeth in *Mary of Scotland* with Ken Goodlet

The Company of Four had a short life, in 1956 joining with the Repertory Club to form the National Theatre Company. Harold arranged a 40-year lease from the Anglican Church of the one-time Pier Street tennis court, and designed and built The Playhouse for around £65,000. A £40,000 mortgage left members to make up the difference and Dorothy joined the whole Krantz family in promoting 'Find the Ball' competitions which helped substantially. The Playhouse opened on 22 August 1956 with a production of *Teahouse of the August Moon*.

In the next years Dorothy continued to play challenging roles with the National Theatre, including the Governess in the Henry James play *The Innocents*, Blanche in *A Streetcar Named Desire*, Lady Macbeth and in June 1963 Big Momma in Tennessee Williams' *Cat on a Hot Tin Roof*, her last major stage appearance.



Sally Sanders and Dorothy in *The Innocents*

It was a career to be proud of. Versatile, with a fine stage presence Dorothy was an asset for any producer. She could project her voice so her whisper was heard at the back of the theatre. She learned scripts fast and could take over at short notice if an actor was unable to perform. She could improvise; for instance, when the leading actor playing opposite her arrived too drunk to remember his

lines she said hers and somehow filled in his as well (and the reviewer next day said Dorothy was excellent as usual but the star was the leading man who said so little and conveyed so much!) Her stage make-up and dress were always immaculate. But 48 years was a long time. She was tired and it was time to retire.



She made the most of her later years, becoming a Grand Master of bridge, travelling, enjoying time with her family and friends, and entertaining in the Krantz apartment in Crawley or at her favourite restaurants. She died aged 82 on 6 December 1994.

In May 2014 the Anglican Dean of Perth dedicated thirty plaques in Theatre Corner, St George's Cathedral, to honour artists who had contributed to theatre in West Australia. The names of Dorothy and Harold Krantz are on two of those plaques.

### References:

Oral History tapes: Dorothy Krantz and Mollie Campbell, Battye Library.  
 Repertory Club Scrapbooks [REP 211] & theatre memorabilia, Museum of Performing Arts, His Majesty's Theatre, Perth.  
 Repertory Club Scrapbooks 1921-31 & 1919-1952[615A].  
 Repertory Club Minute Books, 1919-1952.  
 Family photographs, letters, diaries & memories.

**Valerie Krantz**

## Happy 90<sup>th</sup> birthday to the Society and its dolls!

It is not just the RWAHS celebrating a 90<sup>th</sup> birthday this year. Some honorary Society members – quieter than most – recently slipped unnoticed into Stirling House to join fellow doll residents housed in the Tranby Room, some of them also celebrating 90<sup>th</sup> birthdays.

The Tranby Room doll community members aren't known by their names but by their tag numbers, and all live amicably side-by-side in boxes wrapped in acid-free tissue paper. Although of the same genre, each one has a unique personal story, and a different character inherited from its original designer.



Ninety years old Number 96 has gangly, moveable limbs, blue glass eyes, a velveteen sawdust-filled body, floral satin matching dress and bonnet, pink felt shoes, and, despite her age, her own hair. She was made in the 1920s by doll manufacturers Chad Valley, a company which produced high quality stuffed toys

and dolls at its Birmingham factory by the River Chad in England. It was from there that Number 96 began the voyage of a lifetime. Ten thousand miles away in Northam WA a small girl, Helen Thomas, lay very sick in bed. Her father, Dr Thomas, imported the doll to help her get well. Helen recovered, attended PLC girls' school and later married distinguished Perth architect Peter Parkinson.



It is said that Number 52 has a perfect 'dolly' face and doesn't look her 90+ years. She comes from combined Japanese and American stock. Her originator, Nippon, moved to the USA before World War 1 and began copying German-style bisque dolls for the American market.

Her innocent face, blue glass eyes and open mouth with small teeth appealed to the American public of the 1920s. With a touch of the hussy about her kid double-jointed body, she has delicate porcelain arms, original clothes, including a set of underwear with lace-edged pantaloons, and pink leather shoes. She was dispatched thousands of kilometres away from her American home to Sydney, where she was re-packaged, sold and posted to a small girl living in Langham Street, Nedlands, with a spare set of hand-made pink dresses and underclothes.



Propped up in a corner of her allotted box space, Number 13a has a permanent, pained look on her heavily made-up face, perhaps caused by attachment wires fitted through her head. A sophisticated Art Deco half-head lady doll, she too celebrates her 90<sup>th</sup> birthday this year. Without legs, she has been waiting to be attached to something, maybe a coat hanger or lady's powder box. The opportunity clearly hasn't arisen. She shares her space with Number 13b, a young confident half-doll girl who, with her swirling

skirt, lets us know she actually has achieved sitting on top of a powder box.



Although Number 55 is not a member of the 90<sup>th</sup> birthday club, she has recently taken up residence in the doll community and deserves a mention because she is 126 years old. Made in Germany around 1870, she has moulded black china shoes, stuffed straw torso and a china head and shoulder-plate crowned with black wavy hair. Thousands of china heads were manufactured between 1860-1900s, each with a modern hairstyle of the day. What sets Number

55 apart is her costume. In 1970, a century after she was manufactured, a student studying the history of costume at Perth Technical College styled and made for her a replica of an 1870s outfit in velvet with lace trim, complete with fashionable bustle.

### An appealing forthcoming event:

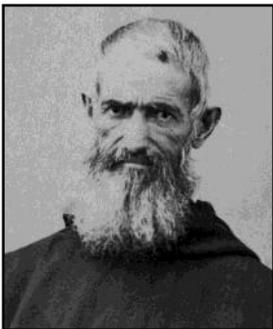
If you would like to own a doll yourself, Diane Watts will be raffling a reproduction doll at her annual Christmas-in-July event, the proceeds of which will be going towards the Society's Community History Centre project.

For fascinating information on the process of reproducing the Society's replica of Dirk Hartog's plate, see: <https://heritagedetection.wordpress.com/2016/01/24/creating-a-replica-of-dirk-hartogs-plate/>

## Early Images of New Norcia

RWAHS member and Emeritus Professor **Bob Reece** has been awarded a Placid Spearritt O.S.B. Scholarship to work on the early photographs of New Norcia. This follows from his work at New Norcia's archives on Daisy Bates' connection with the Benedictine monastery and William Monop, her principal informant on the Yued people of the Victoria Plains. Monop was a member of the celebrated New Norcia cricket team of 1881, the subject of Bob's 2014 book, *The Invincibles*. He also provided the introduction to Peter Gilet's translation of *La Nouvelle-Nursie* (1879) by Théophile Bérangier, Bishop Rosendo Salvado's loyal friend and fund-raiser in Marseilles, using their correspondence as his main source. Most recently he has written for *New Norcia Studies* about Salvado's use of images, initially paintings and then photographs, to illustrate fliers seeking vital financial support for New Norcia from French, Spanish and Italian supporters.

New Norcia's archives holds 92 photographic images for the period 1867-1879, comprising the work of itinerant Adelaide-based photographer, W.W. Thwaites, and of Bishop Salvado's elder brother, Fr Santos Salvado. My task is to identify their respective work and establish the identities of their subjects. The images at New Norcia are in fact *carte de visite* size (3½" by 2½") contact prints made from the original collodion glass plates now held by the Battye Library under a conservation agreement reached by the two institutions in 1983, under which New Norcia retained all reproduction rights. Until recently it was believed that all 92 images were Santos' work.



Prior Fr Venancio Garrido, who commissioned W.W. Thwaites. Photograph by Santos Salvado, c.1870. Courtesy, New Norcia Archives.

William Walter Thwaites and his two sons arrived in Fremantle in January 1867 to further their Adelaide-based photography business. While the sons remained in Perth to run a studio, Thwaites himself toured the countryside in a spring cart offering property-owners cut-price photographs of family members and homesteads. His foray from Toodyay took him to New Norcia where then Prior Venantius Garrido

commissioned him to photograph the Mission's Aborigines. The resulting 32 photographs taken over six days, remarkable for their clarity, provide a unique 'snapshot' of the Mission's inhabitants at the height of its success. Thankfully, Garrido provided careful, dated annotations for most of the images, which are complemented by the rich store of biographical information on the Mission's Aborigines recorded by the monks from the time of its 1847 origins. Most of



Aboriginal boys being trained in metalwork by lay brothers, New Norcia, August 1867. Photograph by W.W. Thwaites. Courtesy, New Norcia Archives.

the images were intended to demonstrate to the world the Mission's success in training Aboriginal boys in practical skills such as leatherwork and carpentry. Two or three portray the Yued people in their customary attire, emphasising the Mission's success in converting what Salvado's European supporters liked to call 'sauvages'.

The remaining 60 images, almost certainly made by Santos Salvado, bear tribute to his being formally trained

in photography during the time he was in residence at the Escorial Palace in Madrid as chaplain to the ill-fated Queen Isabella. Among the no less than 47 tons of baggage that Santos brought with him to New Norcia in May 1869, was a state-of-the-art camera and tripod and a store of photographic chemicals and albumenised (egg white sensitised) paper. One of the 'cells' in the monastery building was commandeered to provide him with working space. Indications are that most of his work was photographing the small community of mostly Spanish monks, producing fine, characterful portraits including ones of Garrido and Rosendo Salvado himself.

Santos also produced unique portraits of most of the Aboriginal men who were to make up New Norcia's cricket team whose sensational first matches at Perth and Fremantle in February 1879 he was able to witness before leaving for Spain to seek treatment for the cataracts which were by then threatening him with blindness. Unfortunately he did not leave captions for most of these images, providing a nice challenge to the visual historian. What happened to his camera remains a mystery, although the New Norcia Art Gallery and Museum holds the red lamp used by him in his photographic processing.

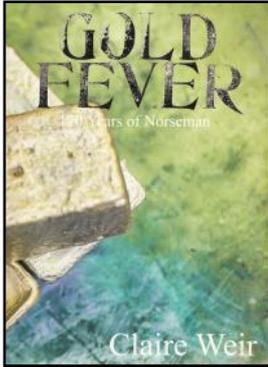
**Bob Reece**



Priest baptising Aboriginal children, New Norcia Aug 1867. Photograph by W.W. Thwaites. Courtesy, New Norcia Archives.

# Shelf Help

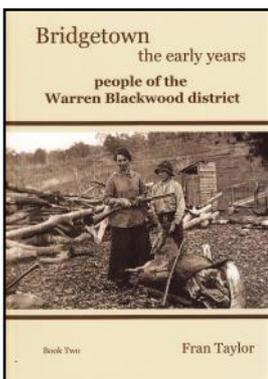
**Claire Weir, *Gold Fever: Norseman est. 1894: a historical and social account of 120 mining years in Norseman, Western Australia*. Claire Weir Photography, Perth, 2014. 266 pp. In Library.**



This book commemorates Norseman's 120-year history. It is a community initiative to celebrate the life of a town held in great affection by all its contributors. Lavishly illustrated with both black and white and colour photographs, this large-sized book is a substantial compilation of reminiscences and anecdotes as well as historical

information. Local identities and places, mines and community activities are all featured and a once-vibrant community is memorialised.

**Fran Taylor, *Bridgetown the early years. People of the Warren Blackwood district from the 1850s*. Book Two. Fran Taylor, Halls Head, 2015. 245 pp. In Library.**



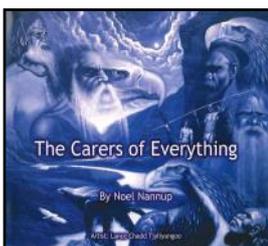
In her second book on Bridgetown's history, the author provides brief biographical profiles of 52 of the district's early settler families arranged in alphabetical order from John and Kate Allnut to Charles and Mary Young. The book is well illustrated with photographs and maps of the people and places under

discussion. Residents of the district and family and local history researchers will find this a useful reference book.

## CD Review

***The Carers of Everything*. A Nyoongar Dreamtime story told by Noel Nannup. A collaboration between Noel Nannup and the Swan Catchment Council, February 2004, CD. In Library.**

**Reviewer: Helen Henderson**



This Dreamtime story has long been told on Noel's father's side of the family and his detailed and lively delivery shows that he has listened to it many times. It is a very special story explaining how the landforms, trees, plants, birds,

mammals and people of the South-West of Western Australia came into being.

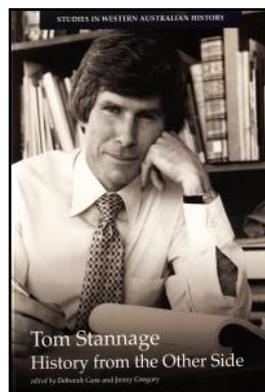
It commences long, long ago in the Dreamtime when there was nothing on the earth; it was flat and featureless, very dark and cold, and the sky pressed down onto the earth but there were lots of spirits 'who were all mixed up'. Realising they were going to become real, the spirits sorted themselves into birds, animals, trees, plants and people. They moved across the land and talked about 'a carer for everything'. Birds, animals, trees and plants were eliminated as being unsuitable to the task but they pledged to do whatever they could with the request: 'please do not use us until none of us are left'. Eventually there arose a huge serpent which buried itself under the ground and, flexing its muscles, moved across the land creating the hills, including the Stirling Range and the Porongurup, lakes, rivers, and valleys. The spirits scattered across the South-West until only a man and a woman were left and they continued their journey. The sky was lifted high above the earth and opened it up to let in the sun's warmth and light. The woman rescued many spirit children who, after much adversity, became real people who became the *Nyoongar* people who populated the South-West and were appointed 'the carers of everything'. The story embraces the origin of the six seasons, and the *Nyoongar* fourteen clans, marriage laws and language.

Noel Nannup is an engaging storyteller. It is a long narrative, full of twists and turns affected by the human-like qualities of 'impatience, inquisitiveness and emotion'. Altogether the story makes for enjoyable listening.

## Journal Review

**Deborah Gare & Jenny Gregory (eds), *Tom Stannage. History from the Other Side*. *Studies in Western Australian History*, vol. 29, 2015. SP \$25 MP \$22.50.**

**Reviewer: Andrew Gill**



Volume 29 of *Studies in Western Australian History* is devoted to remembering the life and work of Tom Stannage. It consists of essays by former students, most of whom became his colleagues in teaching Australian history: Richard Nile, Lenore Layman, Bobbie Oliver, Jenny Gregory, Katharine Massam and Deborah Gare. The exception is historian Jill Roe, an old

friend whose interests overlapped.

Interspersed with these articles are essays by Tom. Two of these are well known and published: 'Uncovering Poverty in Australian History' and his *tour de force*, *The Pioneer Myth*. Two others are essays

reconstructed from Tom's personal papers. There are twelve photographs of Tom in various moods from a happy, laughing family man to the serious speech giver, complete with crooked bow tie! There are two poems which relate to some facet of Tom's understanding and approach to teaching history: 'The Man with the Blue Guitar' by Wallace Stevens and 'The Projectionist's Nightmare' by Brian Patten. Carolyn Wadley Dowley has written a third poem. The collection ends with a select bibliography of Tom's publications which clearly does not include his many book reviews or 'letters to the editor'.

The first article by the late Geoffrey Bolton summarises Tom's early life and career from his decision to quit a career as a local footballer and pursue an academic career in history. This is complemented by a more detailed appreciation of his football career by Shane Burke. Richard Nile records his personal reminiscences of Tom including a shared love of Australian Rules football. This article begins a theme continued throughout the volume, of Tom's ability to use poetry both in the formal sense, in particular Wallace Stevens, and in popular songs and music by, amongst others, the Beatles and Cat Stevens, in his writing and teaching. Jenny Gregory offers an appreciation of two of his major publications: *The People of Perth* and *A New History of Western Australia*. Bobbie Oliver analyses the historical commitment of historians such as Eric Fry and Bob Gollan and Tom's equally strong commitment to the lives of working people. Articles by Lenore Layman, Katharine Massam and Deborah Gare stress Tom's devotion to passionately and publicly resisting all those who seek to impose an ideological straitjacket on teaching and researching history.

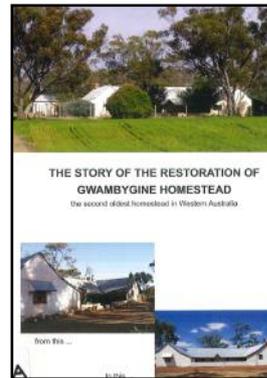
Are there any gaps? Certainly. All the contributors focus on his time at the University of Western Australia. His period as Dean of Humanities at Curtin University is barely mentioned. Jenny Gregory spends much time on *The People of Perth* but only one sentence on his last major publication *Lakeside City: The dreaming of Joondalup* [1996]. There is a world of difference between these two publications which surely deserved some comment. Despite these gaps, I found this volume to be well produced and well written. For those, like myself, who were not taught by Tom, it gives a rounded image of a teacher whose interests combined poetry and football as well as a deep commitment to innovation in teaching history.

## Book Reviews

**Pamela Statham Drew and Ronald Bodycoat, *The Story of the Restoration of Gwambygine Homestead*, 2015. SP \$8 MP \$7.20.**

**Reviewer: Ruth Marchant James**

This small 37-page publication is not only an extremely informative read but, for anyone interested in heritage properties or planning to visit the historic town of York, a most worthwhile acquisition. The contents briefly but clearly describe the recent restoration of the 1836 homestead and the background



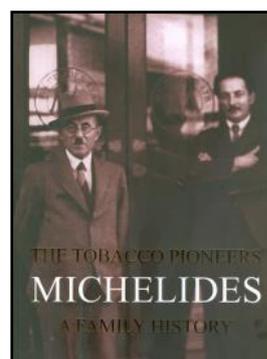
of its original occupants, members of the Wittenoom family, who built in York soon after a track was cleared from Perth. Unlike Pamela Statham Drew's and Jacqueline O'Brien's in-depth biography of the Wittenoom family, *On We Go*, published in 2009, the condensed version of the property's survival means that visitors inspecting the Gwambygine Homestead can comfortably take the booklet with them for reference.

As the title suggests, the storyline covers the massive renovation of the building, the reasons why the project succeeded and the people who made it all possible. Local resident and historian, Tony Clack, raised Pamela and Nick Drew's concern at the neglected condition of the building when they were shown over Gwambygine in 2004. As active members of the River Conservation Society, Tony and his wife had unsuccessfully sought National Heritage status for both the homestead and nearby Gwambygine Pool. This meeting led to formation of GAG (Gwambygine Action Group) and to architect Ronald Bodycoat and historian Robyn Taylor later preparing a Heritage Assessment plan and in 2007 a Conservation plan. The eventual awarding of substantial grants, due in part to the alertness of Nick Drew, Treasurer of both GAG and the Federation of Australian Historical Societies, brought the dream closer to fruition.

Sketches and photographs relevant to the story are of great interest, as are the names and photographs of the dedicated volunteers who generously gave their weekends to complete this labour of love. The culmination of their efforts was the listing of the homestead on the State Heritage Register in 2008 and the official launch of the restored house in 2010.

**Michelides Family, *Michelides: the tobacco pioneers, a family history*, Vivid Publishing, Fremantle, 2015. SP \$45 MP \$43. In Library. Available at [www.vividpublishing.com.au/michelides](http://www.vividpublishing.com.au/michelides)**

**Reviewer: Heather Campbell**



Every page of this beautifully presented book highlights the respect and admiration that its authors, the descendants of brothers Peter and Michael Michelides, have for the two patriarchs of this remarkable family.

The book is divided into three parts: 'An Epic Journey', 'The Next Generation' and 'Family Trees'. Photographs are varied and numerous, and of excellent quality, spanning the decades and ranging from family photos to formal studio portraits. Also included as illustrations are items

of memorabilia, such as an extract from a delivery book used by Peter in 1905.

Part 1 traces the journey of the two men from the island of Castellorizo to Western Australia, moving on through the successful development of Michelides Tobacco and Cigarette Company to its final demise in 1959 due largely to the introduction of filter tip cigarettes. The book also touches on wider issues of Greek migration and settlement and, through the public lives of both men, provides insights into the Greek community and its religious life. The personal lives of Peter and Michael are also covered, giving a human touch as the reader learns of their wives, Pearl and Ellen, their family life, children and close relationships with extended family.

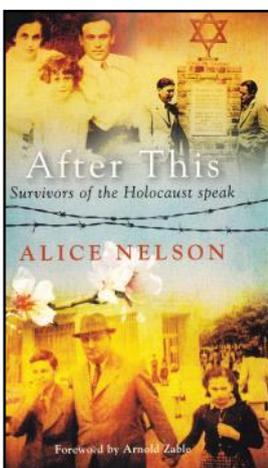
The Next Generation, Part 2, profiles the brothers' children: Spero (Sam), Jasmine, Helene, Daphne, Emmanuel and Michael who were Peter and Pearl's children, and Spero (Spike), the only child of Michael and Ellen. These accounts from birth through adulthood round off the story of the lives of Peter and Michael, and bring the narrative to a logical conclusion.

Part 3 is a series of family trees – a useful tool when reading about a family where it was not uncommon for the same name to be used through generations. There are no footnotes or bibliography although some sources are acknowledged within the text and the information in Acknowledgements and Contributors provides major secondary sources.

The purpose-built Michelides Tobacco factory, constructed in 1923 with its interwar art deco façade, was a landmark in Roe Street until its demolition in 2014. The building might be gone, but the stories of its people remain.

**Alice Nelson, *After This: Survivors of the Holocaust speak*. Fremantle Press, Fremantle, 2015. 288 pp. In Library. SP \$25 MP \$22.50.**

**Reviewer: Lenore Layman**



Except for Aboriginal people, Australians are a nation of recent migrants and a great diversity of migrant stories enriches our history. Some of these stories are intensely sad. Many migrants have fled difficult, even desperate, circumstances but surely none so traumatic and inhumane as the few survivors of the Holocaust who found their way here. This book consists of the life stories of fourteen Jewish survivors of Nazi actions in various European

countries during the Second World War, who established postwar lives and families in Western Australia.

These brief and plainly told reminiscences trace young lives before the war, followed by the horrors of the war years and then postwar experiences as new lives were painfully built. Some came from families that were comfortably off; others were born into poverty. Some grew up in ghetto communities while others were members of families assimilated into the wider society. In Holland in prewar years families lived in a generally tolerant society while in Poland and other eastern European countries the children faced overt anti-Semitism from birth.

The years of Nazi rule made any previous discrimination seem mild. Families could not fully comprehend what was in store for them; how could such barbarity happen and how could their fellow citizens mostly tolerate if not connive in it? Families were driven into hiding and then broken up; people starved, almost froze to death and fled from one hiding place to another as their whereabouts were exposed. Some had miraculous escapes; most were captured and faced forced labour, immediate extermination or slow deaths in the camps. These are stories of overwhelming fear and grief told by the rare survivors. Individuals survived for an odd assortment of reasons – because they had skills the Nazis needed, by sheer accident and luck or because of the bravery of the Righteous Among the Nations (non-Jewish people who hid and saved their fellow citizens). These stories are extraordinary and scarcely believable even now when we are all familiar with the nature of the Holocaust.

The desire to leave Europe behind after the war led these survivors to Israel, the USA, South Africa and to far-off Western Australia. We are given unemotional glimpses of what it was like to arrive into Perth's heat with little or no English or educational qualifications or financial resources. A few had relatives to help them and all are grateful for the opportunities WA afforded them. We see new families created.

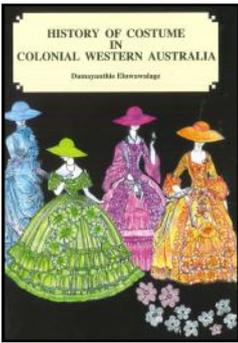
None told of their experiences easily even within their families. But gradually all came to recognise the need to bear witness, to insist that the events they had experienced first-hand be embedded in the historical record. Thus the Holocaust Institute of WA was born, stories were recorded and a schools education programme begun. Polish-born Chaim Majteles who survived Auschwitz death camp explained:

*To talk about Nazi Germany is to revisit a demented period. As terrible as the stories are, they are necessary to remind us of the horrors. We must never forget or we risk having the torch of peace extinguished once more. It flickered and went out during the war. Never forget. Never again.*

This book, which includes photographs of families before they were destroyed and new families as they came into existence, is recommended as a part of that process of remembering and bearing witness.

**Damayanthie Eluwalage, *History of Costume in Colonial Western Australia*. Tharanjee Prints, Maharagama, 2015. 226 pp. SP \$25 MP \$22.50. In Library.**

**Reviewer: Pamela Statham Drew**



This book is of especial interest as the author has used the RWAHS costume collection extensively in her analysis. She has described the costumes of pioneers and traced their origins very well, looking at influences from Britain, France and India. Her drawings are exquisite and clearly show the reader how fashions changed in the colony over time. It is a pity that other illustrations from

photographs and newspapers lack the same clarity.

Damayanthie has also shown the importance of the whaling ships for early settlers because they carried ‘slops’ or working clothing to trade for foodstuffs – sustaining the tiny populations along the southern coast when overland transport of goods to and from Perth was nigh impossible.

The seven pages on convict attire are very interesting, though more contrast with the evolution of convict clothing in NSW would have helped the argument,

especially in relation to the author’s comments about the poor quality of clothing sent out from England.

Chapters are devoted to ‘Class and Attire’ and ‘Gender and Attire’ where clothes for formal wear, work clothes and leisure wear are all examined. The author is particularly interested in the way in which clothing indicated class, and has extensively used 19<sup>th</sup> century WA women’s writings (such as those of Georgiana Molloy, the Bussells, Isabella Ferguson and Eliza Brown) to illustrate her points.

The section on paper patterns for clothing is most interesting as Damayanthie has traced the origin of the paper pattern to Madrid in 1589 – for diagrams that were usable but not to scale – and Paris in 1671 for the first scaled and sized layout diagrams. She traced the first known book on tailoring to England, produced in 1796!

The book derives directly from the author’s 2004 PhD thesis. Like so many other doctoral scholars, she has not recognised sufficiently that general readers do not need the level of detail expected by doctoral examiners; for instance, the thirty pages of notes and bibliography, and the chapter summaries throughout. And, surprisingly, the book lacks an index.

Nevertheless, for anyone interested in colonial clothing – and those wanting to replicate a period costume – this book will be valuable.

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