Summer 2018–19

SL

STATE LIBRARY®
NEW SOUTH WALES

Sydney Elders

Message

Our new galleries and the learning centre have already started to change people's idea of what this great library can offer our community. Many of those who visited us on 6 October for our Open Day had never been to the State Library before, and they were astonished at what they found.

In earlier editions of this journal, I have thanked the benefactors who made this extraordinary development possible. I'd like now to say something about my colleagues. We have not merely started to turn the collections inside out, but the creative skill and intellectual focus of the Library's staff are also on public display.

In one case — Jonathan Jones' *Sydney Elders* — an outstanding visiting curator was assisted by Library staff. In all the other exhibitions — paintings, artefacts, digital experiences, photographs, manuscripts, drawings and printed books — most of the curation, conservation, preparation, digitisation and display was undertaken by staff. Even the visual design and much of the exhibition furniture was built to specifications imagined by people who work here.

The quality of our publications has been known for some time. Here again, publication planning, editing and design was all done in-house.

On my first day as State Librarian in August last year, I told the staff of the Library that I was proud to be one of their colleagues. Now that we can see what has been achieved in a short space of time — and you will find much more evidence in this issue of *SL* magazine — I am sure you will understand why I said that.

If you haven't been to see the new Galleries, I invite you most warmly to rectify that omission.

DR JOHN VALLANCE
State Librarian

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COVER
Aunty Esme Timbery, photo by Joy Lai for *Sydney Elders*, page 12

NSW GOVERNMENT

Paintings from the Collection

More than 300 paintings, many never exhibited before, are on permanent display in our Galleries.

Harbour Bridge story

Take the time this summer to listen to the Library's five-part podcast series about the Sydney Harbour Bridge, part of our new online story. An undertaking with contemporary resonance, the journey to build the Bridge took over a century and stretched the city's resources to breaking point. Along the way, it often looked as though the dream to unite the city would never be realised. The podcasts, developed with the support of the State Library of NSW Foundation, tell the story of the people who made the Harbour Bridge. Alternative designs for the Bridge are on display in the Amaze Gallery and can be explored online.

thebridge.sl.nsw.gov.au

First cars at the toll bar, 1932, by Sam Hood

Growing the collection

Photos of Sydney community gardens by Geoff Ambler are among the acquisition highlights you can read about in this year's annual report, now on our website. Other new additions include oral history interviews about living with disability; images of Broken Hill from 1888 to 1910; the personal archive of Peter Hall, the architect who succeeded Jørn Utzon on the Sydney Opera House; and letters to Shirley Hazzard from fellow authors Elizabeth Harrower and Murray Bail.

Bungarribee community garden, 2017, by Geoff Ambler

Digital legacy

The challenges of preserving digital material — photos, manuscripts, ebooks, websites, oral histories and social media — are many. The window for collecting this material is brief, as formats quickly become obsolete, and digital storage and search facilities need to be frequently upgraded. Our systems need to be scalable and flexible to meet the needs of a rapidly growing collection, and staff need training and support. The Library has a long history of collecting born-digital material and we have digitised much of our physical collection. Since our active digital preservation program began in 2016, we've added over five million files to our digital repository. On 29 November 2018, the Library will take part in World Digital Preservation Day to raise awareness about the importance of creating a digital legacy for future students and researchers.

Facts of publishing

Scathing readers' reports and pithy memos provided light relief as conservators prepared 102,804 pages from the Angus & Robertson publishing archive for digitisation. 'I felt as though I got to know the characters in this archive,' says Assistant Conservator Natalie Rose Cassaniti about a collection that spans the years from the late 1800s to 1973. Conservators examined each page and made repairs where necessary. They treated 5307 pages for tears, flattened 2519 pages, removed 194 metal objects such as staples and paperclips, detached 153 pieces of sticky tape and separated 64 pages. The correspondence of the company that published classics by Banjo Paterson, Henry Lawson and May Gibbs has been digitised and will soon be available through the catalogue.

Removing sticky tape from Angus & Robertson letters

Mona Brand Award

Patricia Cornelius was awarded the $30,000 Mona Brand Award on 30 October in recognition of her outstanding and extensive work as a playwright. Cornelius has written more than 30 plays — her first, *Witch*, played at La Mama 35 years ago, and her latest, an adaptation of Lorca's *The House of Bernarda Alba*, was produced this year by Melbourne Theatre Company. Senior judge Kim Williams AM said, 'Her work is distinctive, highly original, courageous, often confronting and always rewarding. Patricia Cornelius embodies the very spirit of Mona Brand herself!' The Mona Brand Emerging Writer Award of $10,000 went to Lucy Knox for her critically acclaimed short film *An Act of Love*. The judges also highly commended the emerging playwright Kendall Feaver for her play *The Almighty Sometimes*.

Lucy Knox and Patricia Cornelius, photo by Joy Lai

NEWS

?

Interrobang

The following is one of approximately 350 questions answered each month by the Library's 'Ask a Librarian' service.

? What does 'down trou' mean?

! The publisher of the *Oxford English Dictionary* contacted the Library recently for help defining the phrase 'down trou' in the context of the game of rugby. The words appear in a 1973 history of the game, *Mud in Your Eye* by Chris Laidlaw, which is held by only a few libraries.

Laidlaw describes the player Harry Vassall as 'the central figure in the game in Britain in the 1880s'. Vassall ensured his team, Oxford, 'obliterated all opposition for three years' and he helped see rugby recognised as a 'full-blue' sport. He was also a big man with a big sense of humour, and a habit of lowering his trousers in public.

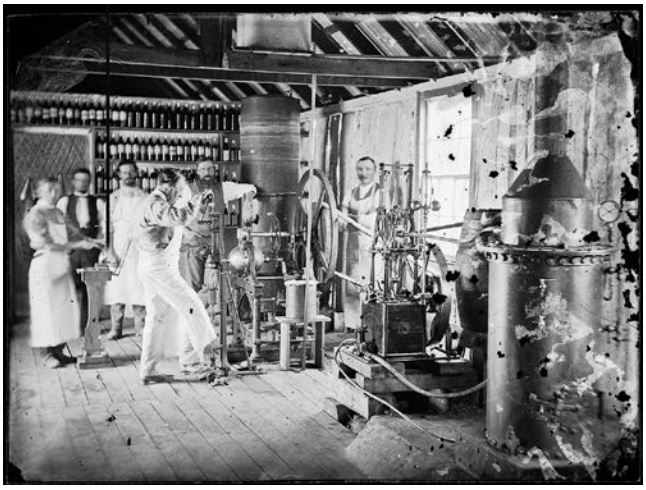
'Vassall not only enjoyed laughing,' explains Laidlaw, 'he also provoked it at the most formal Oxonian tea parties by removing his capacious plus fours [knickerbockers] to display the fearsome scars he had acquired (presumably on his shins) while doing his bit for Oxford. If for nothing else, Harry deserved to achieve immortality for promulgating what has become known as a "down trou" although his intensions were doubtless less sinister than those of today's exponents.'

sl.nsw.gov.au/ask

Take 6

UNESCO SIX

Compiled by Anna Corkhill, Curator, Research & Discovery



Holtermann collection

Weir & Embleton's cordial factory was one of many businesses on the Hill End goldfields photographed in 1872 and 1873 by Henry Beaufoy Merlin.

ON 4 Box 47 No 57

Internee papers

'Enemy aliens' interned at Holsworthy camp, near Liverpool, NSW, used this roll of fabric in March 1919 to throw a letter over the fence protesting their continuing imprisonment after the end of the war.

MLMSS 261/14 A-B/Item 74

Giant negatives

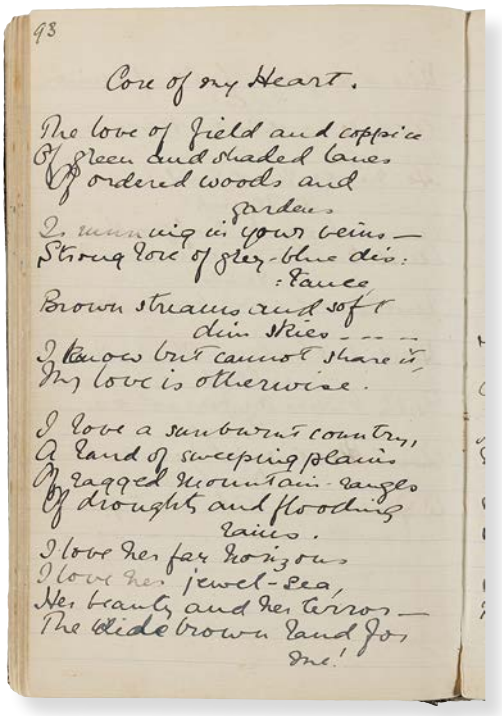
One of three Holtermann giant glass-plate negatives from 1875 — believed to be the world's largest — was reconstructed in 2017 by the Library's conservators and photographers. It shows a view from the north shore to the future site of the Sydney Opera House.

XR 46

Core of my heart

Early in 1908, Dorothea Mackellar wrote out the final draft of a poem she had been working on for four years. 'Core of My Heart' (later titled 'My Country') became one of Australia's best-known poems.

Safe 1/117



98

Core of my Heart.

The love of field and coppice
Of green and shaded lanes
Of ordered woods and
gardens
Is running in your veins—
Strong love of grey-blue distance
Brown streams and soft
dim skies—
I know but cannot share it
My love is otherwise.

I love a sunburnt country,
A land of sweeping plains
Of ragged mountain ranges
Of droughts and flooding
rains.
I love her far horizons
I love her jewel-sea,
Her beauty and her terror—
The wide brown land for
me!

World War I diaries

Artist Vasco Loureiro, on his way to Europe in 1916, drew this self-portrait and caricatures of his fellow soldiers on troopship *Suevic*. At the end of World War I, the Library began acquiring personal diaries, artworks and photographs of servicemen and women.

PXE 700/Vol. 1/2

Representation of a Bird of the Coot kind, found at Lord Howe Island in the South Sea.

First Fleet journals

Arthur Bowes Smyth, a naval officer and surgeon, drew the flora and fauna he encountered on arrival in Australia in 1788. His diary is one of 10 First Fleet journals in the Library's collection.

Safe 1/15

These collections on the UNESCO Memory of the World register are on display in *UNESCO Six* until 5 May 2019.

ORIGINS

HISTORY OF THE LIBRARY, 1989–2018

The opening of the Library's new Galleries this year is the culmination of many years' work on the Mitchell building that included the refurbishment of the Mitchell Library Reading Room.

The past 30 years have seen landmark acquisitions, the centenary of the David Scott Mitchell bequest and much of the collection made accessible online through digitisation.

Compiled by Geoff Barker, Senior Curator, Research & Development

ABOVE: Projections marking the Mitchell Library centenary, 2010

LEFT: *UNESCO Six* exhibition in the new Michael Crouch Family Galleries

OPPOSITE: Holey dollar, 1813 (created from Spanish dollar minted in 1773), SAFE/R 277a

Mitchell building

Magpie, TAL & Dai-ichi Life Derby collection

First World War diaries

1990
The Legal Information Access Centre is launched, giving access to plain language legal information through the State Library and public libraries.

1998–99
The collection is valued for the first time, increasing from a notional $1 to $2.084 billion.

2002
The Mitchell Library is listed on the State Heritage Register.

2008
The five-year eRecords Project commences, with $10 million funding from the NSW Goverment. More than one million online catalogue records would be created.

2009
First Fleet journals are added to the UNESCO Australian Memory of the World register.

2010
The *One Hundred* exhibition marks the centenary of the opening of the Mitchell Library.

2011
The TAL & Dai-ichi Life Derby collection of Australian natural history watercolours from the 1790s is acquired.

2012
The NSW Government awards the Library $32.6 million for the first four years of a 10-year digitisation program.

2014
Life Interrupted: Personal Diaries from World War I is the first major exhibition in a four-year campaign commemorating the centenary of the First World War.

2017
15 million publicly available social media posts are harvested using Vizie, a social media collecting tool developed in collaboration with CSIRO.

2018
The Michael Crouch Family Galleries and John B Fairfax Learning Centre open.

SYDNEY
Elders

WORDS Jonathan Jones

Wiradjuri/Kamilaroi artist Jonathan Jones' new exhibition tells the continuing story of Aboriginal Sydney through the lived experience of four elders, and through photographs, manuscripts and artworks from the Library's collection.

The Sydney landscape is rich. From the dramatic sandstone cliffs adorned with rock art, to the establishment of the Blacktown Native Institution, to the rise of the black political movement in Redfern, this country has a memory and a unique story to tell. Here to tell those stories are the traditional owners, elders, knowledge-holders and community members. These voices often come together to speak as one but also diverge and vary, reminding us of the many Aboriginal experiences that make up Sydney.

When Uncle Chicka Madden gives a Welcome to Country he always reminds us of the 29 clans that sit within the river boundaries formed by the Hawkesbury to the north, the Nepean in the west and the Georges to the south. This one statement gives us a lens to understand and appreciate many different experiences. What we call Sydney today is in fact a complex web of Aboriginal relationships, knowledges and systems. As the city has grown it has continued to consume Aboriginal nations, languages and clan boundaries.

Perhaps the most infamous event is the British invasion, possession and subsequent colonisation of this landscape. It was here, in Sydney — often referred to as the epicentre of colonisation — that the world's oldest living culture came face to face with the global superpower of the day. Worlds collided and crashed.

With its extraordinary holdings of historical material, and supported by researchers including Keith Vincent Smith and Anthony Bourke, the Library has led the way in showing how Sydney's Aboriginal people resisted, survived and came to terms with the colonisation of their country.

The seminal exhibition *Eora: Mapping Aboriginal Sydney 1770–1850*, held in 2006, was followed by *Mari Nawi: Aboriginal Odysseys* in 2010, which illustrated not only how Sydney Aboriginal people were living but also showed their participation in vast voyages around the world.

Sydney Elders builds on these exhibitions while developing a greater understanding for the contemporary lived experience of Sydney.

Jonathan Jones and Uncle Chicka Madden
OPPOSITE: Uncle Chicka Madden
Photos by Joy Lai

Four key traditional owners and elders have agreed to be part of the project and guide us through their country. Together, Uncle Dennis Foley from the north, Aunty Esme Timbery from the south, Uncle Charles 'Chicka' Madden from the east, and Aunty Sandra Lee from the west paint a picture of what it is like to be an Aboriginal person who is ancestrally connected to this landscape.

Over a series of months, these four elders generously let us into their homes and took us to important sites to record their stories. The Library then reciprocated by hosting the elders to view collection material relating to their stories. Some found photographs of their family; others found images of places they knew well as children. This exhibition brings new voices to the collection, framing twentieth century material through an Aboriginal lens.

State institutions, like those that line Macquarie Street, have actively excluded and supressed Aboriginal voices and knowledges. In the State Library's collection alone, the majority of Aboriginal material was not authored or curated by Aboriginal people. Other people have told our histories and stories. We have had no voice in how we have been represented.

This project presents an opportunity not necessarily to rewrite these wrongs but to create a space in which elders can speak to us — to tell us all something about the place where we live, while enlivening the collections. In the same way, the exhibition has been conceived to provide a temporary platform for these stories. Exhibition walls lean and rest against each other, forming a new space, a new history, and one where elders' interviews will guide us on our way.

From the Gai-mariagal clan, whose homelands are Sydney's northern suburbs, comes Uncle Dennis. He spent much of his childhood growing up on country with his grandmother. Through this connection he has developed a deep understanding of the Northern Beaches, including sites such as the long-forgotten fringe camp at Narrabeen Lagoon, along with the best swimming and fishing spots.

For this project Uncle Dennis took us to Collins Beach, where Governor Arthur Phillip was speared in 1780. Uncle Dennis, though aware of this colonial history, instead recounts the way his uncles would fish the narrow bay in the 1950s to provide food for their impoverished community. He was able to find many historical images in the collection that reminded him of his early years with his grandmother, and they are shared in this exhibition.

Aunty Esme Timbery comes from the well-known Aboriginal community of La Perouse in Botany Bay. Originally established in the late 1800s, La Perouse remains one of Australia's first Aboriginal missions, now deep in the heart of Australia's biggest metropolis. The Timberys are from the southern Bidjigal and Dharawal clans and are renowned fishermen. Aunty Esme's father was one of the best, and she tells us how he went up and down the coast fishing.

Yet it's Aunty Esme's widely exhibited shellwork that has captured people's attention. Her great-grandmother was Queen Emma Timbery, an important community leader and a celebrated shellworker. For this exhibition, Aunty Esme has created for the first time a shellworked church —

Aunty Sandra Lee, photo by Joy Lai

depicting a building and an institution that has defined much of Aunty Esme's life.

In the east, from Gadigal country, is Uncle Chicka Madden, a familiar elder around the Redfern and inner-city area, where he has spent most of his life. Uncle Chicka has been employed within the construction industry and has been involved in the building of many familiar landmarks and infrastructure projects, including Qantas House, Gladesville Bridge, the Eastern Suburbs railway line and Carriageworks.

Uncle Chicka has also been heavily involved in many Aboriginal community organisations. He has served on local organisations such as the Aboriginal Medical Service, the Metropolitan Local Aboriginal Land Council and Aboriginal Hostels NSW, and is a life member of his beloved Redfern All Blacks club. In this exhibition Uncle Chicka takes us back to many of the places where he worked and helped create.

Aunty Sandra Lee is a Boorooberongal woman from Western Sydney. Born and raised in the Blacktown area, she has lifelong connections to the region. She traces her ancestry to Maria Lock, who was one of the first Aboriginal children to enter the Native Institutition established by Governor Lachlan Macquarie in 1814. Maria went on to marry a convict, become a landowner and act as a strong leader for the Dharug people.

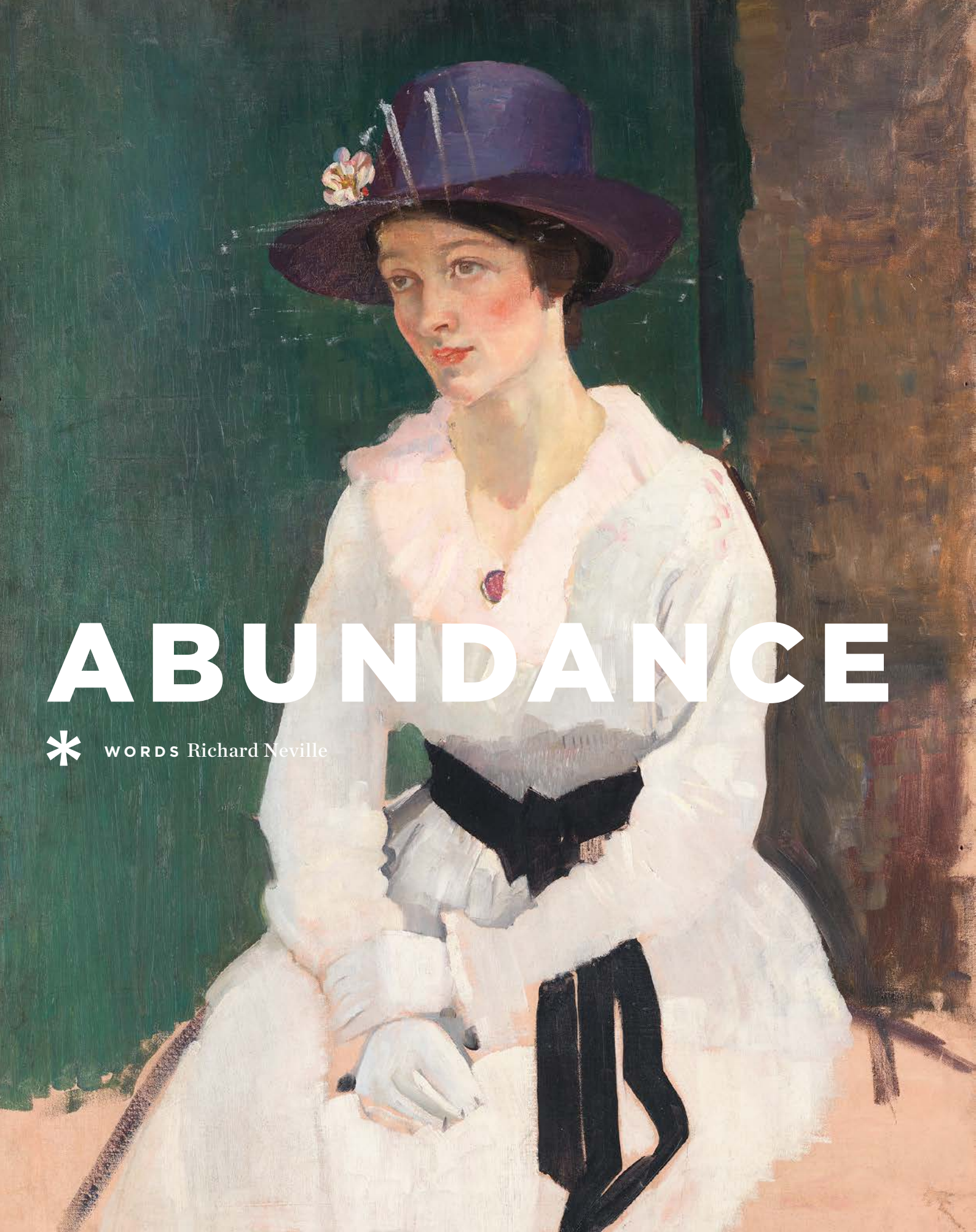
Aunty Sandra has continued this advocacy for her community and works closely with Blacktown City Council and Holroyd Council as an advisor, and is an Elder on Campus Advisory Board Member for Western Sydney University. Within the exhibition she talks about the strength she draws from her ancestor Maria Lock and the importance of sites such as the Native Institution in Australia's history.

Sydney Elders brings together for the first time the different voices of Aboriginal Sydney. From the comfort of their homes, these four elders weave us a narrative that connects the archive to place and memories held dear. They provide a unique understanding of this place we call Sydney.

Sydney-based artist and independent curator Jonathan Jones is a member of the Wiradjuri and Kamilaroi nations of south-east Australia. He is currently a senior researcher at Jumbunna Institute for Indigenous Education and Research, University of Technology Sydney.

***Sydney Elders: Continuing Aboriginal Stories*, a free exhibition until 13 October 2019.**

ABOVE LEFT: Aunty Esme Timbery
ABOVE RIGHT: Uncle Dennis Foley
Photos by Joy Lai



ABUNDANCE

WORDS Richard Neville

The new hang of *Paintings from the Collection* is a theatrical and eclectic view of history.

Salon hangs — the massed display of paintings on gallery walls — have a long history. Seventeenth and eighteenth-century precedents were about the ostentatious flaunting of painting collections, often in layouts designed to be understood only by the owner and his connoisseur friends. The exuberance of early nineteenth-century London Royal Academy exhibitions, on the other hand, was all about theatre.

The new hang of more than 300 paintings from the Library's collections that launched in our newly refurbished galleries in October reprises some of the drama of the nineteenth-century salon hang. It's a celebration of the Library's paintings: *en masse*, this abundance presents an eclectic opportunity to experience these extraordinary images of Australia's past.

Although libraries have long collected pictures and images as documentary records, most people today are surprised to encounter the large, diverse and deeply interesting pictorial collections held by the State Library — a considerably larger holding, for example, than in the Art Gallery of NSW. They include oil paintings (the subject of this article), drawings, watercolours, prints and photographs. In totality, these collections broadly document the Australian experience. These days, the Library pursues material in areas, particularly in contemporary life, where its records are lacking.

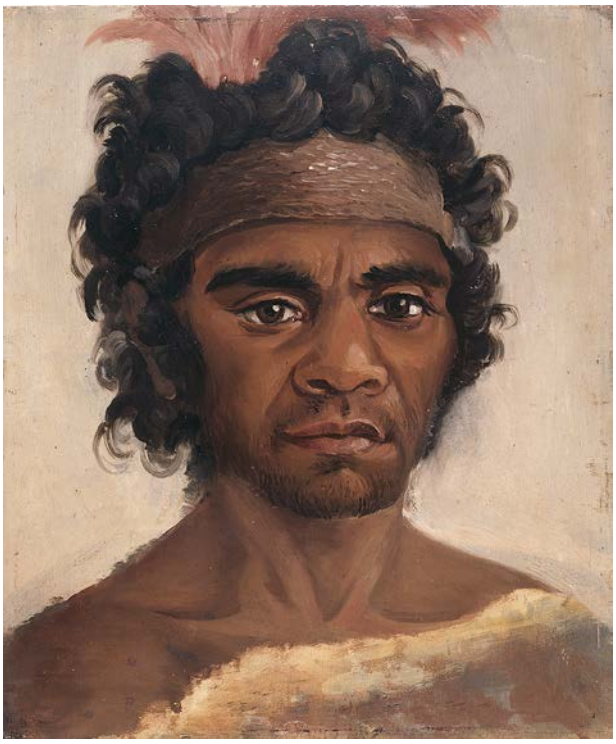
The Library has been actively collecting images since at least the 1880s. The collections began to expand significantly with the opening of the Mitchell Library in 1910 — the idea that it was to be a national library encouraged donations from across Australia — and with the generosity of Sir William Dixson, who began offering major pictures to the Library in 1919.

Initially, the Library focused on acquiring portraits of key figures in Australia's colonial European past. Many colonial families gave their records to government collections as a way of writing their stories into the national narrative. In 1891 Fanny Johnston, the daughter-in-law of Major George Johnston — and the man who overthrew Governor Bligh — decided to give the family portraits to the NSW Government, because it was her wish that 'these mementoes be held in perpetuity on behalf of

TOP: Exhibition Room Somerset House, 1808, by Thomas Rowlandson, courtesy The Met

ABOVE: *Paintings from the Collection*

OPPOSITE: Portrait of a woman, c 1918, by George Washington Lambert, ML 246



the Australian people'. Richard Noble's splendid portrait of Fanny's husband Robert was one of the paintings she gave to NSW that would later be transferred to the Library.

Colonial families were adept at using portraiture to burnish their pasts. Robert Johnston's mother, for instance, was a convict, a circumstance which should have barred the family, under the standards of the day, from its position of pre-eminence in colonial society. Yet substantial gold-framed paintings created the illusion of gravitas and lineage, providing a gilded backdrop to the 'vicissitudes and trials' of the colony's early days which read 'now like the chapters of some stirring romance', according to the *Illustrated Sydney News* of 19 December 1891.

For others less worried about social hierarchies, like successful publican Stephen Butts, commissioning a painting of one's self — on a favourite horse, for instance, in fashionable Macquarie Street — was a major statement of colonial achievement.

The Library's early displays of these images were sombre and didactic. An account of the Mitchell Library in 1911 by FM Bladen commended the Galleries as being 'very strong in portraiture and old prints. Many of the early governors, judges, missionaries, explorers, politicians and other notable men in Australian history are included ...' Photographs of the Galleries, such as the *Daily Mail*'s of 1923, show massed tightly spaced hangs on multiple levels. Indeed the *Age* suggested in 1939 that 'the story of Australia is presented pictorially' in the Library's Galleries.

Oil paintings tend to be formal commissions of prominent people or important places, presenting a very European view of colonial experience. It is a medium suited to people who want to make a statement. The green and verdant landscape of *A direct north general view of Sydney Cove* of around 1794, for instance, was a major argument about the success of the new colony rather than a literal illustration of the conditions there, at a time when the news about Sydney was rarely positive.

Oil paintings can also bring a gravitas to a subject. When the Library acquired a portrait said to be Governor Lachlan Macquarie in 1914, the *Sun* newspaper noted that 'it was infinitely better' than other portraits of him, including Richard Read's watercolours. These were described by Principal Librarian William Ifould as mere caricatures. Part of the portrait's attraction was that its dignity aligned more closely to how Australians wanted to imagine Macquarie.

TOP: One of the NSW Aborigines befriended by Governor Macquarie, 1810–21, by unknown artist, ML 696

ABOVE LEFT: Hal Porter, c 1934, by Sir William Dargie, DG 386

ABOVE RIGHT: Stephen Butts, c 1850, by Joseph Fowles, DG 250

Of course, not everybody could commission portraits of themselves. Aboriginal people were subjects of oil paintings rather than commissioners of them. The majority of the Library's early images of Indigenous Australians are drawings and prints rather than oils, but little portraits like *One of the NSW Aborigines befriended by Governor Macquarie* are powerful and proud records of First Nations peoples, even though the identity of this man is now lost.

By the early twentieth century the ubiquity, efficiency and alleged honesty of photography had come to dominate the practice of documentary image making. The two world wars also changed perceptions of the relevance of oil paintings and the truthfulness they could capture, and this was reflected in the Library's attitudes to acquiring paintings. When offered Sir William Dargie's compelling portrait of writer Hal Porter in 1966, a Library officer noted, 'I still don't think we want to pay any money at all for an oil painting of Hal Porter when a photograph would do.'

And it is true that the Library still only occasionally acquires oil paintings of twentieth and twenty-first century Australians. Some have been acquired with the papers of artists: George Lambert's wonderful portrait of an unknown woman was part of his archive. Similarly Norman Carter's strong portrait (a finalist for the Archibald Prize in 1938) of his friend Hans Heysen came to the Library with his papers, which contain a letter in which Heysen tells Carter that he thought the portrait 'carried across the room splendidly' but its many failings 'detracted from its success'.

Although photography is the main documentary medium of our time, the insights of artists are still very much part of the documentation of our lives. Robyn Sweaney's large acrylic *Neighbourhood watch* of 2009 focuses on a housing stock and streetscape that would be difficult to encompass in one photograph. Sweaney also distils in her painting an essence of place, a sense of regional New South Wales, in a way that photography would struggle to do.

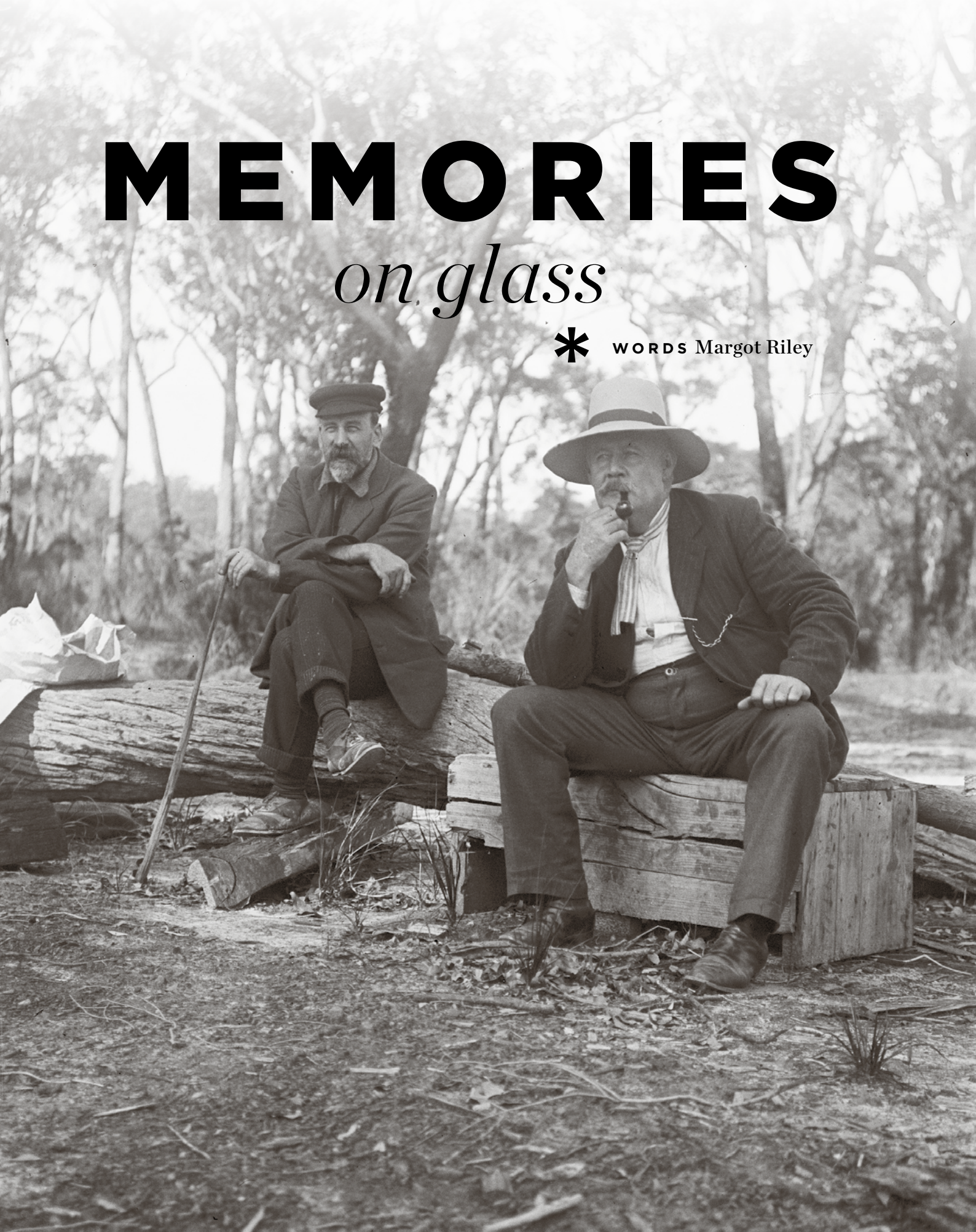
The Library's painting hang, underpinned by a broad geographical, temporal and subject arrangement, offers an intriguing exploration among a glorious abundance of images. Visitors can navigate their own paths through the Galleries, or explore their detail through digital labels. The hang is quite unlike anything else in Sydney. It is not a sober display of paintings — rather it is a rich mosaic of jewels of Australian history.

Richard Neville, Mitchell Librarian and Director, Education & Scholarship

Neighbourhood watch, 2009, by Robyn Sweaney, ML 1431

MEMORIES
on glass

WORDS Margot Riley



The value of one family's collection of glass photonegatives lies partly in the amateur approach of its photographers.

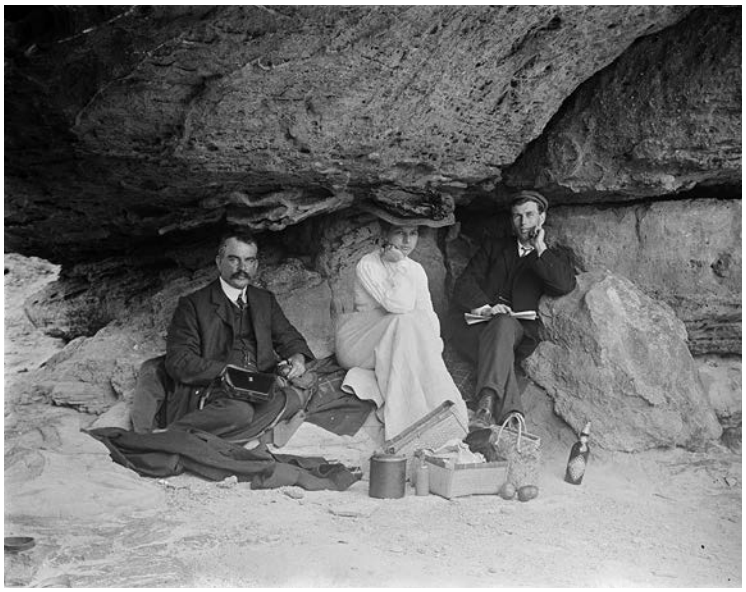
Members of the Macpherson family brought their dilemma to the State Library in 2014: what should they do to preserve the 28 boxes of glass-plate negatives produced by their forebears in the late nineteenth and early twentieth century?

No-one knew what was stored in these 688 images — who and what was portrayed, and where and when. Surviving family folklore suggested they had been taken by a single photographer, William Joseph Macpherson (1866–1923), grandfather of the current generation. The Library was offered the century-old photo archive as a donation in exchange for digital copies.

Archives of negatives by amateur nineteenth-century Australian photographers are rare. Though this collection had survived its poor storage conditions, many of the plates were damaged by mould. But careful cleaning and digitisation soon revealed the striking images now on display in the *Memories on Glass* exhibition. Digitisation also meant many of the unidentified photos could be blown-up and forensically examined, making it possible to re-locate them in place and time.

Most of the Macpherson family photographs were taken after 1880, suggesting this clan of gifted amateurs found 'dry plate' glass negatives (introduced to Australia in the 1880s) more suited to capturing the spontaneous events of family life. Edward Hume Macpherson (1863–1927), William's elder brother, can now be confirmed as the most dedicated photographer in the family. He was a committee member of several Sydney-based camera groups, won prizes in local photography competitions, and his photographs were published in the *Australasian Photographic Review*, the country's leading photography magazine.

Although photography was invented in the mid-nineteenth century, it was not until the early twentieth century that it became widely popular for amateurs in Australia. In the early years, chemicals and equipment had to be shipped from the other side of the world. Before the invention of roll film, photographers had to carry heavy glass-plate negatives wherever they wanted to take photos. To produce successful images, they had to master complex processes, and have a detailed understanding of photographic chemistry. None of this deterred a small number of amateur Sydneysiders from taking up the new process, although it remained an elite pastime.



By the 1880s and 1890s, simpler hand-held cameras, ready-prepared plates and 'send away' development services enabled people to document their lives more easily through 'snapshots'. Lighter weight cameras meant photography was also considered a suitable hobby for women, who avidly took up the role of amateur 'snap-shooter'.

From the 1880s to the 1920s, professional Australian photographers created extensive pictorial records of urban and rural life in eastern Australia.

Three Macpherson family picnickers seated under a rock ledge, c 1908, ON 588/Box 27/42

OPPOSITE: Macpherson brothers, c 1920, ON 588/Box 06/10

They developed successful businesses selling landscape views, photographing news and events, importing views of the world and exhibiting their work overseas. In this way, commercial photographers shaped Australians' interest in and understanding of their social and natural environment.

Without the constraints of professional photographers — who had to confine their images to well-known, marketable destinations — the Macphersons were free to head off the beaten track. These dedicated hobbyists could explore the picturesque possibilities of remote bush spots, and their photographs also show the development of public roads and railways as they pushed into the hinterland of Sydney and New South Wales.

Like many camera artists steeped in the amateur tradition of the period, the Macphersons had a wide range of interests. A wealthy family with a luxurious waterfront holiday home on the North Shore, the Macphersons owned boats and were keen sailors, which meant they could access remoter parts of Sydney's waterways and popular coastal leisure spots. The Macphersons' amateur status, and their close relationship to those they photographed, lends a comparatively relaxed and surprisingly modern feel to many of their images. Rather than recording groups of stiffly posed people, the Macphersons' photos show family and friends lounging informally together on the ground.

It is obvious from their photos that they had an abiding passion for travel. Perhaps this was another of the reasons the family was so keen on photography, as it enabled them to record the places they visited and share their adventures with others.

The Macpherson family's photographs offer remarkable evidence of the lives they lived and their fascination with the rapidly changing world around them, before modernity and war changed things forever.

Margot Riley, Curator, Research & Discovery

***Memories on Glass: The Macpherson Family Collection* is on display until 5 May 2019.**

Five women stepping into a punt at Narrabeen Lagoon, c 1905, ON 588/Box 04/26


ster Ebony
Marble Bronze

The Collectors' GALLERY

Objects collected over the past century are on display in our new visible storage installation.

Spectacles worn by *Times* China correspondent George Ernest Morrison. Copper etching plates used to produce Norman Lindsay's intricate artworks. Stella Miles Franklin's silver watch. Convict manacles. Miniature portraits. Sculpture busts. Badges. Broken crockery found when the site was cleared for the Library's 1988 building on Macquarie Street. Activist and physician Helen Caldicott's 1980 Gandhi Peace Award bearing the inscription, 'Love suffers, never revenges itself'.

These are some of the objects in the Collectors' Gallery, part of the Mitchell building's recent transformation. The gallery was established as part of the architectural vision for the ground floor entry to the new galleries and learning centre. Bespoke display cases were constructed, a realia collection survey was carried out for the 9000 objects in the collection, and a list of potential items for permanent display was established and refined over time as treatment, weight and installation factors — such as viewing height — came into play.

'Realia' is a curious library term based on the Latin word meaning 'real things'. It describes tangible objects that offer a direct link to past lives and historic events, adding a sense of intimacy to our other collections.

The objects on display are mostly inorganic — made of metal, stone, glass or clay-based materials — and will not be damaged by exposure to light. The rest of the collection remains below ground in the Library's multi-level storage areas or 'stacks'.

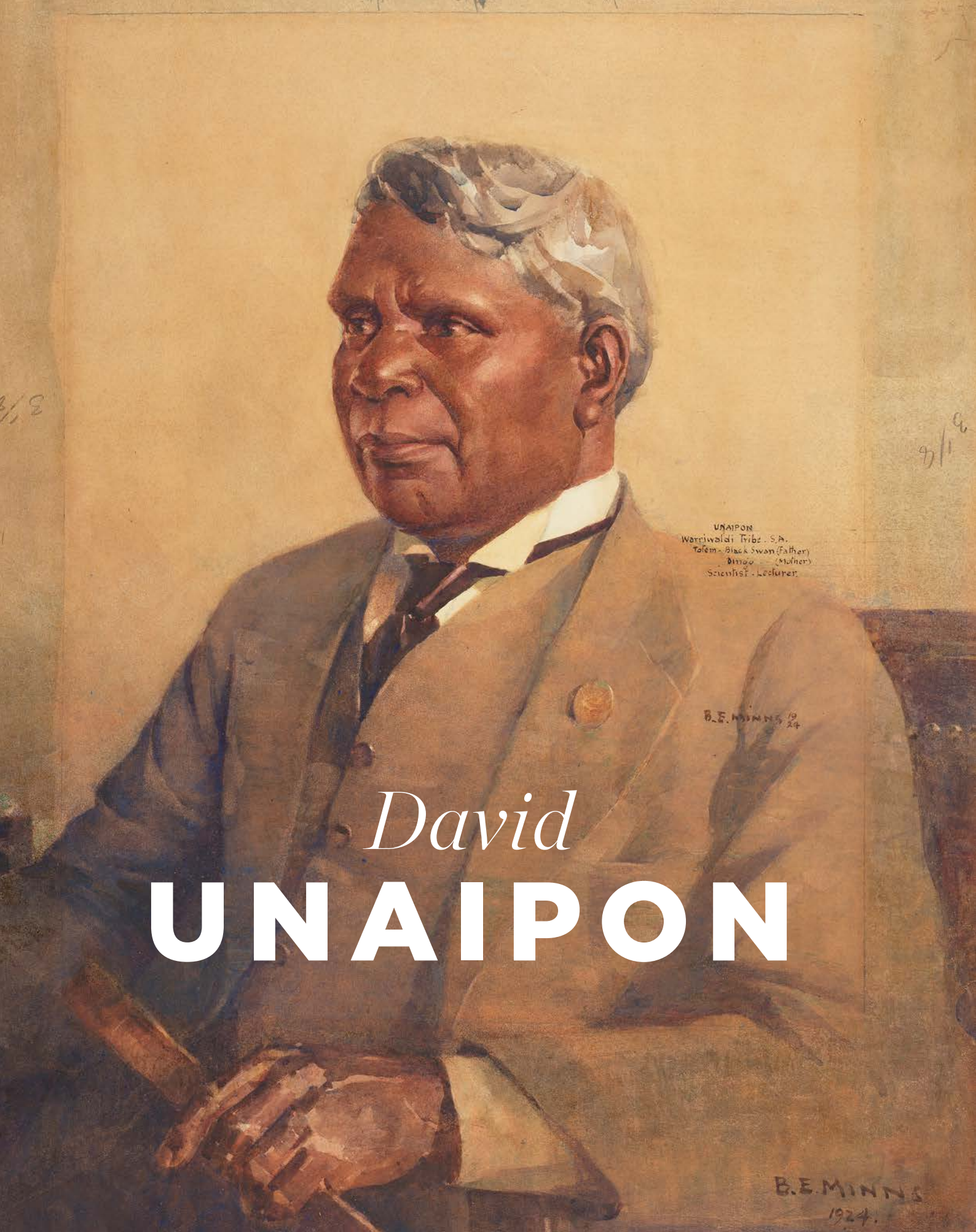
Many of these artefacts came from Sir William Dixson, who gave his extensive collection to the Library, both during his lifetime and as a bequest in 1952. Others came with manuscript collections of writers, artists, surveyors, politicians, community organisations and businesses.

Each object is displayed with its call number, which you can use to search the catalogue for information about bird whistles, medals, ointment jars, coins, convict bricks and more.

The Collectors' Gallery has been realised with the generous support of the Nelson Meers Foundation, Rob Thomas AM and Kim Williams AM.

Spectacles belonging to George Ernest Morrison, SAFE/R 645/Item f

OPPOSITE: Dana Kahabka and Cecilia Harvey (Collection Care) and Avryl Whitnall (Exhibitions) prepare objects for the Collectors' Gallery, photo by Russell Perkins



David
UNAIPON

Conservators revealed hidden dimensions to a portrait of author and inventor David Unaipon.

Among the Library's vast collection of artworks on paper is a 1924 portrait of David Unaipon by the highly regarded watercolourist Benjamin Edwin Minns.

Unaipon is celebrated as Australia's first published Indigenous author. A Ngarrindjeri man born in 1872 in South Australia's Raukkan (formerly the Point McLeay Mission), he became a writer, public speaker, lay preacher and inventor. His book *Legendary Tales of the Australian Aborigines*, written in the 1920s, was finally published under the author's name in 2001.

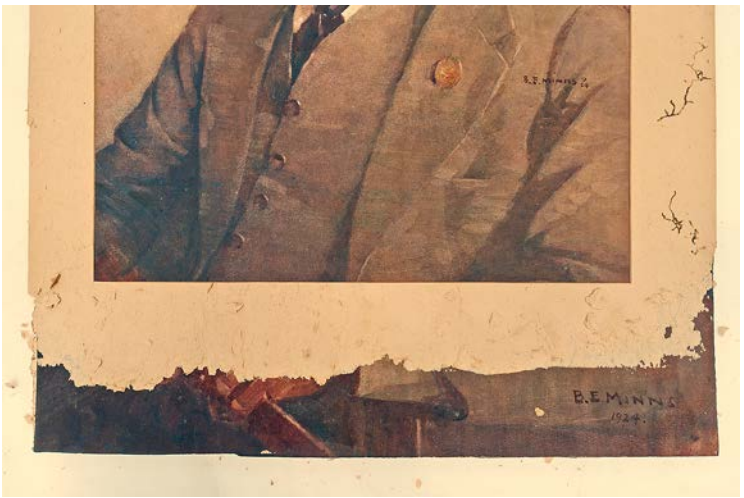
This signed portrait came into our Collection Care lab when we were preparing for the exhibition *UNESCO Six*. Unaipon's papers are under consideration for nomination to the UNESCO Memory of the World register, and a selection of material related to his life is displayed in the exhibition alongside the six collections already on the register (see page 8).

When we inspected the painting, the watercolour and paper appeared to be in good condition. The mount materials, however, were a different matter. Firmly adhered to the artwork, the thick paper backboard and front window mount were yellowed and brittle. Left in place, the mount posed a risk to the long term preservation of the painting.

But there was another, more compelling, reason to separate the painting from its mount — the window appeared to cover part of the artwork. We consulted Curator Ronald Briggs, who agreed with our proposal, and began meticulous treatment to uncover the entire image.

We used specialised tools and humidification to pare back each layer of the board mounts. By the time we were finished, three discoveries had been made.

The first was unwelcome: there were traces of borer insect activity from a long time ago. The pests had worked their way in from the sides of the artwork, leaving no sign of their tunnels on the face or back of the mount. We removed the 'frass', the remnants of borer activity, and repaired the small holes in the watercolour paper with Japanese tissue in a similar tone.



Then we noticed a second BE Minns signature. Penned in the same hand as the first, the newly revealed signature appeared to be the original one. Was it the artist, then, who covered up large areas of his own painting? And why?

The final — and most rewarding discovery — was David Unaipon's hand holding what looks like a book at the bottom left of the painting. This seemed extremely apt when his book, and its original manuscript in the Library's collection, is the basis of the potential nomination for a UNESCO listing.

The task of conserving this painting was made even more rewarding by these discoveries, which raise questions our curators are now seeking to answer.

Wendy Richards, Conservator, Collection Care

Conservation work was in collaboration with Nichola Parshall, Senior Conservator of Paper and Photographs.

***UNESCO Six* is on display until 5 May 2019.**

The David Unaipon portrait during treatment

OPPOSITE: David Unaipon, 1924, by Benjamin Edwin Minns, DG P4/6

The making of MARTIN SPARROW

* **WORDS** Peter Cochrane

A small volume in the Library's collection provided vital intelligence for a historian taking to fiction.

March, 1806. The great flood on the Hawkesbury River has just wiped out ex-convict Martin Sparrow's crops, and carried him off, dumping him downriver, half-drowned, cut and bruised, on a patch of sand. This is a new low for Sparrow. He's damaged goods, he's lazy, he's lovelorn (he's a 'rudderless heart') and he's deep in debt to the enterprising chief constable, Alister Mackie.

At this moment, Sparrow is confronted with a choice. He can buckle down and set about his agricultural renewal, rebuilding his farm and his life on the river; or he can heed the whispers of an earthly paradise on the far side of the mountains — a democracy of 'bolters' and dreamers beyond the reach of the colony's military and mercantile tyrannies — and set out for a new life.

Inevitably, Sparrow prevaricates. His yearning for the village strumpet Biddie Happ holds him back. So does his fear of the forbidding mountains and the Indigenous people who occupy them, periodically striking at the settlers — a people in retreat, much diminished, but clinging to a precarious sovereignty.

How does history figure in this fictional tale? In the afterword to my recent novel *The Making of Martin Sparrow*, I paraphrase Henry James: what the historian wants is more documents than he or she can use, but what the novelist wants is more liberties than he or she can take. The emphasis here is on the liberties, not the history. And yet the authenticity of the narrative partly depends on detail and texture that can only come from the documented past. That past must infiltrate the text like dye into cloth; it must seep quietly into the tale, routinely present, entirely subordinate to the fiction, embedded in memories, dialogue and character, in the physical setting and in the very atmosphere.

In the afterword I discuss some of the documentary records and secondary works that informed central threads in the tale.

These threads include the great flood, the barter economy, illicit distilling, the trade in women, the law and the magistracy, the Aboriginal people (patterns of resistance and reprisal), the so-called 'wilderness' west of the Hawkesbury and the folklore about a sanctuary beyond.

But the *raison d'etre* for the colonisation of the river was farming on its fringes. The fertile 'bottoms' had swiftly become the breadbasket of the colony. Knowing about the ways of agriculture in everyday life was vital for the novel, and for that I made use of a contemporary booklet held by the State Library: the *New South Wales Pocket Almanack and Colonial Remembrancer* published in 1806. Truly, a treasure.

The *Pocket Almanack* was compiled and published by George Howe, the editor of the government newspaper, *The Sydney Gazette and New South Wales Advertiser*. It is an extraordinary document, a portable compendium of the best information available; the accumulated agricultural wisdom of the colony up to that point in time, 1806, the year of the great flood, the year of *Martin Sparrow*.

The *Almanack* includes a great deal of seasonal information about subsistence and market gardening, grain growing and livestock breeding. And it contains a record called 'The Chronological

OPPOSITE: Sketch of the Inundation in the Neighborhood of Windsor taken on Sunday the 2nd of June 1816 (detail), artist unknown, PX*D 264

New South Wales Pocket Almanack and Colonial Remembrancer, Sydney: compiled and printed at Government Press by G Howe, 1806, Dixson Library, 8/57

Cycles', a table of 'high water' or high tides for 'every day of the moon's age', for Sydney Town, for Parramatta, for King's Town and for the garrison-cum-village on the Hawkesbury, the village I have called Prominence, the locale known as Windsor since 1810. Other contemporary sources indicated how the winds and the tides ruled the settler's movement on the river. Like the seasons for sowing and reaping, the river's unceasing rhythms governed everyday life, and these rhythms are prerequisites for a credible river context.

The *Pocket Almanack* is full of contemporary knowledge that was both elementary and essential for everyday life in a farming community based on grain growing and river transport. It graces the reader with information on the propagation of vegetables, the 'proper seasons' for planting and reaping the indispensable grains, the management of the soil, and mitigating the perils of the weather and of insect pests. The presence of this rich compendium in the State Library meant I could have the agricultural context just as I needed to have it, remembering that the history must be a dutiful, shy, retiring subject and serve the fiction, humbly and faithfully.

The tides figure routinely in life on the river in *Martin Sparrow*, and the business of farming the land is likewise part of the story, or at least its beginning. In the *Pocket Almanack*, all sorts of information is available for the month of March: it's the proper season for planting strawberries and 'a sprinkling of fresh earth should be thrown over the beds'; it is 'likewise a proper season for sowing onions'; peach trees 'will require a deal of trimming at this time'; the late maize won't be ready but the early maize

Sketch of the Inundation in the Neighborhood of Windsor taken on Sunday the 2nd of June 1816 (detail), artist unknown, PX*D 264

OPPOSITE: *New South Wales Pocket Almanack and Colonial Remembrancer*, Sydney: compiled and printed at Government Press by G Howe, 1806, Dixson Library, 8/57

should be in store. Turnips for domestic use 'may be sown at any time between March and September'.

Such information is grist to the mill for the novelist. Sparrow is a hopeless farmer — he has failed to get his maize crop in, and consequently lost most of it to the flood. Details surface incidentally in the flow of his reflections:

> He did not relish going cap in hand to Mackie for seed and stores, nor did he welcome the coming dawn, when he would have to begin his own clean-up, rescue what was left of the corn, search for the ruins of the corn crib and set about bracing his hut and mending his roof and a hundred other chores about the place.

As the colony subsists on wheat and maize, the husbandry of these crops figures continually in the *Pocket Almanack*, the month of March included:

> As the late maize is not ripe enough to gather in March, some farmers sow their wheat among the standing maize: this is very bad husbandry, and ruinous to the farmer.

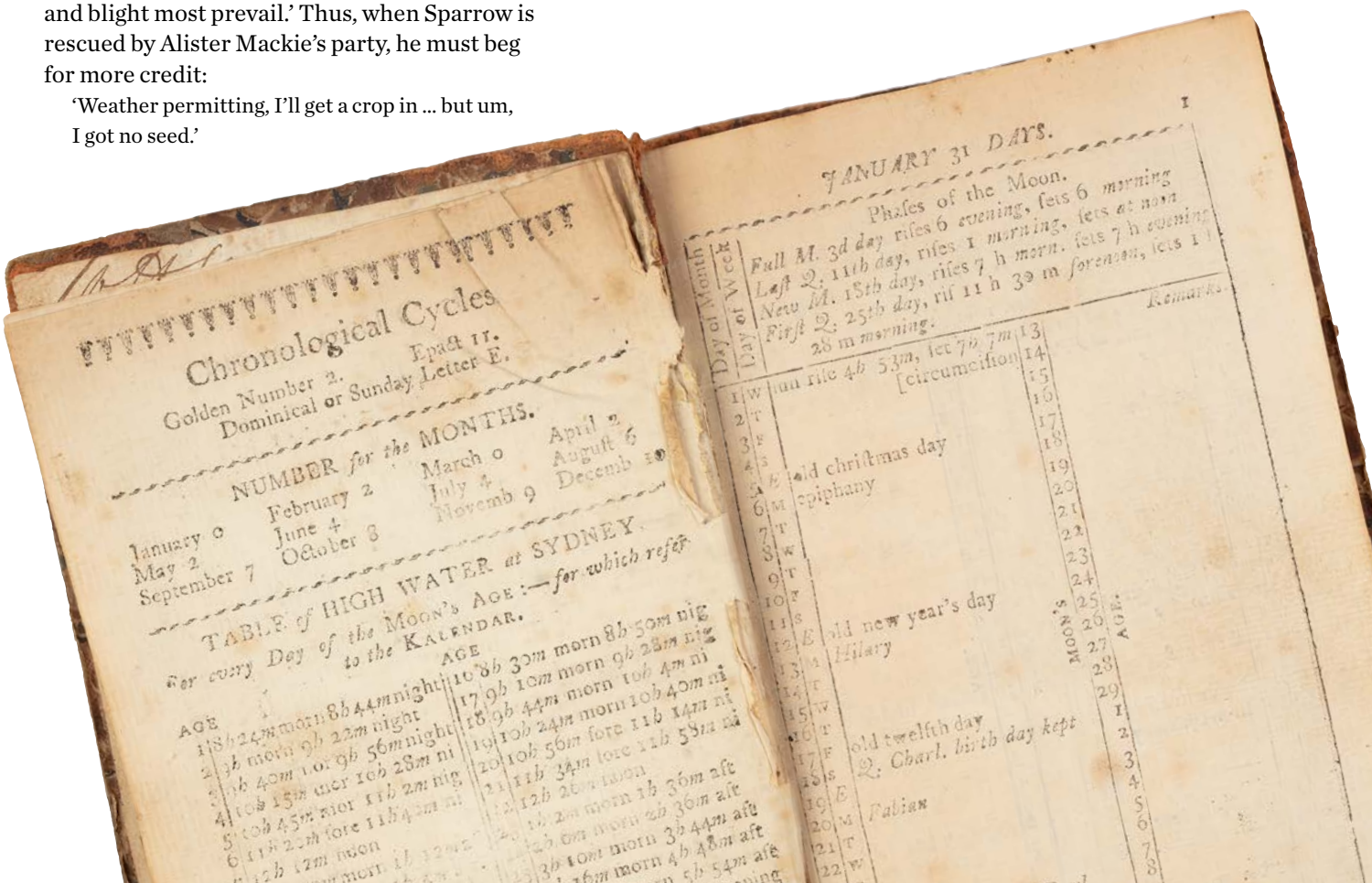
And in April the sowing of wheat is the first order of importance, best sown as early as possible so as to mature early and avoid 'the close hot sultry weather ... the season [in which] the caterpillar, smut, rust, and blight most prevail.' Thus, when Sparrow is rescued by Alister Mackie's party, he must beg for more credit:

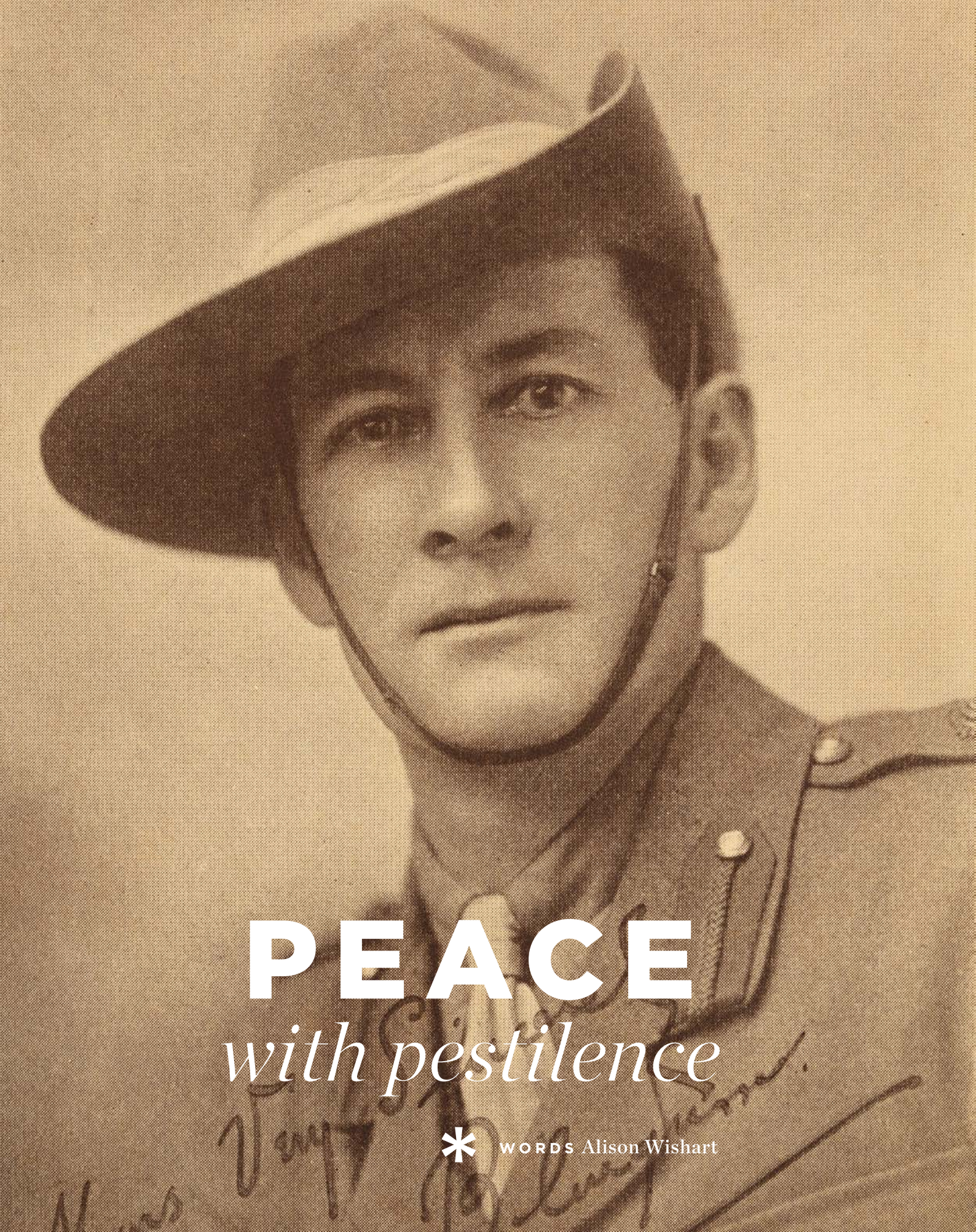
> 'Weather permitting, I'll get a crop in ... but um, I got no seed.'
>
> 'Yet again, cap in hand to me,' says Mackie.
>
> 'Yes, sir, seed wheat for two acres, one for me, one to cover a parcel o' debt, that's all I need ... and maize enough to see me through.'

And so, in the *New South Wales Pocket Almanack and Colonial Remembrancer* of 1806, the reader may follow a compendium of vital intelligence from month to month throughout the year. And the novelist may gather up what details will best serve the tale.

In fiction, historical verisimilitude comes not from historical documents but from the act of composition. In that act, paragraph upon paragraph, the documentary record plays a part, providing points of departure into an imagined world starting with the great flood of March 1806, and quietly infiltrating the tale. And along the way a little sprite whispers in the novelist's ear: *make of it what you will*.

Peter Cochrane is a historian and novelist based in Sydney. *The Making of Martin Sparrow* (Penguin/Viking) was published in April 2018. The Italian language edition will be published in March 2019.





PEACE
with pestilence

WORDS Alison Wishart

After four years of war, 'normal life' ceased again in early 1919 as an influenza epidemic spread through the country.

In late 1918, with the Armistice signed, Australians were war weary but also hopeful — the survivors would soon be home with their families and friends. As peace was taking hold in Europe, however, so too was a virulent form of influenza. This was peace with pestilence.

An estimated one-third of the world's population was infected during 1918 and 1919. With estimates of the death toll varying from 15 million to 50 million, it seems likely that the pandemic killed more people than the war (in which 18 million perished worldwide). It is even possible that influenza claimed more lives than all the wars of the twentieth century combined.

The 1918–19 influenza pandemic became known as the Spanish flu, but not because it was Spanish in origin. As a neutral country during the First World War, Spain didn't censor its press, which meant newspapers were free to report that the King and many of his subjects had contracted the disease that was already ravaging much of Western Europe. The word 'influenza' originates from fifteenth century Italy, when an upper respiratory tract infection was thought to be 'influenced' by the stars.

The history and impact of the influenza pandemic on New South Wales can be seen through collections at the Library: from digitised newspapers on the Trove website to letters, diaries, photographs, ephemera and even dried flowers.

At the time, Australia's national administration was relatively new, having formed through Federation only 17 years earlier. The pandemic would test its quarantine services, state borders and loyalties.

The first infected ship to reach New South Wales was RMS (Royal Mail Steamer) *Niagara*, which sailed from Canada via New Zealand to arrive at Sydney's North Head Quarantine Station on 25 October 1918. Its mail cargo was fumigated before it was handed

Dried flowers left on the grave of Trooper Bluegum, MLMSS 8814/1/7

OPPOSITE: Autographed photograph of Trooper Bluegum (1880–1919), from *Love Letters of an Anzac*, 1916, by Oliver Hogue, M 940.425/16

over to the postal service and its passengers were quarantined for seven days. Rather than arriving by sea, the flu entered Sydney via a soldier travelling from Melbourne by train.

On 25 January 1919, Sydney residents opened the *Sydney Morning Herald* to the alarming headline that a suspected case of the deadly influenza virus was within their city. The infected soldier had been taken to Randwick Military Hospital and the staff who treated him soon became ill.

As the pandemic hit Sydney, the government struggled to contain panic and confusion while it tried to deal with the most serious public health issue it had encountered. On 28 January, to stem the spread of infection, it ordered the closure of all schools, pubs, racecourses, theatres, churches and libraries in the Sydney area, extending the restrictions to Albury two weeks later. In March, the government made the unprecedented decision to cancel the Royal Easter Show. A drawback of these precautionary measures, however, was to increase public hysteria and the spreading of false information.

Relief depots were staffed by out-of-work teachers and over 1200 Red Cross volunteers, who provided blankets, food, masks and medicines to needy families. The Library recently acquired the archive of the state division of the Red Cross covering 1914 to 2014, which includes certificates and photograph albums that belonged to women who volunteered as nurses' aides during the flu crisis.

At the beginning of 1919, the state had no more than 2000 hospital beds. But between January and September of that year more than 21,000 people were hospitalised. Randwick Racecourse became a 430-bed hospital and the Royal Agricultural Society buildings at Moore Park were used as a hospital and doctors' and nurses' quarters. Some of the closed schools and kindergartens were also used as emergency hospitals with wards set up in classrooms. In country areas, temporary hospitals were assembled in the school of arts, showground or any public building available.

Thinking the worst was over, the government allowed schools and churches to reopen on 1 March 1919, but this proved premature. 'Disinfected by sprayer at school,' wrote 15-year-old Thomas Herbert in his diary on 7 April. 'More than half our class away. Influenza getting very bad. A great shortage of doctors and nurses.' The 'sprayer' was most likely a mixture of sulphate and zinc, which was thought to clear the lungs of infection but had no real effect.

Condolence messages to the family of 14-year-old Keith Butler, who died of influenza in Balmain, Sydney, in 1919, MLMSS 10131

Historians believe between 13,000 and 15,000 Australians died of the flu at this time, with two distinct waves in April and July 1919 hitting the hardest. Of the 6244 people who died in New South Wales, nearly 4000 lived in Sydney. The mortality rate among Indigenous people was as high as 50% in some areas. About 30–40% of Australia's population of about five million was infected. In comparison, during last year's flu season in Australia — the worst in a decade — about 1% of the population was infected and an estimated 1127 people died.

After Sydney resident Keith Butler died, his family received 30 condolence letters, five telegrams and 10 cards, some of which were printed on mourning stationery. The collection, donated to the Library by his family in 2016, also includes receipts from the stonemason, the clarinettist who played at his funeral and 15 cards from florists who were asked to prepare bouquets.

Australian soldier and author Major Oliver Hogue, better known as Trooper Bluegum, survived four years on the battlefields but died of influenza in London on 3 March 1919. The Library holds his books — among them *Trooper Bluegum at the Dardanelles* and the bestselling *Love Letters of an Anzac* — which have been digitised and can be read online. In July 1919, a family friend visited Hogue's grave at Brookwood military cemetery in London and sent back a posy of flowers left by another mourner.

These records recall an event that affected many Australians at the time. If you lived in Sydney in 1919, or in a town on one of the train lines radiating from the city, you were affected by the pandemic. If you were not sick yourself, someone you knew or loved was sick. You were forced to wear a mask, and might have been caring for a sufferer. You were advised to get inoculated and inhale zinc sulphate gases. You may have volunteered with the Red Cross or at one of the relief depots. For a short time, you couldn't go to school, the pub, church, the races, the theatre or the library and you were afraid to catch public transport and go shopping.

Normal life ceased for six months in the first half of 1919 as everyone from the Prime Minister to schoolchildren tried to manage the outbreak. Australian historian Peter Curson described the Spanish flu as 'the greatest social and health disaster in Australian history'. But while every town has a monument to those killed in the First World War, memorials to the influenza pandemic are hard to find.

Alison Wishart, Senior Curator, Research & Discovery


SWEPT OFF
my mind's feet
Gibbs

As we celebrate the centenary of May Gibbs' best-known characters, the Library has acquired more of her poems and letters.

In June 1917, May Gibbs wrote to Mr Shenstone of Angus & Robertson, expressing her impatience over the publication of *Snugglepot and Cuddlepie*, her first full-length children's book.

'When may I have results of your consideration on "Snugglepot and Cuddlepie"?' she writes. 'Everything is ready and I'm just longing to get on with it — days are slipping by horribly quickly and I do want it out early!'

The note to her publisher is among a series of Gibbs' letters and poems purchased in 2018 from her cousin Marion Shand.

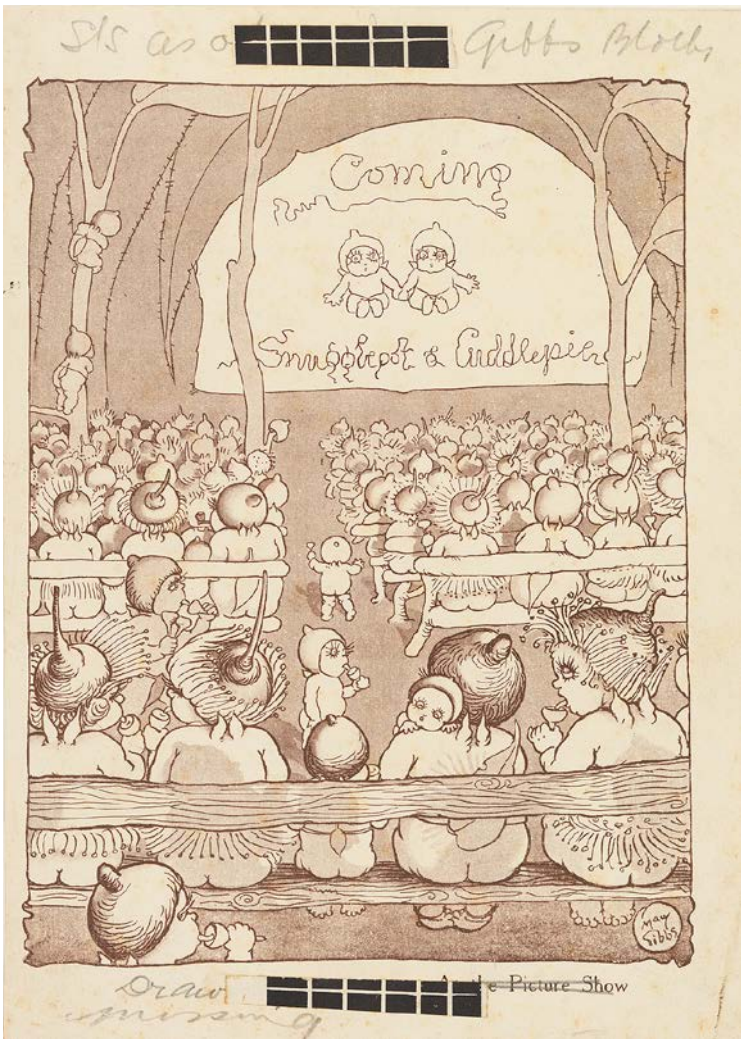
When her book was finally published over a year later, her excitement was eclipsed by the Armistice that brought an end to the First World War. Her reaction to the Armistice is expressed in a letter addressed to 'Kelly, James and Ossoli' (a play on Bertram James Ossoli Kelly, the man she would marry on 17 April 1919). It was probably written on 13 November 1918:

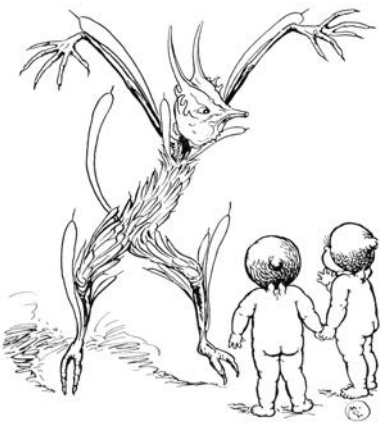
> ... these days are days of intense feeling – days of vague Soul stirrings – for me at least – I am swept off my mind's feet – it is all so terribly moving. After our first Burst of Joy on Friday morning we settled into steady, tense anxious waiting – then when the news came at last we were wildly Joyous again and since then it has been queer mixed feelings that have passed our Storm swept Souls – the Joy of it all but the tears for all it has meant ...
>
> My little book is out – I was excited about it, once – ages ago in the early days of November 1918. It is now as if I had never slaved for it – worried over it – shed tears because of it. Nothing matters – the War is Over – Try as I will I can't realise that as I want to – it numbs me – I feel heavy and stupid – my little Soul is overpowered and so nature protects in times of great Emotional stress.

The Library has acquired this letter 100 years after the 1918 Armistice.

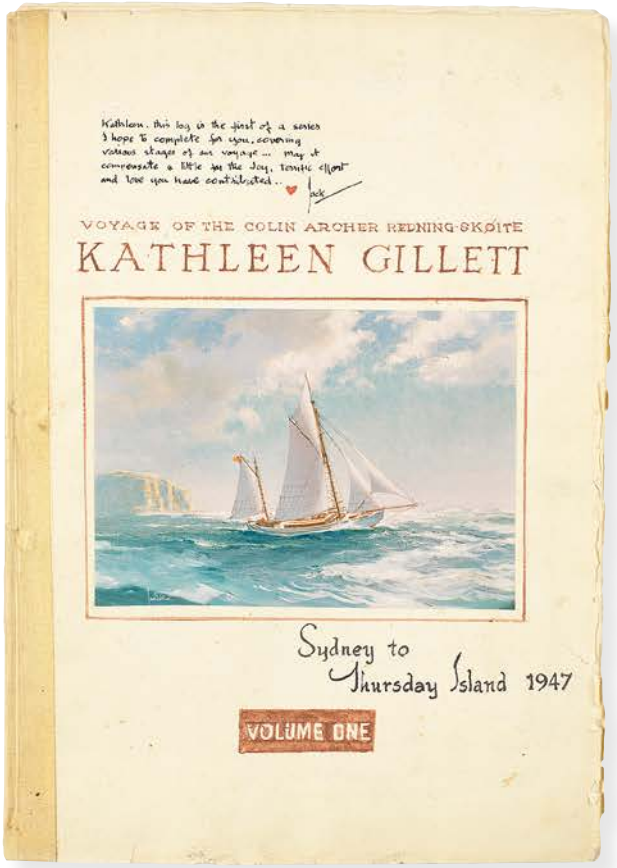
Alison Wishart, Senior Curator, Research & Discovery

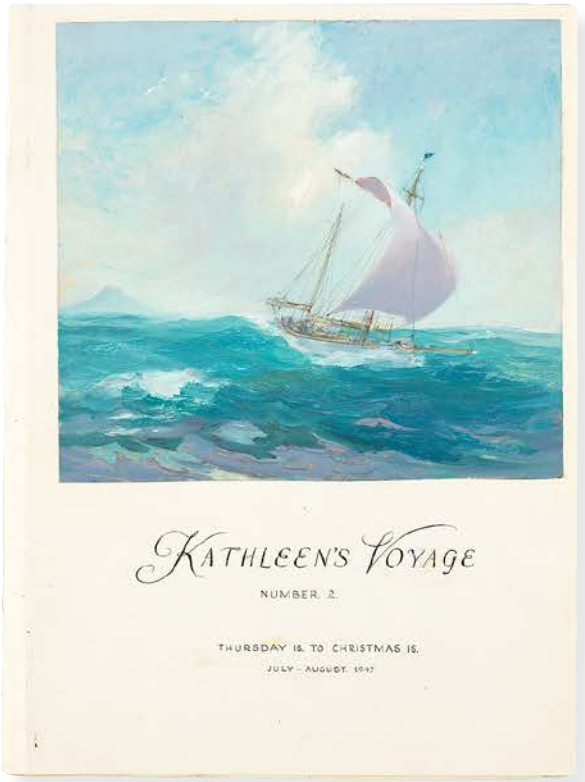
Letters and drawings by May Gibbs are on display in the Amaze Gallery.



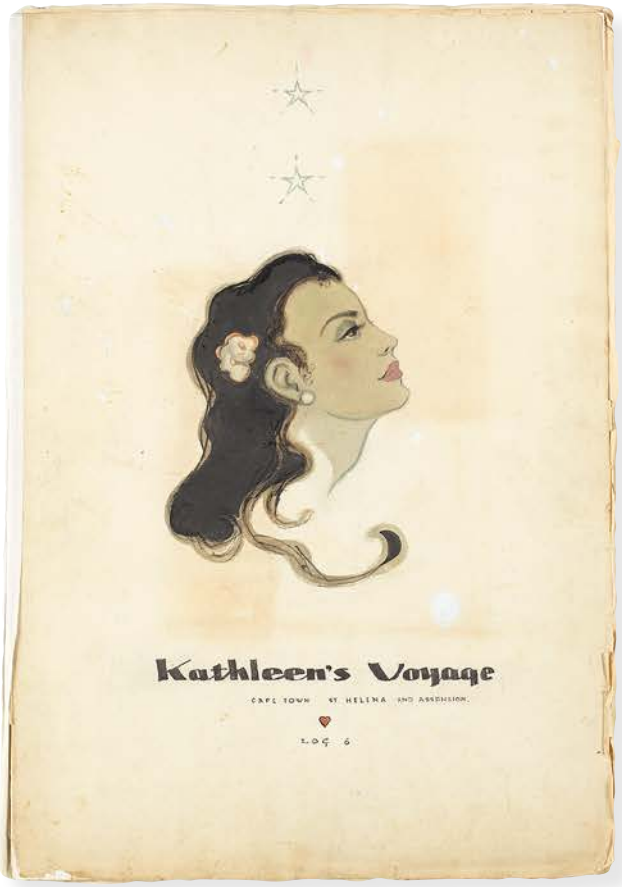


OPPOSITE AND ABOVE: Illustrations for *Snugglepot and Cuddlepie: Their Adventures Wonderful*, c 1918, by May Gibbs, PXD 304/vol 2


Kathleen. this log is the first of a series
I hope to complete for you, covering
various stages of our voyage ... may it
compensate a little in the joy, terrific effort
and love you have contributed..
Jack
VOYAGE OF THE COLIN ARCHER REDNING-SKØITE
KATHLEEN GILLETT
Sydney to
Thursday Island 1947
VOLUME ONE


KATHLEEN'S VOYAGE
NUMBER 2.
THURSDAY I6. TO CHRISTMAS I6.
JULY – AUGUST. 1947


Kathleen's Voyage
AROUND THE CAPE
NOVEMBER DECEMBER
1947
LOG 5
Durban to Capetown.


Kathleen's Voyage
CAPE TOWN ST HELENA AND ASCENSION.
LOG 6

Adventurous SPIRIT

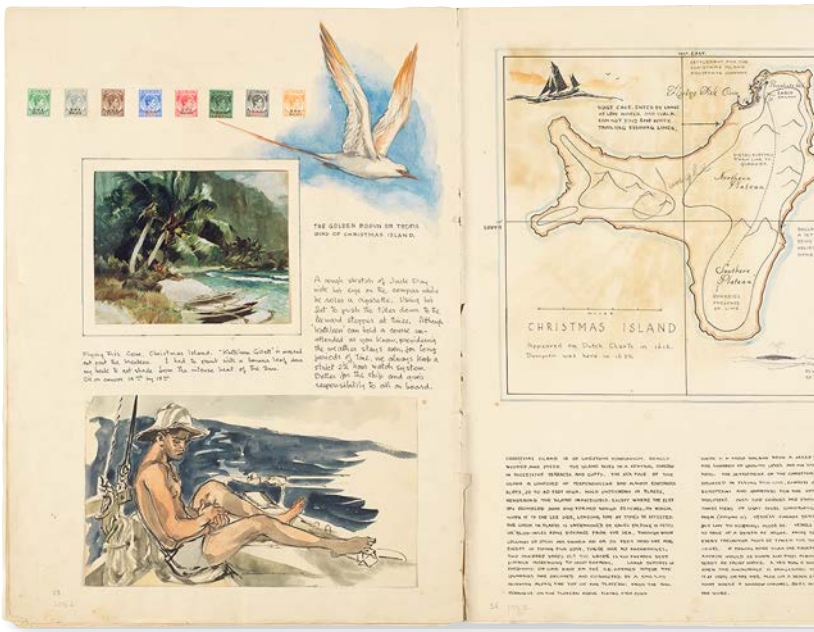
It's 70 years since the end of a voyage that was lovingly recorded and illustrated.

When Jack Earl met Kathleen Gillett in Sydney in the 1930s it was the beginning of a lifelong romance. The couple shared an adventurous spirit and a love of the sea. They dreamed of sailing around the world together and, after their marriage, commissioned Charles Larson to build them a yacht — the design was inspired by Norwegian naval architect Colin Archer. Jack and Kathleen lived aboard the boat while preparing it for the sea.

Before the voyage, Kathleen made the difficult decision to stay at home with their children, Mick and Maris, while Jack set out with a crew of four friends, including first mate Mick Morris. Kathleen remained in her husband's thoughts — not only was the yacht christened the *Kathleen Gillett*, but Jack regularly sent her richly illustrated logbooks documenting each stage of the voyage.

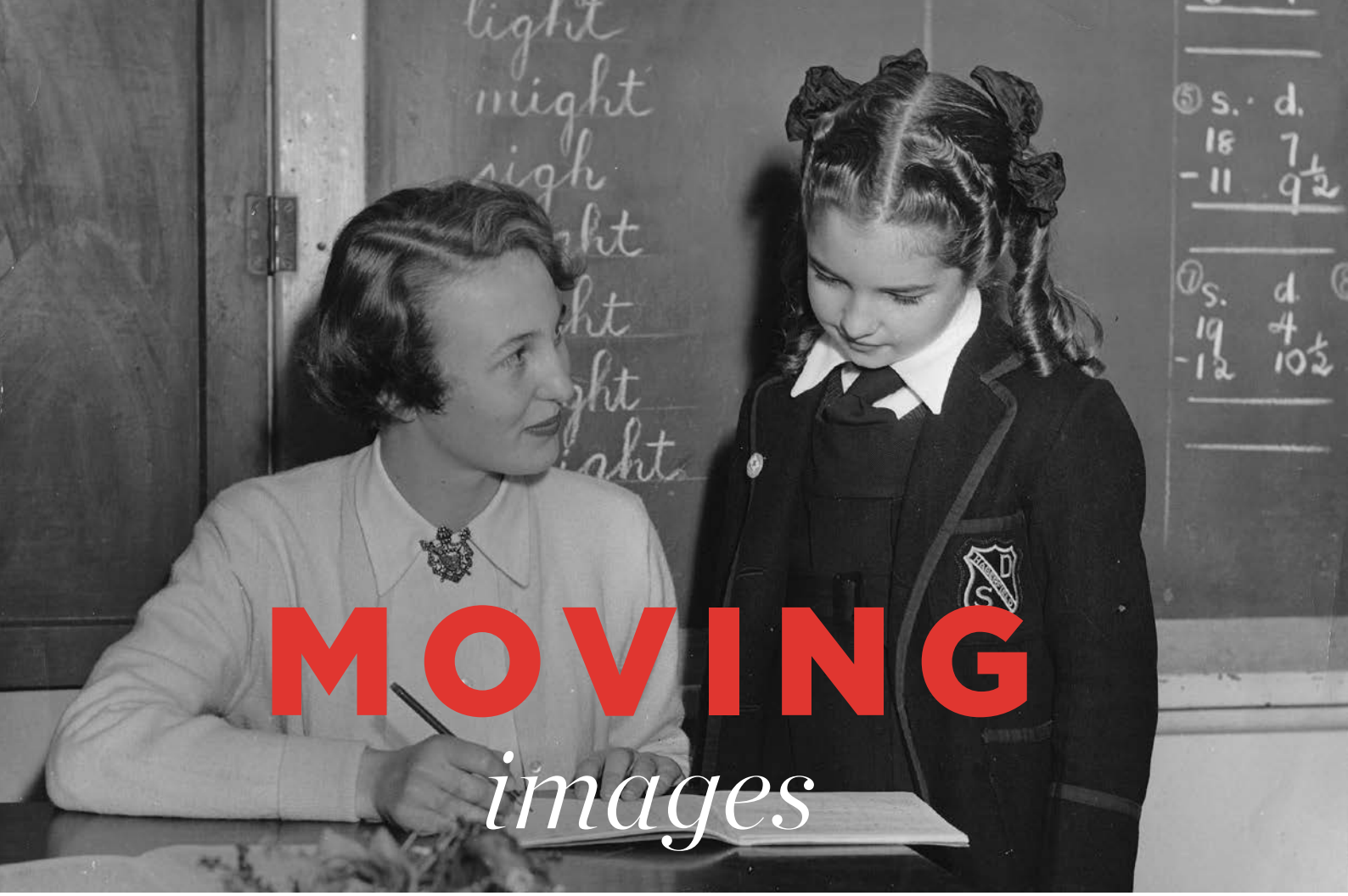
The Library recently acquired these logbooks from Jack and Kathleen's grandchildren. Part love letter and part ship's log, they tell the story of the *Kathleen Gillett* voyage in Jack's distinctive style. His handwritten entries are accompanied by watercolour and ink sketches of the people he met and the places he visited. Photographs and ephemera complement the expressive text and artwork.

The *Kathleen Gillett* sailed out of Sydney in June 1947. Jack and his crew travelled west from Cape York across the Indian Ocean to Cape Town, across the Atlantic to the Panama Canal, then home via the Pacific, returning in December 1948. Their voyage, funded on a shoestring budget, captured the imagination of the Australian public — not least because the *Kathleen Gillett* was the second Australian yacht ever to circumnavigate the world. This December marks 70 years since its triumphant return to Sydney Harbour.



Kathleen's voyage: logbooks of the *Kathleen Gillett*, 1947–48, kept by Jack Earl, MLMSS 10157

Amy McKenzie, Librarian, Collection Strategy & Development



MOVING *images*

A film promoting teacher training in the 1950s is a personal treasure and an important test case for digitisation.

The opening shot of the film *What Greater Gift?* is a close-up of a large tolling school bell. It's a scene that calls the viewer to attention and follows the style of mid-twentieth-century Cinesound newsreel documentaries.

The film was made by the NSW Department of Education in 1959 to celebrate the 50th anniversary of Sydney Teachers' College and promote teaching as a career. It follows a student teacher through the college — from lectures and socialising with other students, to teaching practice, and on to graduation. The film's star, Glenys Norrie, was chosen from among final-year teaching students.

What Greater Gift? is part of the Library's moving image collection, and has been stored here for almost six decades. When I came to work at the Library this year, I was already familiar with the film through my previous job as a curatorial officer at the National Film and Sound Archive (NFSA).

Glenys and her husband Harold had contacted the archive in the hope of getting a digital copy. I had to give them the sad news that the NFSA held only the first half of the film. We later discovered the State Library held the complete film.

Soon after I started at the Library — tasked with preparing its film collection for digitisation — coincidently the couple made contact again. Their

Scene from *What Greater Gift?* featuring Glenys Norrie (nee Ogden), courtesy NSW Department of Education

60th wedding anniversary was coming up and they wanted to show the film to their grandchildren. It seemed like a perfect test case for digitising the Library's motion picture collection.

The Library received its first film donation in 1952 — most likely Frank Hurley's *The Eternal Forest*. Further donations added up to today's collection of more than 1500 films and 3200 videotapes, ranging from recordings by missionaries in remote areas of the country to the home movies and personal archives of local artists, politicians and business organisations.

While our favourite filmic moments can be indelibly etched in our minds, the physical medium of film doesn't last forever. Without proper storage at a stable low temperature with controlled relative humidity, the film's base layer breaks down, releasing acetic acid and giving off an odour that has earned the name 'vinegar syndrome'. Eventually, the film shrinks so much it becomes brittle, breaks and renders the film unplayable. For colour films, the once-vibrant blue and green dyes in the films' emulsion can fade, leaving them a washed-out pink colour.

With the added problems of degradation of the magnetic tape, and of technological obsolescence that renders many video formats inaccessible unless we can find a functioning replay machine, it's a race against time to preserve these collections.

In 2012 the Library received NSW Government funding for a 10-year Digital Excellence Program to digitise its collection. As well as digitising manuscripts, photographs and artworks, 11,500 hours of oral history have been made accessible, and celluloid films and videotapes are next on the list.

I'm working with a small Collection Care team to examine and prepare the films for digitisation. Based three floors below ground level in the Macquarie Street Building, we study each film's format and markings to determine whether it's a home movie, production footage or a final print for release.

At the same time, we're performing a rescue operation that involves 'off-gassing' each film for 48 hours in a specialised fume hood, unwinding it slowly on a film bench to assess its condition and make repairs, then winding it onto a new core and rehousing it in a ventilated, chemically inert polypropylene can. Before we dispose of the old can, we photograph the label to retain important information about the film's provenance.

To successfully digitise a film, we need to look at each component to find the best quality images and sound. If the original negative is on one roll and a sound master on another, both will be digitised and synched for the final copy.

In the case of *What Greater Gift?*, a well-worn projection print was all we had. Luckily it was in good enough condition to digitise — as a gift to Glenys and Harold in time for their anniversary, and as an even greater gift to the Library as we embark on digitising the rest of the valuable motion picture film collection.

Annie Breslin, Moving Image Specialist, Digitisation

TOP: Annie Breslin, Hoa Huynh and Natalie Cassaniti at the film winding bench, photo by Joy Lai

ABOVE: Harold and Glenys Norrie, photo by Jack Jagielka

Through the CRACKS

Artist Lisa Jones uses the Library's map collection to explore place and memory.

Maps are more than mere directional guides. They can be captivating visual expressions of a place. There is something compelling about poring over a map or a globe. It's a tactile experience; tracing lines that represent locations foreign and familiar.

The lines on maps denote boundaries created by nature or human intervention. They mark topography, water courses, jagged coastlines. Some mark ownership and land use. Maps can be highly subjective, revealing the map-maker's viewpoint and bias. Placenames can show imperialist appropriation or colonialist ambition, highlighting inequities and political power. Map-makers have even imagined what lies beyond the known world, creating mythical continents filled with riches and fantastical inhabitants.

Early maps depicting the European settlement at Sydney Cove marked out portions of land granted to the new arrivals — a promise of self-sufficiency. They noted the quality of the land, with areas of today's prime real estate described in 1793 as 'barren and sandy', 'bad country' or 'wretched and brushy'.

As Sydney grew, those early maps quickly became outdated. The land was reshaped, hidden beneath roads, buildings and infrastructure. The natural, uneven shorelines, the mangrove swamps, the rivulets and valleys now exist only on paper, housed safely in libraries and archives.

Sydney-based artist Lisa Jones' fascination with maps led her to the State Library. Delving into the collection, she explored early maps of the colony, civic maps of Sydney suburbs, and tram routes that were built, extended, then made obsolete. In a previous series, *Invisible cities*, she combined details from historic maps of city transport systems with images of body organs, creating an imaginary system of networks and relationships.

Her latest series, *Residual*, exhibited in Sydney in August and September 2018, explored the built environment and the history hidden beneath our feet. Lisa reflects on the benefits of slowing down in our fast-paced cities:

> In an era of GPS, sat-nav and Google Maps, we increasingly take prescribed routes to places and rarely walk for the sake of the journey itself. Walking in the city is an opportunity to explore the built environment and find traces within it of forgotten, overlooked or marginalised aspects of the city.

Walking through cities and suburbs, Lisa observes cracks in the surface: spindly, jagged lines in the bitumen suggest deeper layers of the city and remains of the past. These lines have made their way into Lisa's work through ink, paint, stencils, pencil, laser-cut acrylic, burnt paper and collaged papier-mâché globes.

As a Londoner, Lisa Jones explores the differences between the two cities' layers of history and memory. In London, if you look closely, you can see fossils in the ancient footpaths; in Sydney, pavements crack as tree roots push through. In Lisa's artworks, a crack in a pavement in Glebe might be combined with a London tube map, or a Darlinghurst street laid onto a 'pocket' globe. *Residual* speaks to the experience of living in-between places, and how we navigate rapidly changing cities.

Elise Edmonds, Senior Curator, Research & Discovery

Residual #7 Pocket Globe, 2018, graphite on gesso on papier-mâché

OPPOSITE: Lisa Jones in her studio, Sydney 2018

Sydney tramways, 1921 (detail), Public Transport Commission, M2 811.12/1921/1


Young
ARTISTS

The ‘Art Around the Library’ workshop series was eye-opening for children from a nearby school.

When students from Plunkett Street Public School first saw the handmade ‘zines’ and artists’ books in the Library’s collection they were amazed that such things existed. The upper primary school students from the small, inner city school in Woolloomooloo — a kilometre from the Library, with 36 students — were visiting to trial our series of ‘Art Around the Library’ videoconference workshops.

Looking at the many ‘arty’ objects in the collection is the first step to stimulating a creative response in these workshops. After marvelling at the variety of materials and textures in zines and artists’ books by many different artists, the students set about making their own. They quickly realised that creating an artwork of a high standard requires concentration and often reworking, adding final touches to achieve the best outcome.

The second session began with a short video in which a curator shows illustrated manuscripts many hundreds of years old. The students learned about the construction and contents of a Book of Hours, and the special paints and pigments used to decorate the pages. In response, they ‘illuminated’ the first letter of their name in mixed media, complete with detailed designs and a satin ribbon. They then viewed some of the Library’s many images of the Sydney Harbour Bridge and made a three-dimensional paper sculpture of the bridge.

The final activity focused on miniature portraits, with the students again impressed by the intricate artworks. After a few tips about using a selfie to achieve a good likeness, their own artworks began to take shape. Some technological assistance was needed to reduce the student artworks to miniature size. As artists of the 21st century, these beginners have a world of gadgetry at their fingertips to help with the process.

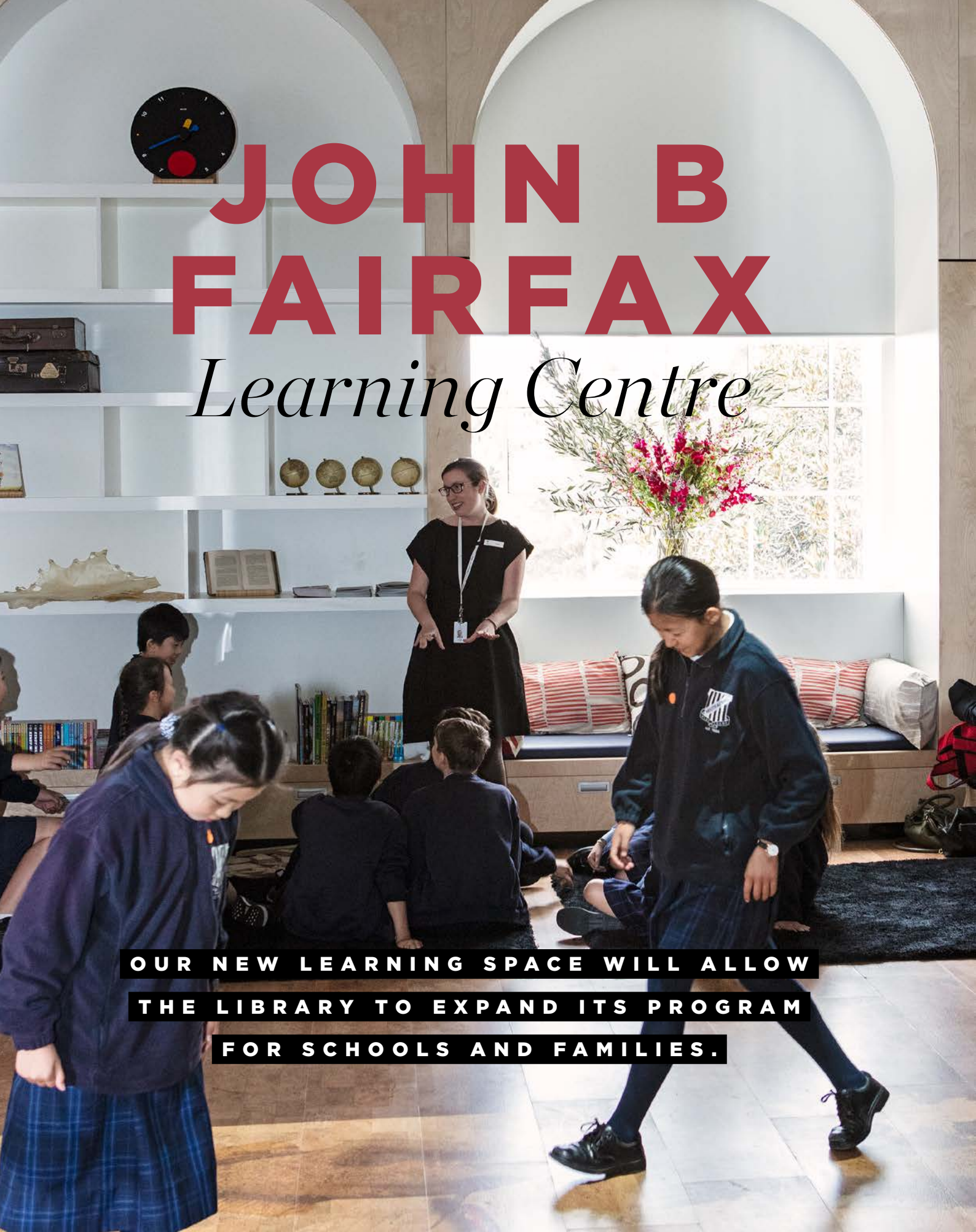
The series culminated in an exhibition that was a joyous celebration of the students’ work. They felt proud to see their works mounted, framed and labelled, and gained practice in talking about their artistic process to the teachers, younger students and Library staff who came to see the exhibition. The students were keen to find out how people were responding to their art, and surveyed some of the exhibition visitors.

As well as creating art in different media, these young artists have glimpsed the broad scope of the collection. We hope this has sparked their curiosity and will inspire them to engage further, particularly with the Library’s expanded galleries, where they will be able to see more of the collection on display.

Andrea Sturgeon, Education Officer, Learning Services

Andrea Sturgeon with students from Plunkett Street Public School

OPPOSITE: Troy shows his artwork



JOHN B FAIRFAX

Learning Centre

OUR NEW LEARNING SPACE WILL ALLOW THE LIBRARY TO EXPAND ITS PROGRAM FOR SCHOOLS AND FAMILIES.

BUILDING A STRONG FOUNDATION

> The Learning Centre will enhance the knowledge of many and contribute to the nation's education skills.
>
> **John B Fairfax**

On 24 September 2018, amid much excitement, the John B Fairfax Learning Centre was opened in the presence of the Hon Don Harwin MLC, the Hon George Souris AM, Mr John B Fairfax AO and State Librarian Dr John Vallance. We were delighted that 70 students from St Charles Primary School Waverley and Neutral Bay Public School could attend, as well as nine students, the entire population of Wanaaring Public School (the most remote school in NSW), via videoconference.

Students eagerly showed off the learning space, exercising their skills with the interactive green screen, dressing in period costume and superimposing themselves in the Montague Scott painting *A Day's Picnic on Clark Island* from 1870. Another activity saw them dressing in Shakespearean costumes and learning compliments and insults from the period. Capturing fish from the collection through the interactive floor projection, the students brought the space to life.

Our Learning team regularly connects students and teachers to Australia's history and literary heritage through curriculum-linked workshops. We take original materials on tour to regional schools, and run workshops for HSC students in Sydney and regional centres. To date 70% of NSW schools have engaged with these programs, many of which are made possible by generous donations to the Foundation.

The new learning centre is part of the transformation of the Mitchell building. Planning for it encouraged the Library to rethink the ways we engage with children, families, young people, teachers and students, adding new tools to our already rich learning resources. To ensure that the space reflects the voices of young people and educators, the Learning team consulted teachers and students, university lecturers, student advocates and teacher librarians to inform a detailed brief for the purpose-built space.

Megan Perry, Manager of Learning at the Library, saw the need for a bright, flexible space where children and families could engage with the collection while developing their skills and creativity. Ninotschka Titchkosky, Principal with the architectural firm BVN, envisaged the learning centre as 'a platform to instil wonder and delight'.

'We wanted to create an adaptable environment that felt warm, fun and surprising all at once,' said Titchkosky, 'and it all starts with the digital entry door that conceals this curious and wonderful hamlet in the Library.'

The space will allow our Learning team to offer experiences that can't be achieved in the classroom. There are writable wall surfaces, iPad activated columns, videoconference facilities, informal break-out areas and a lab called the Den (Digital Engagement Nest), which houses high-end computers, a 3D printer and a display screen. Two large arched windows face the Domain and the Royal Botanic Garden, and families can drop in to the room next door to spend time reading and learning together.

This initiative has been made possible by the generosity of John B Fairfax AO. Mr Fairfax has had a long association with the Library, and we have been delighted to partner with him over the past two years to realise this project. 'It is especially gratifying,' he said, 'to be associated with the Learning Centre where many children and others will be able to enjoy a hands-on experience in a modern and innovative facility.'

This summer you can visit the John B Fairfax Learning Centre for Library-inspired art and craft activities, and schools can view the program of excursions, workshops and seminars on our website.

www.sl.nsw.gov.au/learning

SUPPORT THE LIBRARY

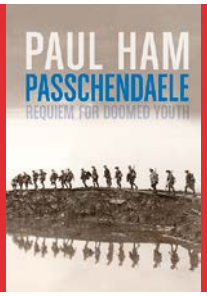
If you would like to learn more about how you can support the State Library of NSW, please contact Susan Hunt, Director, State Library of NSW Foundation, on (02) 9273 1529 or visit us online.

www.sl.nsw.gov.au/support

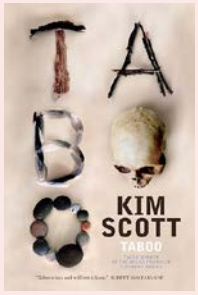
OPPOSITE: At the opening of the John B Fairfax Learning Centre, photo by Zoe Burrell

EXCELLENCE
in literature and history

NSW PREMIER'S **LITERARY AWARDS** 2018



PRESENTED
MONDAY 30 APRIL 2018



BOOK OF THE YEAR

Taboo
Kim Scott
(Pan Macmillan Australia)

PEOPLE'S CHOICE AWARD

The Book of Dirt
Bram Presser
(Text Publishing)

CHRISTINA STEAD PRIZE FOR FICTION & UTS GLENDA ADAMS AWARD FOR NEW WRITING

WINNER

The Book of Dirt
Bram Presser
(Text Publishing)

CHRISTINA STEAD PRIZE

SHORTLIST

Common People
Tony Birch
(University of Queensland Press)

Seabirds Crying in the Harbour Dark
Catherine Cole
(UWA Publishing)

Pulse Points: Stories
Jennifer Down
(Text Publishing)

The Restorer
Michael Sala
(Text Publishing)

Taboo
Kim Scott
(Pan Macmillan Australia)

DOUGLAS STEWART PRIZE FOR NON-FICTION

WINNER

Passchendaele: Requiem for Doomed Youth
Paul Ham
(Penguin Random House Australia)

SHORTLIST

Victoria: The Woman Who Made the Modern World
Julia Baird
(HarperCollins Publishers)

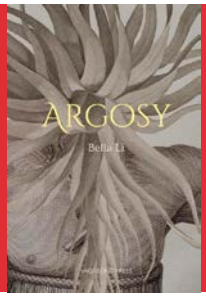
'A passion for exploring new countries' Matthew Flinders & George Bass
Josephine Bastian
(Australian Scholarly Publishing)

The Enigmatic Mr Deakin
Judith Brett
(Text Publishing)

The Green Bell: a memoir of love, madness and poetry
Paula Keogh
(Affirm Press)

The Boy Behind the Curtain
Tim Winton
(Penguin Random House Australia)

We celebrate the winners and short-listed writers for the 2018 NSW Premier's Literary and History Awards. These awards recognise writers across all genres and promote the importance of literature and history.



KENNETH SLESSOR PRIZE FOR POETRY

WINNER
Argosy
Bella Li
(Vagabond Press)

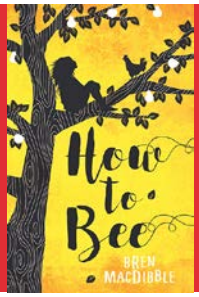
SHORTLIST
Archipelago
Adam Aitken
(Vagabond Press)

Euclid's dog: 100 algorithmic poems
Jordie Albiston
(Gloria SMH Press)

Bone Ink
Rico Craig
(Guillotine Press)

Captive and Temporal
Nguyễn Tiên Hoàng
(Vagabond Press)

These Wild Houses
Omar Sakr
(Cordite Books)



PATRICIA WRIGHTSON PRIZE FOR CHILDREN'S LITERATURE

WINNER
How to Bee
Bren MacDibble
(Allen & Unwin)

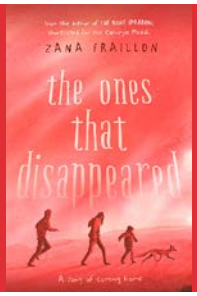
SHORTLIST
The Patchwork Bike
Maxine Beneba Clarke and illustrated by Van T Rudd
(Hachette Australia)

The Elephant
Peter Carnavas
(University of Queensland Press)

Blossom
Tamsin Janu
(Omnibus Books for Scholastic Australia)

Figgy Takes the City
Tamsin Janu
(Omnibus Books for Scholastic Australia)

The Sorry Tale of Fox and Bear
Margrete Lamond and illustrated by Heather Vallance
(Dirt Lane Press)



ETHEL TURNER PRIZE FOR YOUNG PEOPLE'S LITERATURE

WINNER
The Ones that Disappeared
Zana Fraillon
(Hachette Australia)

SHORTLIST
In the Dark Spaces
Cally Black
(Hardie Grant Egmont)

The Blue Cat
Ursula Dubosarsky
(Allen & Unwin)

A Shadow's Breath
Nicole Hayes
(Penguin Random House Australia)

The Build-Up Season
Megan Jacobson
(Penguin Random House Australia)

Ballad for a Mad Girl
Vikki Wakefield
(Text Publishing)

NICK ENRIGHT PRIZE FOR PLAYWRITING

WINNER
Black is the New White
Nakkiah Lui
(Sydney Theatre Company)

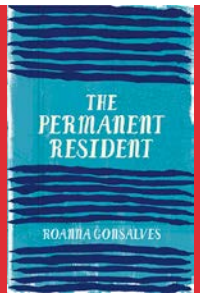
SHORTLIST
The Sound of Waiting
Mary Anne Butler
(Brown's Mart Arts Ltd)

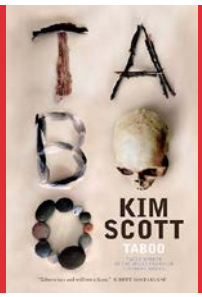
Rice
Michele Lee
(Presented by Queensland Theatre and Griffin Theatre Company, published by Playlab)

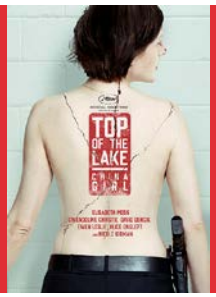
Mark Colvin's Kidney
Tommy Murphy
(Currency Press and Belvoir)

Little Emperors
Lachlan Philpott
(Malthouse Theatre)

The Real and Imagined History of the Elephant Man
Tom Wright
(Malthouse Theatre)







MULTICULTURAL NSW AWARD

WINNER

The Permanent Resident
Roanna Gonsalves
(UWA Publishing)

SHORTLIST

No More Boats
Felicity Castagna
(Giramondo Publishing)

Dark Convicts
Judy Johnson
(UWA Publishing)

The Family Law, Series 2 Episode 4
Benjamin Law and Kirsty Fisher
(Matchbox Pictures)

Down the Hume
Peter Polites
(Hachette Australia)

Quicksilver
Nicolas Rothwell
(Text Publishing)

INDIGENOUS WRITERS' PRIZE

WINNER

Taboo
Kim Scott
(Pan Macmillan Australia)

SHORTLIST

Finding Eliza: Power and Colonial Storytelling
Larissa Behrendt
(University of Queensland Press)

Common People
Tony Birch
(University of Queensland Press)

Barbed Wire and Cherry Blossoms
Anita Heiss
(Simon & Schuster Australia)

The Drover's Wife
Leah Purcell
(Currency Press and Belvoir in association with Oombarra Productions)

BETTY ROLAND PRIZE FOR SCRIPTWRITING

WINNERS

Deep Water: The Real Story
Amanda Blue and Jacob Hickey
(Blackfella Films)

Top of the Lake: China Girl, Series 2 Episode 4 'Birthday'
Jane Campion and Gerard Lee
(See-Saw Films)

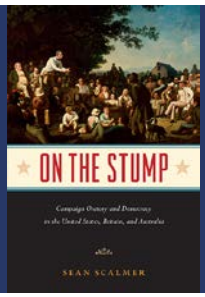
SHORTLIST

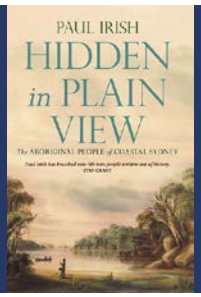
Sweet Country
Steven McGregor and David Tranter
(Bunya Productions)

Seven Types of Ambiguity, Episode 2 'Alex'
Jacquelin Perske
(Matchbox Pictures)

Please Like Me, Series 4 Episode 5 'Burrito Bowl'
Josh Thomas, Thomas Ward and Liz Doran
(Guesswork TV)

NSW PREMIER'S HISTORY AWARDS 2018





PRESENTED
FRIDAY 31 AUGUST 2018

AUSTRALIAN HISTORY PRIZE

WINNER
The Battle Within: POWs in Postwar Australia
Christina Twomey
(NewSouth Publishing)

SHORTLIST
The Enigmatic Mr Deakin
Judith Brett
(Text Publishing)

Slow Catastrophes: Living with Drought in Australia
Rebecca Jones
(Monash University Publishing)

GENERAL HISTORY PRIZE

WINNER
On the Stump: Campaign Oratory and Democracy in the United States, Britain, and Australia
Sean Scalmer
(Temple University Press)

SHORTLIST
The Library: A Catalogue of Wonders
Stuart Kells
(Text Publishing)

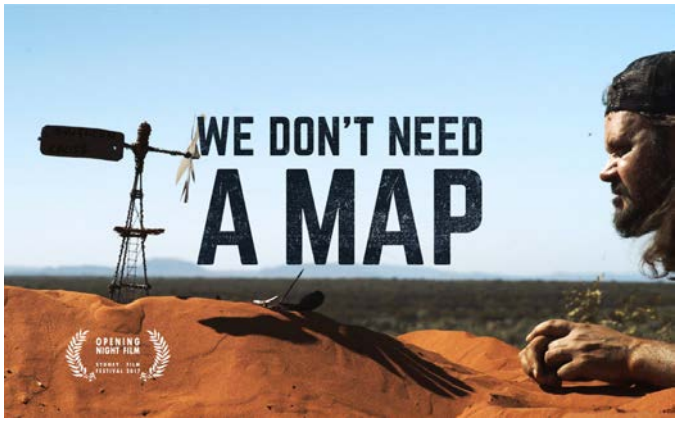
Korea: Where the American Century Began
Michael Pembroke
(Hardie Grant Books)

NSW COMMUNITY & REGIONAL HISTORY PRIZE

WINNER
Hidden in Plain View: The Aboriginal People of Coastal Sydney
Paul Irish
(NewSouth Publishing)

SHORTLIST
Terminus: The Pub That Sydney Forgot
Shirley Fitzgerald
(Ventura Press)

River Dreams: The People and Landscape of the Cooks River
Ian Tyrrell
(NewSouth Publishing)



YOUNG PEOPLE'S HISTORY PRIZE

WINNER
The Fighting Stingrays
Simon Mitchell
(Penguin Random House Australia)

SHORTLIST
Dr Huxley's Bequest: A History of Medicine in Thirteen Objects
Michelle Cooper
(FitzOsborne Press)

Marvellous Miss May: Queen of the Circus
Stephanie Owen Reeder
(NLA Publishing)

DIGITAL HISTORY PRIZE

WINNER
We Don't Need a Map
Warwick Thornton and Brendan Fletcher
(Barefoot Communications)

SHORTLIST
Right Wrongs
Yale MacGillivray, Bronwyn Purvis, Lorena Allam, Solua Middleton, Scott Gamble and Daniel Battley
(ABC)

Douglas Grant: The Skin of Others
Tom Murray
(Tarpaulin Productions)

Recent **HIGHLIGHTS**

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01 Lauren Booker; 'Talking Deadly', 25 July 2018, photo by Joy Lai

02 Word eXpress awards, 17 August 2018, photo by Gene Ramirez

03 Judith Brett, winner of the National Biography Award; 6 August 2018, photo by Joy Lai

04 Shortlisted authors Ben McKelvey and Deng Adut; National Biography Award announcement, 6 August 2018, photo by Joy Lai

05 Simon Mitchell, the Hon Don Harwin MLC, Associate Professor Sean Scalmer, Brendan Fletcher, Professor Christina Twomey, Warwick Thornton, Dr Paul Irish, Dr John Vallance; NSW Premier's History Awards, 31 August 2018, photo by Joy Lai

06 Rob Thomas AM, Shanny Crouch, the Hon Gladys Berejiklian MP, Premier of New South Wales; launch of the new Galleries, 4 October 2018, photo by Joy Lai

07 Launch of the new Galleries, 4 October 2018, photo by Bruce York

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08 William Barton performing; launch of the new Galleries, 4 October 2018, photo by Joy Lai

09 In the Collectors' Gallery; launch of the new Galleries, 4 October 2018, photo by Joy Lai

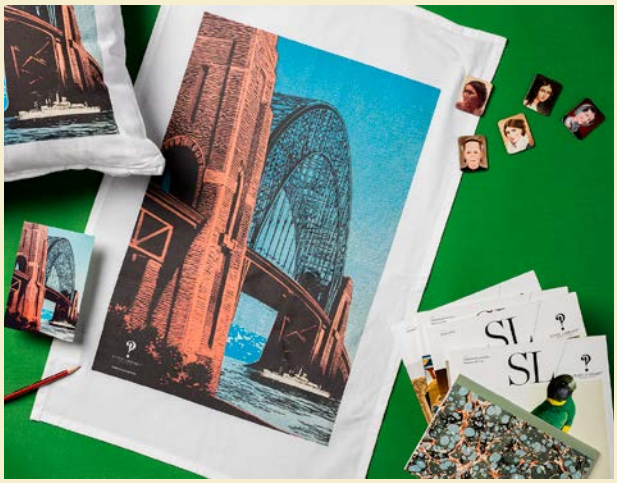
10 Les Daniel performs a smoking ceremony; Open Day, 6 October 2018, photo by Joy Lai

11 Dr John Vallance, centre, with Bananas in Pyjamas; Open Day, 6 October 2018, photo by Joy Lai

12 At the *Memories on Glass* exhibition, Open Day, 6 October 2018, photo by Joy Lai

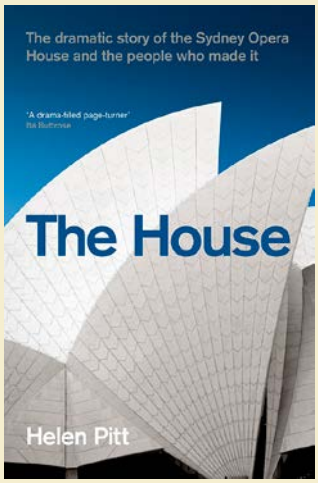
13 At the *#newselfwales* exhibition, Open Day, 6 October 2018, photo by Joy Lai

For our **FRIENDS**



A friendly Christmas gift

Looking for a gift with a difference? Give someone you love a one-year membership to the Friends of the Library this Christmas. It's a gift that lasts the whole year, with quarterly *SL* magazine and *What's On* delivered to you, literary events, discounts and use of the exclusive Friends Room. For more information and to arrange your gift membership, contact Helena Poropat on (02) 9273 1593.



Special offer

Purchase a copy of Helen Pitt's *The House* — the extraordinary story of the 20th century's most recognisable building — or products in the new Sydney Harbour Bridge gift range, and receive an extra 5% off in addition to your regular Friends discount. Offer ends 27 January 2019 and conditions apply.

History of science tour

19 September to 4 October 2019
Explore the history of science with Emeritus Professor Robert Clancy as your tour leader. This 16-day private tour for the Royal Society of NSW, in conjunction with the State Library of NSW Foundation, includes visits to exceptional museums and libraries, and the guidance of specialists and curators.

academytravel.com.au/tours/history-science-tour-october-2019

Friends

Friends of the Library enjoy many benefits and discounts. Friends receive a 10% discount on purchases at the Library Shop (increasing to 20% if you've been a loyal Friend for 10 years or more). Take advantage of your membership discount and visit the Library Shop, which has an ever-growing collection of books and gifts.

CONTACT THE FRIENDS OFFICE
For more information,
please contact Helena Poropat
Email: friends@sl.nsw.gov.au
Phone: (02) 9273 1593

sl.nsw.gov.au/join/friends-state-library

Q&A

Margaret Fink

Film producer Margaret Fink's portrait by Judy Cassab is in our permanent *Paintings from the Collection* exhibition.

HOW DID YOUR CAREER BEGIN?
I was an artist and the only way I could study was to take a teaching scholarship and become an art teacher. I've never stopped drawing but never really got around to painting — although I was an avid student of painting.

WHAT OTHER CREATIVE INTERESTS DID YOU HAVE?
I had studied piano at the Sydney Conservatorium from the age of six or seven. It was a marvellous idea of my mother's to take me there, and I made sure that my children had a musical education.

WHEN DID YOU MOVE TOWARDS FILM?
In the early 1970s I heard myself say, in a small gathering, 'I'm going to make films'. I'd been going to the cinema — especially the Savoy in Bligh Street, which showed foreign films. I saw Renoir's 1951 film *The River* and had an epiphany — 'I don't have to paint, I can make films.'

HOW DID YOU FIND YOUR FIRST FILM IDEA?
I saw *The Removalists* as a play in 1971, when the playwright David Williamson was 23 — a young man from Melbourne with a lot of hair and no reputation. I couldn't believe how brilliant it was, and the film was released in 1975.

WHAT WAS YOUR WORKING LIFE LIKE IN 1987 WHEN THE PORTRAIT WAS PAINTED?
I had completed *For Love Alone* (1985), the film of Christina Stead's novel, and I was striving to raise money for a TV series based on Sumner Locke Elliott's *Edens Lost*. I found this story of a dysfunctional pastoral family in the 1930s Blue Mountains appealing, and it's a great series.

WHAT DID YOU OBSERVE ABOUT JUDY CASSAB WHEN SHE PAINTED YOUR PORTRAIT IN 1987?
The thing that was striking about Judy is that I don't think she could have existed without painting. She had a vital presence, vivacious and genuinely friendly. When it came to doing my portrait she rang me up and said, 'Look, you won't have to sit around for ages in a cold studio. We'll do it in my flat and it'll just be two hours.' And it was.

HOW DO YOU REGARD CASSAB'S WORK?
Her landscapes — especially of the middle of Australia — are superb and I think they're underappreciated. In portraits, she was able to get a likeness — when she hit the nail on the head she really got there. She was also a fine writer — her autobiography was revelatory, passionate and well-written.

HOW DO YOU REFLECT ON YOUR FILM *MY BRILLIANT CAREER*?
If I'm recognised for anything, I would like it to be for *My Brilliant Career* (1979). I'm proud of that film because of its feminism. The more girls who see it the better.

This is an edited extract of an interview in June 2018 by Martin Portus for the Library's oral history collection. An excerpt can also be heard on the audio guide that accompanies the *Paintings from the Collection* exhibition.

www.sl.nsw.gov.au/audio-paintings

Margaret Fink, 1987, by Judy Cassab, ML 1477

Going round

This painting by George Lambert, *The convex mirror*, c 1916, is one of more than 3000 objects in the Library's collection now on display in six exhibitions.

ML 1292