

SL

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KENEALLY'S  
AUSTRALIANS

AERIAL  
ADVENTURER  
Melvin Vaniman

A style surfer's  
paradise

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**Cover**  
Tom Keneally, photo by Bruce York



**State Library**  
of New South Wales



## Side lines

It's great to see such enthusiastic comments on our new blog for the Holtermann Collection digitisation project. As we've previously reported in *SL*, thanks to the generous support of many benefactors, we are digitising this internationally significant collection of 3500 glass plate negatives. These incredible photographs depict the gold rush era in NSW and Victoria.

The comments on our blog include:

How exciting! Soon all the descendants of these early pioneers in the goldfields will be able to see their ancestors 'up close and personal'.

Wonderful, wonderful news. We truly appreciate the care and knowledge that will enable this collection's preservation and accessibility. Will be watching with interest.

I love being able to follow the project online. Congratulations!

## Join our Friends program

Become a Friend of the Library and receive your copy of *SL* in the mail. You'll also have access to the Members Room in the Mitchell wing, as well as discounts for events, Cafe Trim and the Library Shop. Contact the Foundation: email [foundation@sl.nsw.gov.au](mailto:foundation@sl.nsw.gov.au) or call 02 9273 1593.

# From the State Librarian



Our good friend Tom Keneally has been spending a lot of time with us lately, researching his new three-volume history, *Australians* (see page 12). He generously sums up the Library when he says 'you could just dig and dig and disappear into the collections'.

We're also delighted that Tom is a fan of the online catalogue. He's not alone! Behind the scenes at the Library, we are making great progress in our efforts to create electronic catalogue records, or eRecords. On page 5 you can read about a large collection of plays that is now searchable online.

This issue of *SL* features the rare and valuable: our newly acquired Edward Close sketchbook, wonderful Dixson maps, and centuries-old books on witchcraft. The Close sketchbook of prized colonial watercolours will be part of our 2010 exhibition celebrating the centenary of the Mitchell Library.

You'll love the striking selection of Qantas ephemera from the glamorous days of mid-20th century international travel.

We feature daredevil American photographer Melvin Vaniman, whose extraordinary panoramas of NSW from 1903 and 1904 are still unrivalled.

Debra Adelaide writes about a charming book that inspired her novel *The Household Guide to Dying*, with tips on avoiding picnic disasters as well as advice on befriending one's hens.

And 'A style surfer's paradise' on page 24 showcases our contemporary collections, contrasting Patricia Baillie's technicoloured street photography with milk bar images from 1949.

We hope this issue of *SL* inspires you to explore our Library further.

On a sad note, in the past few months we have lost two dear friends, volunteer and benefactor Harold Schultz, and archivist Arthur Easton. Both are very much missed, and we pay tribute to them here.

### Regina Sutton

NSW State Librarian & Chief Executive

# Did you know ...?

We can guide you to reliable health information.

**A**rthritis? Alzheimer's disease? Asthma? These are some of the most common internet search terms, each yielding millions of answers. But how do you choose which site to visit, or which book to read?

If you're interested in medical matters — or simply staying healthy — our new online health guide will help you find up-to-date and reliable information.

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[www.sl.nsw.gov.au/navigators/health/index.html](http://www.sl.nsw.gov.au/navigators/health/index.html)



Women's class at the Bjelke-Petersen School of Physical Culture (detail), c. 1934, Home and Away - 4808



*Costumes of the Australasians* (detail), Edward Close, watercolour, c. 1817

## Significant purchase Rare colonial watercolours

**T**he recent purchase of a sketchbook by Edward Close, dated 1817–18, is one of the most significant acquisitions the Library has made in recent years.

Historians have known about the sketchbook since the 1970s, although only through reproductions of a small selection of its 34 striking and unusual images of the NSW colony and its inhabitants. When the sketchbook was offered for sale, it was the first time it had left family hands.

Edward Close has proved to be an unlikely artist. For many years his work was erroneously attributed to Sophia Campbell, his wife's aunt. This error was only uncovered during research for sketchbook's sale.

An army engineer who was born in India and served in the Peninsula Wars, Close arrived in Sydney in 1817 with the 48th Regiment. His curious eye captured things that professional artists simply would not consider appropriate. *Costumes of the Australasians*, for example, assembles in the one image a snapshot of society: from convicts to military officers (perhaps reflecting his military milieu, women do not feature in his work). The information in this watercolour is not seen in any other colonial artwork.

Close's vision of Sydney, its inhabitants and the Illawarra (these watercolours are probably the earliest of this district) is unique. His optimistic view of colony — suggested in the sparkling *Sydney in All Its Glory* — reflects his own relationship to NSW. In 1821 he decided to settle in Morpeth, near Newcastle, where he remained until his death in 1866.

The sketchbook will be one of the highlights of the Mitchell Library's centenary exhibition, which opens in March 2010.

Richard Neville's purchase of the Edward Close sketchbook coincided exactly with his 19th anniversary of joining the Library. It was an exciting acquisition for Richard, who became Mitchell Librarian in mid 2008 and is a widely respected authority on colonial art.



# Zines: Pen and heart

Video didn't kill the radio star. And the humble zine (or *fanzine*) has survived the social media wave. The evidence is in our collection.

Zines are self-published booklets of text and images that are usually photocopied and distributed among a small community. They range from slick comic book series to one-off pamphlets using paint, ink and brown paper.

Ephemera librarian Colin Warner calls zine producers 'a community of the pen and the heart'. He attended the Sydney Writers' Festival zine fair in May, held at the Museum of Contemporary Art, and came away with a selection of zines for the Library.

'The word "zines" hardly does justice to the variety and intimacy of the genre,' says Colin. 'Zines are as interesting and eclectic as the characters sitting behind the stalls at the fair.'

The zine sellers ranged in age from 11 to 80. For dedicated zine makers — some used the Sunday afternoon to draw and cut paper for work in progress — the medium represents freedom of expression and a cultural space outside the mainstream. Zines need only their own intimate networks of artists and readers to survive.

The recently acquired zines from the MCA fair join other zines held at the Library. One highlight is a large set of 1990s zines we purchased from collector Andrew Potts. As a high school student, Potts belonged to a group of 'comic book nerds and art school dropouts' who would meet once a month to discuss their zine characters. His collection includes work of his friends and his own creation 'The Burnt Psycho' or 'Shoddy Mag' series.

From the enthusiastic crowds at this year's fair, the zine seems to have plenty of fans among artists, readers and collectors.



A selection from the recently acquired MCA Sydney Writers' Festival 2009 Zine Fair collection

## Dramatic additions to online catalogue

A wonderful set of rare and quirky female-only plays is among 4000 British plays of the 20th century that are now searchable on our website.

Until recently, the amazing contents of the MacPherson British Drama Collection, acquired by the Library in 1983, could only be discovered by flipping through the handwritten card catalogues in the State Reference Library.

As part of a major NSW Government-funded initiative to provide global access to its unrivalled collection, the Library is currently converting more than 400,000 card catalogue entries to eRecords.

The MacPherson collection includes classic dramas that became major motion pictures, such as

Daphne Du Maurier's *Rebecca: A Play in Three Acts* — the film adaptation earned Alfred Hitchcock his first Academy Award for best picture.

There's also a rare copy of Edgar Middleton's *Banned by the Censor* from 1929, a collection of plays including *Mussolini's Lunch*, which was censored because it contained 'insults to a leading statesman of a foreign country'.

The Library is delivering an invaluable resource for drama schools and theatre companies, with easy access to a range of potential new productions.

So far over 180,000 new eRecords have been created for maps, manuscripts, books and paintings.

You can track our progress by visiting the eRecords blog on the State Library website.



*Rebecca: A Play in Three Acts*, Daphne du Maurier, 1939, MacPherson/Drama/1140



# 100 years ago ... Newspapers take flight

Wendy Cao takes a snapshot of history from our newspaper archives.

The year 1909 was significant in the fledgling world of aviation. Louis Bleriot made headlines around the world with his pioneering flight across the English Channel. Through August and September 1909, the *Sydney Mail* featured this celebrated flight from Calais to Dover with full-page photographic spreads and commentary drawn from cablegrams and parliamentary debate.

Also featured at this time was the Australian Government's offer of £5000 for the best design of a flying machine. 'We should have our own aeroplanes and dirigible airships,' it was reported, 'not only for pleasure, but capable of being used for commercial and defence purposes.'

Over the next few years, until the outbreak of war in 1914, several would-be aviators — including the renowned Harry Houdini — made successful and not so successful attempts at flying experimental civilian aircraft in Australia.



Above: 'Flying the Channel', *Sydney Mail*, 8 September 1909, p 25

Above right: 'Bleriot and his flying machine', *Sydney Mail*, 8 September 1909, p 28



## Find newspaper articles

The Library holds all Australian capital city daily newspapers, a selection of overseas titles, and most NSW regional and suburban papers.

Most newspapers can be viewed on microfilm in the State Reference

Library. Many others, like the *London Times* and the *New York Times*, are available online.

We also offer access to newspaper databases such as Factiva and Australia and New Zealand Newsstand. If you're a NSW resident and have a State Library readers card, you can access a selection of newspaper databases from home.





Left: Captain Cook's tapa cloth waistcoat as displayed in the 1886 exhibition in London

Below: Pocket detail, Cook's tapa cloth waistcoat, embroidered by Elizabeth Cook, showing tambour worked floral embroidery with metal sequins, or spangles, c. 1779, R 198

# Bon voyage

## Captain Cook's souvenir waistcoat

One of our greatest treasures — a tapa cloth waistcoat embroidered by Mrs Cook for her husband James — is on its way to a major exhibition in Germany. **Margot Riley** examines this remarkable relic.

Each year, the Library receives requests to borrow hundreds of items for display at galleries and museums across the country and around the world.

An exhibition opening this month at the Art and Exhibition Hall of the Federal Republic of Germany, in Bonn, features a number of Cook relics from our collection. A highlight will be the tapa cloth waistcoat embroidered by Elizabeth Cook for Captain Cook to wear at court had he returned from his fateful third Pacific voyage. This is the first time this garment has been seen outside Australia since the NSW government bought it in 1887.

The waistcoat was originally purchased from a descendant of Mrs Cook, along with a treasure trove of Cook relics displayed at the Colonial and Indian Exhibition in London in 1886. The Cook relics were sent to the Australian Museum but, in 1955, certain personal items were transferred to the Library as it was felt they belonged with the Cook papers already held here.

James Cook (1728–1779) undertook three voyages of discovery to the Pacific. Cook was effectively in retirement, at the rank of post-captain, when he volunteered to lead his final expedition

to locate the North West passage. When Cook returned from his two previous expeditions, he had been presented at court and received a promotion. Had he returned from the third voyage, it was expected he would receive a knighthood.

This hand-embroidered waistcoat is a very personal celebration of Captain Cook's success, but also serves as a reminder of the limited avenues for expressing devotion available to the women who waited at home for their men to return from such dangerous voyages.

The Tahitian bark cloth used in the waistcoat is believed to have been brought back to England from Cook's second Pacific voyage. Found only in the Pacific region, tapa cloth is made by beating the inner bark of the paper mulberry tree (*Broussonetia papyrifera*) into a mesh. Similar in texture to paper, the cloth cannot be washed. Had Captain Cook actually worn his one-of-a-kind waistcoat, it is unlikely that it would have survived to this day.

Fashionable waistcoats were often hand-decorated in the 18th century, either stitched to order by professional embroiderers or worked at home if family members possessed the requisite



needlecraft skills. A relatively simple embroidery technique, known as tambour work, has been used on the Cook waistcoat. It is rendered in a simple floral design and further embellished with metal sequins, which would have sparkled by candlelight.

Cook's tapa cloth waistcoat is unique — there is no other extant artefact of its type known and none with such a direct personal connection to Captain Cook, or such a strong and poignant provenance to Mrs Cook.

On hearing of her husband's death at Kealakekua Bay, Hawaii, on 14 February 1779, Mrs Cook set this garment aside, unfinished and unfitted.

The waistcoat returns from Germany in February 2010.







# Aerial adventurer



Melvin Vaniman scaled multi-storey buildings and floated in gas-filled balloons to capture his spectacular black-and-white panoramas of Australia. Alan Davies celebrates the eccentric adventurer, and his photographic legacy, in our exhibition *Vaniman Panorama*.

American adventurer Melvin Vaniman took his finest photographs in Australia. 'You have a splendid light,' he commented before leaving Sydney in 1904, 'and beautiful clouds: no question about that. Especially up country, the atmosphere is beautifully clear, and in Bathurst I got one of the most beautiful skies I have ever met.' (*New South Wales Railway Budget*, 2 May 1904)

Vaniman is probably best known for his attempts to cross the Atlantic Ocean by airship in 1910 and 1912. Earlier, in 1908, he had been the first person to fly a triplane. But in Australia he is renowned as the photographer who went to outrageous lengths — and giddy heights — to photograph major cities and rural scenes. His photographs represent the pinnacle of black-and-white panoramic photography.

Chester Melvin Vaniman was raised in an austere religious farming community in Illinois. Born in 1866, his formative years on the farm gave him a lifelong interest in agriculture and experience with all sorts of machinery. Turning his back on rural life to study music, he toured America as a singer with an opera company for 11 years. His singing career ended in Hawaii when the company went broke and he eventually took up professional photography in 1901.

Vaniman's unusual panoramas caught the eye of the Oceanic Steamship Company, which commissioned him to photograph tourist destinations in New Zealand and Australia. He sailed for Auckland in 1902 and spent a year photographing both islands, not only for the company, but also for the New Zealand government, who wanted his spectacular images to encourage tourism.

Arriving in Sydney in February 1903, Vaniman spent a year photographing the city and its harbour. He used a special camera, able to record panoramic views on film up to two metres in length and 50 centimetres wide in a single shot. His distinctive panoramas were nearly always taken from high above the ground; if a building or ship's mast was not at hand, he erected his own 30-metre pole to achieve a bird's eye view.

Above: Melvin Vaniman in Sydney, 1904

Opposite: Melvin Vaniman climbing a pole to take a panoramic photograph at Christchurch, New Zealand, c. May 1902, photographer unknown, image courtesy of Alexander Turnbull Library, National Library of New Zealand



*Vaniman  
Panorama*  
presents a  
selection of  
his astounding  
images  
enlarged and  
enhanced  
to reveal  
amazing  
detail.

Vaniman had difficulty finding a suitable viewpoint to record the entire vista of Sydney and began experimenting in October 1903 with a balloon imported from America and a custom-built camera of his own design. He spent nearly £200 and nine months experimenting, before taking his celebrated aerial panorama of Sydney from the North Shore in March 1904.

After leaving Sydney in May 1904, Vaniman took panoramas in South Australia and Western Australia. He left for Europe the following August, intending to continue his balloon photography of major cities. He travelled through Austria, Germany and France, but poor atmospheric conditions thwarted his plans.

Vaniman's lack of success in Europe curtailed his career as a photographer and, sadly, his legacy of exceptional panoramas is limited to the period from 1900 to 1904.

Never one to be idle, Vaniman soon turned his attention to the latest novelty of the age — aeroplanes — and became involved in their construction in France. It was there that Vaniman made the acquaintance of Walter Wellman, an American journalist and newspaper proprietor who wanted to be the first to reach the North Pole. Wellman had used dog sleds in his unsuccessful 1894 and 1899 attempts and decided to use a

hydrogen-filled dirigible for his next expedition in 1906. He employed Vaniman as mechanic.

After unsuccessful attempts in 1907 and 1909, Wellman turned his attention to an even more ambitious feat — crossing the Atlantic by airship. Wellman's aeronautical quests ended in late 1910, when the crew of his dirigible, including Vaniman, had to be rescued mid-Atlantic by a passing steamer after 71 hours aloft. Undeterred, Vaniman built his own airship, the *Akron*, and continued the trans-Atlantic mission. The *Akron* exploded only two kilometres into its journey on 12 July 1912. Melvin Vaniman and his crew of four were killed.

So ended the extraordinary career of farmer, music teacher, opera singer, electrician, photographer, mechanic, pioneer aviator, aeronaut and adventurer Melvin Vaniman. His photographic legacy survives, with nearly 40 of his original panoramas held at the State Library of NSW.

Vaniman had always intended his panoramas to be enlarged and, for the first time, *Vaniman Panorama* presents a selection of his astounding images enlarged and enhanced to reveal amazing detail.





# WIN

## A Melvin Vaniman panorama of Sydney

Email [SLMagazine@sl.nsw.gov.au](mailto:SLMagazine@sl.nsw.gov.au) with subject 'Vaniman' before 5 pm on Monday 31 August for your chance to win a framed Melvin Vaniman fine art print of your choice. A selection of Vaniman panoramas is available from the Library Shop.

Left: Sydney Town Hall and Queen Victoria Building, 1904, DLPg44

## Favourites on Flickr

Flickr users around the world are choosing their favourite images from our collection. Antarctica, actresses and animals currently lead the popularity stakes.

Since 2008, we have been sharing a selection of fantastic images online through the photo-sharing website Flickr. By uploading selected copyright-free images from the Library's vast collections to the Flickr commons, we have engaged a whole new online community. Our Flickr images have attracted more than one million views by online visitors across the globe.

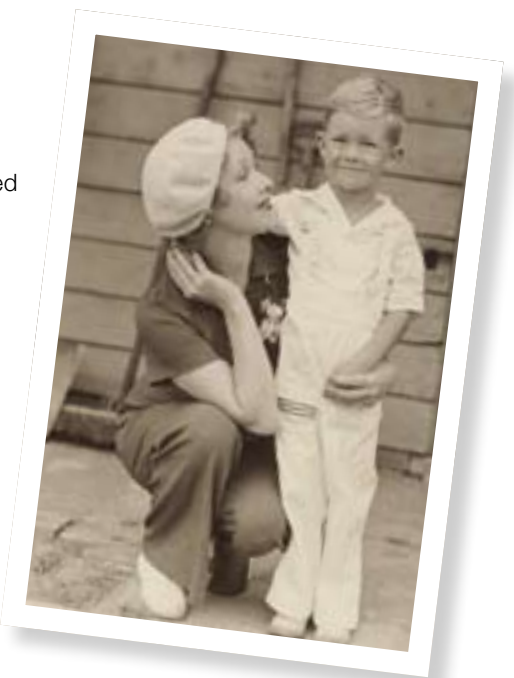
Flickr encourages photography enthusiasts to interact with the images

by adding tags and comments. This means our photos can be used in a more dynamic way than the traditional library catalogue allows.

So far, we have uploaded over 500 images sorted into more than 40 themed sets. Some of our most popular sets include 'Pets and other animals' and 'First Australasian Antarctic Expedition'. Our three most popular images (based on Flickr users tagging the images as 'favourites') all feature animals — Bobbie the cat, Blizzard the husky pup and Adelie penguins.

Frank Hurley's ice-covered portrait of Antarctic explorer CT Madigan and a 1936 photo of American actress Helen Twelvetrees are our most popular photographs of people.

Seeing an image of the actress on Flickr, Helen Twelvetrees's great-grandson posted a comment that the child in the photo was her son, Jack Woody — information we could then add to our catalogue record.



Above: Helen Twelvetrees and her son Jack Woody, Sydney, 1936, Sam Hood, PXE 789 (v.57)/293

From left: Soldier's goodbye and Bobbie the cat, c. 1939-1945, Sam Hood, PXE 789 (v.4)/73

Ice cased Adelie penguins after a blizzard at Cape Denison, 1911-1914, Frank Hurley, Home and Away - 36512



## Tom Keneally's **Australians**

Sex and death keep Tom Keneally coming back to the Mitchell Library. Fortunately, our supply of both — in the letters and journals of Australia's European settlers — shows no sign of running out.

‘I’ve always had a sense from my research at the Library that you could just dig and dig and disappear into the collections,’ says the author of a new three-part history of Australia.

The first volume in the trilogy, *Australians: Origins to Eureka*, is published in September and tells ‘the stories of a number of Australians from the Pleistocene Age to 1860’. Keneally has poured the ‘incandescent passions’ of those primary documents into a story that flows through its characters: from the reliable convict James Ruse to the Aboriginal warrior Windradyne.

Where a character is well known, Keneally has teased out an unexpected aspect of their lives. He has given air and space in his narrative to ordinary people who broke the mould: sealers on Bass Strait islands who evaded European control for decades; women who lived under canvas in Western

Australia and wrote everything down in their journals.

Building on research for earlier books, *The Great Shame* and *The Commonwealth of Thieves*, he addresses the full scope of history through the senses of those who experienced it. ‘I’ve used the novelist’s technique of trying to imagine what it was like for them, but not making anything up,’ says Keneally, for whom ‘fiction consists of telling the truth by trying to tell lies’. The historian may be bound by the evidence, but ‘all historical information is squeezed through the nozzle of the kind of human you are’.

To convey the experience of the Eora people when the 11 ships of the First Fleet arrived on their shore, he had to go beyond the settlers’ accounts, however rich and insightful. ‘I began with the principle that the Aboriginal people were always pursuing a serious matter,’ states





the author. 'They thought the ghosts could be persuaded to go home as they did in 1770 and everything they did was strategic or tactical.'

The early letters of famous Australians such as Henry Parkes and William Charles Wentworth have enabled Keneally to tell the story of people whose motives and morality are as clear, or as blurry, as our own. Henry Parkes was an impoverished English immigrant who arrived in the colony as it descended into the depression of the 1840s. An ivory turner by trade, Parkes 'set out to become affluent but could never quite manage it'. Parkes's letters show his connections with all the radicals of the time, such as Henry Kendall and Daniel Deniehy.

The letters of William Charles Wentworth, a young radical who became a powerful landowner and statesman, were 'a goldmine' for Keneally, showing the extraordinary bonds within the prominent colonial family. Wentworth's father, D'Arcy, was a highwayman. His mother was a convict.



Wentworth's letters to his father show both his torment about his parentage and his affection toward his father.

Whether writing fiction or history, Keneally has always been drawn to the haziness surrounding his characters' motives. It was the reason he took on Oskar Schindler, saviour, philanderer and black-marketeer. He wrote in his recent memoir *Searching for Schindler*:

Some people have always been troubled by Oskar's ambiguity. To me it was from the start the whole point of the tale. Paradox is beloved of novelists. The despised saviour, the humane whore, the selfish man suddenly munificent, the wise fool and the cowardly hero. Most writers spend their lives writing about unexpected malice in the supposedly virtuous, and unexpected virtue in the supposedly sinful.

And the characters Keneally has brought to life in *Australians: Origins to Eureka* have allowed the writer to continue this lifelong practice.

'I've always had a sense ... that you could just dig and dig and disappear into the collections.'

### Tom Keneally ...

#### On the catalogue:

'The great thing about libraries now is the online catalogue.'

#### On digitising early documents:

'Whoever gets the documents online — blessed be their name.'

#### On the Mitchell Library:

'When they're old enough, I want to take my grandchildren into the Mitchell Library and show them the copies of 18th century court papers from the Old Bailey. Most got a trial of five to 10 minutes and on that basis they were sent to the end of the Earth.'

Opposite:  
Tom Keneally at the Library,  
photo by Bruce York

Bennelong (detail), pre-1806,  
George Charles Jenner,  
DGB 10, f. 13

Elizabeth Macarthur (detail), c. 1820,  
artist unknown, DG 223

Above left: Sir Henry Parkes (detail),  
1896, Gladstone Eyre, DG 348

Above: 'Squatter of NS Wales  
Monarch of more than all he surveys',  
1863, ST Gill, PXA 1983, f. 41









See what occurs

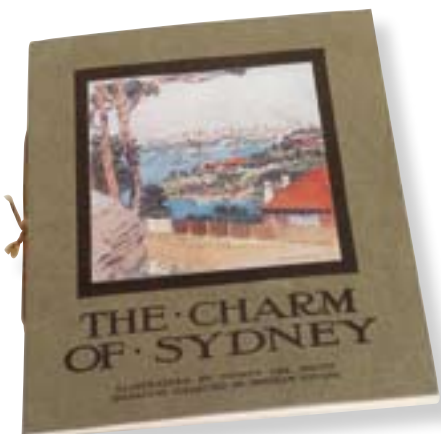


# The charm of Sydney Ure Smith



The wit and passion of Sydney Ure Smith are revealed in a set of satirical drawings now on display. **Cathy Perkins** looks at an ambitious young illustrator in the early Australian publishing scene.

The sketchbook is a light-hearted protest against poor treatment of artists ...



Sydney Ure Smith is well known for his stylish, trendsetting magazines, in particular *Art in Australia* (1916–1942) and *The Home* (1920–1942). He contributed to a distinctive Australian publishing culture, promoting and commissioning the work of Hans Heysen, Margaret Preston, Harold Cazneaux and Max Dupain among many others.

For all his celebrated artworks and his publishing legacy, Ure Smith is difficult to pin down. Portraits by Cazneaux and Dupain show a pipe-smoking man in a three-piece suit. His serious expression borders on misery. Yet he was known for his good humour and leg-pulling wit.

Many of his fellow artists praised Ure Smith for improving the quality of book production in Australia and successfully promoting local art overseas as president of Australia's society of artists. Others derided his conservatism as a taste-maker who defended modernism against the avant-garde.

As well as a source of income, Ure Smith saw art publishing as a means to improve the world. He was drawn to it, writing to Sir William Dixson in 1916 that 'since I was a kid I've always desired to run a successful well-

produced publication'. As a boy he produced illustrated newsletters for his school and for the Hotel Australia, managed by his father. His early publications were bequeathed to the Mitchell Library in 1949 with his papers.

A set of cartoon-style illustrations by Ure Smith, recently acquired by the Library and now on display in the *Nelson Meers Foundation Heritage Collection*, shows a young Ure Smith revelling in the intersection of art and commerce. To our knowledge, the sketches are not mentioned in the Angus & Robertson or Ure Smith papers and have never been reproduced.

Titled *That Awkward Question of Price and Some Random Recollections Connected with the Charm of Sydney*, the sketchbook of pencil and watercolour drawing was dedicated to George Robertson in 1913. The formidable co-founder of Angus & Robertson, whose firm dominated Australian book publishing for most of the 20th century, employed Ure Smith as an illustrator.

Ure Smith had studied for five years at the Julian Ashton Art School and was an accomplished etcher. His depictions of architectural landmarks, sometimes executed from a precarious height, showed painstaking attention to detail.





## The mighty PEN

Three talented Australian writers were commissioned by Sydney PEN this year to write an essay and deliver a lecture on one of three big issues: 'honour', 'risk' and 'legacy'.

Sydney PEN, an affiliate of International PEN, is an association of writers devoted to freedom of expression.

In April, Malcolm Knox explored the concept of honour in contemporary life. Max Barry spoke at the Library in July about our attitudes to risk, and how they define us as people.

The final lecture in the PEN Voices 2009 series in November is an opportunity to hear Larissa Behrendt (pictured) interviewed by Germaine Greer on the issue of legacy.

Larissa Berendt AO is Professor of Law and Indigenous Research at the Jumbunna Indigenous House of Learning at the University of Technology, Sydney. She has published books and articles on property law, indigenous rights, dispute resolution and Aboriginal women's issues, as well as her award-winning novel *Home* (UQP, 2004). Larissa Berendt was

named Indigenous Person of the Year in July.

The PEN Voices 2009 series is presented with the support of the Copyright Agency Limited and in partnership with the State Library.

The sketchbook suggests Ure Smith was awaiting payment for illustrations produced for a book of quotations chosen by literary critic Bertram Stevens, to be titled *The Charm of Sydney*. An audacious reminder notice, it provides an insight into the relationship between two major players in Australian publishing. It is also a light-hearted protest against poor treatment of artists by the publishing industry.

The 15 illustrations offer an amusing romp through the early publishing scene. In contrast to the stereotype of the lazy, debauched artist in one sketch, Ure Smith envisages a highly productive and businesslike illustrator in another. A hunched figure in the last sketch is interrogated by his artist peers, who remind him that his book was scheduled for Christmas publication.

*The Charm of Sydney* was published in 1918, most likely delayed by wartime paper shortages. By then Ure Smith and Bertram Stevens had launched

*Art in Australia*, the first periodical devoted to Australian art. *The Home* appeared in 1920, setting out to improve society's taste in fashion and interior design. The Library's full set of issues is valued as a source of social history, while their stunning covers by artists such as Hera Roberts and Thea Proctor exude jazz-era glamour.

Coming to light nearly a century after they were created, Ure Smith's cheeky drawings from *That Awkward Question of Price* are as important a part of his legacy as his published work.

Clockwise from top left: Portrait of Sydney Ure Smith as a young man by Harold Cazneaux

*That Awkward Question of Price*, Sydney Ure Smith, 1913, pencil and watercolour, PXA 1133, f. 6

*The Charm of Sydney*, Sydney Ure Smith and Bertram Stevens, [1918], DL 91/119



### Legacy — Larissa Berendt interviewed by Germaine Greer

Wednesday 18 November

6 pm for 6.30 pm

\$15 (Friends), \$20 (Seniors), \$22

Bookings and details: (02) 9273 1770

[bookings@sl.nsw.gov.au](mailto:bookings@sl.nsw.gov.au)

Image: Larissa Berendt

Sydney Ure Smith's sketches from *That Awkward Question of Price* are on display in the Nelson Meers Foundation Heritage Collection.

For discussions about items on display, see our Exploring Heritage blog at <http://blog.sl.nsw.gov.au/heritage/>



## A **fleeting** glimpse

A vibrant selection of Qantas ephemera is now on our website. **Emma Gray** presents some 'disposable' items that capture the glamour and excitement of mid-20th century international travel.

**T**he Library has world-class collections of books, paintings and manuscripts. But what about items designed to be used once and then discarded? We have recently digitised part of our Qantas ephemera collection, which includes brochures and pamphlets, menus, certificates and stickers.

Qantas (Queensland and Northern Territory Aerial Services) was established in 1920 by aviators W Hudson Fysh and Paul McGinness, with the backing of wealthy graziers. The company's first headquarters was in Longreach, Queensland, and its first scheduled commercial flights were mail runs between Charleville and Cloncurry. During the 1920s more and more destinations were added to the Qantas route network and in 1929 flights to Brisbane began.

As well as delivering the post, these flights also carried paying passengers. Because outback Australians were quick to appreciate that planes could cover vast distances in much shorter times than traditional methods of travel, passenger flights became increasingly popular. Qantas moved its headquarters to Brisbane in 1930 and soon afterwards teamed up with British Imperial Airways to run the Brisbane–Darwin leg of a trial mail link between Australia and England.

In 1934, Qantas changed its name to Qantas Empire Airways Limited, reflecting its new international focus, and the following year took over the Brisbane–Singapore mail route. That same year (1935) was the first time a paying passenger flew overseas with the airline. By 1937, Qantas Empire Airways was running a flying boat airmail and





passenger service from Sydney to Southampton three times a week.

After the interruption of the Second World War, Qantas offered international travellers a glamorous, luxurious and fast alternative to weeks at sea. New aircraft meant faster flying times: by 1948 the Kangaroo Route from Sydney to London took just four days.

For many mid-century travellers, a flight was an expensive once-in-a-lifetime experience. Increasing numbers of first-time international flyers meant Qantas needed to produce publications that explained the basics — the routes, what to pack, menus and entertainment options on board.

The Qantas ephemera collection dates primarily from this mid-20th century period. The collection reflects the idealism and optimism of life in post-war Australia and offers a window into the early heady days of international travel.

You can find the ephemera on our website as part of *Discover Collections: Aviation in Australia*, kindly sponsored by Qantas.

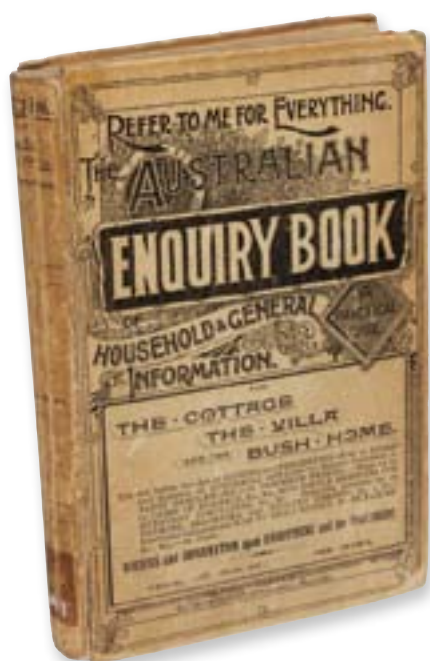
[www.sl.nsw.gov.au/discover\\_collections/history\\_nation/aviation/](http://www.sl.nsw.gov.au/discover_collections/history_nation/aviation/)

Images are from the Qantas ephemera collection, printed material EPHEMERA/ AVIATION/ QANTAS/ 1920-



# The household guide to everything

Debra Adelaide introduces a luminous book of wisdom.



'Make friends of your hens; they are wonderfully intelligent if only you knew it.'

Household management has variously been described as home economics or domestic science, yet no name seems to have succeeded in elevating it beyond mere ordinary drudgery. And women's work.

That, however, was not how Mrs Lance (or Mina) Rawson regarded the subject. Her *Australian Enquiry Book*, published in 1894, was a compendium designed for 'the use of both men and women'. There were no gender barriers in the ordinary rural home in which Mina Rawson claimed a readership: 'A persevering, energetic woman can and will do almost everything a man can.'

Pioneers like the legendary Mrs Isabella Beeton had already brought a professionalism to housework. But Mina Rawson, whose books of cookery and domestic science demonstrated a Beeton-like breadth of knowledge — and an enterprising, even proselytising, spirit — invested her advice with typically Australian adaptability and ingenuity. From carpentry to baking cakes, from horse doctoring to chilblain curing, from ice-making to sunburn removal, her *Australian Enquiry Book* reveals an amazing variety of skills. Not only could she write stories (several of her fiction pieces were published), she could also build the bookshelves in which to house them.

'Recipes and Information upon Everything and for Everybody' claims the subtitle, and we are not disappointed. Rawson explains how to fix knife handles, purify rooms, construct

summer houses, make bamboo ornaments, and cure the skins of native animals. We learn how to make lye, face cream, dairy foods, hair tonic, paint, salve for hens' feet, furniture polish and gunpowder. She even offers advice on curing stammering and drunkenness (for the latter, a tonic made of quassia and vinegar, administered every time the sufferer craves a drop of liquor).

All Rawson's books, which included the *Antipodean Cookery Book* and the *Australian Poultry Book*, ran into several editions. She was undoubtedly the Australian answer to the Beeton phenomenon, though she is barely remembered now. And while she was more concise than the digressive and opinionated Beeton, I suspect she was far more multi-talented. It is hard to envisage Mrs B down on her knees stripping floors or sawing timber posts for a house.

Publications like *The Australian Enquiry Book* remain a luminous curiosity in a digital information age. You can consult allrecipes.com for instructions on cooking anything, but where in the World Wide Web would you find tips on tanning platypus skins or avoiding picnic disasters (don't take fresh cakes and bread, for they will crumble apart)? But ultimately, Mrs Lance Rawson's wisdom, for me, is encapsulated in the following advice: 'Make friends of your hens; they are wonderfully intelligent if only you knew it.' A person who understands this may be trusted for anything.

Debra Adelaide's books include *The Hotel Albatross* and *Serpent Dust*. Her latest novel is *The Household Guide to Dying*, which was featured at the Library's Book Examined event in July.

Debra was at the Library in May to lead workshops as part of the Sydney Writers' Festival.

Above: *Australian Enquiry Book of Household and General Information*, Mrs Lance Rawson, 1894, 640/1A1

Right: Debra Adelaide, photo by Bruce York



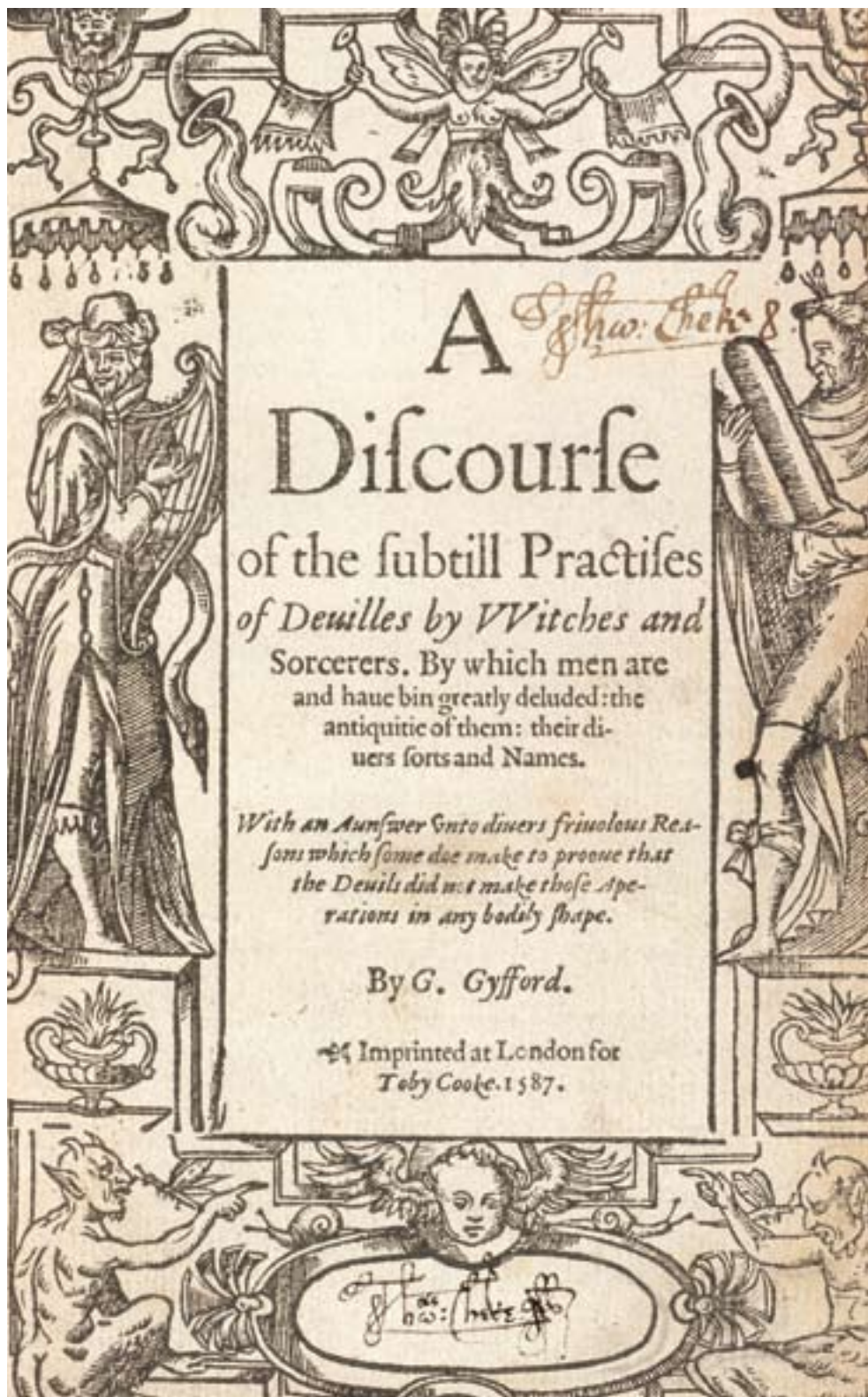




# Bewitched

## Our witchcraft collection

A curious set of books on witchcraft, dating from as early as 1536, lies quietly in the Library's vaults. **Maggie Patton** uncovers the world of the witch hunter.



Left: This extremely rare work on witchcraft is by puritan preacher George Gyfford. While believing in witches, Gyfford was more concerned about local 'cunning' folk and healers who competed with the local preacher. He defines the witch as 'one that woorketh by the Devil, or by some devilish or curious art, either hurting or healing, revealing things secrete, or foretelling things to come, which the devil hath deviled to entangle and snare mens soules withal unto damnation.' *A Discourse of the Subtill Practises of Dewilles by Witches and Sorcerers*, George Gyfford, 1587, RB/2000

Opposite: 'Many poor women imprisoned, and hanged for witches' from *Englands Grievance Discovered, in Relation to the Coal Trade*, Ralph Gardiner, 1655, reprinted 1796, RB/1140





A highlight of the Library's witchcraft collection is *A Confirmation and Discovery of Witchcraft*, written by John Stearne in 1648.

John Stearne was assistant to the notorious Matthew Hopkins, the self-titled Witch Finder General who was responsible for the trial and execution of over 200 witches in south-east England and East Anglia between 1645 and 1647.

Stearne's writing reveals a deeply religious man, convinced of the Bible's direct evidence of the existence and evil nature of witchcraft. He quotes numerous passages of scripture in support of the witch-hunting activities he carried out with Hopkins over 18 months.

Hopkins and Stearne perfected their own system for detecting and convicting witches. They stripped suspects to search for witch marks or 'devil's teats', Hopkins often locating hidden marks at the base of the backbone. Once a mark had been identified, they used pins and needles to pierce the skin of the accused witch. If the skin failed to bleed there was sure evidence of a pact with the devil. They also 'watched' the suspect, keeping them awake by 'walking' them until

a witness observed the arrival of the suspect's 'familiar', in the shape of a dog, cat, mouse, mole or squirrel. A familiar was the demon who accompanied and assisted the witch.

Although it had been outlawed by Henry III in 1219, Hopkins and Stearne also used the well-known technique of 'witch swimming'. A suspected witch was tied by the hands and feet and thrown into the water. If they sank, they were innocent. If they floated, they were guilty. It was believed that when a witch made a pact with the devil they rejected the sacred water of baptism; the river would therefore not accept their body.

Convicted witches were often elderly women accused of performing witchcraft and making covenants with Satan. In many cases they were local healers or wise women who were easily blamed by a community in crisis from the religious and political tensions brought about by the Civil War.

*A Confirmation and Discovery of Witchcraft* provides an insight into the world of the witch finders: their beliefs, activities and interrogation methods. According to Stearne:

Now, why it should be that women exceed men in this kind, I will not say, that Satans setting upon these rather than man is, or like to be, because of his

unhappy onset and prevailing with Eve; or their more credulous nature, and apt to be misled, for that they are commonly impatient, and being displeased more malicious, and so more apt to revenge according to their power and thereby more fit instruments for the Devil.

The Library's copy also contains a one-off note, written and signed by Stearne himself, calling attention to the faulty printing which had delayed publication of the work. Could this have been Stearne's personal copy?

Another fascinating work in the collection is *The Impossibility of Witchcraft: Plainly proving, from scripture and reason, that there never was a witch, and that it is both irrational and impious to believe there ever was*, attributed to Francis Bragge and published in 1712.

This slim volume covers the trial of Jane Wenham, the last witch convicted in England. Wenham was accused of bewitching Matthew Gilston and Anne Thorne of Walcorne, in the county of Hereford. As part of the trial she was asked to recite the Lord's Prayer, something a witch was supposedly unable to do. When she faltered, she was convicted and sentenced to death. She was later pardoned by the judge and released.



# A style surfer's **paradise**

Away from the catwalk and glossy fashion magazines, street style is evidence of how people live. **Margot Riley** looks at how we collect the contemporary.

**T**he Library has been collecting the work of Sydney-based street photographer Patricia Baillie since 2002. Baillie's photographs of people going about their daily lives in Glebe's busy pedestrian precinct, near the University of Sydney, capture the flamboyant 'pick and mix' attitude to fashion of a particularly vibrant group of young urban Australians. While documenting these spectacular street fashions, the images also mark the shift away from clearly defined style tribes toward a 'do-it-yourself' philosophy that emerged in many areas of contemporary life and entertainment at the end of the 20th century.

In the world of ever-changing tastes, interests and lifestyles, keeping our collections up-to-date and relevant is a constant challenge. With the goal of preserving our cultural heritage for future generations, the Library collects evidence

of contemporary life. From photographs and magazines to ephemera such as dance party flyers, the range of material shows how Australians live and work, how we spend our leisure time and what clothes we choose to wear.

Australian subcultures have always used distinctive styles of dress and decoration to set themselves apart from others. Most street styles have been youth-generated, chiefly imported from the US or UK, with distinct local variations bubbling up across the continent.

Style tribes often coalesce around common interests, such as taste in music, entertainment or recreational activity. They tend not to change their look from season to season — instead they filter snatches of ideas through the lens of their particular lifestyles, values and preferences to create a style that binds them together as a group.





From the first days of white settlement, Australians have been visibly expressing their individual and collective identities through personal style statements. In the 1880s and 1890s, the larrikin subculture emerged in working class areas of Sydney and Melbourne. With a lifestyle preference for hanging out in dancing saloons, music halls and on street corners, as well as a distinctively flashy and sharp style of dress — favouring tightly tailored suits and pointed, high-heeled boots — the larrikins set the stage for 20th century Australian subculture.

In the years immediately after World War II, the teenager gained a defined position in the community for the first time. Increasingly exposed to American culture, the first generation of Australian teenagers were seen as ‘bodgy’ (a slag term for imitation or bogus) American teenagers. The bodgies and their

Above left: Australian teenagers, *Pix*, 3 December 1949

Above: Mark Anacki in Sappho Bookshop courtyard, 2004–2006, Patricia Baillie, PXA 982/115

Opposite: Dressed to impress for the Glebe fair, Patricia Baillie, 2004–2006, PXA 982/105



Left: Australian teenagers adopt American styles, *Pix*, 3 December 1949

Right: Portfolio case containing approximately 250 dance party flyers, F/819



## The collector

Dance party flyers are irresistible, says collector Jürgen Wegner.

female companions, the wiggies, used clothing items such as denim jeans and leather jackets, mixed with a rebellious attitude, to set themselves apart from the conservatism of mainstream Australian society.

Advertisers, clothing designers and department stores cashed in on the teenage trend by further glamorising the cult of youth. In the 1950s, Australian teenagers generally fell into two types or groups: the long hairs and the short hairs. The long hairs (beats) were usually older and hung out in milk bars and jazz clubs, listening to music and dancing. The short hairs (bodgies) spent time in milk bars too; they also cruised the streets, looking at shops and going to the cinema.

The very nature of the street has ensured its centrality in the evolution of urban youth culture. It's the place you go when you aren't old enough or can't afford to get in anywhere else. Free from close parental or adult control, you can see and be seen by other young people from all types of backgrounds. You can choose to blend in or stand out.

Limited choices in fashion were available in Australia before the 1960s. It was only after the 1970s — which saw a rapid escalation in the number and variety of style tribes, including the punk and goth subcultures — that young people were able to put their look together from a real range of options. Style tribes flourished at the time in history when individuality and personal freedom came to be seen as defining features of modern society; they offered a sense of community in urban life.

By the 1990s, street style was characterised by an extraordinary range of forms, each borrowing elements from the other to create a multitude of tiny, sub-atomic microtribes such as cyberpunks, psychobillies and goth lolitas. The iPod generation of the early 21st century — raised on a steady diet of pop music video clips and fluent in the visual language of subcultural style — takes its pick from a supermarket of street fashion looks which they happily reassemble to suit their personal taste.

The look on the street is constantly changing, pushing the pace against the dictates of fashion in step with the mood of the times. Street photographers like Patricia Baillie capture life on the streets as it is being lived and, by acquiring these visual slices of NSW life, we keep the Library's collections relevant and real.

It's not my scene; not even my taste in music. I'm interested in dance parties and clubs as a source of printing history — or print culture, as it's now called.

The 20th century has been one of increasing technological innovation. A vast amount of printed material has been produced outside the mainstream; not just transient items like tickets, brochures and posters, but increasingly books, magazines, journals and newsletters.

I've been trying to collect this material before it disappears. I started collecting the *partyART* flyers to capture our history of typography and graphic design.

This material will be important to social historians as a glimpse of Australian youth culture. It could also be useful to students and writers of advertising history, gender studies, fashion, culture studies and, of course, music history.

The *partyART* I compiled, now held at the Library, seems to have recorded the tail end of flyer culture. Few items like this are now available in Sydney. It provides a time capsule of part of Australian history no less vibrant than the rock scene of the 1960s.

*partyART* is on display in the Nelson Meers Foundation Heritage Collection



**The search is on for the best talent in NSW ...**

You've got two minutes to speak, scream, howl, whisper, or even sing your original poem at NSW heats for the Australian Poetry Slam 09. The state final is at the Library on 13 November, and the state's top two slam poets will join the battle for the coveted national title at the Sydney Opera House on 3 December.

[www.sl.nsw.gov.au/poetryslam](http://www.sl.nsw.gov.au/poetryslam)



Jürgen Wegner



# Vale dear friends

We have recently lost two much loved and respected members of the Library community: volunteer and benefactor Harold Schultz, and archivist Arthur Easton. Harold and Arthur made a significant contribution to preserving Australian cultural history through their work at the Library.

## Harold Schultz

Harold Schultz (1931–2009), Life Governor of the State Library of NSW, recently passed away at his home in Kirribilli.

Harold was a great friend of the Library, equally proud of being a benefactor, custodian and volunteer. He first approached the Library as a benefactor in 1984 and became a volunteer in 1993. He was also a long-standing participant of the Library Circle, a group dedicated to supporting the Library through donations in their bequests.

At a recent Foundation function, his dedicated association with the Library was acknowledged with a celebration of his life. Through his extraordinary generosity, Harold will enable the Library to fund key projects.

Harold had spent 30 years as an engineering officer at Sydney County

Council (now Energy Australia), retiring in 1996.

He was a reserved individual, never prone to displays of emotion, even when discussing his great love — ocean liners. He had photographed every liner and out-of-the-ordinary vessel that passed his harbour balcony since 1985 and donated the images to the Library.

He purchased for the Library (and then catalogued) the identification photographs of World War II ships in Australian waters and ports (1938–1944), taken by flying officer William Myers. From 2000 to 2004, he culled and listed the extensive Frederick Roderick collection of ship photographs.

Harold once listed his hobbies and interests as 'maritime photography and research into maritime history'. It is fortunate, then, that in the Library he found the perfect place for his passion.

**Alan Davies**



## Arthur Easton

Arthur Easton (1949–2009), who had worked for the past 25 years in the Library's manuscripts section, died suddenly on Anzac Day.

Arthur's generosity in sharing with researchers his wide and deep knowledge of the collections was legendary and acknowledged in many published works, television and film credits.

He inspired, taught and encouraged other staff members and our volunteers. Since his death, many have communicated to the Library their indebtedness to Arthur and the respect in which he was held.

We will never know the full extent of Arthur's influence because it was so widely spread and because it was not Arthur's way to broadcast his achievements.

We mourn a colleague and friend who unstintingly served the library he loved with distinction and dedication until the day he died.

A celebration of Arthur's life will be held in the Dixson Room on Monday 9 November at 5.30 pm for 6 pm. An opportunity will be available for those wishing to speak about Arthur to have their comments recorded for the Library's records.

**Paul Brunton**

# School days

A stunning collection of children’s artwork from Australia’s oldest literary magazine is now held by the Library. Louise Anemaat introduces our recent acquisition of illustrations from *The School Magazine*.

If you attended primary school in NSW, you probably remember *The School Magazine*. For over 90 years, Australia’s longest running literary magazine has been introducing schoolchildren to the joys of literacy and literature.

Along with its dazzling mix of literary genres — stories, poems, plays, non-fiction, book extracts and reviews, crosswords, cartoons, puzzles and activities — *The School Magazine* has always included original artwork. Illustrated by leading Australian artists, the magazine has not only taught literacy but also encouraged children to appreciate and decipher images.

Artist and illustrator Gaye Chapman has been part of the magazine’s visually exciting experience since she first began contributing to *The School Magazine* in 1989. We have recently acquired an almost complete archive of Chapman’s original artwork produced for *The School Magazine*, dating up to 2008.

Chapman has exhibited widely throughout Australia and overseas,

and has been a finalist in a number of major art prizes, including the Sulman and Blake. Her bush childhood at Mendooran, NSW, has inspired much of her art. Travel experiences in places like Indonesia and Morocco are also expressed in her vibrant images.

Chapman works in a great variety of materials — watercolours, acrylics and gouaches — and often uses objects such as feathers, grass, twigs and knitting to help tell the story. She creates highly original, technically accomplished collages by cutting and pasting her paintings to create larger works.

The Library has acquired over 260 *School Magazine* artworks by Gaye Chapman, including colour cover designs and internal illustrations. Reflecting the magazine’s diversity of themes, Chapman’s topics range from the bushfire season and outer space to ‘too much TV’, grandparents and stormy friendships. Her work is used to illustrate many classic and contemporary stories, poetry and plays from Australia and around the world.



Begun by the NSW Education Department in 1916, *The School Magazine* is now a subscription-based online magazine. It has always had an Australian flavour, traversing the richness, breadth and quality of children’s literature and illustration. This quality is evident in Chapman’s archive, expanding the magazine’s role to include teaching visual literacy to schoolchildren.



Right: An example of Gaye Chapman’s original artwork for *The School Magazine*, 1991–2008, PXE 1010

Above: *The School Magazine*, May 1999, cover by Gaye Chapman





Geoffrey McSkimming as Cairo Jim, photo by Bruce York

## Cairo Jim's mysteries of the Mitchell

When he was a young boy, Australian author Geoffrey McSkimming found an old motion-picture projector and a tin containing a dusty home movie in his grandmother's attic. He screened the film and was captivated by the flickering image of a man in a jaunty pith helmet, baggy Sahara shorts and desert sun-spectacles. The man had an imposing macaw and a clever-looking camel, and Geoffrey was mesmerised by their activities in black-and-white Egypt, Peru, Greece, Mexico, Sumatra, Turkey and other exotic locations.

Years later he discovered the identities of the trio, and he has spent much of his time since then retracing their footsteps and gradually reconstructing the lost true tales of that well-known archaeologist and little-known poet, Cairo Jim — which have evolved into the globally popular *Cairo Jim* chronicles.

The author lists the Mitchell reading room among his favourite writing spots and in the next school holidays, as Cairo Jim, will lead a behind-the-scenes adventure at the State Library.

On Thursday 15 October, children six years and up are invited to participate in an escorted tour with the whacky and wonderful Cairo Jim to uncover the mysteries of the Mitchell Library.

**Thursday 15 October**  
**11 am, 12.30 pm or 1.30 pm**  
**(each tour lasts 30 minutes), \$15**  
**Bookings: (02) 9273 1770**  
**bookings@sl.nsw.gov.au**

# Top 5 Library Shop picks

Danielle recommends a selection of children's books from the Library Shop



### **Stanley Paste by Aaron Blabey**

Stanley Paste is small. Really small. And he hates it. But when a new girl arrives at school, Stanley learns that perhaps being small is not so bad after all. Signed copies of *Stanley Paste* and other Aaron Blabey books are available at the Library Shop for a limited time.

**\$24.95, hardcover**



### **Yikes! In Seven Wild Adventures, Who Would You Be? by Alison Lester**

When things go wrong on a Stormy Night at Sea, in the Wild West, under the Big Top, in the Frozen North, in a Transylvanian Castle, beyond the Milky Way, in a Steaming Jungle ... who would you be?

Packed with eccentric characters and scenes of wild adventure, this funny and exciting book for young readers is available in a new small edition.

**\$12.95, paperback**



### **Explorers: Filling in the Map of Australia by Chris Miles**

From ocean voyages to desert crossings, discover how European explorers put their lives on the line to fill in the map of Australia. The Library Shop has a range of illustrated Australian non-fiction books for children covering topics such as convicts, bushrangers and diggers.

**\$16.95, paperback**



### **Possum and Wattle: My Big Book of Australian Words by Bronwyn Bancroft**

A lavishly illustrated book of Australia with over 100 words from blossoms and bees through to wombats and willy-willies. Bronwyn Bancroft's *Possum and Wattle* is designed to intrigue, captivate and nurture inquisitive minds and to celebrate the uniqueness of Australia and its words.

**\$25, hardcover**



### **Kingdom of Silk trilogy by Glenda Millard**

These award-winning novels will captivate young readers and adults with their warmth, honesty and beauty. The first book, *The Naming of Tishkin Silk*, introduces Griffin Silk, an uncommon sort of boy from an uncommon sort of family. In *Layla, Queen of Hearts*, Griffin's friend Layla experiences a small but significant miracle. In the last book of the trilogy, Perry Angel arrives at the Kingdom of Silk and stirs up curiosity about his small and shabby suitcase.

**\$14.95 each, paperback**

# Highlights



## Women's History Month 24 March 09

We displayed some of our most treasured manuscripts and relics to celebrate Women's History Month, including the waistcoat Elizabeth Cook embroidered for her husband (see page 7 of *SL*) and Dorothea Mackellar's 'Core of My Heart' manuscript

Visitors to the Women's History Month display  
Photo by Bruce York



## National Biography Award 30 March 09

Ann Blainey was awarded the 2009 National Biography Award for her biography of Dame Nellie Melba, *I Am Melba*.

Ann Blainey, winner of the National Biography Award  
Photo by Bruce York

## Kids @ the Library April 09

Our Kids @ the Library program is now offered every school holiday. In April, toddlers enjoyed Lisa Shanahan's seriously fun storytelling, and children from 6 to 11 were inspired by creative writing and cartooning workshops.

Right: Toddlers are transfixed by Lisa Shanahan's storytelling

Drawing dragons at a workshop with Roger Fletcher

Below: Playwright Deborah Oswald teaches creative writing at a school holiday workshop

Photos by Bruce York



## Botanica — Illustrating the Exotic 22 April 09

*Discover Collections: Botanica — Illustrating the Exotic*, our latest online story, was launched at a Custodian function hosted by the Library Foundation. Geoffrey and Rachel O'Connor are the proud sponsors of this beautiful collection of illustrated publications of Australian flora from the 1700s and 1800s.

Library Council President Rob Thomas with benefactors Rachel and Geoffrey O'Connor at the launch of the *Botanica* online collection  
Photo by Scott Wajon



## Tom Keneally — Schindler's list 22 April 09

Tom Keneally AO (see page 12 of *SL*) spoke about his research and writing of *Schindler's List* and introduced a facsimile copy of a Schindler list, on display at the Library.

Tom Keneally signs copies of his memoir *Searching for Schindler*  
Photo by Bruce York







## World Press Photo opening 8 May 09

The annual World Press Photo exhibition drew large audiences to see the world's best photojournalism.

Claudia Chan Shaw at the opening of *World Press Photo*  
Photo by Bruce York



## Accor exclusive viewing 13 May 09

A white gloves event was hosted for Accor, sponsor of *Discover Collections: French in Australia*, with a viewing of First Fleet journals, early photographs, illustrations from *The Magic Pudding*, and other unique material.

Guests at a white gloves event, with State Library conservator Steve Bell, right  
Photo by Bruce York



## Galileo's Dialogo 21 May 09

Marking the International Year of Astronomy, Senior Curator Paul Brunton spoke about a landmark book of Western civilisation, Galileo's *Dialogo* ...

Benedetto Latteri, Consul General of Italy, Regina Sutton, State Librarian, and Lucy Milne, Acting Director of Marketing & Business Development  
Photo by Bruce York



## Retracing Charles Darwin's footsteps 22 and 23 May 09

Thirty ABC 702 'Weekends' listeners won a chance to retrace Darwin's historic journey from Sydney to Bathurst in 1836 with the Library's Paul Brunton and Helen Clark. A highlight of the trip was a guided tour of the Darwin Walking Trail at Wentworth Falls with Chris Darwin, a descendant of Charles.

Chris Darwin leads the tour group in the Blue Mountains  
Photo by Scott Wajon



## Kibble and Dobbie awards 3 June 09

Jacqueline Kent won this year's Nita B Kibble Literary Award for Women Writers for *An Exacting Heart: The Story of Hephzibah Menuhin*. The 2009 Dobbie Encouragement Award for a first published work was presented in the Library's galleries to Claire Thomas for *Fugitive Blue*.

Professor Robert Dixon (award judge), Jacqueline Kent, Jerelynn Brown (Chair of judging panel), Jean Bedford (award judge), Claire Thomas  
Photo by Bruce York

# Q&A Steve Cannane

ABC radio and TV presenter Steve Cannane took up almost permanent residence in the Mitchell Library reading room while writing his new book *First Tests: Great Australian Cricketers and the Backyards That Made Them*. It was five years after the Walkley award-winning journalist had interviewed Nick Cave at the Library.



## **Was interviewing Nick Cave in the Mitchell Library just another day at work for you?**

The Nick Cave interview was the most terrifying I've ever done. When you're doing radio interviews from the studio, you're on your own turf. On that day, I had my mum and my wife on my side and everyone else [a crowd of 1000] was on his. Just before the interview, Nick looked at me and said 'Don't worry, I won't humiliate you.' I took this to mean he would humiliate me. He descended from the top staircase of the Mitchell Library reading room like royalty to cheers from his fans.

## **How did the interview go?**

I was happy with it, but the best part was when questions came from the audience. One guy confessed to a man crush on Nick and had asked his fiancée to walk down the aisle to one of his songs. Nick asked him 'Was it "O Malley's Bar" [a song about a murderous rampage]?' and everyone laughed. Nick agreed to give the man a hug, and after that everyone who asked a question got a hug from Nick.

## **What made you choose cricket as the subject for your first book?**

I've loved cricket since I was a young boy. My father played and we bonded over cricket as the only males in the family. He came to all my games — even when I played as an adult. One day I was sitting around at a match, waiting for the next over, and I got talking with my team mates about the shots you could or couldn't play in your backyard as kids — how you had to avoid mum's pot plant or the laundry window. We worked out that our strengths and weakness were all based on our backyard cricket experience. That gave me the idea for a radio series [which preceded the book] about Australian cricketers and their backyards, how they were critical to the players they became.

## **How did you research the book?**

I had to research every Australian cricketer to see whether there was enough material to write a story about

them. So even though there are 25 cricketers in the book, I had to read about hundreds. I also interviewed current players, and often went to have a look at their childhood backyards.

## **What did you find out?**

I found that the environment you play in as a kid has a huge impact on how you play as an adult. The Chappell brothers' dad made them play with a hard cricket ball from the age of two to toughen them up. Doug Walters grew up on a dairy farm near Dungog in rural NSW. He and his brother made their own pitch out of rolled-up ant nests. Neil Harvey honed his bowling technique on the cobblestone streets of Melbourne's Fitzroy. I went to the Lee brothers' house, where they lived as kids, in Mount Warrigal, south of Wollongong. You could see the dents on the roller door where they'd practised trying to kill each other with a hard ball.

## **Is there any hope for kids with small backyards?**

There are a few cricketers who didn't have backyards, but they usually had access to open space nearby. The great batsman Victor Trumper grew up with a cramped backyard in Surry Hills, but his dad took him to Moore Park for two hours before and after school to practise.

## **What was your highest test score in backyard cricket?**

I remember scoring over 100, but with two sisters and no brothers it was hard to get a game of backyard cricket. All I could do was bowl against a stump over and over again, and I became a bowler.

## **What do you love about the Mitchell Library reading room?**

The large open space and natural light are perfect for writing. I love the Library's mix of people. It's not a monoculture. You can have a break and watch the ebb and flow of people: school kids, family historians, homeless people and other writers.



# At the Library

## Free exhibitions

### Vaniman Panorama

American adventurer Melvin Vaniman's panoramic views of Sydney and NSW in the early 1900s are enlarged to show a wealth of detail.

### Nelson Meers Foundation Heritage Collection

Treasures now on display include sketches from Sydney Ure Smith's publishing life, Mary Poppins illustrations by PL Travers, and dance party flyers.

#### GALLERY OPENING HOURS

Monday to Thursday: 9 am to 8 pm

Friday: 9 am to 5 pm

Weekends: 10 am to 5 pm

The State Library galleries may close for periods from August to January for building and air conditioning work.

## Event highlights

AUGUST  
**26**

### Brief encounters

Susannah Fullerton shares tales of writers who visited Australia from her book *Brief Encounters: Literary Travellers in Australia 1836–1939* at this lunchtime talk.

SEPTEMBER  
**3**

### Out of the vaults Eugene von Guerard — colonial artist

See how Eugene von Guerard used outdoor sketches to create remarkable landscape paintings, and enjoy an evening tour of our framed pictures collection.

SEPTEMBER  
**10**

### The Book Examined — *Eucalyptus*

Join a group of passionate book lovers and a guest speaker at our monthly Book Examined event. This month's book is *Eucalyptus* by Murray Bail.

OCTOBER  
**12**

### Cartooning with Cartoon Dave

Kids can create their own cartoons with the author of *Norman Enormous* and the hilarious road trip series *UFO: Unavoidable Family Outings*.

OCTOBER  
**16**

### Creative writing workshop

Learn a new approach to story writing with Joss Hedley, author of *The Wish Kin*.

The events above are highlights from our Kids @ the Library school holiday program. See our website for more information.

NOVEMBER  
**2**

### National Biography Award Lecture 2009

Hear Professor Raimond Gaita deliver this year's National Biography Award Lecture.

For more information on these events and a full events program visit [www.sl.nsw.gov.au](http://www.sl.nsw.gov.au) or phone (02) 9273 1770.



*Floating away over the roofs of the houses*

*Floating away over the roofs of the houses, Mary Shepard  
ML MSS 5341/8 Item 11  
© Courtesy of NE Middleton Artists' Agency*



## Opening hours

### **State Reference Library Mitchell Library & Exhibition galleries**

Monday to Thursday 9 am to 8 pm  
Friday 9 am to 5 pm  
Weekends 10 am to 5 pm  
Open on selected public holidays.  
The Mitchell Library Reading Room  
is closed on Sundays.

To discuss your research needs please  
call the Telephone Inquiry Service  
02 9273 1414 (Monday to Friday).

### **Cafe Trim**

Monday to Friday 7.30 am to 5 pm  
Weekends 10.30 am to 4.30 pm

### **The Library Shop**

Monday to Friday 9 am to 5 pm  
Weekends 11 am to 5 pm

### **Facilities for people with a disability**

Wheelchair access via Macquarie St,  
toilets and courtesy wheelchair,  
hearing loop, parking on the corner  
of Shakespeare Pl and Macquarie St.

You can access the State Library's  
collections and services online at  
**[www.sl.nsw.gov.au](http://www.sl.nsw.gov.au)**

# Meet, relax, eat & drink at one of Sydney's premier cultural destinations — the State Library of NSW

A wide range of venue spaces are available for hire,  
from small modern seminar rooms to a fully equipped  
auditorium for 140 guests. If you are looking for  
something unique, we can offer prestigious Library  
spaces for gala dinners and/or cocktail events.



For more information please email  
[venuehire@sl.nsw.gov.au](mailto:venuehire@sl.nsw.gov.au)  
or phone 02 9273 1744.

