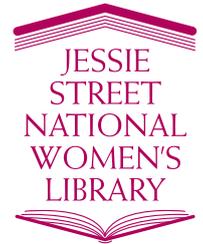


# NEWSLETTER

To keep women's words, women's works, alive and powerful — Ursula Le Guin



## First Australian Women's Songbook

The February 2018 issue of the Newsletter included an article on Kerith Power, who has been given a grant to produce a digital version of the First Australian Women's Songbook, dating from 1989. She presented a progress report at the 14th National Folklore Conference at the National Library on 18 April. The presentation included draft webpages and audio files from four songwriters from different backgrounds to illustrate the continuing relevance of grass roots women's music to Australian community life.\*

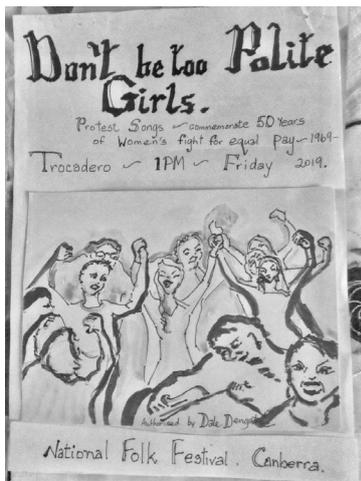
The songbook includes Phyl Lobl's song *Derby Hall*, which spans seven decades of rural community life through documenting the musical events in a country hall. Demeter Tsounis is an ethnomusicologist in Adelaide, deeply embedded in the Greek *rembetika* urban music style. Her 1989 song *When I Speak Openly* comes from the *Sacred Sea Cycle* of songs, using traditional forms from her cultural roots in Asia Minor.

Much loved feminist songwriter Judy Small, now a judge of the Federal Court, is represented by *Song for Jacqueline*. 'I wrote this song when Jacqueline Dupre died after a long battle with multiple sclerosis in 1987. She was a stunning performer and her music permeated my childhood.'

Kerith played *Take the Toys from the Boys* by Deb Alcorn, submitted following the Pine Gap Women's Peace Protest in 1983 by over 800 women. At that time, across the world, women's peace groups were singing 'take the toys from the boys'.

While the Songbook is not yet publicly available, 50 cassette-recorded songs have been digitised, twelve of the original songwriters have been contacted and have responded, and six draft webpages have been sent to their subjects for approval.

Kerith Power



Dale Dengate's festival poster

## National Folk Festival

Library volunteers Dale Dengate and Kerith Power gave an enthusiastically received performance with singers Chloe Roweth, Kate Burke, Jessie Lloyd (see photo below) and pianist Molly Jane Elliott, at the National Folk Festival on 19 April. It was a themed concert celebrating the 50th anniversary of Glen Tomasetti's 1969

iconic song, 'Don't Be Too Polite Girls', written to support the Equal Pay case in the Arbitration Commission. It was Dale who initiated the concert, recruited the performers and devised a round robin format requiring each performer to choose and perform songs addressing three themes from the song's chorus.

- Don't Be Too Polite, Girls – a song about women whose life shows courage or challenges the rules
- Show a little fight – a protest song
- The personal is political – a song about the diversity of female experience.

During the concert, Kerith's powerpoint presentation, prepared with the help of Library volunteers, showed 110 images from the Library's digitised poster collection: <https://www.nationalwomenslibrary.org.au/collections/posters/> \*See the Library's Facebook page for more information, links to YouTube videos and audio files.

Kerith Power and Dale Dengate



Annual Luncheon booking form and raffle tickets enclosed. Additional forms available from our website.

Celebrating 30 years — 1989–2019

## Jessie Street National Women's Library

Australia's National Women's Library is a specialist library, its focus being the collection and preservation of the literary and cultural heritage of women from all ethnic, religious and socio-economic backgrounds.

### Aims

- To heighten awareness of women's issues
- To preserve records of women's lives and activities
- To support the field of women's history
- To highlight women's contribution to this country's development

### Patrons

Quentin Bryce AD CVO; Elizabeth Evatt AC; Clover Moore Lord Mayor of Sydney; Professor Emerita Elizabeth Anne Webby AM

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Jozefa Sobski, Chair; Suzanne Marks, Vice Chair; Jean Burns, Treasurer; Sherri Hilario, Secretary; Michele Ginswick, Diane Hague, Robyn Harriott, Barbara Henery, Beverley Kingston, Susan Price, Valda Rigg, Marion Shaw, Beverley Sodbinow

### Editorial Team

Kris Clarke, Editor; Katharine Stevenson, Graphic Designer; Jessica Stewart

## Annual Luncheon raffle prizes

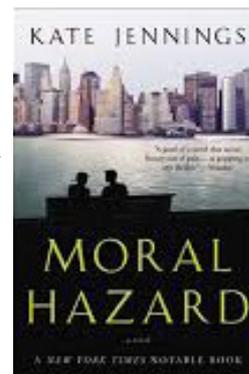
- 1st – Two nights' accommodation for two at Sofitel Sydney Darling Harbour Hotel, breakfast and dinner in the Atelier Restaurant, value \$1168, donated by Teachers Mutual Bank  
2nd – Brooch designed by Connie Dimas Jewellery, value \$550  
3rd – David Jones gift voucher, value \$350, donated in memory of Marie Muir  
4th – Framed poster from the Library Collection, value \$250  
5th – Gift voucher for Gallery Shop Art Gallery of NSW, value \$100, donated by Gail Hewison  
6th – Harbour Cruise for two, value \$98, donated by Captain Cook Cruises  
7th – Signed copy of *Her Mother's Daughter* by Nadia Wheatley, plus a bottle of wine  
8th – Signed copy of *The Seventies: The personal, the political and the making of modern Australia* by Michelle Arrow, plus a bottle of wine  
9th – Signed copy of *Saffron and Silk: an Australian in India* by Anne Benjamin, plus a bottle of wine  
10th – Two bottles of wine

All wine produced by Kurri Kurri TAFE, and donated by the NSW Teachers' Federation

## Book Club update

*Thea Astley: inventing her own weather* is a wonderful biography of one of our most talented writers. Lamb presents the facts of Astley's life and writing and allows readers to draw their own conclusions about Astley's works and how they fitted into her life. For Astley lovers the journey is fascinating. The glimpse into that special co-dependency between authors and editors afforded by this book was an extra facet of the world of literature rarely imagined and not often revealed. Lamb concludes that Astley's lack of critical acclaim (she was awarded the Patrick White Prize after publishing 11 of her 16 books) was due to her gender, reviewers for the most part being men who did not cope well with Astley's style of satire.

In *Moral Hazard* by Kate Jennings, we learnt about financial risk management and how risky behaviour increases when someone else bears the cost of that risk. This was not a topic many of us had been exposed to, and might have avoided had we known it was a novel about Wall Street! Kate Jennings cleverly interweaves the story of an Australian writer forced by her economic circumstances to work for Wall Street financiers



who are moving like lemmings towards the global financial crisis, whilst at the same time caring for her husband as he is slowly claimed by Alzheimer's Disease. A masterful novel and prescient for its time of publication in 2002.

Book clubbers were not universal in their appreciation for *Maurice Guest*, the first novel published by Henry Handel Richardson in 1908. The narrative aptly portrays the comparative helplessness of women in that era though only several readers managed to finish this book which was exceedingly long (winded). The repetitive nature of the descriptions made one reader comment that the writer could have been attempting to 'Out-Proust Proust!'. We all felt a good edit was needed!

### Upcoming books:

- 24 July: *Coonardoo* by Katherine Suzannah Pritchard  
28 August: *Drylands* by Thea Astley  
25 September: *Only* by Caroline Baum

Barbara Henery

## LUNCH HOUR TALKS — THURSDAY 15 AUGUST AND 17 OCTOBER 2019 AT CUSTOMS HOUSE



### 15 August: Dr Sue Taffe

*Letters Across the Desert*

'Letters Across the Desert' is a Victorian Women's Trust documentary film which captures the partnership between Mary Montgomerie Bennett and Shirley Andrews as they advocated for the rights of Indigenous Australians. Celebrated historian Dr Sue Taffe is the author of *A White Hot Flame: Mary Montgomerie Bennett – Author, Educator, Activist for Indigenous Justice*. Sue was extensively interviewed for 'Letters Across the Desert'.

### 17 October: Michelle Arrow

*The Seventies: The personal, the political and the making of modern Australia*

The 1970s were a tumultuous period of economic and political upheaval, reflected in 'It's Time', stagflation and the Dismissal. Award winning historian Michelle Arrow explores the 1970s era, when the personal became political, when the women's movement and gay and lesbian rights activists tore down the boundary between public and private life and reshaped Australia's culture.

Venue/Time: 12.00-1.30pm. Customs House Library, 31 Alfred St, Sydney – on Circular Quay, enter via front of Customs House  
Cost: \$16 (members) \$22 (non-members) including light lunch. Pay at the door. **Book by noon Monday before the talk.** Ph (02) 9571 5359

## CAREERING INTO CORRECTIONS

Cleo Lynch, our June Lunch Hour guest, starts her story as a woman trying to survive: to survive things that she thought would never happen to her. As she shares this story, she takes us on her journey of transformation, growth and resilience.

In the mid-1980s, Cleo was 48, living in Sydney and married with children. She was enjoying her life as a mature-aged student and doing voluntary work when her marriage collapsed. She felt abandoned, realising she could not support herself and keep a roof over her head.

The only jobs available were clerical, at about \$15,000 a year, but seeing a job for Prison Officer at a greater salary, she applied. Cleo had become aware of prison officers' duties during her volunteering work at St Vincents and a local Hospital.

Cleo started her training in January 1987 and, after three months, she graduated and was transferred to Mulawa Women's Jail, Silverwater. Mulawa took all types of women prisoners - old, young and women protecting themselves from domestic violence. Struggling to understand her new career, Cleo felt anchored in an oppressive gloom as she got to know the prisoners' situations, the other officers, and the support staff. She decided to give herself twelve months. She learned the stories of the prisoners, the explanations of 'slipping in the shower', 'turning the key' and 'counting the knives'.

In March 1988, she accepted a secondment to the therapeutic unit in Long Bay Jail - acronym SCUM - Special Care Unit Management or 'Care Bear Jail'. The Unit involved the Prison Officers supporting the inmates through communication, listening and case management. The prisoners who volunteered were required to participate fully and were rewarded with five extra phone calls and five extra visits. Many participants said it was the hardest jail program they had ever done.

In 1989, having been encouraged as a suitable applicant, Cleo trained to become a Probation and Parole Officer and was placed in an office in Fairfield, the most multicultural area of Australia, the following year. Her job was to support clients to comply with their conditional freedom and to notify releasing authorities of any breaches.

Cleo told us about her support of Darcy Dugan as his Parole Officer. The notorious bank robber and prison escapee was supported by young carers who had never heard of him, but she recounted that he finally ended up in a nursing home where a lot of people knew him and in this he was contented.

After a transfer to Liverpool to be a Community Service Officer, she worked with offenders who were required to attend specific programs. The threat of jail kept many going, bringing about often remarkable memory recovery.

She realised that some of these programs did not engage the offenders, so she applied to do an Adult Education course to learn how to redesign them to also

support the needs of the prison officers. Cleo travelled to jails all around the state supporting programs for life skills: cooking, money management and so on.

Cleo needed a career change away from the closed world of the prison officer and in 1994, she began work as a parole officer at Long Bay. This job required her to produce comprehensive reports to support applications for parole while considering the safety of the community. From there, she worked in the change-resistant old Parramatta Jail, and then at Parklea Prison as a welfare officer, before going back to Malawa.

1996 was the beginning of a Women's Action Plan to provide a Special Facilities and Transitional Centre for Women. The Plan aimed to prepare women with survival skills for post-release which had never been done in jails before and has now become a model in other countries. Cleo became the inaugural manager and, for six years, she supported the women, children, migrants and refugees as they faced their life in prison and in the two transitional houses in Parramatta.

Facing retirement in 2003, she contemplated her future and what she could continue to contribute to society as a single, divorced woman. Cleo has enjoyed writing her book *Careering into Corrections*. Proud of her BA from Macquarie University, her involvement in TAFE and now her volunteer role with the NSW State Library, she enjoys talking to groups about the enormous changes, both in her life and in the prison system.

Jennifer Furness



The Library's Twitter account is up and running: Jessie Street National Women's Library@WomensLibraryAu.

Take a look. We're following different libraries, journals, organisations and publishers both in Australia and overseas and we post on books, Library events and feminist issues. It's great to see posts from some of our visitors who are spreading the word.



### A warm welcome to our new members

Shirley Allen Beryl Davis Jennifer Pockley

## The Library's home at Town Hall House

The move into Town Hall House in February 1999 was a welcome milestone for the Library. The search for good accommodation had been a difficult and often heart-breaking one after it became clear that the restoration of the old Marrickville Town Hall, 'sold' to the Library in 1993 for \$10, was unaffordable. There were negotiations with the State government and various institutions, and finally with the Council of the City of Sydney, which in 1997 generously offered the Library space soon to be renovated in Town Hall House. The Library had to move out of the Writers Centre at the end of 1997, and store the books.

Fortunately, through the generosity of Stella Cornelius, the Library's administration had been based in a small office in King St in the city since 1995, and there was also a space there which became the Jessie Street Auditorium. The Library already had a tradition of organizing talks, discussions, exhibitions and other events, dating from early 1990. These raised awareness of women's issues, provided a platform for speakers and activists, increased membership and raised money for the Library. The regular series of Lunch Hour Talks - still going strong today - began in April 1996, with three held in the auditorium that year and six the following year.

Despite the accommodation problems, the mid 1990s were an energetic and productive period in the Library's history. The first of what became the Annual Luncheons was held at Parliament House in 1995, and with inspiring speakers, a great venue and a wonderful crowd it soon became an eagerly anticipated annual event. The *Tapestry* project was established in 1996 to document the lives of ordinary Australian women, and continues today with stories highlighted on the website and new contributions. The Library was always conscious of its national role, and was able to start talks and functions in Brisbane in 1996; later on talks were also held in Canberra.

The new accommodation at Town Hall House was celebrated at an Open Day in March 1999, featuring readings from the collection and a demonstration of the computer



Elizabeth Evatt and Stella Cornelius, Annual Luncheon 2000

The new accommodation at Town Hall House was celebrated at an Open Day in March 1999, featuring readings from the collection and a demonstration of the computer



Jessie's portrait carried to Town Hall House 1999

catalogue and internet searching; access to the City's computer system was a major benefit of the new location. The premises had an official opening ceremony by Margaret Whitlam in April 1999: a highlight of the morning was the ceremonial carrying of Jessie Street's portrait from the King St auditorium to Town Hall House, by the Lord Mayor Frank Sartor and Jessie's grandson Hamish Mackay.



Margaret Whitlam officially opening the new premises 1999

The Government's agreement that the \$100,000 grant made to help refurbish the old Marrickville Town Hall could now be used for other approved purposes enabled the Library to employ two part-time archivists in 1999, who could bring the Canberra Women's Archive and other material into Town Hall House and begin the long process of sorting and cataloguing. (See Bev Sodbinow interview on facing page.)



Anita Heiss, Lunch Hour Talk, Lady Mayoress' Room 1999

The City of Sydney made rooms available to the Library for various events and functions, including Board meetings. The Lunch Hour Talks were now held in the sumptuous Lady Mayoress' Room, which increased interest and attendance. The location near the City of Sydney Library, and the computer link, produced mutual benefits in cataloguing, loans and services to visitors and researchers.

The only drawback for the Library was the extremely limited space. If posters were laid out, they spread into the corridor and foyer. Books and other material had to be temporarily housed in the homes of Library volunteers. Preparing and addressing newsletters was often done outside the Library. So although the central city location was highly valued, the news that the City of Sydney was to redevelop Town Hall House and would rehouse the Library in larger premises in Ultimo in 2005 was generally welcomed.

*The Library's history at Ultimo will be covered in the November Newsletter.*

Jan Burnswoods

## Interviews with two long-serving current volunteers

**Beverly Sodbinow** first heard about the Library while she was undertaking a course in women's studies. Later, a lecturer in her archives management degree mentioned that there was a position vacant at the Library. Bev was interviewed by a panel of three – Myra Keay, Jane Pollard and Selena Williams – and found herself sharing a position as Archivist with Diana Schmidt.

Arriving at Town Hall House in 1999, she found no systems in place. There were two computers – one for cataloguing and one for archives. It fell to her to collect the boxes, most of them from the Canberra Women's Archive. The old town hall where they were stored was in a state of disrepair, with no floorboards in parts. Diana left after a few months, Bev moved to four days per week and continued in this role for ten years. When the funding ran out, she stayed on as a volunteer. Myra, a very dedicated volunteer, came in four days a week from Newcastle while other volunteers came in briefly.

Volunteers were expected to help doing whatever was required – from inter-library loans to research. Bev also made the sandwiches for the Lunch Hour Talks.

Bev recalled an incident after well-known activist Helen Leonard died. Helen had been involved in numerous women's organisations including WEL and Nursing Mothers Australia, and her record-keeping was not up to date. When 45 boxes arrived at Town Hall House in 2003, the laden truck hit the air conditioning unit, the sprinklers went off, and all 11 storeys of the building were evacuated. Her archives were still a work in progress ten years later.

Bev still feels privileged to work at the Library after twenty years, preserving and documenting women's history – not just well-known women, but also acknowledging the contribution of ordinary women.

**Christine Lees**, casting an eye in 2001 over the advertisements for volunteers in the *Sydney Morning Herald*, found a position for 'Secretary – JSNWL', a job that was to prove bigger than she had imagined. Finding her way through the depths of Town Hall House to where the Library was housed in a small underground space with high windows, she was surprised to meet the dynamic, relentlessly positive and determined Shirley Jones. What struck Christine was that the volunteers

were all busy writing by hand!

Christine noticed the piles of paper with everyone working in their specific area and realised there were no guidelines. Shirley carried a lot of information in her head. Having come from a background where the importance of quality assurance was recognised, Christine began setting the foundations of the first guidelines. Returning home on the train, Shirley would share her information and Christine took notes. Myra Keay, before she moved up north, wrote copious cataloguing instructions.

At that time there was a very efficient and well-organised group of volunteers running the Lunch Hour Talks, with Elizabeth Mooney in charge. Held in the old-world elegance of the Lady Mayoress' Room, the audience sat in a semicircle, but later moved to the Boardroom, with seating for more people.

Christine initially thought her job was to prepare the agenda, take the minutes of Board meetings and pick up mail. She soon found she was also expected to carry out reception duties, mail out masses of letters, and manage the Annual Luncheon. Returning from a caravan trip to the outback, she found three people had been doing the job! Merry Cooper assisted with membership, bookings for the Annual Luncheon, applications for grants,

responses to queries and mailout of newsletters. Bev Sodbinow was hard at work on the archives. Sybil Jack helped out in many ways. At that time there was no treasurer, so Shirley also managed the finances until Robyn Harriott came on board.



*Christine Lees and Bev Sodbinow at Town Hall House in 2002*

The Library at Town Hall House was a cramped space, about a quarter the size of the present site at Ultimo. Christine recalls the day she arrived at the Library to find the entrance blocked by countless boxes of books, donated by a group of women lawyers. No prior opportunity to decide which ones might fit the Library's growing collection!

The move to Ultimo in 2005 involved much planning of the Library's organisation in the new larger premises by Shirley Jones, Jane Pollard and Bev Sodbinow, with the introduction of the Internet bringing about a significant change for all.

Christine is still a volunteer today, collecting the mail, sorting the emails and still making sure the Library and its many volunteers have proper systems in place.

*Interviews: Kris Clarke*

## BOOK REVIEW



Robert Wainwright  
*Miss Muriel Matters: The Australian actress who became one of London's most famous suffragists, 2017,*  
ABC Books

On 22 August 1905, a few hours after her last successful performance in Adelaide, Miss Muriel Matters boarded the SS *Persic* to further her talents and ambitions on the London stage. Within a month, she was performing in the West End as an elocutionist with the acclaimed pianist Adela Verne, who had famously accompanied Dame Nellie Melba. British audiences loved her and the opportunities kept coming: performances at the Royal Court Theatre; invitations to country estates and select 'at homes' in the mansions and clubs of Sloane Square and Mayfair; requests for voice coaching with leading Shakespearean actors and actresses; and connections to such luminaries as George Bernard Shaw and Henry James. Matters was well on the way to fame and wealth.

And yet, by 1908 she had turned her back on all this to become a leading activist in the intensifying British suffrage movement. She was one of five Australian women who played leading roles in these campaigns, their feminist consciousness forged in the singularly successful Australian suffrage movement of the late 19<sup>th</sup> century, culminating in women gaining full voting rights and the right to stand for Federal parliament in 1902. The notable exception was Indigenous Australians, not granted the right to vote in Federal elections until 1962.

In plotting her trajectory from her Australian lower-middle-class family origins, to acclaimed stage performer, to leading UK suffragist, Wainwright not only provides insight regarding Matters' history, character and motives, but increases our understanding of the social and political context which drove the British suffragist campaigns.

Particularly revealing is why Matters chose to throw herself into this demanding and at times dangerous role at the expense of fame and fortune.

*My chances of success on the stage seemed assured and yet daily the conviction grew that it was not for this that I had been drawn 16,000 miles from home and friends. I became aware of the meaning of that clash and conflict which had characterised my short career on the Australian stage. I realised why I had been up against conventional pillars of society throughout my life. I was a born agitator – a shocking fact it may seem to some but true.*

*I don't expect to make people moral by legislature, but we can remove stumbling blocks which lie across the path of women and grant them facility of development denied them today by their economic dependence on men.*

Wainwright comments, *Muriel had peeked behind the*

*curtains, the applause and the bouquets of Covent Garden, and the heady intellectual discussions of the salons of Bloomsbury, to find a city of damp cold, gathering winter shadows, poverty and inequality that were impossible for her to ignore.*

If there was a single object that was symbolic of the fight for female suffrage, it was the brass latticework known as 'the Grille' that shielded women visitors from Members of Parliament as they sat in the Ladies' Gallery in the House of Commons.

*Proponents for retaining the Grille argued that 'women would interfere with running of the House and cow the MPs from free, unfettered discussion about the affairs of state. If they were to be tolerated, then the Grille was required to at least prevent the women being seen'.*

Matters' gift for dramatics served the cause well in drawing public attention to its objectives. This is wonderfully demonstrated in one of her most outrageous productions staged in the House of Commons on 28 October 1908.

Despite tight security specifically designed to block suffragist protesters from entering, with military precision Matters and her colleagues inveigled their way into the House. With chains secreted beneath their cloaks, Matters and Helen Fox locked themselves onto the Grille, delivering a speech demanding votes for women. This is reputed to be the first speech ever made in the House of Commons by a woman. Pandemonium broke out and the scene soon reached comical proportions as a crowd of frantic men in tailcoats struggled to break the locks that secured the women. Armed with tools they resorted to unscrewing the panels, which 'suddenly gave way and the men collapsed backward in a heap, eliciting more mirth from Muriel who couldn't help but cry out 'Hurrah, hurrah.' The women were led from the gallery, still attached by their chains to the panels. Needless to say, the cartoonists and the London press had a field day.

In telling the story of Muriel Matters, Wainwright does not shy from presenting the divisions within the women's suffrage movement and how ultimately it split along the old lines of the British class system. His account stands as a reminder of how difficult it is to achieve sex/gender solidarity when vested interests and class status are also in play. Matters' chosen direction clearly reveals the values and ideals that underlay her passion and preparedness to commit her life to the cause of *all* women's equality.

Wainwright's final chapter reflects on how Matters would have handled the transition from the tempestuousness of her earlier life of activism to her later life lived in relative quiet and obscurity, dying aged 92 in 1969.

Wainwright has met the challenge he has set himself of recreating a 'lost story' of a rich life 'ignored or forgotten'. He has served history well in resurrecting an extraordinarily gifted and passionate woman who unquestionably left her mark.

Suzanne Marks

First published in *Newtown Review of Books*.

Facebook's Vale to Anne Parkinson scored 1543 hits.



## Women, Memory and Landscape: sites of activism and resistance

During History Week, the Library will mount a display using a range of resources from the collection such as posters, serials and books to highlight women's activism and resistance, in accordance with the theme of History Week this year. As well, there will be a Story Cafe which will discuss the topic. Further details on the Story Cafe will be available on the Library's website and Facebook page at a later date.

The display will run from Monday 2 September to Friday 6 September from 10am to 3pm.

## Canberra Exhibition

The banner 'In memory of all women of all countries raped in all wars', first carried by women in the 1981 Anzac Day protest march in Canberra, is currently on display in a new exhibition in Canberra. The Library has lent the banner and an enhanced copy of a film to the Canberra Museum and Gallery for an exhibition entitled *Activism: forces for change in Canberra*. Other material relating to the 1981 and 1982 women's protests, plus items relating to many other forms of activism, can be seen at the Museum from 13 July to 2 November.



## General donations since May 2019

Donations of money help meet day-to-day running costs:

Jane Allen	Sheila Byard
Elizabeth Fitzgerald	Ardyce Harris
Mary Henderson	Christine Jennet
Deborah Nance	Alice Oppen
Joanna Quinn	Marjorie Tate
Valerie Weekes	

Donations of material expand our collection:

Beryl Davis	Janet Ramsay
Suzanne Ross	Nadia Wheatley
Spinifex Press	Women in China

## Capital Investment Fund

Since it was launched in September 2009, the Capital Investment Fund has reached \$402,381. Our target is \$500,000, the interest from which will provide essential support for Library operations. If you would like to contribute, please indicate on the membership/donation form on this page.

CIF donations since May 2019:

Estate of the late Joan Bielski	Mary Henderson
Beverley Kingston	Marie de Lepervanche
Bridget McKern	Alice Oppen

## MEMBERSHIP / DONATION FORM

I wish to:  join the library  renew my membership  
 make a donation

Date: ...../...../.....

Title: Mr/Mrs/Ms/Miss/Dr/other

Name:.....

Address:.....

Tel: (h)..... (w)..... (m).....

Email: (Please print BLOCKLETTERS)

Please send newsletters by email instead of hardcopy.

### Membership Category

- Full Member \$60  Life member \$1,000  
 Organisation \$120  Student \$20 (conditions apply)  
 Concession \$30 (Pensioner/Centrelink Concession Cardholders)

A membership year runs from 1 January to 31 December. Members joining after 1 October are financial until 31 December of the following year.

### Donations (donations over \$2 are tax deductible)

- I wish to make a donation of \$.....  
 to the Library for general purposes  
 to the Library's Capital Investment Fund  
 I am willing to have my name published in the Newsletter  
 I wish to remain anonymous

### Payment Details

**CREDIT CARD PAYMENTS:** Westpac Bank is no longer accepting manual vouchers for credit card payments. Therefore, payments will no longer be issued the yellow credit card receipt. Credit card payments can still be made in the usual way and will be processed electronically. Please contact Jean Burns at the library if you have any questions.

- Enclosed is my cheque/money order for \$.....  
(payable to Jessie Street National Women's Library)  
 Please charge my MasterCard/Visa with \$.....  
Name of cardholder:.....  
Card no.....  
Expiry date ...../..... CCV\_ \_ \_

Signature:.....

### Auto Debit Authorisation

- I authorise JSNWL to charge this, and all future membership renewals as they fall due, to the credit card number above on this form.  
 I authorise JSNWL to charge \$.....annually to the above credit card as a donation to  
 the Library for general purposes or to  
 the Library's Capital Investment Fund.

Signature:.....

### Become a volunteer

- I would like to help the Library by becoming a volunteer. (You will be contacted for an interview.)

Please forward the completed form to:

**Jessie Street National Women's Library**  
GPO Box 2656, Sydney NSW 2001

Jessie Street National Women's Library  
GPO Box 2656 Sydney NSW 2001

ISSN 1838-0662  
ABN 42 276162 418  
Registered Charity No. CFN10255

**Note: Please advise the Library if your contact details have changed.**

**Visit us:**

523–525 Harris Street (cnr William Henry Street), Ultimo  
Please use the intercom for admittance  
Level access is via the Ultimo Community Centre in Bulwara Rd

**Opening times:**

The Library is open to the public Monday to Friday 10 am to 3 pm

**Borrowing policy:**

The public can access items using the interlibrary loan system. The public cannot borrow items but may use them in their library of choice. A loan collection is available to financial members

**How to reach the Library:**

There are several ways to travel to the Library:

- ▶ The Library is a 20 minute walk from Town Hall Station through Darling Harbour or from Central Station via the Goods Line walk or via Harris Street
- ▶ Bus 501 (Railway Square to Ryde/West Ryde) at Ian Thorpe Aquatic Centre stop
- ▶ Bus 389 (Maritime Museum to North Bondi) at Harris and Allan Streets stop
- ▶ Light rail from Central Station or Dulwich Hill to Exhibition stop
- ▶ There is limited two hour street meter parking available



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(02) 9571 5359

**Email:**

[info@nationalwomenslibrary.org.au](mailto:info@nationalwomenslibrary.org.au)

**Visit our website:**

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

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