

State Library of Western Australia Collection Film Initiative WA Reflections - Our History Rediscovered

The State Library of Western Australia, in partnership with Screenwest, will bring untold stories to life from the State Library of Western Australia’s archival collections, experiencing them through screen for the benefit of the community.

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WA Reflections Guidelines

What is it?

This initiative aims to provide a creative and engaging way to experience the State Library of Western Australia's (SLWA) Collection of Western Australian Stories, as well as provide imaginative opportunities for the Western Australian Screen Industry.

WA Reflections - Our History Rediscovered is a capacity building program for early to mid-career Western Australian filmmakers to produce short documentary films of up to five minutes in duration. They will creatively utilise a select list of available items in the SLWA collection, with the purpose of sharing Western Australian stories.

The list of [SLWA Collection Items](#) are available for recipients on pages 10 -25.

Successful projects / teams will have access to support from SLWA curatorial staff who will collate collection items to be used for the project, as well as assist with permissions required for access where required.

In line with Screenwest's Indigenous Screen Strategy 2016-2020, and the Western Australian Screen Industry, Diversity & Inclusion Roadmap, **WA Reflections** will support at least one project with an Indigenous key creative and at least one project with a key creative who identifies as CALD, LGBTQIA+ or living with a disability.

Timeline

- **Applications close:** Monday, 14 September 2020
- **Applications shortlisted and panel held:** Late September/ Early October 2020
- **Applicants notified and successful applicants begin contracting:** October 2020
- **Production Commencement:** October 2020 – March 2021
- **Projects Complete by:** March 2021 or before (6 months from contract execution)

What can I apply for?

Each project – up to \$15,000

Funding is not automatic, even if an applicant can demonstrate they meet all the assessment criteria.

Am I eligible?

To be considered eligible for this program:

The applicant must:

1. Be a Western Australian resident as defined in the [Screenwest Terms of Trade](#).
2. Meet the applicable eligibility requirements of the Screenwest Terms of Trade
3. Produce the project entirely in WA within the timeframe stipulated above and for the proposed budget level.

The team must:

1. Be a WA resident filmmaking team (producer, writer, director).
2. If identifying for a Diversity opportunity, have a member of the key creative team be from an underrepresented and/or diverse group, appropriate to the role. For the purpose of these guidelines this is for a creative who identifies as culturally and linguistically diverse (CaLD); living with a disability; and/or sexuality and/or gender diverse, including lesbian, gay, bisexual, transgender, queer intersex and asexual (LGBTQIA+).
3. If identifying for an Indigenous opportunity have at least one Indigenous key creative as part of the team.

General:

1. 100% of pre-production, production and post-production must take place in Western Australia.
2. The end product must be a high quality, short documentary of up to five minutes, be suitable for general audiences and be able to be screened through a variety of platforms including online, in cinemas and other public screens.

What do I need to apply?

You will need the following:

1. A Completed Application Form through Smarty Grants, including any additional information, documentation and materials listed.
2. Completed treatment for the proposed film that includes details of how your preferred SLWA collection item will be utilized in the project.
3. If you have a key creative who identifies as CaLD, living with disability, or LGBTQIA+, describe how this may provide a lens to the project that speaks to Screenwest's commitment to support the creation and growth of diverse representation, reflecting the broad diversity of Western Australia's community on screen and behind the camera.
4. An example of the Director's previous work (via online link only).
 - a. Please only submit one example link and limit your material to under 10 mins.
 - b. Please check your link works when submitting, as Screenwest may not have the opportunity to follow up on corrupt links.
5. Any other relevant supporting creative materials
6. Producer's Statement
7. An A-Z short film production budget
8. CVs of the key creative team

To note: A COVID risk management plan may be requested at any time during the application or assessment process.

How is my application assessed?

Screenwest will assess all eligible applications, in collaboration with SLWA, against the following criteria:

1. The originality, strength, distinctiveness, and creative utilisation of the selected SLWA collection items in the treatment and how it speaks to the theme of WA Reflections - Our History Rediscovered.
2. Evidence of a distinctive directorial voice and compelling storytelling style in the treatment and in the example of the director's previous work.
3. The skills, experience, and track record of each of the key creative team.
4. The viability of the budget and schedule in relation to the treatment and a production approach that embraces the budget parameters of the fund.
5. The potential to enhance the career opportunities and skill-base of the key creatives involved, and the benefits to the WA screen industry.
6. Support for Screenwest's commitment to the creation and growth of diverse representation as further described below.

In evaluating the application Screenwest will take into account any information provided and weigh the above criteria as it judges appropriate to best serve the purpose and strategy of the organisation.

Screenwest will use the following process in assessing the application:

1. Screenwest will check the application's eligibility.
2. Any applications found ineligible will be reviewed by a Screenwest Manager.
3. Depending on the number of applications, Screenwest Management reserves the right to shortlist applications, prior to the formal assessment meeting.
4. Final applications will be approved at an assessment meeting with Screenwest Management and at least one representative from the SLWA.

Diversity

Screenwest is committed to reflecting the broad diversity of Western Australia's community on screen and behind the camera, through stories funded and practitioners supported.

Screenwest recognises diversity as differences in gender; age; Aboriginal identity; cultural and linguistic diversity (CaLD); disability; sexuality and gender identities including lesbian, gay, bisexual, transgender, queer, intersex and ace (LGBTQIA+); location (including regional and remote regions) and socio-economic status.

Applications that contribute to and promote diverse representation will be prioritised.

Indigenous Content and Participation

Where there is Indigenous content or participation in any project, Screenwest requires that each applicant complies with protocols related to the treatment of Indigenous Cultural and Intellectual Property Rights (ICIP). For more information on ICIP, please refer to the Arts Law Centre of Australia.

Written confirmation and permission of the willingness of both the Indigenous subject(s) and the Indigenous community to be involved in the project is essential. In the specific case of this initiative, the SLWA will support the team with these requirements, if required, as they are the copyright owners of the materials the recipients will be using.

There **must** be strong Indigenous representation on all projects that tell Indigenous stories, through the involvement of an Indigenous key creative and through thorough consultation and collaboration that is adequately budgeted for.

Please ensure you allow sufficient time for consultation so that people giving consent can more fully understand what they are consenting to.

Please note, these requirements apply equally to Indigenous and non-Indigenous filmmakers.

For information on what Content, Consent and Consultation means, please refer to the Screenwest website for more information on [Filming with Indigenous People, Content and Land](#).

For more detailed information on Indigenous Content and Participation protocols, please refer to [Screen Australia's Pathways & Protocols: a filmmaker's guide to working with Indigenous people, culture and concepts](#).

Please also refer to the [AFTRS Indigenous page on consultation and collaboration](#). Australian storytellers who want to make a film with Indigenous characters or write a script with Indigenous material need to be familiar with these principles and incorporate these practices.

What are the Terms of Funding?

- Funding will be provided as a grant.
- Successful applicants will enter into a Production Grant Agreement (PGA) with Screenwest specifying the terms of the funding and what the applicant will need to deliver to receive their scheduled payments.
- Filmmaking teams will not be permitted to enter pre-production or receive any drawdown funding until all relevant funding conditions have been met.
- If the applicant is intending to use the SLWA's resource material in its Project, it is the applicant's responsibility to obtain and keep current, all necessary permissions, permits and Chain of Title documentation from the SLWA for the development, production and exploitation of the Project. Screenwest reserves the right to sight and approve the above at any time, upon written request to the Producer.
- The applicant will grant the SLWA and Screenwest appropriate non-exclusive perpetual licences to use the film for promotional and screening activities for their Stakeholders and the WA community.
- Please note that SLWA and Screenwest will require the right to a premiere screening prior to the applicant using or screening the projects elsewhere.
- Such premiere holdbacks, exclusive and non-exclusive licences for use will be contracted between the applicant and Screenwest in the PGA.

What is the application deadline?

Monday, 14 September 2020 at 5:00pm AWST.

How do I submit my application?

Application submissions will be through the [Screenwest SmartyGrants Portal](https://screenwest.smartygrants.com.au) at screenwest.smartygrants.com.au.

Who can I speak to about this program?

Paul Williams, Documentary Manager

Screenwest

T: [\(08\) 6169 2116](tel:(08)61692116)

E: paul.williams@screenwest.com.au

Projects with Indigenous key creatives are encouraged to contact:

Devina McPherson, Indigenous Manager

Screenwest

T: [\(08\) 6169 2112](tel:(08)61692112)

E: devina.mcperson@screenwest.com.au

Projects with Diverse Key Creatives are encouraged to contact:

Simone Flavelle, Diversity Manager

Screenwest

E: diversity@screenwest.com.au

Toll Free: 1800 463 043 (regional callers)

www.screenwest.com.au

Applicants should note that just prior to a closing date, consultations can be in high demand. Consequently, it is best to telephone or email the program contact for an appointment or general advice well before the advertised closing date.

WA Collection Items

Mary Ann Friend's Journal

SLWA Call Number: [ACC 8578A](#)

Mary Ann Friend's autograph manuscript journal of a voyage to Hobart, 14 August 1829 – 12 June 1831.

Friend's journal, illustrated with her own sketches, includes three unpublished views of Fremantle, Western Australia, in the first year of its foundation, and two unpublished manuscript maps of the Swan River Settlements, alongside her detailed description of her stay at the Swan River settlements between 30 January and 19 March 1830, capturing them in the very earliest months of their existence (the colony was founded only in early June the previous year, and settlement at Perth began on 12 August).

One of the first eye-witness accounts of the settlement on the Swan River, Mary Ann Friend voyaged to Australia on the *Wanstead*, a merchant vessel taking emigrants to the new Swan River settlements in Western Australia.

- **Digitised:** Yes
- **Typescript:** Yes
- **Supporting materials:**
 - [One thousand years more : discovering the journal of Mary Ann Friend](#)
- **Permission:** N/A

Poems, 1868 by J.B. O'Reilly

SLWA Call Number: [ACC 3708A](#)

John Boyle O'Reilly was an Irish poet transported to Western Australia in 1868 on a charge of intended mutiny against the British government. His imprisonment in Western Australia was cheered by the friendship of two Roman Catholic priests, Father Lynch in Fremantle, and Father Patrick McCabe in Bunbury.

Volume of 15 poems dedicated to the Reverend Patrick McCabe. The volume is bound in vellum with a brass clip and covered with writing in shorthand.

- **Digitised:** Yes
- **Typescript:** No (legible)
- **Supporting materials:**
 - [John Boyle O'Reilly papers, 1992 – Ruth McGrath](#)
 - [Moondyne Joe: a story from the underworld](#)
- **Permissions:** N/A

William Shakespeare Hall letter to John Wellard, 1864

SLWA Call Number: [ACC 8542A/1](#)

Found in the Ronald Hicks collection, this letter describes the establishment and progress of Andover Station. Material in this collection was gathered by Ronald Hicks, a descendant of Arthur Hicks who accompanied the Alexander Forrest 1879 expedition to the Kimberley. Arthur Hicks became Warden of the Dundas Goldfield and Resident Magistrate for the district.

This collection includes journal entries relating to the Forrest 1879 expedition, written by Arthur Hicks; loose sheets found inside journal, dated 1864-65 and headed 'journal continued'; letter to John Wellard from William Shakespeare Hall at Andover Station, Harding River (1864); map of Western Australia hand-drawn by C.M. Harris (undated); genealogical notes on the Hicks family.

- **Digitised:** Yes
- **Typescript:** No
- **Supporting materials:**
 - [Papers, 1861-1895](#)
 - [Agreements, 1889-1895](#)
- **Permissions:** N/A

Interview with Jack Wong Sue

SLWA Call Number: [OH4296/27](#)

Jack Wong Sue (1925-2009) was a businessman and author who served as a member of the commando/special reconnaissance section, Z Special Unit. during the Second World War and was decorated with the Distinguished Conduct Medal.

He was also a member of the Chung Wah Association, the mission of which is to service and uphold the interests and welfare of the Chinese community in Western Australia by promoting Chinese culture and viewpoints and dealing with social issues affecting the community. In this oral history Sue speaks of his family background, his father's work as a Chinese herbalist in Northbridge, Victoria Park and London and the use of Chinese medicine.

He also speaks about his experience of racism experiences and describes the Chung Wah Association's activities. He describes his military involvement in WW2 in the Australian Armed Forces in Borneo, his clandestine work with the SRD unit as he spoke Chinese and Malay. Sue also discusses his post war work as a piano teacher, freelance writer and his diving business, and his personal and family life.

- **Digitised:** Yes
- **Typescript:** No
- **Supporting materials:**
 - [Interview with Jackie Wong Sue](#)
 - [Interview with Gladys Whyte](#)
 - [Chung Wah Association records](#)
- **Permissions:** Required from Mr. Sue's son Barry Sue

Robert McKeich Collection of photographs of Cundeelee Mission

SLWA Call Number: [BA1203](#)

Robert McKeich pioneered the Cundeelee Mission School in the Western Desert. This collection chiefly comprises images of Cundeelee Mission between 1951 and 1977.

Cundeelee Mission run by the Australian Aborigines Evangelical Missions was established by Albert and Alta Sopher ca. 1951. McKeich lived at Cundeelee 1954-1957 but continued to visit and opened the first government mission school in a nissen hut on the mission.

These photographs are a record of the people and events at Cundeelee from 1951-1956. The earlier photographs were taken by Bert Anderson, carpenter and handyman. Later photographs were taken by Robert McKeich. Identified people include the McKeich family; missionaries and Aboriginal people at various missions, especially Cundeelee; young men who stayed at Katukutu including footballer Bill Dempsey and boxer Jeffrey Dynevor.

- **Digitised:** Yes
- **Typescript:** N/A
- **Supporting materials:**
 - [Robert McKeich papers](#)
 - [Dirt from our ears, mud from our eyes by Robert McKeich](#)
 - [Everywhen at Cundeelee by Robert McKeich](#)
- **Permissions:** N/A

Interview with Harry Bluck

SLWA Call Number: [OH2307](#)

Harry Bluck (1915-1991), musician, band leader, and trade unionist, was born on 15 June 1915 in Perth.

He began piano lessons at five years of age, and then studied with Joseph Nowotny, developing a preference for jazz rather than classical music. He was a police officer from 1936-1941, served in the Australian Imperial Force from 1942-1946, and in his spare time led a band and entertained the troops.

On discharge, he started private teaching, opening Harry Bluck's School of Music in the Bon Marché department store building. He was appointed a music director for the Australian Broadcasting Commission (1947-72), arranging and composing under the name Richard Johns. Having joined the Western Australian Musicians' Industrial Union of Workers in 1935, Bluck worked to improve wages and conditions, and was president and secretary until 1982.

In this oral history Harry Bluck speaks about his life in music from 1915-1985, including his musical development and education, his time as the head of the WA Musicians Union 1935-1985, other union activity, his work with the Trades and Labor Council, the ALP, the WA Arts Council and Australia Council for the Arts.

Harry also speaks about growing up in the multicultural suburb of Northbridge and his formative years in and around Perth's inner suburbs.

- **Digitised:** Yes
- **Typescript:** Yes
- **Supporting materials:**
 - [Harry Bluck collection of photographs](#)
 - [Harry Bluck Ephemera collection](#)
 - [Harry Bluck interviewed by Bill Bunbury](#)
- **Permission:** Required from Mr Bluck's daughter Sue Bluck

D H Lawrence letters to Mollie Skinner

SLWA: Call Number: [MN 186](#)

Mollie (Mary Louisa) Skinner (1876-1955), nurse and writer, was born in Perth on 19 September 1876. she established hospitals in the bush at Wagin and Katanning. Her last nursing post was in World War II at the Moore River Aboriginal Settlement. In 1922 she met D. H. Lawrence at the boarding house she ran with a friend at Darlington. Lawrence encouraged her to write a novel based on her brother Jack's life, which was published as *The Boy in the Bush* in London in 1924. Correspondence in this collection (1908-1960) includes letters to various people including Mary Durack, and from D. H. Lawrence (1923-1928) mainly concerned with the novels on which they were collaborating. Only the letters from Lawrence have been digitised, but Skinner's private archives include a range of other material.

- **Digitised:** Some
- **Typescript:** No

- **Supporting materials:**
 - [Mollie Skinner papers](#)
 - [The fifth sparrow: an autobiography by M. L. Skinner](#)
 - [The boy in the bush by D.H. Lawrence & M.L. Skinner](#)
- **Permission:** N/A

Mary Montgomerie Bennett and Ada Bromham papers relating to Aboriginal welfare

SLWA Call Number: [BA2641](#)

Mary Montgomerie Bennett was a teacher and advocate for Aboriginal rights. Ada Bromham was a Western Australian feminist who was involved in a number of progressive movements. She corresponded closely with Mary Bennett and worked with her to advocate for Aboriginal rights.

This collection of photographs and correspondence relates to requests for pensions for elderly, ill, or disabled Aboriginal people, many of whom were pastoral workers, including Jacob Bilson and Lulu Bilson. Kulbundja or Alec (sometimes Alick) Bilson had worked as an experienced dogger and expert tracker at Mount Margaret Mission in the early 1920s. He was married to Lulu, who had earlier worked on White Cliffs Station, north of Kalgoorlie. Both Kulbundja and Lulu had worked on cattle stations until 1959 when they were told that they were too old. Walaru or Norman Bilson worked as a stockman since the end of the First World War.

- **Digitised:** Yes
- **Typescript:** N/A
- **Supporting materials:**
 - [Mary Montgomerie Bennett and Ada Bromham collection of photographs](#)
 - [Schenk family papers](#)
 - [A white hot flame: Mary Montgomerie Bennett -- author, educator, activist for indigenous rights by Sue Taffe](#)
- **Permission:** N/A

John Hutchinson Recordings of Birdsong

SLWA Call Number: [AC8661A](#)

John Hutchinson (1928-2015) was a field recordist and amateur ornithologist. This collection comprises 303 audio recordings of birdsong recorded Hutchinson between 1962 and 1988 in locations across Western Australia, including the Kimberley, Pilbara, and South West regions.

John Hutchinson began making recordings of wildlife in 1956 with his own invented audio recording device entitled the 'radiogram'. In 1959 he joined the Department of Agriculture working on noxious weed control, which saw him travel to remote areas of the state. He collected songs, corroborees and languages of Indigenous Australians but shifted the focus of his recordings to wildlife, specifically birdsong in 1960.

He retired at the age of 44 in 1972 to focus on his passion for recording birdsong full-time. John would spend up to six months of the year travelling to record birdsong, often spending between three to five weeks in a specific location to become acquainted with the birds in the area. John spent the last portion of his life at his property in Dunsborough, which became a haven for native flora and fauna, including birdlife.

- **Digitised:** Yes
- **Typescript:** N/A
- **Supporting materials:**
 - [John Hutchinson Papers](#)
 - [John Hutchinson interviewed by Les Simm, 1992](#)
 - [John Hutchinson interviewed by Anne Yardley, 2013](#)
 - [Bird song / by John Hutchinson](#)
 - [Australian bird calls index / Series one. Western Australia](#)
- **Permission:** N/A

Stevenson, Kinder & Scott's Swan Brewery Collection

SLWA Call Number: [BA1119/P6870](#)

Corporate photography firm Stevenson Kinder & Scott are synonymous with West Australian retail and hospitality, having documented hundreds of West Australian businesses and products from 1910 onwards.

From 1977-1979 the firm took hundreds of images of the redevelopment of the Swan Brewery from its original site on Mounts Bay Road to its new premises in Canning Vale, as well as capturing the company's promotions in public spaces and at events throughout the 1970s and 1980s.

- **Digitised:** Yes
- **Typescript:** N/A
- **Supporting materials:**
 - [The Swan Brewery collection of photographs](#)
 - [Swan Brewery Company records](#)
 - [Swan Brewery Company beer labels](#)
- **Permission:** N/A for Stevenson, Kinder & Scott collection. Swan Brewery Company for other materials

Iwan Iwanoff architectural plans and papers

SLWA Call Number: [MN1401](#)

Iwan Iwanoff was born in Bulgaria in 1919. He studied fine arts, then architecture at the Technische Hochschule, Munich, Germany. Iwan and his wife Dietlinde migrated to Australia as part of the International Refugee Organisation resettlement scheme, arriving in Fremantle in March 1950.

He was employed as a draughtsman by Krantz & Sheldon, Perth and became an Australian citizen in 1956. Krantz and Sheldon went on to become a major employer of some 39 nationalities of migrant architects and draftsmen, pioneering 'European' styles in a city in which all other architectural firms were 'English'.

In 1963 Iwanoff started his own business in Perth, “The Studio of Iwanoff”. He was considered a gifted architect, with exceptional drawing abilities and an expressionistic approach to design and detailing.

- **Digitised:** No
- **Typescript:** N/A
- **Supporting materials:**
 - [The art of architecture : the architectural drawings of Iwan Iwanoff \(1919-1986\)](#)
 - [Krantz & Sheldon records, 1940-1995](#)
- **Permission:** Required from Mr. Iwanoff’s son Nicolai Iwanoff

May Day procession, Fremantle, 1962

SLWA Call Number: [134743PD](#)

Sixteen photographs taken from the Gilchrist family collection, depicting demonstrators engaged in a procession through Fremantle as part of May Day activities in 1962. Five of these photographs depict members of the Australian Women’s Union protesting the development of a US military base in Western Australia as a black bloc. Roma and John Gilchrist who were involved with numerous organisations considered throughout the 1960s and 1970s to be radical in nature, including the Workers Art Guild, Humanist Society, the Australian Communist Party and the Union of Australian Women, of which Roma was the president from 1957 to 1971. The Union of Australian Women was formed in 1950 as an organisation concerned with local and international issues regarding women's rights, international peace, and equality. Many of its founding members were in close contact with Communist Party of Australia. The Australian Security Intelligence Organisation (ASIO) kept the organisation under surveillance during the 1950s and '60s.

- **Digitised:** Yes
- **Typescript:** Yes
- **Supporting materials:**
 - [Papers of John and Roma Gilchrist, 1927-1984](#)
 - [Gilchrist collection of photographs](#)

- [Gilchrist collection of photographs, views of Perth, 1960s and 1970s](#)
- **Permission:** N/A

Norwoodiana

SLWA Call Number: [ACC 870A](#)

The Norwoodiana is a ship's newspaper written by William Irwin and published on the convict ship the Norwood on voyage to Western Australia in 1867. Irwin was the Religious Instructor on board.

There are 11 editions in total of which the Battye Library holds an original of edition number 6, dated 1 June 1867 which places it off the coast of Brazil. William Irwin made several voyages to WA as a religious instructor on convict ships - Palmerston 1861, Clara 1864, Racehorse 1865, Belgravia 1866, and Norwood 1867. This particular edition of Norwoodiana contains an entry on self-respect, a letter to the editor, continuations of "Adventures in India by an old soldier," and "Western Australia, its history and resources," an announcement of the birth of a son to Francis Lindsay, a weekly record of the voyage, daily distances for the week, some notices regarding bible classes, and several conundrums (or riddles). As well there is a sketch of a boat travelling on the Swan River.

- **Digitised:** Yes
- **Typescript:** No
- **Supporting materials:**
 - [Norwoodiana, or, Sayings and doings on route to Western Australia by William Irwin](#)
 - [A convict's story by Joseph Ineichen](#)
- **Permission:** N/A

Perth Teen Scene: photographs of the Embassy and Pagoda Ballrooms

SLWA Call Number: [MN 2591](#)

Colin Nichol collection of black and white photographs of Perth Teen Scene ca. 1960-61 offering a unique snapshot of the times. In 1959, as leading State DJ, Colin was chosen as State President of the Coca-Cola Bottlers Hi Fi Club. This was a world-wide teenage radio club co-ordinated by an advertising

agency in New York. Colin took over, for the Hi Fi Club, the Embassy Ballroom dances in Perth which had recently been launched by Coca-Cola Bottlers Perth Pty Ltd in association with Radio 6IX and Johnny Fryer. Up to about 1500 people would attend these dances on a Saturday afternoon. Included in this collection of photographs are images of the Les Dixon Band, the Viscounts, the Hi-Fi Club house band Bill Blaine and the Dynamics and announcer Al Lane, as well as notable guest vocalists Johnny Young, Pam Bradley, and Peter Anderson.

- **Digitised:** Yes
- **Typescript:** N/A
- **Supporting materials:**
 - [Colin Nichol papers](#)
 - [Hi-Fi Club welcome letter](#)
- **Permission:** N/A

Wallal Solar Eclipse Expedition, 1922

SLWA Call Number: [4131B](#)

In 1922 an expedition to Wallal was undertaken to obtain photographs, taken during an eclipse of the sun, from which the bending of light as it passed by a massive body such as the sun could be measured. Such measurements were required to test Einstein's newly proposed Theory of Relativity.

The expedition was made possible with assistance from Nyangumarta people. The expedition was undertaken by the Lick Observatory party, under the direction of W. W. Campbell, a group from the University of Toronto, under C. A. Chant, an Indian group supervised by J. Evershed, and the Perth Observatory, directed by Mr. Nossiter. Albums also include images of the Royal Australian Navy that accompanied the voyage to Wallal, Nyangumarta people from the Wallal region, the various ships and boats involved, and photographs of Broome and Roebuck Bay.

- **Digitised:** Yes
- **Typescript:** N/A

- **Supporting materials:**
 - [A popular introduction to Einstein's theory of relativity...](#)
 - [An astronomical trip to Australia](#)
- **Permission:** Yamatji Marlpa Aboriginal Corporation on behalf of the Nyangumarta people

Sir Frederick Samson Personal Film Collection

SLWA Call Number: [J800018](#) and others (40 reels total)

Sir William Frederick Samson (1892-1974) was a surveyor, auctioneer and real estate agent, and the mayor of Fremantle for 21 years from 1951, remaining unchallenged until his retirement in 1972.

Samson oversaw construction of the O'Connor industrial estate and campaigned to save and convert the convict-built Fremantle Lunatic Asylum, into a museum and arts centre. He helped to form the Home Building Society, was a councillor of the Real Estate Institute of Western Australia and a member of the State Electricity Commission.

Samson was also an avid amateur filmmaker and unabashed in his passion for Fremantle as a city and a community. His personal films depict numerous iconic buildings and events in Fremantle as the wider Perth metropolitan area throughout the 1960s and 1970s including military ceremonies, state visits and Fremantle's extensive maritime history, and its status as a port city and a hub for seaborne trade and naval matters.

- **Digitised:** Yes
- **Typescript:** N/A
- **Supporting materials:**
 - [Collection of materials relating to the Samson family](#)
 - [Interview with William Frederick Samson](#)
- **Permissions:** N/A

Freycinet Collection

SLWA Call Number: [ACC 5907A](#)

Eighteen items relating to the French exploration and charting of the Western Australian coastline in the early nineteenth century were purchased from Christie's Auction House, London, by the WA State Library Custodians in September 2002, and received by the Batty Library on 6 December 2002. The collection comprises three maps from the voyage of Nicolas Baudin, 1800-1804 (including the first detailed chart of the Swan River created by Heirrisson in June 1801), and fifteen drawings from the voyage of Louis de Freycinet on the Uranie, 1817-1820 (including one showing Rose Freycinet seated outside her tent at Shark Bay in 1818).

Accompanying the collection are the text and images from the exhibition "Freycinet - our French collection" (held in the State Library of Western Australia, 21 February-31 March 2003), proof sheets of images used in the exhibition, and a set of six greeting cards using images from the collection.

- **Digitised:** Yes
- **Typescript:** No
- **Supporting materials:**
 - [Manuscript journal of Joseph Gaimard kept during the Freycinet expedition](#)
 - [Extracts from the journal of Madame Rose Saucles De Freycinet](#)
 - [Voyage of discovery to the southern lands by François Peñon, Louis de Freycinet & Christine Cornell](#)
- **Permissions:** N/A

Lillian Wooster Greaves Pressed Flower Collection

SLWA Call Number: [ACC 5522A](#)

Lilian Wooster Greaves was a prolific poet and writer, many of her poems being published throughout Australia and New Zealand. She was a member of the Women Writers Club and was honorary representative of the Institute of British Poetry in Western Australia.

Lilian was born on 21 December 1869 in Melbourne, where her father was a botanist. She married John William Greaves in Ballarat in 1893. She, her husband John William, and their two children, Mabel and Grace, arrived in Western Australia on the "Orizaba" in 1904. Lilian bore two more children in Western Australia. The family lived in Wongan Hills, Mundaring, Cottesloe, and, from 1916, Leederville. Lilian died in Subiaco 28 January 1956.

Included in this collection is an album of pressed flowers, entitled Westralia's Wonderful Wild Flowers, a scrapbook entitled "Beauties of the bush - West Australia" including collages of wildflowers, writings, family photographs, correspondence, diaries, and other ephemera.

- **Digitised:** Some
- **Typescript:** No
- **Supporting materials:**
 - [Lilian Wooster Greaves collection of World War I postcards](#)
 - [Notes on Lilian Wooster Greaves by Ruth Marchant James](#)
 - [Wongan way & Wild flowers by Lilian Wooster Greaves](#)
- **Permissions:** N/A

Norma MacDonald Stolen Girl Images

SLWA Call Number: [PWC/152](#)

Norma MacDonald is a Yamatji woman, artist and illustrator born in Geraldton. This collection relating to the children's book Stolen Girl by Trina Safioti includes a range of materials, including draft illustrations, paintings, and research notes for the book by Norma MacDonald.

Includes original paintings mainly mixed medium, watercolour, ink, pencil on watercolour paper and pencil sketches on lithograph and tracing paper and a signed published copy of the Stolen Girl. Norma uses the sketches to transfer images onto watercolour paper by rubbing with a spoon.

This collection also includes a published hardcover copy of Corroboree written by Angus Wallam and Suzanne Kelly, featuring paintings by Norma MacDonald.

- **Digitised:** No
- **Typescript:** N/A
- **Supporting materials:** All relevant materials are included in this collection
- **Permissions:** Norma MacDonald

Roger Garwood and Trish Ainslie's Photographs of Prospectors

SLWA Call Number: [BA2531/1209](#) and others (45 images total)

Roger Garwood and Trish Ainslie have worked as professional photographers both in Western Australia and internationally. Their collection of forty-five photographs depicting the lives of Western Australian prospectors formed the basis for a published account *"Off Like Flies": A Tribute to Western Australia's Prospectors*.

This series of photographs depicts the life of prospectors across the state in locations such as Kookynie, Meekatharra, Coolgardie, Cue, Leonora and Spargoville, often also including details of their temporary homes, and in the communities in which they live.

- **Digitised:** Yes
- **Typescript:** N/A
- **Supporting materials:** [Off like flies: a tribute to Western Australia's prospectors by Trish Ainslie & Roger Garwood](#)
- **Permissions:** Roger Garwood and Trish Ainslie

Rex versus Audrey C. Jacob

State Record Office of Western Australia Item Number: [1925/03517](#)

The State Records Office holds the key records which document the circumstances of the murder of Cyril Gidley by his ex-fiancé Audrey Jacob during a St John of God Hospital Ball at Government House in 1925, and what took place during the trial.

Gidley was shot by Jacob in the chest at close range with a revolver. Witnesses reported that after the shooting, Jacob then stated, “I have got you now”. Jacob was led away by police, charged with murder, and subsequently appeared in the Supreme Court as the defendant. Although the trial was anticipated to be an open and shut matter, the jury found Jacob not guilty and she left court a free woman. Police, Court and Crown Law files held at the State Records Office form the main government records relating to the case.

- **Digitised:** Yes
- **Typescript:** N/A
- **Supporting materials:**
 - [Index: Audrey Jacob - murders Cyril Gidley in the Government House Ballroom](#)
 - [Photographs relating to Government House murder, 1925](#)
 - [Studio portrait of Miss Jacob 30 July 1921](#)
- **Permissions:** N/A