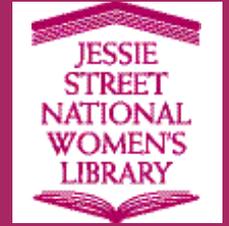


# NEWSLETTER

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



## Annual Luncheon speaker

We are honoured to announce that our speaker for this year's Annual Luncheon on 12 September is Sam Mostyn AO, a businesswoman and sustainability adviser, with an impressive history of executive and governance roles. Sam is the President of Chief Executive Women (CEW) and chair of Women's Economic Opportunities Review.

Growing up in the army, the daughter of an army colonel, Sam travelled the country in the 60s and 70s. She gained a BA/LLB from the Australian National University and an early role was working with Michael Kirby, at the NSW Court of Appeal.

Sam is an advocate for women in the areas of domestic violence and First Nations women. In the media, she recently spoke of 'the Great Exhaustion' following the COVID pandemic due to the unpaid and additional roles of women in parenting and the workforce.

She says that when a significant proportion of women are on boards, issues such as domestic violence and sexual harassment are brought to attention. Having a large number of woman leaders 'sends a message to everybody that women are equal and improves overall culture'.



Sam's wide experience encompasses serving on the Global Business & Sustainable Development Commission, and on the boards of Reconciliation Australia, the Australia Council for the Arts, the Sydney Theatre Company, Sydney Swans, Transurban, Virgin Australia and Australian Volunteers International, and she has chaired Carriageworks and The Australian Museum.

Sam served as a Commissioner with the Australian Football League for over a decade. In 2005 she was the first woman to be appointed to the Commission where she was an advocate for the inclusion of women at all levels of the AFL. She worked for the creation of the AFL Women's league and was the 2018 AFLW Cup Ambassador. She also serves on the board of the GO Foundation (founded by Adam Goodes and Michael O'Loughlin to provide education scholarships to indigenous students).

Other board appointments include Mirvac and chairing Citi

Australia's consumer bank, as well as the Foundation for Young Australians, Australians Investing in Women, Ausfilm, ANROWS (the Australian National Research Organisation for Women's Safety) and Alberts, the Centre for Policy Development, The Climate Council, Tonic Media.

She was an inaugural board member of Climateworks Australia and is a founding supporter and Chair of the women's climate action group 1 Million Women. Sam also serves on the Australian faculty of the Cambridge University Business & Sustainability Leadership Program. Sam was named Winner - Individual, in the IGCC 2019 Climate Awards.

Between 2013 and 2017 Sam was President of the Australian Council for International Development. She was an inaugural commissioner with the National Mental Health Commission and was Deputy Chair of the Diversity Council of Australia.

Sam was presented with the 2020 United Nations Day Honour Award for her significant contribution in advancing the work of the United Nations. In the 2021 Australia Day Honours she was awarded an AO for distinguished service to business and sustainability, and to the community.

Before taking on non-executive roles, Sam held senior executive roles at Insurance Australia Group, Optus and Cable & Wireless plc. After early years working as a solicitor for Freehills, and Gilbert + Tobin, she was a senior policy advisor for Senator Bob Collins (Minister for Transport & Communications) and Michael Lee MP (Minister for Communications & the Arts), and senior communications policy advisor for the former PM Paul Keating.

In 2018, she was awarded an Honorary Doctorate of Laws from the ANU, in recognition of her work as a pioneer of gender inclusion and equity, and leadership in sustainability and climate change.

There will be more information about Sam's planned address at the Luncheon in the July *Newsletter*.

*Kris Clarke*

**2022 Annual Luncheon Monday 12 September**

Place numbers at the Luncheon will be restricted this year to meet the Parliament House COVID-19 protocols, which allow eight people per table. Booking forms will be available in the July newsletter and also be available for download in July from our website. Register quickly to ensure your place!

## Book Club update

The Book Club regrouped on 27 April after a shaky start to 2022 due to COVID-19. It was great to be able to mingle with our reading friends again and share our reactions to works by Australian women writers.

*Leaping into Waterfalls - the biography of Gillian Mears* by Bernadette Brennan provided more insights for those familiar with at least some of Mears' work. Over 30 years Mears published three novels, numerous short stories, poetry, feature journalism and a children's book, much of it while suffering illness and pain.

*Storm of Time* by Eleanor Dark, at over 700 pages, proved a reading challenge few felt like undertaking, though some have not given up. 'An edit would not have gone amiss' was muttered.

The novel most of us did enjoy was the delightful *After Story*, the third novel by indigenous author Larissa Behrendt. She continues to enlighten readers about Aboriginal lives as experienced by her generation of tertiary educated indigenous people. Although suffering the generational wounds of colonial oppression, these writers demonstrate

a resilience hard to ignore. Their stories bridge the cultural divide, educating us in ways that politicians and society have done their best to ignore or cover-up, denying the truth about the continuing First Nations' fight against oppression and racism.

This is a travel story with a difference which casts fresh light on Aboriginal storytelling and culture. The beautifully drawn characters feel credible and realistic, demonstrating an appreciation of our common humanity despite differences in education and socio-economic status. Highly recommended!

### Next Meeting 25 May:

*The Countess of Kirribilli* by Joyce Morgan (biography of Elizabeth von Arnim, Australian-born best-selling novelist).

Optional extras: *The Pastor's Wife* by Elizabeth von Arnim published in 1951 and *Only Happiness Here: in search of Elizabeth von Arnim* by Gabrielle Carey.

Barbara Henery

## Annual General Meeting 2022

The Library's AGM was held on 12 April, convened via video conference and led by Chair Jozefa Sobski. The meeting was attended by 27 members. The 2021 Annual Report and Audited Financial Reports were presented and accepted. Auditor Jann Skinner noted the result for the year was up slightly. With a transfer from the retained surplus, the Capital Investment Fund now stands at \$515,638. The original target of \$500,000 has been increased to \$1,000,000.

Bev Kingston did not re-nominate for Board membership. Bev joined the Board in 2007 and has been a generous donor and supporter. However, she will now serve in a different capacity, as one of our Patrons.

The Board now consists of Chair Jozefa Sobski, Vice Chair Suzanne Marks, Treasurer Jean Burns, Secretary Sherri Hilario, plus Suzie Forell, Michele Ginswick, Robyn Harriott, Barbara Henery, Susan Price, Janet Ramsay, Beverley Sodbinow and Christine Yeats.

Sherri Hilario

## 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.

## Board of Management

Jozefa Sobski, Chair; Suzanne Marks, Vice Chair; Jean Burns, Treasurer; Sherri Hilario, Secretary; Suzie Forell, Michele Ginswick, Robyn Harriott, Barbara Henery, Susan Price, Janet Ramsay, Beverley Sodbinow, Christine Yeats.

## Editorial Team

Kris Clarke, Jessica Stewart, Jan Burnswoods, Editors; Tinderspark, Graphic Design.

# Don't Be Too Polite Girls

Wendy McCarthy, feminist, educationist and businesswoman recently launched her second memoir at the Australian Museum. Jozefa and I attended on behalf of the Library. Wendy adopted the title from Glen Tomasetti's iconic song *Don't Be Too Polite Girls* written in 1969 to commemorate the Australian Conciliation and Arbitration Commission's decision to award women equal pay.

Her book does justice to this inspiring title as an example of one woman's determination to champion the cause of women's rights. It is indicative of the spirit of her book that Wendy ends with the *Uluru Statement from the Heart*.

A copy has been acquired for the Library.



Wendy McCarthy (above centre) at the book launch. Janet Ramsay (below).

Suzanne Marks

## Lunch Hour Talk

21 April 2022 Janet Ramsay

Anne Jolliffe: *Animator extraordinaire*

Janet spoke engagingly of her memories and the life she shared with Anne Jolliffe, a pioneer in the animated film industry and the first Australian woman to become a professional animator, remembering her as a determined, independent spirit. Beloved political cartoonist and animator Bruce Petty, now in frail age, on hearing of Anne's death created a lasting memory of Anne (right). Though hunched from scoliosis, Anne had a wry sense of humour, loved red wine and Guinness, cryptic crosswords, lefty politics and the AFL Richmond Tigers.



Born in Tasmania in 1933,

Anne moved to Melbourne with her family when she was three. Always good at drawing, she was inspired by the Three Little Pigs and Donald Duck cartoons. They taught her that drawings could be made to move. At sixteen, her comic strip was published in a Melbourne newspaper. Following school, she took up a course on 'the art of the book' at the then Swinburne Technical College where she learned illustrating, printing and bookbinding, finding life drawing an invaluable skill for animators.

Setting off to London in 1955, her job application at the Halas and Batchelor animation studio was rejected due to her gender. Women's role there was to 'trace and paint', the 'housekeeping of animation' as 'women don't animate'. Back in Melbourne, she was employed at the CSIRO film unit as the sole animator. When GTV9 Melbourne set up the first Australian animation studio, she was hired but sent to the Trace and Paint department then sacked when she made a fuss. After a friend intervened she was given an animator test and accepted as Australia's first professional woman animator.

At GTV9 in the '50s Anne worked on animated commercials, learning that the most important part was the start and finish of the movement, leading to her becoming a fast and economical animator. She then returned to London and was given a job at Halas and Bachelor. But she left when she found she was paid less than a man. She then found a mentor, Australian Bill Sewell, part of the Sydney



Push, who got her a job at the TVC studio where she worked on the Beatles' movie *Yellow Submarine*.

After the birth of her son, she worked for Bob Godfrey, a 'lovely, crazy man', the greatest influence in her life, and took her baby to work with her. There she found fulfillment working on the BBC series, *Roobarb*, and the movie *Great* which won an Academy award for animation in 1976.

Returning to Australia, she worked on the *Grendel, Grendel, Grendel* monster movie and formed her own animation studio, Jolliffication, producing the wise Bunyip animation series, and the movie *The Maitland and Morpeth String Quartet*, set in the Maitland flood of 1956, based on a poem by Nick Enright and with voiceover by Ruth Cracknell. But funding was difficult and many projects were never made. Her last work was an incomplete animation about the Abbess Hildegard von Bingen. It made you 'laugh and cry', Janet recalled.

Janet spoke from her memories and an interview with Marian Quigley at Monash University used for her book *Women do animate: 10 Australian Women Animators*, published in 2005.

In 2011, a stroke took away Anne's ability to draw – the ultimate tragedy. Anne spent her last years in the Blue Mountains, where she died aged 87 in August 2021. Her legacy to women animators continues to inspire.

Report by Kris Clarke



## Opening of Parramatta Girls Home Memorial

On 6 April, the NSW Government opened a memorial to the thousands of young women who suffered incarceration and abuse in the Parramatta Girls Home between 1887 and 1974. The ceremony took place outside the former Home, within the precinct of the former Female Factory for convict women, on land long held sacred by the Darug Aboriginal people. Six Library Board members of the Jessie Street National Women's Library attended the ceremony.

Girls were sent to the Home by the Children's Court, most being charged with being 'neglected, uncontrollable or exposed to moral danger', the latter being established by a virginity test. Once admitted they lived in prison-like conditions, subject to severe and de-personalising discipline.

The memorial follows evidence given in 2014 by former inmates, the Parra Girls, to the Royal Commission into Institutional Responses to Child Sexual Abuse about the sexual, physical and emotional abuse they suffered. After reconnecting while giving evidence, the Parra Girls, led by Bonnie Djuric OAM and the late Christina Green, formed the Parramatta Female Factory Precinct Memory Project to work towards the Memorial and provide consultation on its design.

The memorial stands in a remembrance garden and consists of a semi-circle of sandstone pillars with a central medallion announcing, 'Never Again'. Particularly moving is the incision on the stones of marks and graffiti made by the girls on the walls of the institution which were used to substantiate evidence at the Royal Commission. Many of them were, as Bonnie Djuric said in her address at the ceremony, 'an expression of love and friendship made at a time when no one heard us.'

Bonnie also acknowledged members of the Women's Liberation Movement, including Board Chair Jozefa Sobski, whom inmates heard demonstrating outside the gates of the Home in 1973 calling for its closure, an end to virginity testing and for welfare reform, while they rioted within.

The Parragirls Memory Project continues to seek the establishment of the Home building as an arts and cultural precinct within which they would like to include a new permanent home for the Library.

Janet Ramsay

## Lunch Hour Talks

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

16 June 2022

Caroline Fisher

*Sound Citizens: Australian Women Broadcasters Claim their Voice, 1923-1956*

*Sound Citizens* examines how a cohort of professional women broadcasters, activists and politicians used radio to contribute to the public sphere and improve women's status in Australia from the 1920s until the 1950s. Radio provided a platform for women to contribute to public discourse and normalised the presence of women's voices in the public sphere, both literally and figuratively.

21 July 2022 (postponed from February)

Meredith Burgmann and Nadia Wheatley  
*Radicals*

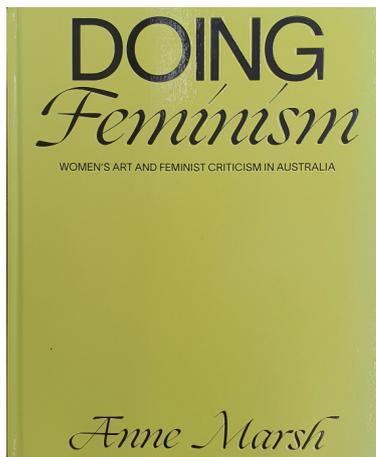
Meredith Burgmann and Nadia Wheatley share their own memories of 1960s campaigns against the Vietnam War and Apartheid, and in support of Aboriginal Land Rights, Women's Liberation, Gay Liberation, and workers' control. They bring to life the stories of other 'radicals' who rejected the political views and values of their family, school, church and class. Jozefa Sobski was one, and will join them at the talk.



# DOING Feminism: Women's Art and Feminist Criticism in Australia

by Anne Marsh

**The Library embraces opportunities to assist with requests from researchers. Our work extends far beyond locating material to obtaining relevant permissions to publish and delivering digital images of items in the collections. In the case of Anne Marsh's important book, published late in 2021, both the publication and the Library's contribution are worthy of celebration.**



*DOING Feminism: Women's Art and Feminist Criticism in Australia* makes a major contribution to understanding the interplay between avant-garde art practices and feminism in Australia from the late 1960s.

Anne Marsh is a contemporary art historian and Professorial Research Fellow at the Victorian College of the Arts. This book is part of an expansive project, which included a practice-led research

component and a national symposium examining women, feminism and art in Australia since 1970.

Marsh adopted the phrase DOING Feminism from a now unknown source. It is consistent with her view of feminism as being more fluid than an ideology. For her, 'the doing of feminism as a kind of informed practice is more important than proclaiming that one's a feminist ... it always depends on where the person is speaking from'.

The book is intended 'to establish the history of the relationship between avant-garde positions and feminism as it emerged in the visual arts in Australia'. It can be seen as a corollary of her life's work. Marsh has melded her preferred mediums of performance art and sculpture with feminist activism from the earliest days of her career.

Marsh gained an awareness of alternative art spaces and an association with the Experimental Art Foundation as a student in a sculptural workshop in Adelaide in 1977. This spearheaded her involvement in the Women's Art Movement, a collective of 50 to 60 women, which was struggling at the time to co-ordinate The Women's Show, Australia's first nation-wide, unselected exhibition of women's art across multiple genres. When contributions far exceeded expectation, the collective worked tirelessly to ward off the potential chaos. After The Women's Show, Marsh curated exhibitions with experimental themes for the smaller collective

associated with the Adelaide Women's Art Movement in their own space. She also joined the Lip collective.

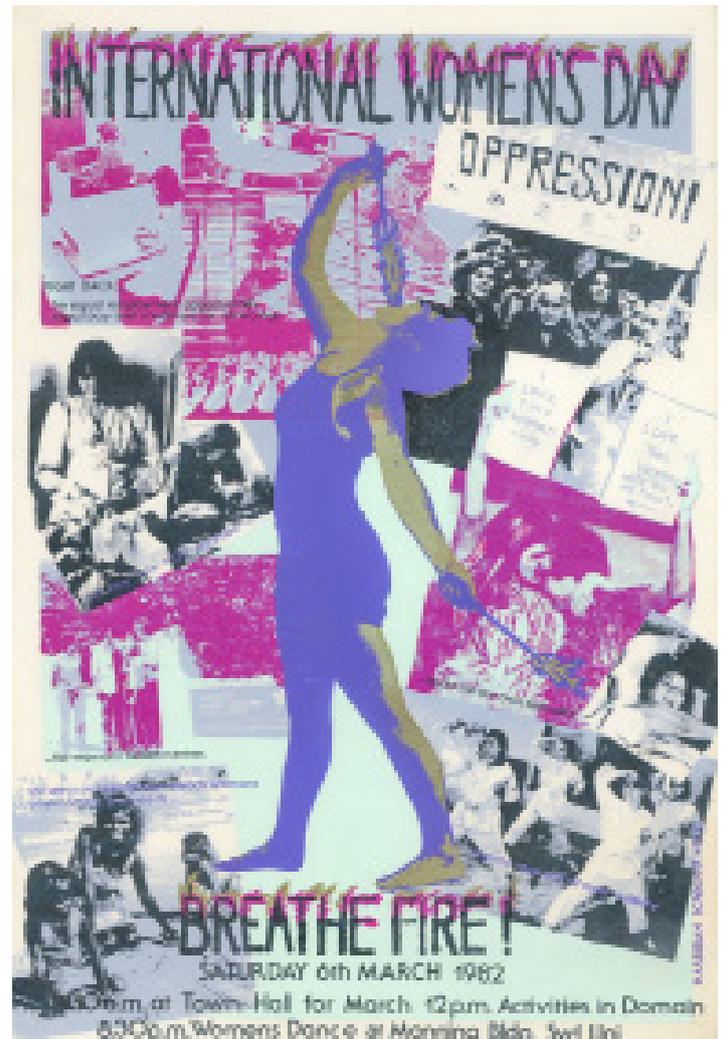
The book presents over 220 artists and groups, with 370 colour illustrations and relevant extracts from artists' statements, curatorial writings and critiques. In Part 1, the chapters are collated largely by decade, each with a theme and an opening commentary, followed by images interspersed with text. Marsh gives voice to different interpretations as 'the scholars, curators and artists come together as if in conversation with each other'. Part 2 is a compilation of writings, most of which are extracted in Part 1, that encompass the critical debates and theoretical positions of the time.

The Library was delighted to offer assistance when Marsh was compiling images for the book in 2019. With the permission of the creators, we provided a high resolution image of *Breathe Fire*, a Harridan screenprinted poster, designed by Marla Guppy and Anne Sheridan for International Women's Day 1982. It is one of the largest images reproduced in the book.

We also digitised photos taken by Frances (Budden) Phoenix in 1983 at Pine Gap in order to facilitate Marsh's selection. With the permission of the executor of Phoenix's estate, I met with Marsh in Melbourne so that she could examine all the images for content and quality. Two images were selected for inclusion in the book.

The Library holds a copy of this valuable research tool.

Lynne Morton



# Newcastle Women's Movement

Jude Conway has mined her mother's archives for her PhD thesis 'The Newcastle women's movement in the 1970s and 1980s'. Josephine Conway's papers were deposited in the Library's archives in several batches before and after her death in 2007, and processed by archivists Beverley Sodbinow and Jan Burnswoods. Announcing the successful completion of her thesis in 2021, Jude contacted the Library to thank them and others who responded to her email enquiries.

Emailing Jude to offer the Library's congratulations, I asked where her thesis topic originated. She says the idea came as she was sorting her mother's papers and realised they were an historical treasure trove of the Newcastle women's movement. Jude's original 2012 enrolment in an MPhil arose from her involvement in a joint publication by the University of Newcastle and the activist community called *Radical Newcastle*. She wrote an article entitled *Josephine Conway and the Right to Choose Abortion Coalition*. Subsequently she met Dr Nancy Cushing, a history lecturer at Newcastle University and began to explore doing postgraduate study. Since she had collected so much material and wanted to cover so many feminist issues, her project became a PhD. Her thesis chapter headings include:

- \* Pathways to feminism
- \* Newcastle Women's Electoral Lobby: Missing from the histories
- \* Crimes of violence against women: 'Bring them out into the open'
- \* Campaigns for continuing access to legal abortion: 'Not men, not church, not state, women will decide their fate'
- \* Employment issues: 'Jobs for Women – We Eat Too!'
- \* Peace, religion and spirituality
- \* International Women's Day: Custodianship and concerns
- \* Creative activism: By women, for women, about women

Jude believes each of these chapter headings could be researched in more depth. For example, she has an article soon to be published in the Labour History journal about women working in the Newcastle steel industry in the 1980s and 1990s. Feminist spirituality has so far barely been considered in histories of the women's movement. Jude encourages anyone writing on the women's movement to include material from regional areas, not just capital cities.

The electronic version of Jude's thesis is available online through NOVA, the University of Newcastle open access website:

<http://hdl.handle.net/1959.13/1430745>

The thesis contains over 80 images and four maps and is free of academic jargon. It was described by one thesis examiner as 'a delight to read'.

So, for anyone interested in feminist history, it is worth a look.

*A copy of Jude's thesis has been donated to the Library.*

*Babara Henery*

The Abstract neatly outline the thesis:

From the late 1960s, women in

the industrial coastal city of Newcastle, New South Wales joined women around the world in agitating for a broader role in all areas of society. Josephine Conway was one of those women. Josephine raised awareness of, and campaigned on, many of the feminist causes of the 1970s and 1980s. She was passionate about women's healthcare, protested against women's objectification in the media, and lobbied for legislation that offered legal parity for women. She fought never-ending battles for the right to legal and affordable pregnancy terminations; and campaigned for equal employment opportunities and the provision of childcare services. Josephine supported women's activism in the peace movement and for women's ordination; and was involved in the blossoming of feminist spirituality and creativity in Newcastle.

Using Josephine's extensive archives as a lens, supplemented with oral histories from her fellow campaigners, the thesis explores their pathways to feminism and their shared feminist actions. It dissects the women's groups which Josephine joined, and the modes of operation and relationships within them as well as the actions that were carried out in pursuing their causes. The themes that emerge are, first, that Josephine's role in the women's movement was that of the 'committed individual' posited by American feminist historian Gerda Lerner as necessary for social change. Second, the thesis demonstrates the wide range and value of the macro and micro-actions undertaken by Josephine and her cohorts in mounting and maintaining effective campaigns. Third, this study reveals the web of relationships and the flow of ideas, tactics and artefacts along transnational and national feminist pathways, and between the capital cities and the regions, which were essential for bringing about nationwide change. In doing so, it reveals an important regional story which has not previously been included in histories of the Australian women's movement.



## Business Plan review

In 2020 the Board developed its current five-year Business Plan. It is a detailed document that sets out the steps the Library plans to implement its strategic vision over the five year period. Its development requires consideration of all aspects of the Library's operations.

I undertook a review of the 2020–2025 Business Plan late last year to consider if it needed to be revised in the light of the COVID-19 pandemic.

Since the Plan was adopted, COVID-19 restrictions have meant that the Library was closed for periods during 2020 and 2021, and its major fund-raising activity, the Annual Luncheon, did not proceed in either year. Despite this, the Board ensured that supporters had other ways to support the Library financially, and it was very fortunate that they did so. This support, coupled with rent relief from the City of Sydney, has meant that the Library is in a slightly better financial position than was originally planned for.

The Capital Investment Fund hit the initial target of \$500,000 during 2021, earlier than anticipated, and the target has been revised to a more ambitious \$1,000,000. With low interest rates, and the Library's conservative risk appetite, the funds are not generating sufficient interest to contribute to operating costs.

The objects, aims, services and client base identified in the Business Plan are still relevant, but COVID-19 has highlighted some of the challenges. In particular, it has been a difficult period for our volunteer workforce.

The Business Plan does not need revising, but the pandemic has brought a different emphasis to our challenges and opportunities. Unlike so many other organisations and services, the Library is open and operating, and the Board is grateful for the support of all of its members, volunteers and donors.

*Susan Price*

### Capital Investment Fund

The Capital Investment Fund was launched in September 2009 and supports essential Library operations. Your generous donations have taken it to \$ 518,516.30.

With interest rates so low, it has not been sufficient to employ an administrator and the Library now aims to reach a target of \$1,000,000. If you would like to contribute, please indicate on the membership/donation form.

#### CIF donations since February 2022

Jean Burns                      Christine Currey  
Judith Hammond              Sydney Trade Union Choir

## Membership/donation form

I wish to:  join the Library  renew my membership  
 make a donation  become a Library volunteer.

Date: \_\_\_/\_\_\_/\_\_\_

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

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Preferred tel. \_\_\_\_\_

Alternative tel. \_\_\_\_\_

Email: \_\_\_\_\_

Please send the Newsletter by email

### Membership Category

Full Member \$70  Life member \$1,000

Concession \$35 (Pensioner/Centrelink Concession Cardholders)  Organisation \$140

Student \$25 (conditions apply)

A membership year runs from 1 Jan to 31 Dec. Members joining after 1 Oct are financial until the following 31 Dec.

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

The Newsletter may publish my name

I wish to remain anonymous

### Payment Details

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

The Library runs on volunteer labour. We'd love to have you! Forward this form to:

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

and we will contact you.

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

ISSN 1838-0662  
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**Note: Please advise the Library if your contact details have changed.**

#### Visit us

523–525 Harris Street (cnr William Henry Street), Ultimo.  
Enter through the Ultimo Community Centre, Bulwara Rd.  
Please use the intercom for admittance.

#### Opening times

The Library is open to the public Mon to Fri 10am to 3pm

#### 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

- \* 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 (Pyrmont to Bondi Junction) at Harris & Allan Sts. stop.
- \* Light rail: Central/Dulwich Hill to Exhibition; Randwick Junction/Circular Quay to Chinatown; or Kingsford/Circular Quay to Chinatown.
- \* There is limited two hour street meter parking available.

#### Postal Address:

GPO Box 2656  
Sydney, NSW 2001

Telephone:

(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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