

Australian Capital Territory

Public Place Names (Whitlam) Determination 2020 (No 1)

Disallowable instrument DI2020–89

made under the

Public Place Names Act 1989, s 3 (Minister to determine names)

1 Name of instrument

This instrument is the *Public Place Names (Whitlam) Determination 2020 (No 1)*.

2 Commencement

This instrument commences on the day after its notification day.

3 Determination of Place Names

I determine the place names as indicated in the schedule.

Ben Ponton
Delegate of the Minister for Planning and Land Management
4 May 2020

SCHEDULE

(See s 3)

Division of Whitlam – Arts and Culture

The location of the public places with the following names is indicated on the associated diagram.

NAME	ORIGIN	SIGNIFICANCE
Gilrooney Lane	Robert John Cassidy (1880–1948)	Poet and balladist; journalist R.J Cassidy began contributing prose and bush ballads in his early 20s to the ‘Bulletin’ and other publications under the pseudonym ‘Gilrooney’. He joined the literary staff of the ‘Australian Worker’ in 1908 and contributed verse and prose for much of his life, becoming a prominent staff writer for the paper, including feature pages ‘Seen from the Window’ (circa 1927–31) and ‘Who’s Who and What’s That’, (1931–37). He was well-known for his opinion pieces in connection with the conscription campaign of 1916. Cassidy produced almost two hundred pieces of work for the Worker and other literary journals and published three books, ‘The Land of the Starry Cross and Other Verses’ (1911); ‘Chandler of Corralinga’ (1912) and a book of prose sketches and verse, ‘The Gipsy Road and Other Fancies’ (1919). Cassidy wrote the words of ‘The Road to Jugiong’ (1940), music by J. S. Steele. A committed trade unionist, Cassidy was a founding member of the Australian Writers and Artists' Union (NSW), 1910. In 1940, his poem ‘Review and Resolve’ was the winning entry in the Labor Jubilee Poem Competition.

**Gostelow
Street**

Ebenezer Edward
Gostelow
(1866–1944)

(also recorded as
Gostellow;
Gastelow)

Painter of flowers and birds; teacher; naturalist

Ebenezer (Eb) Gostelow was a self-taught amateur artist who depicted Australian flora and birds in a meticulous and original style. His botanical watercolours were exact and accurately annotated. Gostelow commenced as a probationary pupil teacher in New South Wales aged 14 years and after a long career, retired in 1931 as headmaster of Auburn Public School. Postings to country schools provided him with opportunities to observe local flora and fauna and develop his artistic skills. He depicted birds and flowers in coloured chalks and crayons, later progressing to watercolours. An early 'environmental educator', Gostelow taught his students to observe details and to appreciate and care for their natural environment. In 1920, while headmaster of Alma Public School (South Broken Hill), he exhibited 150 botanical paintings in a show hosted by the Barrier Field Naturalists' Club to promote the study and protection of local wildflowers. His collection was well received and today, provides a valuable record of plant life in the area. On retirement, Gostelow set about completing his goal to paint all known species of Australian birds. With support from the Australian Museum, he completed 730 studies, each within its own habitat and often showing the bird's attitude. Gostelow supported the NSW Gould League of Bird Lovers, the Naturalists' Society of NSW and the Royal Australian Ornithologist Union, giving lectures illustrated with his own paintings and hosting exhibitions of his work. Reputed to have chosen to never sell a painting, Gostelow bequeathed his comprehensive collection of 820 watercolour bird paintings to the National Library of Australia. In 1969, Clifford Gostelow presented his father's native flora paintings to the library. Many of Gostelow's paintings are reproduced in his biography 'For the Love of Nature' (2010), by Christabel Mattingley AM.

Hazel Hawke Avenue	Hazel Susan Hawke AO (1929–2013) (née Masterton)	Arts and culture; notable public service; social justice Hazel Hawke is recognised for her considerable contribution to Australian cultural life and notable public service. She was a lover of music and an accomplished piano player. In 2001, she was appointed an Officer of the Order of Australia for ‘service to the community, particularly through the promotion of the reconciliation process, support for continued improvement in the quality of children's television, as a contributor to the preservation of heritage items, and involvement with environmental and wildlife preservation groups’. Hawke was much-admired for shaping her own role as prime minister’s wife during 1983–91. In 1984 she was invited to address the National Press Club in Canberra and drew on her interests to speak about community and social issues. She was a strong and active leader in the community, particularly for issues concerning women, children, Indigenous people, the environment and the arts. She held positions with a broad range of organisations including the Sydney Symphony Orchestra; the Australia Fund; Director, Australian Children’s Television Foundation (1983–2001); Chair, NSW Heritage Council (1996–2001) and National Patron, Greening Australia. In 1992, she published, ‘My Own Life: an autobiography’. She made a personal commitment to dementia research and to improving the quality of dementia care through the Hazel Hawke Alzheimer’s Research and Care Fund, founded in 2003. In 2006, she was awarded an Honorary Doctorate of Letters by Curtin University in recognition of her significant contribution to the University, the community and to the field of learning. Mrs Hawke’s Memorial Service included music from Mozart's ‘Triple Concerto’ which she had performed with the Sydney Symphony Orchestra in the Sydney Opera House.
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Kerry Crest	Charles Henry Kerry (1857–1928)	Photographer; entrepreneur Charles Kerry was born in Bombala, New South Wales (NSW). Interested in the new art of photography, he joined the small studio of A. H. Lamartiniere in Sydney circa 1874. Kerry became the sole owner around 1890 and changed the studio's name to Kerry and Co. In 1898 he opened a large, four-storey commercial studio at 310 George Street. Kerry was technically innovative, producing sales catalogues of images and pioneering the use of magnesium flash. The company specialised in views, employing specialist photographers assigned to different subjects. Kerry and Co. photographers were favoured by the Sydney press and the business received photographic commissions from the government, including a series on the Yarrangobilly Caves. In 1903, Kerry and Co. began producing postcards from negatives – mass-produced and easily distributed, the images are some of the most significant and best-known early views of NSW. Kerry retired from the company in 1913 to follow his business and mining interests and by 1917, the company had closed. The photographs by Kerry and Co. record Australia’s cultural heritage in the late 19th and early 20th century, including the Inauguration of the Commonwealth in 1901. The images illustrate aspects of urban expansion, natural landscapes, sport and leisure activities, farming practices, family life, portraiture, labour scenes and transportation. A collection of Kerry and Co. original glass-plate negatives is held by the Powerhouse Museum, Sydney as part of the Tyrell collection. Another large collection is held by the University of Sydney, comprising more than 3000 glass negatives from the studio and personal photographs attributed to Kerry.
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Lucy Cassidy Lane	Lucy Maria Cassidy MBE (c.1874–1968) (née Sullivan)	Literary service Lucy Sullivan was a founding member of the Central Women’s Organising Committee of the Australian Labor Party in New South Wales (1904). In 1926 she married Robert ‘Gilrooney’ Cassidy. The couple was closely associated with Australian poets and writers including Roderic Quinn and Mary Gilmore. Lucy Cassidy was active in Sydney literary circles, advocating for Australian literature by Australian writers. She was founding member of the Fellowship of Australian Writers (FAW), serving as Publicity Officer and Treasurer during the 1930s; member, the Society of Women Writers in New South Wales and Secretary, the Roderic Quinn Testimonial Committee. Cassidy contributed opinion pieces to the ‘Labor Daily’ during the 1930s to promote issues concerning women and children. A friend of Henry Lawson, she campaigned for the posthumous recognition of his legacy and was instrumental in the issue of the Henry Lawson commemorative postage stamp in 1949. She was awarded a gold medal by the Roderic Quinn Memorial Committee in 1951 and appointed a Member of the Order of the British Empire in 1958, for services in connection with public and literary movements. Cassidy’s personal album and correspondence circa 1901–63, including autographs, letters and sketches by Australian writers and artists, is held in the collection of the State Library of New South Wales.
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Mace Street

Violet Ethel Mace
(1883–1968)

Ceramicist; studio potter

Born in Tasmania, Violet Mace was a pioneering studio potter active during the 1920s–40s. Mentored by Maude Poynter at Bothwell, she was influenced by the Arts and Crafts movement. Mace produced small-scale domestic pieces generally decorated with motifs based on native flora and fauna, the history of Tasmania or appropriated Aboriginal art. In 1925, at an exhibition at the Hobart Town Hall, Mace displayed a jug design possibly prompted by the history of the proclamation separating Van Diemen’s Land from New South Wales. She continued the ‘proclamation’ theme in other pieces portraying silhouetted figures, against a neutral background. She produced brightly coloured cups decorated with images likely to be taken from the work of Aboriginal artist, Tommy McRae, including ‘Hunting the emu’ and ‘Mack fighting’. Mace exhibited with the Society of Arts and Crafts of New South Wales (NSW) from 1927. In the early 1930s she studied at the Camberwell School of Art in London and was mentored by studio potter Bernard Leach in Cornwall. She was included in the NSW representative collection for the 50th anniversary exhibition of the English Arts and Craft Society in London in 1938 and in 1941, her work was shown in Sydney at the Australian Museum’s exhibition, ‘Australian Aboriginal Art and its Application’. The Tasmanian Museum and Art Gallery holds a unique collection of twenty-five ceramic works by Mace, made during 1929–41, including ‘Dish with fishing design’ (1941). She is also represented in the collection of the Art Gallery of New South Wales. In 1968 Mace wrote “...upon taking up pottery I determined to give it a definite Australian character”.

**Mallard
Street**

Henri Marie Joseph
Mallard
(1884–1967)

Photographer

Henri Mallard is best known for his photographs of the construction of the Sydney Harbour Bridge and for encouraging amateurs and professionals to pursue the art of photography. Mallard joined the photographic retailing firm of Harrington's in George Street, Sydney in 1900 as junior boy and remained with the business (later Kodak Pty Ltd) until his retirement in 1952. An enthusiastic photographer, by 1917 he was contributing to the Sydney Camera Circle and assisting the Photographic Society of New South Wales with technical lectures and demonstrations. In 1921, he exhibited with other Australians at the London Salon of Photography Exhibition. Mallard served as Vice President of the New South Wales Photographic Society and was a frequent judge of photographic competitions, including the Canberra Photographic Society in 1953. He received the J.W. Metcalfe Memorial Award in 1958 and was awarded Life Membership of the Australian Photographic Society in 1963. In 1976, the Australian Centre for Photography (ACP) commissioned photographer David Moore to make an archive of gelatin silver prints from the collection of Mallard's negatives of the Sydney Harbour Bridge. The collection was subsequently published in association with Sun Books (1978). The ACP archive holds a collection of Mallard's stereoscope images and his work is represented in the collection of the National Library of Australia.

Maude Poynter Lane	Lily Maude Poynter (1869–1945) (Maud Poynter)	Studio potter; painter; teacher Born in Victoria, Maude Poynter was a pioneer of studio ceramics in Tasmania and mentor to developing Tasmanian potters, including Violet Mace and Mylie Peppin. Her work is known for the use of Australian imagery. In London she studied painting and drawing at the Slade School of Art and the Kingston-on-Thames School of Art, a school known for teaching craft studies, including pottery. After returning to Australia, she moved to Tasmania in 1917 to live at ‘Ratho’, outside Bothwell. Poynter established a large wood-fired kiln on the Ratho estate, recognised as the first pottery studio in Tasmania. Her work produced at Bothwell is marked ‘Ratho’ underneath. Poynter imported glazes from England and tested her own glazes and local clays. She favoured working with strong bright colours. From 1919, Poynter was a regular exhibitor at displays hosted by the Arts and Crafts Society in Tasmania and attracted favourable reviews. She exhibited pottery and paintings and sold her work through Sargison's jewellery shop and the Jean Spong Art Salon. During 1924–25 she exhibited at the Hobart Town Hall and provided demonstrations working at her potter’s wheel. She relocated to Hobart in 1935 and taught private pupils, including Mylie Peppin. An exhibition of Poynter’s work was presented at the Narryna Heritage Museum, Hobart in 2018. A biography, ‘Maude Poynter– Painter and Potter’ by Glenda King, was published in 2018 by The Australiana Society Inc. – Tasmanian Chapter.
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**Olive Cotton
View**

Olive Edith Cotton
(1911–2003)

(Olive McInerney)

Photographer; teacher

Olive Cotton was a pioneer of modernist photography in Australia. She began to regularly exhibit as an amateur photographer while completing a Bachelor of Arts degree at the University of Sydney, majoring in English and Mathematics. In 1934, Cotton joined Max Dupain as the assistant in his newly established Sydney photographic studio. After hours, she experimented with close ups and lighting effects and produced works including, ‘Teacup ballet’ (1935), ‘Shasta daisies’ (1937) and ‘Winter willows, Bendemeer’ (1937), all exhibited at the London Salon of Photography. Cotton was briefly married to Dupain and she photographed him often, including ‘Max after surfing’ (1937). After leaving in 1941, Cotton returned in 1942 to manage the studio while Dupain was on military service. Finally working as a professional photographer, she pursued a variety of assignments, including theatre, advertising and a large-scale photographic mural. Cotton remarried in 1944 and in 1946, moved to country NSW, quietly continuing her photography around family life and later teaching at Cowra High School (1959–63). In 1964 she opened a small commercial studio in Cowra, focusing on portraiture, wedding photography and landscapes. Cotton was re-introduced to public view in 1980 through the ‘Australian Women Photographers 1890–1950 Research Project’ and an exhibition at the Art Gallery of New South Wales, ‘Silver and Grey– Fifty Years of Australian Photography 1900– 1950’. A government grant in 1983 enabled Cotton to select and print negatives from photographs she had taken over a period of more than forty years. The resulting solo retrospective exhibition, ‘Olive Cotton Photographs 1924– 1984’, (Sydney 1985 and touring) was well received and further major exhibitions followed. Interviewed in 1988, Cotton described photography to be “really drawing with light and that is my greatest interest”.

Niland Street	D'Arcy Francis Niland (1917–1967) (Darcy Niland)	<p>Novelist; short story writer; radio and television dramatist.</p> <p>D'Arcy Niland was a writer of humour, warmth and compassion, well-known for his acclaimed novel 'The Shiralee', published in 1955. Born in Glen Innes, New South Wales, as a young man he worked in a variety of occupations and had first-hand experience of the effects of the Depression in rural communities. In 1942 he married writer and journalist, Ruth Park, and together the couple determined to focus on earning a living as professional writers. Niland received a number of literary prizes during his career, including awards in the short story and novel sections of the 'Sydney Morning Herald' literary competition (1948–49) and prizes in the short story and novel sections in the Commonwealth Jubilee literary competition (1951). He was awarded a fellowship under the Commonwealth Literary Fund for 1953, to write a novel, resulting in 'The Shiralee', the story of a 'swagman' and his young daughter. In 1957, his best-selling work was adapted as a motion picture, featuring actor Peter Finch playing the central character, Jim Macauley. Niland wrote hundreds of short stories, five novels, three books and a joint autobiography with Ruth Park, 'The Drums Go Bang!' (1956), describing the early years of their marriage. Niland and Park also collaborated on scripts for radio and television, including, 'No Decision', awarded in the British 'Associated Television Ltd Play Competition' in 1961. Niland enjoyed writing songs and had pieces recorded by various artists of the day. A book of his songs, 'Travelling Songs of Old Australia' was published in 1966. His last work, 'Dead Men Running', was published posthumously in 1969 and serialised on television. A collection of papers relating to the literary careers of D'Arcy Niland and Ruth Park is held by the State Library of New South Wales.</p>
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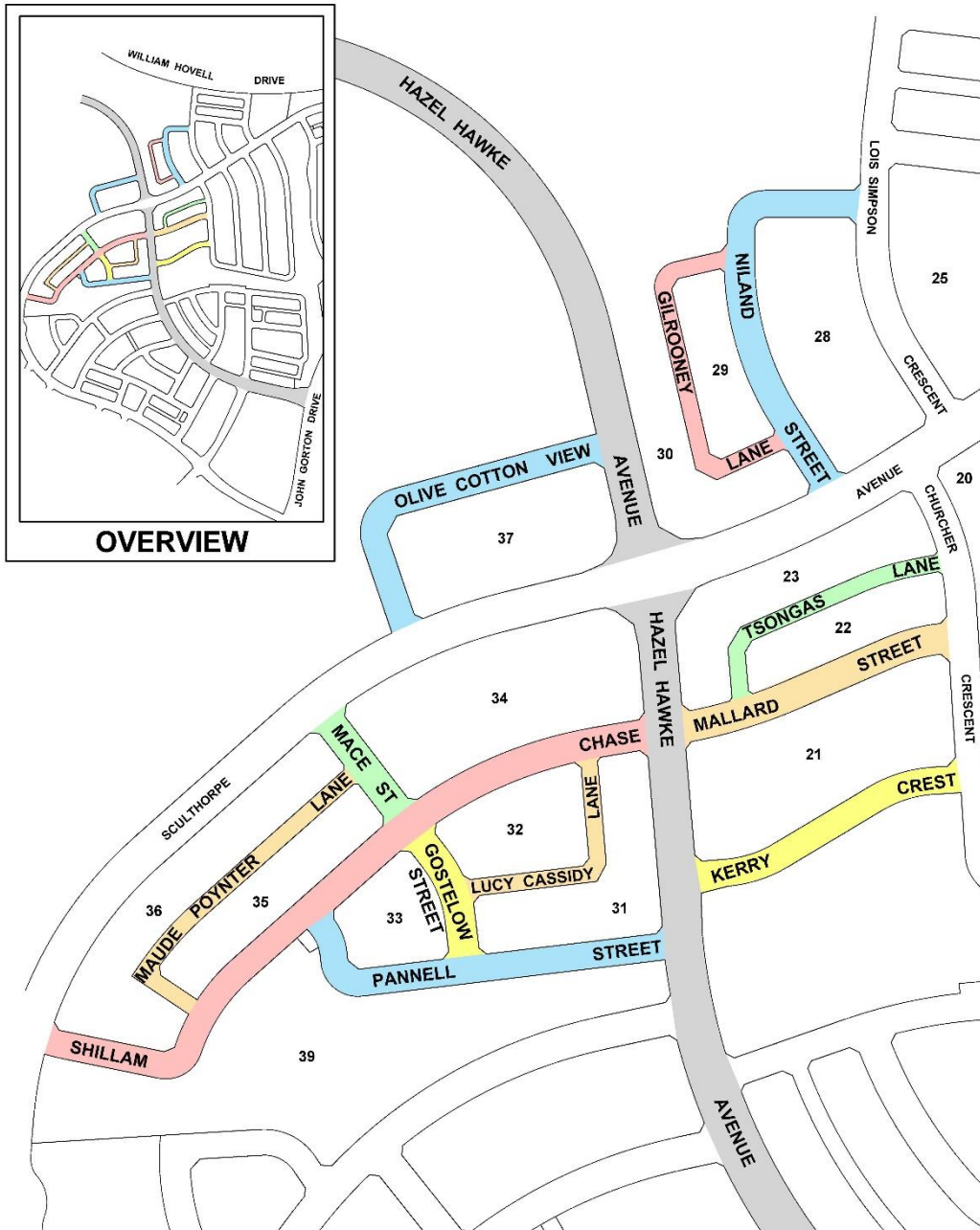
Pannell Street	Nita Veronica Pannell AM OBE (1904–1994) (née Hanrahan)	Actor; producer; writer Nina Pannell contributed to the performing arts in Western Australia as an actor, producer and playwright. She was particularly interested in the dramatization and performance of the lives of women in Australian history. Her long career included performances in over fifty leading theatre roles. After marrying in 1929, Pannell started a repertory group in Goomalling, Western Australia and in the 1940s, acted and produced with the Perth Repertory Club. In 1949, she co-founded the professional theatre company, ‘The Company of Four’, opening in February 1950 with her production, ‘The Play’s the Thing’. In 1956, she produced ‘Teahouse of the August Moon’ for the opening of the Perth Playhouse Theatre. In 1961, Pannell was invited to appear in the London season of the Australian play, ‘The One Day of the Year’, by playwright Alan Seymour. Other performances included the title role, Miss Docker, in the first production of Patrick White’s ‘The Cheery Soul’, Melbourne (1963) ‘Swan River Saga’, Perth (1972), co-authored with Dame Mary Durack and the film ‘Harlequin’ (1980). Pannell contributed to cultural life in Western Australia by adjudicating at drama festivals and working for the Australia Council, teaching on aspects of dramatic work and as a drama assessor. She was made an Officer of the Order of the British Empire in 1977 and appointed a Member of the Order of Australia in 1989. Pannell received the Western Australian Citizen of the Year Award in 1981 for ‘Arts, Culture and Entertainment’. The veteran performer acted into her eighties, appearing in 1988 in the ‘Summer of the Seventeenth Doll’ with the Hole-in-the-Wall Theatre Company, Perth.
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Shillam Chase	Kathleen Joyce Shillam AM (1916–2002) (née O’Neill) Leonard George Shillam AM (1915–2005)	Artists; sculptors Leonard Shillam and Kathleen O’Neill met as students of the Art Branch of the Central Technical College in Brisbane in the 1930s and married in 1942. They are recognised for their sculptural work but also produced drawings, sketches, paintings and carvings. The artists worked in stone, wood, bronze, copper, aluminium, plastic, fibreglass, concrete and ceramic. The couple made a significant contribution to the development of sculptural practice in Queensland and many sculptors have benefited from their mentoring and teaching. In 1938 Len Shillam received the Carnegie travel scholarship and studied and worked in Britain. He was influenced by the emerging art movements of abstraction and cubism. In 1959 he created ‘Enlightenment’, a cast aluminium Centennial sculpture for the Queensland State Library. The works of Kath Shillam are often abstractions and stylisations of organic forms including flora, fauna and people. In the early 1960s she studied at the Royal College of Art, working in the foundry under sculptor Bernard Meadows. Following her experience overseas she created a unique work for an exhibition in the Johnstone Gallery, Brisbane which included twenty-one sculptures of animal and human figures in wood, bronze, concrete and ceramic. In 1969 Len and Kath Shillam initiated the foundation of The Society of Sculptors Queensland (later Sculptors Queensland). Len Shillam served as foundation president in 1969–70. In the 1980s the couple established a lost-wax bronze casting foundry in Brisbane. Some well-known joint works include the Queensland Coat of Arms (1974), Queensland Parliament and the bronze ‘Pelicans’ (1984) in the Queensland Art Gallery precinct. In 1986 Leonard and Kathleen Shillam were appointed Members of the Order of Australia and in 2000, both received honorary Doctor of Philosophy degrees from the University of Queensland. Their work is represented in collections including the Queensland Art Gallery, the Art Gallery of New South Wales, the Tasmanian Museum and Art Gallery and the State Library of Queensland.
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Tsongas Lane	Helen Tsongas (1977–2011) (Helen Brajkovic)	Arts administrator; actor; Canberra resident Helen Tsongas was a respected and active member of the arts community in Canberra, known for her strong advocacy for the arts and for many stage performances with local theatre groups, including the Canberra Repertory Society, Free-Rain Theatre Company, The Players Company, Moonlight Productions and Papermoon Stage Productions. Tsongas joined The Players Company, University of Canberra, in the late 1990s, performing in productions of the ‘Memory of Water’ (1999); ‘A Few Good Men’ (2000); Neil Simon’s ‘The Odd Couple’ (female version) (2001) and ‘Fawlty Towers’ (2002). From 2002 she acted in many local theatre productions including ‘Hotel Sorrento’ (2002); ‘The Hitch-Hiker’s Guide to the Galaxy’ (2003); ‘Cosi’ (2003); ‘To Kill A Mockingbird’ (2003); ‘The Homecoming’ (2004); ‘Barefoot in the Park’ (2004); ‘Wuthering Heights’ (2006); ‘An Ideal Husband’ (2007); ‘Noises Off’ (2007); ‘An Absurd Double Bill’ (2008); ‘The Bald Soprano’ (2008); ‘Medea’ (2009) and ‘The House of Bernada Alba’ (2009). Helen Tsongas worked in the Commonwealth public service and in 2004, was appointed to artsACT within the ACT Public Service. She later returned to the Commonwealth to contribute to the administration of Federal arts programs. Tributes to Helen Tsongas in 2011 recorded she would be “...remembered as one of this city’s finest serious performers”. The inaugural ‘Helen Tsongas Award for Excellence in Acting’ was presented at the ACT Arts Awards in November 2019.
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Schedule
(see section 3)



DIVISION OF WHITLAM
Diagram