

SL

TIM  
STORRIER  
AND HIS  
STUDIO

ECO-FASHION  
MEANS GREEN IS  
THE NEW BLACK

Why everyone  
loves Jane Austen

THE FACTS  
ABOUT SCURVY



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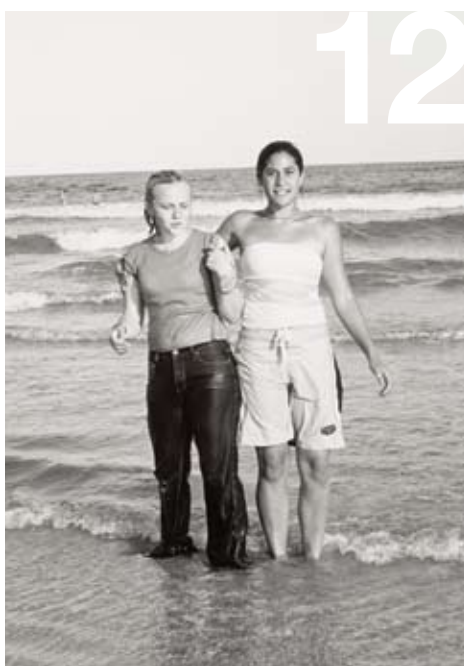
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# From the State Librarian



**Welcome** to our latest and very exciting initiative from the State Library — *SL* magazine. We have always been very proud of our magazine, but with so many wonderful things to showcase it's never been quite big enough! Well, now we have doubled the size, and added a variety of new and regular features on cooking, fashion, books (including specials from the Library Shop), a behind-the-scenes look at what we do, upcoming events, as well as our usual array of stories on items from our wonderful collection — from the quirky to the positively amazing!

We launch our new venture with a peek into the studios of some of Australia's most significant artists. *Studio: Australian painters photographed by R. Ian Lloyd* is now on show at the Library and the images included in our story are guaranteed to lure you in to see it.

We preview another exhibition coming up in August, *Home truths* — this time featuring documentary photo-interviews offering a compelling and eloquent record of the lives of ordinary people.

We explain how the scourge of scurvy was finally overcome, delve into the Library's first-class early Australian cookbook collection for some intriguing dinner menus and recipes, and we show you how to make green the new black in our eco-fashion story.

Contemporary artist Tim Storrier AM talks about the exhibition and book *Studio*, philanthropist Sam Meers talks about climate change, and radio presenter and children's author Andrew Daddo answers some probing questions in our Q & A.

We hope you like the new look magazine but let us know what you think by writing or emailing our editor.

Happy reading!

*Regina A. Sutton*

**Regina Sutton**  
NSW State Librarian & Chief Executive

# Do you know ...?

What was the price of petrol in 1966? What was a typical school week like for a primary schoolgirl in rural NSW in about 1914?

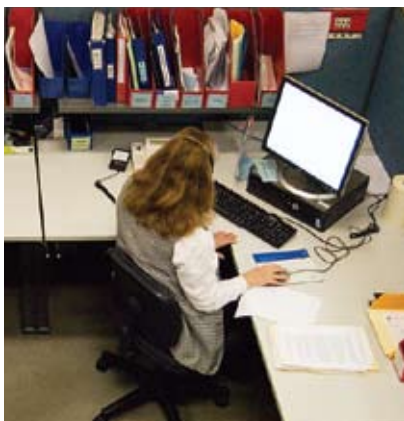
Do you know the name and address of the lady who Charles Dickens used as the basis for Miss Havisham in *Great Expectations*? (She lived in Newtown and was buried in Newtown's St Stephen's Church.) Does the Library have any photographs from early kinoscope parlours in Australia?

These are just some of the questions our experienced librarians have to answer every day!

Fortunately, because they are experts in searching for information and have an excellent knowledge of the Library's extensive collections, they can deal with many enquiries on the spot — other enquiries might take a bit longer.

Our free Telephone Inquiry Service operates Monday to Friday from 9 am to 5 pm on telephone (02) 9273 1414.

Alternatively, you can use our online inquiry form or chat to a librarian on the live reference service *AskNow* at <[www.sl.nsw.gov.au/services/ask/index.html](http://www.sl.nsw.gov.au/services/ask/index.html)>.



Left: The Worship of Priapus (the Greek God of Fertility), with 19 female and five male figures surrounding the terminal figure of this divinity from *Hypnerotomachia Poliphili*, Francesco Colonna, 1499. Safe RB/LQ2/C

Below: Poliphilo sleeps and dreams



## Rare Books: A tale of love

One of the most celebrated volumes in the State Library's vast collection is the *Hypnerotomachia Poliphili* — an allegorical love story penned by a Dominican monk, Francesco Colonna, around 1467.

The author's identity, still disputed by some scholars, can be identified through the decorated initials of each of the 38 chapters. The letters create the acrostic POLIAM FRATER FRANCISCUS COLONNA PERAMAVIT (Brother Francisco Colonna desperately loved Polia).

Written in an odd hybrid of Italian and Latin, the work opens with the protagonist Poliphilo falling asleep under a tree, while contemplating his unrequited love for Polia. The dream which follows describes Poliphilo's pursuit of his lover through a fantastic, mythical world of art, landscape and architecture.

The beautifully designed and illustrated volume was published in 1499 by Aldus Manutius, a famous Venetian printer of the late fifteenth and early sixteenth century. It was commissioned by Leonardo Grassi of Verona and dedicated to the Duke of Urbino.

The 39 woodcut initials and 171 illustrations contained in the work have been attributed at various times to Renaissance artists such as Benedetto Mantegna, Bellini and Botticelli.

The erotic nature of the illustrations and the text has been widely discussed. One of the most valuable and censored woodcuts is the large, phallic Priapus image, intact in the Library's copy, but often mutilated in copies held in other libraries, including the Vatican's.

The Library's volume, which was purchased in 1918, contains a number of marginal notes in Latin and is bound in calf.

**Maggie Patton, Content Coordinator, Discover at mitchell collections**

In 2007, Maggie Patton was awarded a State Librarian's Fellowship to conduct a review of the rare printed collections at the State Library. She will identify and describe rare treasures, and investigate options for improving access to this significant part of the collection.



# Behind the scenes

Next time you walk around the Mitchell Library building, have a look through the basement windows into the Library's Collection Preservation labs and you'll probably see conservator Lang Ngo and her colleagues at work. The fragile items you've seen in exhibitions on the first floor sometimes spend as many months undergoing conservation work as they do on display.

Found on a rubbish dump, decades after its creation, the 1930s billboard poster for the film 'Strike me lucky' it's Mo, now featured in the Nelson Meers Foundation Heritage Collection (see p. 14), needed intensive conservation treatment before it could face the public. Conservators removed dirt with a soft brush and applied Japanese tissue with wheat starch paste to repair tears. Matching its bright colour palette with watercolour paint, they replaced areas of detail lost from the surface of the 2 m x 2 m poster.

While the neglect suffered by the film poster caused considerable damage, poor techniques used in the past can present even greater conservation challenges. Sticky tape is a notorious example. Today's conservators ensure that their work can be reversed if future techniques and standards require it. Materials such as the paste used on the poster are water-soluble.

Once on display, conservators monitor the condition of items.

'Works on paper are considered sensitive material and require strict standards for display,' says Lang.

With exhibition periods limited to three months to minimise light damage, different sections of the 'Strike me lucky' billboard will be shown throughout 2008.

**Cathy Perkins, Publications & Design**

Above: The 'Strike me lucky' poster's damaged surface is retouched with watercolour paint

Right: Lang Ngo, a conservator at the State Library, installs the poster



Lifesaver Steve Martin 'on duty' in Antarctica with the MAPNHA UBETAEBA in the background.

## On patrol in Antarctica

It's a little known fact that an Australian holds the world record for patrolling the earth's most southern ocean. The State Library's own Steve Martin, exhibition curator (and fully qualified lifesaver) has been visiting Antarctica for about 15 years as a guest lecturer on board Aurora Expedition ships.

When he's not offering insights into the history of this extraordinary place, Steve says he also has to provide a bit of entertainment for the passengers.

With the captain's assistance they find a beach somewhere on the pack ice. While the passengers disembark and go for a walk, Steve erects the surf lifesaving flags (borrowed from South Narrabeen surf club where he patrols), dons his full lifesaver's uniform and assumes duty. So far he hasn't had to leap into action, but he's ready just in case!

# 100 years ago...

## the Great White Fleet arrived



Top: Great White Fleet enters Sydney Heads, Sam Hood, DG ON4/7479

Above: South Australian political cartoonist Claude Marquet's portrayal of a symbolic Australia with slouch hat and shepherd's crook beside the figures of Britannia and Columbia, from Album of watercolours relating to the Great White Fleet, 1908, PXE 965 f.15

Right: America personified by Hugh McLean, PXE 965 f.12



Sydney has always turned out to see a big ship and 20 August 1908 was no exception, when crowds thronged the foreshore to see 16 United States warships steam into Sydney Harbour. The 'Great White Fleet' was on a 14-month world tour, staged by President Theodore Roosevelt to display American sea power and goodwill.

Prime Minister Alfred Deakin invited the fleet to Australia, and, by doing so, offended the British Government because he did not seek their permission first, as protocol demanded. The visit was both an expression of the nation's affinity with the United States, and an attempt to pressure Britain to increase its naval presence in the Pacific, given a perceived threat from Japan. Deakin's independent gesture also squared with Australia's aspirations to have its own navy.

An album of commercial art commissioned for the fleet's visit was recently purchased by the Library, adding to its extensive collection of commemorative material. The 16 watercolour and gouache drawings in the album were commissioned by John Fairfax & Sons to mark the arrival of the fleet. Although not published, the sentiments they convey are typical of artwork produced for the occasion.

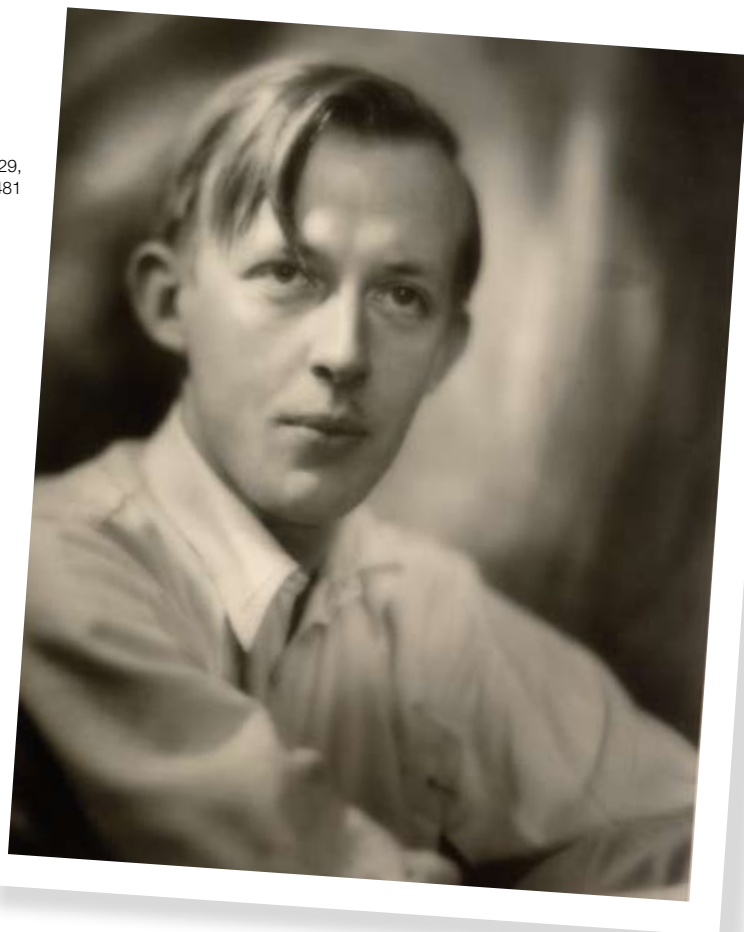
Many of the artists and illustrators were well-known, such as Norman and Lionel Lindsay and the leading art teacher Antonio Dattilo-Rubbo, but there are also contributions from *Bulletin* artists such as DH Souter, Fred Booty, Hugh McLean, J Muir Auld and James F Scott, who was to be appointed an official war artist during World War I.

One hundred years later the fascination with large ships remains unchanged.

**Ed Vesterberg, *Original Materials***



James Flett by Jack Cato c. 1929,  
gelatine silver print, P2/481



## Snapshot

Before the invention of photography in 1839, portraiture had been the preserve of the wealthy and subjects were usually rewarded with appropriately artistic flattery.

Unhappily, photographers soon realised that the camera could be too truthful a recorder of physiognomy and sitters were often less than appreciative of their portraits, in the same way that few individuals seem pleased about their passport identity today. The newspapers of the time were quick to point out the problem. In 1846, the *Sydney Morning Herald* opined about the portraits of George Goodman, Australia's first photographer:

The ladies appeared the worst served; the sun was no flatterer — and from some specimens we have seen of photographic likenesses of ladies of our acquaintance, we were almost disposed to think the sun had a *down* on the whole sex.

Nevertheless, by the twentieth century, soft lighting, diffusers and keen pricing enabled photographers to dominate the portrait industry. The soft-focus 'pictorialist' aesthetic of the new

century soon influenced photographic portraiture, and fuzzy portraits became *de rigueur* amongst the inhabitants of Hollywood and their followers.

This fashionable, late 1920s portrait of young Australian artist James Flett was taken with a special soft-focus lens, in which a turn of a screw drew the two central lens elements apart, creating a diffuse image. As photographer Jack Cato recalled in his autobiography *I Can Take It* (Georgian House, 1947), the lens was very popular with his female clients:

If my sitter was a debutante of 18, still with the lovely peach-bloom skin, the lenses would remain together ... but at 25 when too many parties had taken the pristine bloom away, one turn of the screw and the skin would return to 18 again. At 35 it required two turns, and, sad to relate, sometimes three ...

The technology of photography has changed, but portraiture remains a challenge for the photographer. In 1969, after 42 years of portrait photography at Sydney's oldest photographic studio, Freeman & Co., Valentine Waller wryly concluded in a piece in the *Australian Women's Weekly* that the vanity of people never changes:

In those days the handsome subjects thought the pictures did them justice, while the plain ones complained that they didn't. The same thing happens today.

For the digital photographer, it comes down to how much Photoshop is enough, and should it cost more for the computer manipulation necessary to achieve that 'glamour' shot?

**Alan Davies, Curator of Photographs**



Alan Davies

Alan Davies is the author of *An eye for photography: The camera in Australia*, which features a remarkable selection of over 160 photographs, drawn from the vast collections of the State Library. It includes treasures such as the oldest photograph in Australia, extraordinary nineteenth century masterpieces, classic images from Max Dupain and David Moore, a wealth of twentieth century colour and pioneering digital photographs. The book is for sale in the Library Shop for \$69.95.



Gloria Petyarre, Alice Springs, Northern Territory, 12.50 pm, 16 August 2005, photo by R Ian Lloyd



## The artist's studio

What is so captivating about the photographic exhibition *Studio: Australian painters photographed by R. Ian Lloyd*? It's that rare opportunity to study the private space of some of Australia's most significant artists and find clues to their personalities, as well as the influences on their art.

The project was the brainchild of Ian Lloyd, a Canadian-born photographer and publisher, who relocated to Sydney from Singapore in 2002. As a way of getting to grips with Australian culture, he decided to embark on a project photographing contemporary Australian artists in their studios. Lloyd invited six curators of major galleries around Australia for a list of their most significant artists. Surprisingly, the names were different on each of the lists.

Lloyd began looking for a collaborator to help refine the list. A number of people suggested the art critic John McDonald, who they described as 'tough but fair'. McDonald agreed to do what he thought would be the 'odd profile'. In fact, it was the start of an odyssey which saw them travel 50 000 km across Australia, over the next three years.

First, they finalised the list. McDonald says they went for the broadest cross-section of artists.

'We could have done just Sydney and Melbourne and focused on middle-aged white males. We wanted to avoid that, so we made some hard decisions. Sometimes the decision was based on the logistics and who was available.'

Despite ending up with a list of 61 artists, they both agree there are probably some people who aren't on it who should be, but, according to Lloyd, the project was always about the studio.

McDonald says this was a line Lloyd used often with the artists to make them feel less self-conscious. He says the project 'wasn't about great artists, but about how artists relate to their studios'.

Lloyd and McDonald spent several hours with each artist. McDonald's role was to act as the icebreaker, to relax the artist while Lloyd prowled around looking for the right shot.

In the case of Luke Scibberas, an artist based at Hill End, the right shot was taken at 2 am. McDonald and Lloyd had found Scibberas in the pub about 8 pm. When they finally returned to Scibberas's home he was keen to show Lloyd his studio out the back of the cottage where he lives.

'Luke had to hold Ian's hand to get there — it was pitch black and a dark, stormy night. There was just a 40 watt bulb. Ian said "OK this is the shot" and went and got his camera,' says McDonald.



In these photographs the studio is the hero — the artist just gets thrown in at the end.

The photograph of Scibberas's 'broken-down shed of a studio' now adorns the cover of the book *Studio: Australian painters on the nature of creativity*, which accompanies the exhibition.

Once the photograph of the artist in the studio was taken, the artists were also filmed responding to a pre-determined range of questions, and the footage incorporated into a DVD. McDonald transcribed the artists' comments for the text of the book.

McDonald says he realised that asking the Indigenous artists in the desert communities the same questions as everyone else was futile. The concept of a studio didn't work. 'They talk about their place or their dreaming,' he says.

Gloria Petyarre, one of the best known Utopia artists, sitting cross-legged on the ground in a 'shed' in Alice Springs, is one of many striking images

in the exhibition. McDonald says looking at her work:

One thinks of the wind sweeping through long grass, or perhaps some great cosmic event in the heavens.

Lloyd and McDonald agree that the studios appear to be an extension of the personalities of the artists. Marion Borgelt's almost gallery-like studio was so neat, Lloyd had to add some mess to the floor. At the other extreme, the only place to photograph the chaos of Angus Nivison's studio was from the rafters.

McDonald says Robert Hannaford's studio, which he describes as 'dark, dusty and comfortable', was one of the most interesting, and provides one of the best photographs.

'He had his studio worked out brilliantly. It has a skylight so he can choose the particular light he wants, because the way he paints is very tonal.'



## Tim Storrier AM on *Studio*

John McDonald described contemporary artist Tim Storrier's studio as the 'sort that most artists see only in their dreams'. The studio occupies the top floor of the former stables of his 1880s house at Bathurst, and has been described as the size of an average house.

Storrier says artists' studios are very idiosyncratic spaces. 'My studio is not a social space. It's where I try to work things out and look for insight.'

Although the idea of opening up his studio to the scrutiny of Ian Lloyd and John McDonald was like 'being a minnow in a tank full of sharks', he admits it wasn't that bad.

Storrier is full of admiration for the 'extraordinary' legwork that has gone into compiling the *Studio* exhibition and book. One thing it makes clear, he says, is how different the artists' spaces are.

'Artists are very resourceful. They can make a studio out of the back of a combi van if they have to.'

While he is ambivalent about the image of himself in *Studio* – 'after a certain age I don't think anyone is happy with a photograph of themselves' – he suggests the artists aren't likely to be interested in the portraits so much, as the environment in which the other artists are working and their materials – 'what sort of paint, paper, brushes and pencils they are using.

'Artists are quite rapacious in seeking information about other artists' studios, that's why a lot of them don't let other artists into their studios.

'Having said that, vanity comes into it too – it's nice to know somebody cares enough to include you.'

Tim Storrier photo by R Ian Lloyd

Both Lloyd and McDonald found the experience of meeting and talking to the artists enlightening. They both cite their meeting with Peter Churcher as one of the most interesting. Churcher told them how he studied music for several years before he became an artist. It was highly disciplined and the complete antithesis of his subsequent art training. Yet that strong sense of discipline remains with Churcher today as an artist and 'he still plays the piano for one hour every day,' says Lloyd.

They also learned other things about the artists — their reliance on instinct rather than rationale, their long hours of work, and the surprisingly casual approach of many to lighting.

McDonald says that he has come away from the experience with a new definition of an artist:

They like to spend time by themselves. There are a lot of

people who think they are artists, but when they find themselves in the studio with nothing to do but work on their pictures or whatever, they can't handle it.

He says the studio is a 'womb-like space which offers comfort to the artist', but it is also a place which says much about 'the psychology of their creativity'.

**Elaine Stewart**

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

*Studio: Australian painters photographed by R. Ian Lloyd* is on at the State Library until 12 October 2008. The *Studio* book is available from the Library Shop for \$80 and the DVD for \$40.

Clockwise from left:  
Robert Hannaford, Riverton,  
South Australia, 10.07 am, 9 April 2005

Luke Scibberas, Hill End,  
NSW, 2.02 am, 31 August 2004

Marion Borgelt, Sydney,  
NSW, 2.09 pm, 18 March 2004

Photos by R Ian Lloyd

# Home truths

When the then NSW Premier Bob Carr visited an exhibition of documentary photographs at the State Library in 1996, he stopped in front of an image of a Moree farmer casually shooting a pen of sheep.

The photograph by John Williams was shocking and the Premier was stunned. He looked at it carefully and commented, 'It must be something to do with the drought'. Like most city dwellers, he was unaware of the Australian Flock Reduction Scheme of 1990, which culled 13.5 million sheep, purely for economic reasons.

Most people are not trained to read photographs, so we simply guess their content. Essentially, we interpret photographs according to our knowledge of the subject and our own prejudices.

The difficulty of conveying aspects of society through single images has always challenged documentary photographers. Hence, the extended captions which accompany some photographs to provide context.

In the 1990s, some photographers rediscovered the photo-interview as a means of addressing social issues. Instead of photographing parched ground and dry creek beds during the drought of 1994, Moree photographer John Williams turned his camera on the people around him. He photographed and interviewed 28 individuals, posing two questions: 'What does the drought mean to you?' and 'What do you think the upside of the drought will be?' The responses to his last question varied from a droll 'You've got to be joking, mate!' through to considered answers about increased efficiency and better production methods.

The exhibition *Home Truths* examines this recent practice of photographing and interviewing individuals to create eloquent records of the lives of ordinary people. The process is a collaboration between photographer and subject, so that the photographer is no longer a disinterested observer.

Self-taught photographer Ruth Maddison began recording the lives of the people of Eden in 2000. Her photographs and their accompanying text give voice to her community, which is

beset by a declining economy, caused by job losses in its two principal employers – forestry and fishing. When the tuna cannery closed in 1999, one in eight workers in Eden lost their jobs. In 2005, when the Federal Government introduced a fishing quota buyback scheme to reduce pressure on depleted fish stocks, the Eden trawler fleet was halved.

As a local, albeit a recent one, Maddison was able to photograph and interview her subjects with a level of intimacy that would be testing for an outsider. Whether it was vulnerable teenagers pondering their future, or older fisherman realising their own role in the collapse of fishing stocks, Maddison recorded their touching and very telling concerns.

Hayley Hillis and Pippa Wischer photographed, interviewed and filmed people in long-term caravan accommodation at sites across NSW between 2003 and 2005. For many people, particularly those without a job or family support, a caravan is the only alternative to boarding house accommodation. In 2000, there were 13 535 customers of rent assistance living in caravan parks in New South Wales. The captions to the still photographs were distilled from hours of film dialogue and provide evidence of the struggle, resilience and fortitude of those for whom caravans provide a home, not a holiday.

Ruth Maddison's images and stories from the township of Eden, together with Hayley Hillis and Pippa Wischer's recording of caravan dwellers throughout the state, have given us a rare insight into the personal histories of ordinary Australians.

*Home truths*, which features photographs from the State Library's collection, is open from 18 August until 7 December 2008.

**Alan Davies, Curator of Photographs**  
[www.sl.nsw.gov.au/events/exhibitions](http://www.sl.nsw.gov.au/events/exhibitions)



Above: Loran, 14, & Kiakaha, 14, 28 November 2000, from the series *Now a river went out of Eden*, Ruth Maddison, Silver gelatin photoprint, PXE 906 1

It was good growing up here but Eden was never in the big picture for me. Too many people go down the tubes. No jobs, drugs too easy to get into, too many teenage pregnancies. There's more to life than staying in Eden & having a baby. We grew up believing you can become whatever you want to.

I want to go to a performing arts school. I go to Sydney with the Australian choir. I meet people there who are serious about their education & have high expectations. I come back here & it's like ... oh well ... whatever ...

Most of my friend's say Eden's a hole but I think they'll accept living here. A lot of girls stay because their boyfriend wants to stay.

Kiakaha

I want to stay in Eden & get married & have babies, but I feel like I shouldn't say that.

Loran



Loran, 16, & Kiakaha, 16,  
9 August 2002, from the series  
*Now a river went out of Eden*,  
Ruth Maddison, Silver gelatin  
photoprint, PXE 906 2

Left: I'm six months pregnant.  
I'm excited now but it was a  
shock at first. When I told  
Michael, I was ready for him to  
take off or whatever — I've seen  
it happen with friends — but so  
far he's stoked, so we'll see.  
Mum says I can stay here as long  
as I want. I want to stay so she  
can help me & tell me what I'm  
doing wrong. It's easy to be an  
immature 16-year-old but I want  
to do the right thing by the baby.  
Maybe the singing is all too much  
to think about now. I don't know  
what'll happen with school. I've  
got friends who've had babies &  
wanted to go back to school but  
none of them have. My friends  
are happy for me. I hope no-one  
does anything stupid. Girls do  
that. They see the attention you  
get & want it too.

Kiakaha 14 May 2002

I'm thinking about doing social  
work because I see things  
happen to my mates ... Drug  
abuse, eating disorders, kids not  
wanting to live. How sad is that, if  
young kids attempt to kill  
themselves? Everything seems so  
hard for teenagers. I'll leave, but  
I'd like to come back. I'd feel  
more comfortable raising kids  
here than in the city. The good  
thing about cities is how different  
everyone is & it's no problem.  
Here if you're different you feel  
intimidated, & I hate that everyone  
knows your business. In Eden  
you become more of a bum as  
you get older. I'd rather stay  
home & watch TV now. We've  
done the party thing — the drugs  
thing — nothing else to do.

Loran 13 June 2002

# Strike me lucky: The virtual billboard



The human impulse to decorate the landscape is ancient, as the petroglyphs made by Australia's original inhabitants at the Burrup Peninsula on the Pilbara coast attest.

More recently, there has been the rise of graffiti and Banksy's use of public brickwork as space for art.

Beyond the sacred, symbolic and artistic typography that remains embedded in our landscapes, public notices and signage have been disseminating information of a more secular and commercial nature for centuries.

Billboard posters for example, are the biggest and boldest examples of printed text and images that appear in our public spaces. And yet rarely are they given the respect they deserve. The lucky escape of the *Strike me lucky* poster, from a council dump, illustrates the vulnerability of this type of ephemeral material to destruction, and its heritage potential.

The poster immortalises one of Australia's great comedians — Roy Rene — known for over 30 years as 'Mo', but it also represents a whole genre of typography that appears in the public domain, and indeed, comprises a significant part of our visual culture.

From the little oval stickers on fruit, to neon signs on buildings, and tattoos on skin, almost every public surface has become a blank canvas for legal or illegal typography of some sort.

Collectively, this unspoken 'street narrative' indicates the type of society

we have become: one dominated by mechanised manufacture, commerce and consumerism, individualism, and now by information itself.

Heritage orders are conserving examples of iconic signage in-situ, but most public signage cannot be physically archived, and much is highly ephemeral. The only practical way of ensuring a systematic record of billboards — and the streetscapes that are their context — is through photography.

The Library's c. 1905 trade catalogue *Outdoor Advertising*, published in Sydney by Hollander & Govett Ltd, demonstrates the potential of photography to capture our changing city streetscapes and the public signs that accompany them.

With the advent of digital photography, and shared image platforms on the web, there has never been greater potential to create new inclusive types of heritage collections that more immediately and accurately reflect the 'signs of our times' in our shared spaces.

For obvious logistical reasons, *Strike me lucky* is one of very few billboards held by the Library, but with digitisation, this type of fixed outdoor typography is now 'virtually' within the Library's reach.

**Colin Warner, Collection Services**

*Australia's greatest comedian on the screen! 'Strike me lucky' it's Mo,* Julian Rose, c. 1934, printed billboard poster, POSTERS 1073/1-5



# The lifestyle allure

For well over 100 years 'lifestyle' has been part of the sales pitch for Sydney housing developments. In the late nineteenth century, it was the lure for the rising middle class to settle in new areas promoted as 'model suburbs'. In 1888, the *Centennial Magazine* predicted that Harcourt Model Suburb, now part of Campsie, would become 'a beautiful and quiet haven of repose from the ever-increasing toil and turmoil of our busy life'.

Sydney land promoters started using the term 'model suburb' in the 1870s, following trends overseas. This was usually a planned subdivision where a development company controlled a large area of land. The suburbs, sometimes designed by well-known architects, typically offered features such as large blocks, wide streets, no back lanes, planned open space and tree plantings. They were a marked contrast to life in Sydney's crowded inner city with its bustling wharves, noisy

foundries, narrow streets and unsanitary back lanes.

Despite its appeal however, the model suburb movement was relatively short-lived. During the economic depression of the 1890s, many new home purchasers were unable to pay for their dream homes. It was several years into the twentieth century before some of the model suburb ideals were revived in new subdivisions such as 'slumless, laneless, publess' Haberfield, and were promoted via elaborate coloured posters.

The Mitchell Library's unique collection of over 40 000 subdivision plans, dating principally from the 1880s to the 1930s, provides an insight into the aspirations of home seekers and land developers over that time.

**Dr Maryanne Larkin, *Original Materials***

Above: Herbert Weynton, *Plan of North Annandale*, Sydney: John Sands Lith, [1886], SP: L5/280

Right: George H Stayton, *The Model Suburb of Kensington, Section No. 1*, Sydney: John Sands Lith, 1891, SP: K1/15



# Friendship albums to Facebook

The antiquated pastime of compiling friendship albums may offer clues to the origin of Facebook – the extraordinary networking phenomenon of today.

Friendship albums (*alba amicorum*) first emerged among European university students during the 1500s. The small notebooks, filled with inscriptions compiled from a range of contributors, strove to be as individual as possible to reflect the owner's personality, social circumstances and taste. Students travelled widely during their academic careers and the albums proved invaluable as a source of personal recommendation to new acquaintances.

Friendship albums first appeared in Australia in the 1830s. By the end of the century these sentimental keepsakes had turned into a 'craze', particularly among young women who sought contributions from their family, school friends and prospective suitors.

Today's Facebook, the hugely popular networking website launched in 2004, seems to be a contemporary equivalent. The website takes its name

from the paper-based 'facebook' provided to incoming students and staff at some American colleges, to introduce them to the campus community.

With more than 69 million active users worldwide, participants create personal profiles, combining photos with hobbies and interests, and exchanging private or public messages with a chain of friends.

Where the friendship albums in the Library's collections will always remain as gilt-edged archives of friendships forged, each link in the chain recorded 'For Auld Lang Syne' on its own pastel-shaded page, one wonders how many Facebook accounts will survive the march of technology and the test of time.

**Margot Riley, *Original Materials***



'Remembrances from M Ethel Roberts, Jan 1902', watercolour, *For Auld Lang Syne: an album for original contributions, autographs and treasured opinions*, (1892–1912), Haidee de Lissa (compiler), PXA 566/25

The *Strike me lucky* poster, friendship albums, and posters of some of Sydney's model suburbs are now on display in the *Nelson Meers Foundation Heritage Collection*. [www.sl.nsw.gov.au/events/exhibitions/2008/heritage](http://www.sl.nsw.gov.au/events/exhibitions/2008/heritage)

# The scourge of scurvy

In the eighteenth century, scurvy was the scourge of Britain's Royal Navy. On George Anson's round-the-world voyage of 1740 to 1744, almost 1000 of the 1400 men on board died of scurvy.

Its cause was unknown, though many believed that it was related to diet and that fresh fruit and vegetables were often remedies. Today, we know that it is caused by a vitamin C deficiency.

In 1747, James Lind (1716–1794), an Edinburgh-born naval surgeon, conducted the first controlled dietetic experiment to find a remedy for what he called 'this foul and fatal mischief'. He took six pairs of seamen suffering from the disease, served each of them an otherwise identical diet, but gave each pair a different putative remedy: cider; elixir of vitriol (aromatic sulphuric acid); vinegar; sea water; oranges and lemons, and a purge prepared from a number of ingredients including garlic and mustard seed. Only the pair given the oranges and lemons recovered.

Lind published this information in 1753, in his book *A Treatise of the Scurvy*. He concluded that oranges and lemons were 'the most effectual remedies for this distemper at sea'. Paradoxically, it was the success of James Cook's three, generally 'scurvy-

free' voyages (from 1768 to 1780) that hindered the acceptance of Lind's research. Cook insisted on serving sauerkraut (which has minimal vitamin C), but also fresh fruit and vegetables to his men, which his many landings made possible.

Accompanying Cook on his voyage was the most recent publication on scurvy and its treatment: *Historical account of a new method of treating scurvy at sea* by David Macbride (1726–1778), published in 1767. Macbride's view was that an infusion of malt, known as wort, would cure scurvy. Cook concluded that it was this, and the sauerkraut, which kept his ships scurvy-free, not the fresh fruit and vegetables — a classic illustration that in medicine correlation is not necessarily causation.

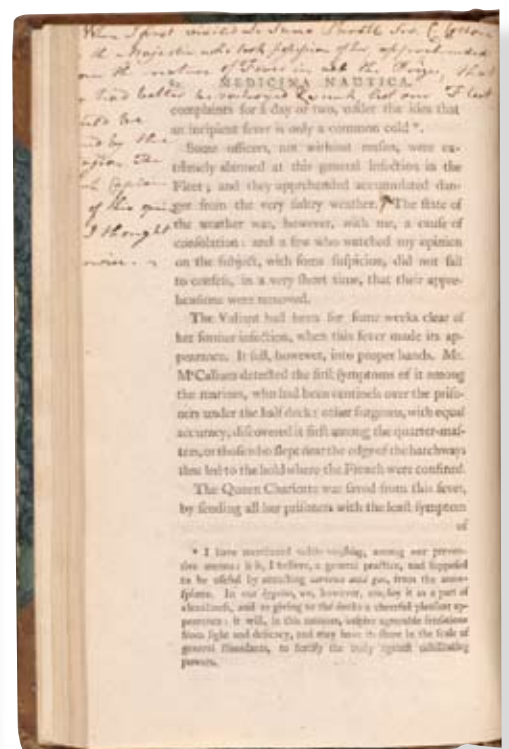
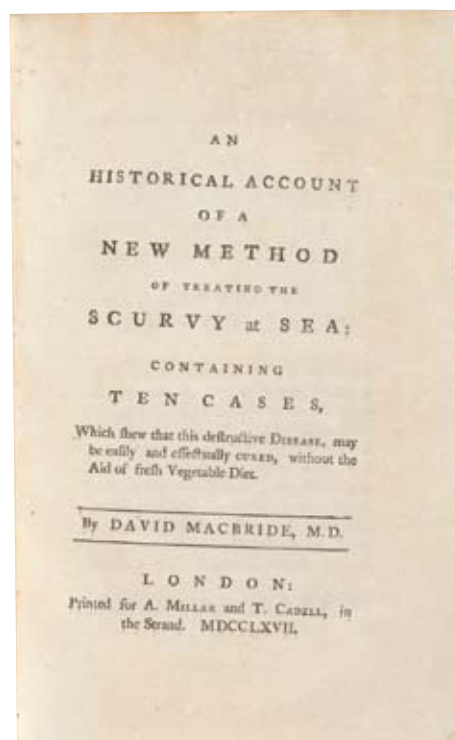
Lind's research was eventually accepted, 40 years after his pioneering book was published, due to the work of two of his disciples: Gilbert Blane (1749–1834) and Thomas Trotter (1760–1832).

Blane's 1785 book *Observations on the diseases of seamen* extended

Right: David Macbride, *An historical account of the new method of treating the scurvy at sea* ... London, printed for A Millar and T Cadell, 1767, ML 616.394/1.

Macbride recommended an infusion of malt (wort) as a cure for scurvy. A copy of this book was taken on board *Endeavour* by James Cook who followed Macbride's erroneous prescription.

Far right: Thomas Trotter, *Medicina nautical, an essay on the diseases of seamen*, volume 1, London, printed for T Cadell & W Davies, 1797, MRB/91. This is Trotter's own copy of the first edition of this foundation work of nautical medicine, annotated in his hand.





Lind's work. He had collected much of his material as a naval physician in the West Indies. In 1793, he recommended that those aboard a nineteen-week voyage to the East Indies be given lemon juice — not one developed scurvy. Two years later, as a commissioner for sick and wounded seamen, he persuaded the Admiralty to issue lemon juice to all seamen. The scourge of scurvy had been conquered! Lind, sadly, had died the previous year.

Blane's work had been bolstered by that of Thomas Trotter, Physician of the Channel Fleet. His *Medicina Nautica: An essay on the diseases of seamen*, in three volumes (published 1797–1803), became a foundation work of nautical medicine.

Until last year, the State Library could not locate a copy of the Lind, Macbride, or Trotter volumes in any public collection in Australia. Blane's book was held by only one institution in Victoria. Then, out of the blue, a catalogue arrived from the Sydney antiquarian book dealers, Hordern House, listing

just such a collection, assembled by Robert and Mary Anne Parks of Detroit. Included were all these landmark books, as well as six other relevant items.

Too often book collectors and research libraries are seen as competitors, and at auction sometimes they clearly are. But, taking the long view, which is what great research libraries do, they are really more like collaborators, working to make great public collections more complete. The Parks collection is only the most recent private collection to make its way to the Library. In 1869, there was the collection of Edward Wise and, of course, our best known collection from David Scott Mitchell.

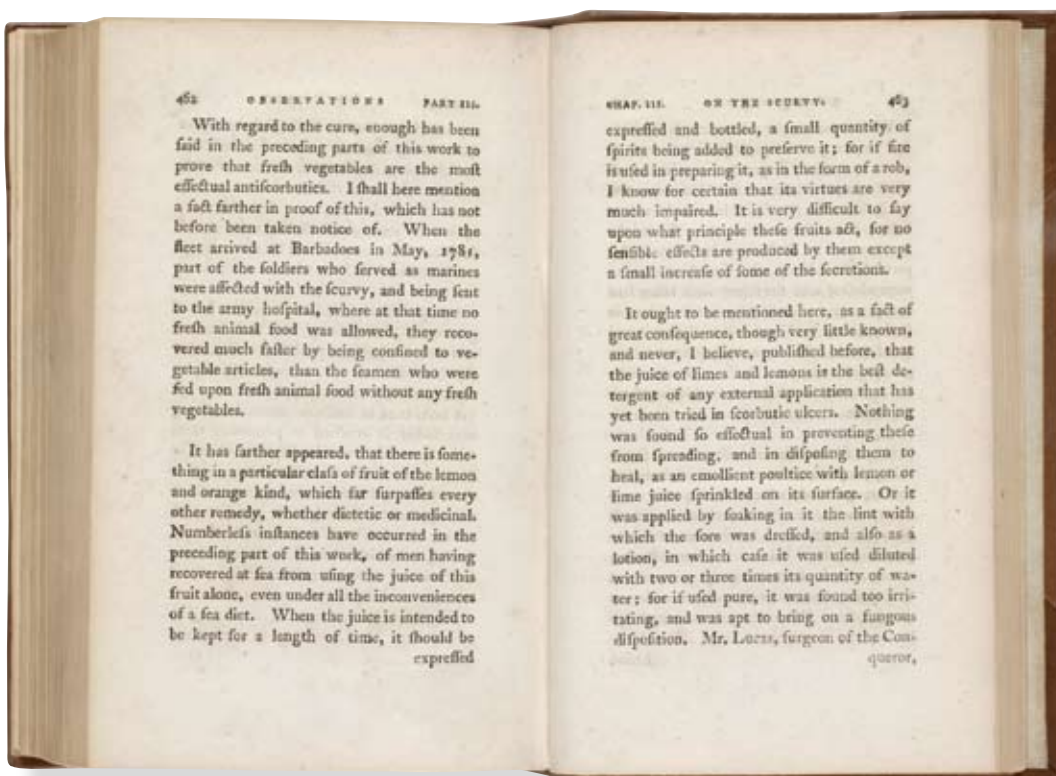
I asked Bob Parks what he thought of his collection coming to the State Library. He wrote:

[I]t is a real honor to know that my scurvy collection was deemed significant enough to be brought into your world-renowned institution. It has been my experience that private collectors such as myself often

serve as unofficial 'scouts' for libraries such as yours, hoping that our individual (some say quixotic) efforts result in finding treasures that ultimately deserve a place in the public domain ... When my wife Mary Anne and I finally realise our dream of visiting your beautiful city of Sydney and see important books from my scurvy collection preserved in the State Library, it will be a meaningful moment indeed.

**Paul Brunton**  
**Senior Curator Mitchell Library**

Though rare, there are still documented cases of people with scurvy living in industrialised nations, due to poor diet. Symptoms include tiredness, irritability, aches and pains, and bruising.



Above: James Lind, *A treatise of the scurvy ...* Edinburgh, printed for A Kincaid & A Donaldson, 1753, MRB/90. First edition of one of the rarest and most important books in science in a contemporary calf binding. It would be 40 years before Lind's ideas for the treatment of scurvy were accepted.

Left: Gilbert Blane, *Observations on the diseases of seamen*, London, printed by Joseph Cooper, 1785, ML 616.98024/4. Blane was a proponent of Lind's views and it was he who eventually removed the scourge of scurvy from the Royal Navy. This is the first edition of his classic work.



*Panorama of Test Cricket at the Sydney Cricket Ground, 1903, Melvin Vaniman, 12 December 1903, photograph, DL Pg 35*

## The origin of the Sydney Cricket Ground

In the 1850s soldiers from the nearby Victoria Barracks created the ground, which was originally known as the Military and Civil Ground. It was used for minor cricket fixtures until 1875 when it was taken over by the NSW Cricket Association, and became known as the Association Ground.

The official inauguration match between NSW and Victoria was controversial because of the charges: one shilling for admission, with an extra shilling for access to the Grand Stand and Lawn.

Newspaper notices advised potential troublemakers that 'any person behaving in a threatening or disorderly manner at the gate will not be admitted to the Ground'.

The Grand Stand (now known as the Brewongle Stand) was the largest stand at the ground in 1878, but there was also a wooden pavilion and several refreshment stands. In the 1890s the stands were given an overhaul and the ground was given its current name — the Sydney Cricket Ground.

Frequently, the spectacle on the ground was matched by the spectacle off the ground. There were riots in 1879 which saw an England/Australia match called off. Photographs in the online collection show spectators at the ground from about 1895 up to 2003. For more on the *Cricket in Australia* collection visit: [www.sl.nsw.gov.au\\_collections/society\\_art/cricket/scg/index.html](http://www.sl.nsw.gov.au_collections/society_art/cricket/scg/index.html)

## Harry Seidler's scrapbooks

Few architects in Australia have attracted the media attention of Harry Seidler. As one newspaper reported 'Once you've seen a Seidler house, you'll never forget it' (1955). The Library's extensive collection of material relating to Seidler's life and work has been available online for some time, but now you can also view *The Seidler scrapbooks*. Three volumes cover the years 1949–1956, 1957–1962 and 1963–1968.

They include Seidler's collection of press cuttings from newspapers and architectural periodicals relating to his own work, as well as his areas of interest — urban design and planning. Many of the clippings reveal Seidler's combative approach to local government, for example, this attack on Willoughby Council in 1950:

Council members apparently haven't any appreciation of good appearance and their decision is an insult to any architect. Such interference is the reason why Sydney suburbs are a dreary repetition of brick houses, all alike.

There are media cuttings, and photographs and drawings of his award-winning projects such as Rose Seidler House, the Australia Square building and Blues Point Tower, as well as media stories about his personal life. To view the *Harry Seidler* collection and Seidler's scrapbooks visit: [www.sl.nsw.gov.au/discover\\_collections/society\\_art/seidler/scrapbooks/index.html](http://www.sl.nsw.gov.au/discover_collections/society_art/seidler/scrapbooks/index.html)



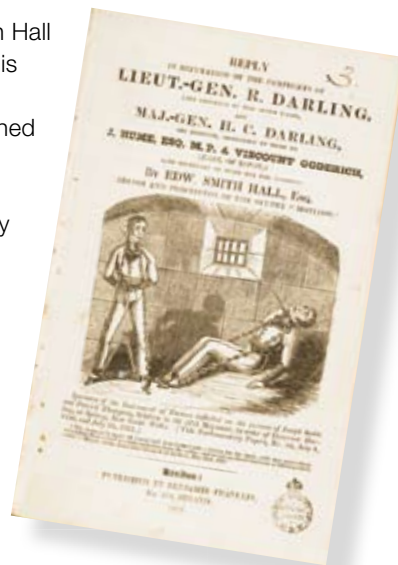
## Outrage over sentence

In the 1820s, in NSW, two privates in the 57th Regiment, Joseph Sudds and Patrick Thompson stole some lengths of calico from a shopkeeper. They were sentenced to seven year's transportation to a secondary penal colony for the theft. Unfortunately for Sudds and Thompson, the Governor of the day, Ralph Darling, decided the punishment was not severe enough. He increased the men's sentences to seven year's labour in a road gang, and personally supervised the design of spiked collars and heavy chains for the two.

Dressed in convict garb and weighed down by Darling's chains, Sudds and Thompson were drummed out of the army in November 1826. Sudds, already ill, died five days later.

Darling's handling of the case caused an outcry. The Chief Justice, Francis Forbes, considered the overturning of the original sentence illegal. The newly-free press — headed by settlers such as William Wentworth, Robert Wardell and Edward Smith Hall — called Darling a murderer and demanded his impeachment.

The House of Commons in London convened a Select Committee to hear evidence into the charge. Nearly a decade after Joseph Sudds died in chains, Darling was proclaimed 'entirely free from blame'. However, the case raised interesting points about the relative powers of the military versus the judiciary in a colonial society and the influence of a free press. For more on the *Law and Justice* collection and the Sudds and Thompson case visit: [www.sl.nsw.gov.au/discover\\_collections/history\\_nation/justice/sudds/index.html](http://www.sl.nsw.gov.au/discover_collections/history_nation/justice/sudds/index.html)



Above: Detail from *Reply in refutation of the pamphlets of Lieut.-Gen. R. Darling ...* by Edw. Smith Hall, editor and proprietor of the *Sydney Monitor*, DSM 991/R

Left: Harry Seidler's scrapbooks, 1949–1968, from *Seidler family – further papers, 1949–1987*, MLMSS 5467 ADD-ON 2146 boxes 2-3

## Indigenous history revealed

Aboriginal culture is the thread that connects us to the long history of this continent and its diverse human occupation.

Stephen Crease, Managing Director, Rio Tinto Australia

The State Library has historical documents, records and artefacts of some of the defining landmarks of Indigenous history since the arrival of Europeans in Australia in 1788.

Through a partnership with Rio Tinto and the Rio Tinto Aboriginal Fund, the Library has been able to preserve these items, and through digitisation, showcase them to the world through the online collection *Indigenous Australians*.

To coincide with this year's annual Rio Tinto Oration, Rio Tinto and the Library have published some of the items in the collection in *Revealing Indigenous history: A selection from the State Library's collections*.

The book includes the accounts of people such as community leaders Edwin Atkinson and his wife Ellen, who were involved in the 1939 Cummeragunja Walk-off — an event credited with influencing policies affecting Aboriginal people in NSW.

The publication is free and available from the State Library Foundation on telephone 02 9273 1593.

Mr and Mrs Eddie Atkinson, native missionaries [of Cummeragunja [with two children], n.d., Kerrie & Co, PXA 773/box 6/29



# Jane Austen: One of life's great treats!

It says a lot about marketers' expectations of women today — and the fantasy effect of Mr Darcy from *Pride and Prejudice* — that you can buy an expensive cake of 'Mr Darcy Soap' — 'to rub yourself all over with when you take a bath'.

*Pride and Prejudice* has been popping up on the big and small screen for years, but it seems these days that you cannot help but bump into Jane Austen. Over the last 18 months there have been nine movie or TV versions of her novels, versions of her life or modern adaptations of her works. There are UK tours of Jane Austen country, Jane Austen balls and, of course, there's the Jane Austen product merchandising.

For members of the Jane Austen Society of Australia, this comes as no surprise. We feel that the rest of the world is finally catching on to what we have always known — that Jane Austen is the greatest novelist ever! But what is her appeal today?

Firstly, Jane Austen is funny. With tales of war and terrorism competing with the horrors of other daily news, it's a great relief to have something or someone to laugh at and Mr Collins, Lady Catherine and Mr Woodhouse certainly fit the bill. Jane Austen is great therapy — she lifts the spirits. Her wit and irony are as fresh and funny on the twentieth reading as they are on the first.

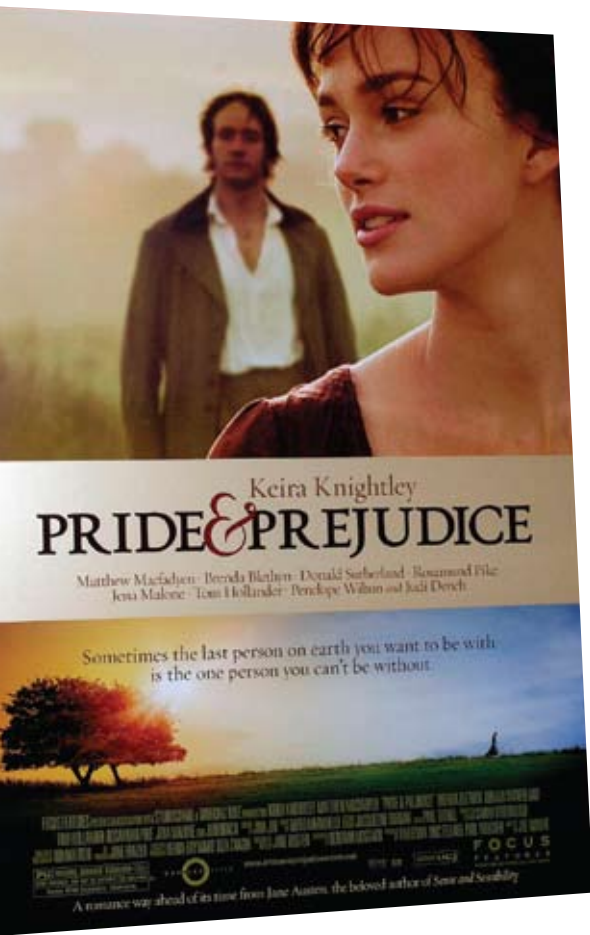
Then there is the romance. *Pride and Prejudice* was recently voted the most romantic novel ever written. No matter how many times you read it, there is joy each time Elizabeth and Darcy get together. Surely the ending of *Persuasion*, when Captain Wentworth writes his love letter, is the most intensely romantic scene in literature, while Emma's moment of realisation about her true feelings for Mr Knightley has drama, passion, and true humanity all combined.

However, for me, the main reason to revisit Jane Austen's books is her insight into human nature. Everyone has endured a Miss Bates (a woman who cannot stop talking and goes on and on), or encountered a Mrs Norris (the stingy type who forgets a wallet when it's their turn to pay for drinks) or been exposed to a hypochondriac like Mary Musgrove, whose 'headaches are always worse than anybody's'.

Jane Austen shows her characters confronting life's challenges — finding a partner in life, making friends and keeping them, making career choices against parental opposition, being tempted by money and status, putting up with difficult bosses who demand flattery. She writes of the importance of education, of personal integrity and honesty. She examines difficult relations between parents and children, and looks at the breakdown of social boundaries and the consequences. These are all vital in our modern world just as they were vital in hers. And it is all packaged in the most elegant, superbly crafted language.

Reading a Jane Austen novel is simply one of life's great treats!

**Susannah Fullerton, President, Jane Austen Society of Australia**



One of many film adaptations of Jane Austen's *Pride and Prejudice* starring Keira Knightley and Matthew MacFadyen. Amanda Edwards/Getty Images

The Jane Austen Society meets regularly in Roseville, contact: [www.jasa.net.au](http://www.jasa.net.au) or phone (02) 9380 5894

Susannah Fullerton has been a popular speaker at the State Library of NSW for many years. She has been President of the Jane Austen Society of Australia for the past 13 years and regularly appears on radio and television. She is the author of *Jane Austen: Antipodean views* and *Jane Austen and crime*, and is currently working on her third book. This year, Susannah has been short-listed in the UK for an 'Outstanding Jane Austen Contribution' Award.



# On this day...



## 12 July 1776

Captain James Cook leaves England on the *Resolution* to go in search of the fabled Northwest Passage. Drawings and watercolours by William Hodges show the *Resolution* and the *Adventure* in Antarctic waters during Cook's previous voyage, c. 1775. PXD 11 f. 28



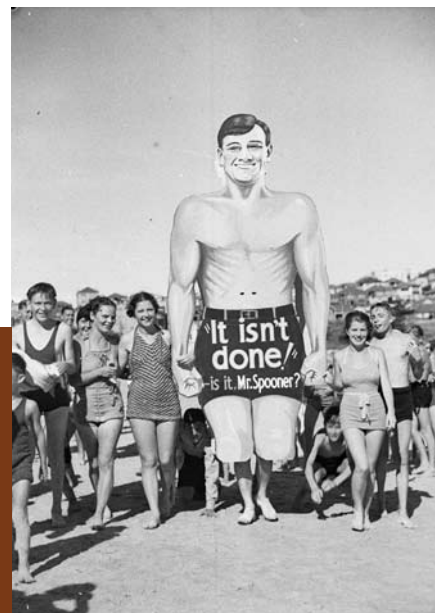
## 2 August 1807

Billy Blue, a West Indian transported to NSW in 1801, becomes Sydney's first licensed ferryman. His ferry service ran between Millers Point and Blues Point. This portrait of Billy Blue, c. 1834, is by JB East. ML 560



## 27 August 1908

Don Bradman, regarded as the world's best ever batsman, was born at Bowral, NSW. This photograph by Sam Hood shows Bradman in the 1930s with his 'Don Bradman' brand Sykes bat. Home & Away 2389



## 1 October 1935

Males over four years are required by law to cover their chests at the beach. This image shows a publicity stunt for Ken Hall's 1937 Cinesound film *It isn't done*. Home & Away 14047



## 17 September 1828

The holey dollar, the State's first distinct coinage, is withdrawn from circulation. This 1813 coin in the Library's collection was created from a Spanish dollar, stamped with the name of the colony and given a new value of five shillings. R277 a, b



## 22 September 1882

The Garden Palace in the Royal Botanic Gardens is destroyed by fire. Built in 1879 to house the Sydney International Exhibition, the largely timber structure was inspired by London's Crystal Palace. John Hoyte's 1882 watercolour is titled *The burning of the Garden Palace from the North Shore*. v1/HAR/1880 1889/7



Robert Holden



Jill Dimond, photo by Dave Burrows

## The quest for answers and knowledge: Fellowships at the Library

Each year, the State Library offers several fellowships for research into the remarkable collections at the Library. These fellows are on a quest to answer questions and make new discoveries.

### ANZAC diaries

The State Library has 400 World War I diaries and Robert Holden, joint recipient of the CH Currey Fellowship, has already become enthralled by the tales they tell. One of the diaries recounts the shocking detail that few ANZAC signallers 'lasted more than three days'. One of these signallers, Tom Skeyhill, was repatriated home 'blind from shell concussion'. Tom went on to create headline news for his war poetry and was miraculously cured of his blindness by Theodore Roosevelt's osteopath.

Tom Skeyhill shared the stage with Roosevelt at Carnegie Hall (New York) on 7 May 1918, where he raised \$23m in 23 minutes. The headlines called him 'The Million Dollar a Minute Man!' Roosevelt himself enthused, 'I would rather be on the platform with Tom Skeyhill than any other man I know'. (Stay tuned for our November issue which will reveal more of Tom Skeyhill's fascinating life.)

### Agnes Maria Hamilton-Grey

Agnes Maria Hamilton-Grey (1853-1937) was a fascinating woman whose passion for the dead poet Henry Kendall was expressed in a series of public lectures, three privately-printed books and the beautiful Henry Kendall Memorial Seat in Sydney's Botanic Gardens.

Jill Dimond, this year's recipient of the Library Council of NSW Honorary Fellowship, wants to complete a biography of Hamilton-Grey. Using the Hamilton-Grey papers in the State Library, Jill wrote a short biography of Mrs Hamilton-Grey, which won the FAW Walter Stone Award in 2006. She now wants to expand this into a full-length work by researching trance lectures and anti-spiritualist exposés, early female public lecturers and the history of literary biography.

Along the way Jill hopes to solve a few mysteries in Mrs Hamilton-Grey's life!

### Arthur Upfield's Aboriginal detective

Arthur Upfield wrote 29 crime novels between 1929 and 1966, featuring an Australian Aboriginal detective of mixed descent, Chief Inspector Napoleon Bonaparte (or Bony).

Upfield, an expatriate Englishman, was fascinated by Australia, its landscape and its people. His novels not only provided commentary on Australian attitudes towards its Indigenous people and the land, they also contained memorable images of rural Australia.

Dr Christine Cheater, recipient of the National and State Library Australasia Honorary Fellowship, will focus her research on how Upfield used the landscape, historic events, real crimes and personal observations of life in rural communities to write his books.



Dr Rod Fensham



## Explorer Ludwig Leichhardt

Before Ludwig Leichhardt became famous through his expeditions and notorious disappearance, he spent 30 months in New South Wales between the years 1842 and 1844. These early years in Australia included eight months in and around Sydney and an extended stay in what is now south-east Queensland. The Mitchell Library has five unpublished diaries from this period, written in German.

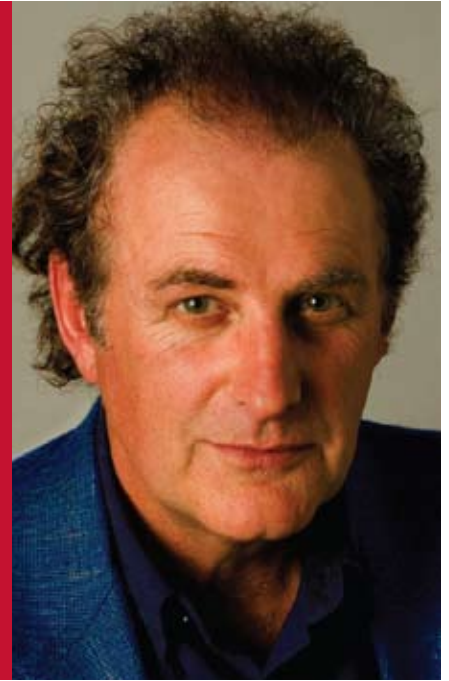
These extraordinary documents have detailed descriptions of Sydney society at the time, the state of European settlement, the nature of Aboriginal culture and the geography of the region. The diaries also make important observations on geology, as well as flora and fauna, and provide an insight into the character of this deeply misunderstood, brilliant and complex historical figure.

Over the years Leichhardt has been denigrated by some commentators and disregarded in many historical overviews. Dr Rod Fensham, recipient of the Nancy Keesing Fellowship, hopes to elevate the underestimated but brilliant Leichhardt. He wants to develop the historical and geographic significance and context of Leichhardt's journals, and to publish them with an introductory essay, explanatory notes, photos and figures.

For more information about fellowships at the State Library of NSW visit:  
[www.sl.nsw.gov.au/about/awards](http://www.sl.nsw.gov.au/about/awards)

## Religion Church & Missions

Dr Robert Kenny will use the Library's Religion Church & Missions Collection to investigate the changes to, and diversity of religious perceptions of, racial difference from the 1860s to the 1960s. This period includes the influences of natural selection, the rise of imperialism, Australian Federation, and culminates in the 1967 Aboriginal rights referendum. Dr Kenny will examine a variety of issues including how racial difference was explained; the attitudes exhibited in missionary endeavours; and consider how the European experience of Indigenous peoples influenced religious perceptions.



Dr Robert Kenny, photo by Ian Hill

## Botany Bay in British popular literature

Dr Nathan Garvey, joint recipient of the CH Currey Fellowship, will examine the way Botany Bay was presented in British popular literature during the period 1786-1840. He will look at how this literature was produced, what its original readership was, and how it functioned to build a certain picture of the Australian colonies in the nineteenth century European imagination. He is particularly interested in the way factual reports from New South Wales were transformed for popular consumption.



Dr Nathan Garvey

## Australian travel to Asia in the 20th and early 21st century

Agnieszka Sobocinska, a recipient of the Milt Luger Fellowship, is examining how people internalised ideas about Asia and Asians before they left Australia, and what effect this had on the way they gazed at their destinations. She is focusing particularly on the period from 1939 to the present day and will look at the various types of travel to Asia, including military, business and leisure travel, and the issues surrounding Australian travel and expatriation to Asian nations.



Agnieszka Sobocinska

# Our favourite cookbooks

Most of us will have a well-thumbed cookbook or two, but what about our famous chefs? In May, the State Library invited Jared Ingersoll of Dank Street Depot fame, Gay Bilson, restaurateur and cook at the helm of the Berowra Waters Inn for 18 years, and the Library's Maggie Patton to share their favourite cookbooks.

Among an eclectic list that included *Larousse gastronomique* by Escoffier, *The whole beast: Nose to tail eating* by Fergus Henderson and *The Star Wars cookbook*, New Zealander Jared Ingersoll cited the New Zealand classic *Sure to rise* by Thomas J Edmonds as his first, and one of his favourite cookbooks. *Sure to rise* was created by twenty-year-old Thomas J Edmonds who developed and sold his own baking powder, which he assured his customers was 'sure to rise'. The first edition of Edmonds' cookery book was published in 1907, but subsequent editions of the book with its staple of recipes for scones, puddings, rolls, cakes and buns have helped to sell over three million copies.

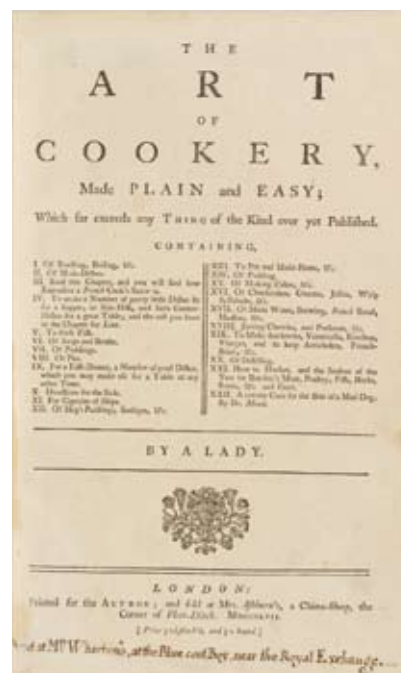
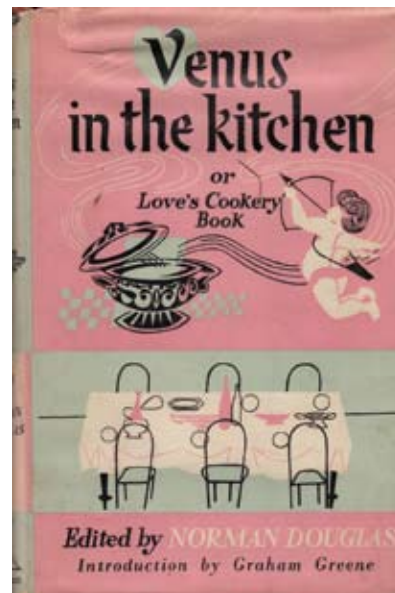
Overseas influences were apparent in many of Gay Bilson's favourite cookery books — *The legendary cuisine of Persia* by Margaret Shaida, *Medieval cuisine of the Islamic world* by Lilia Zaouali and *Chinese gastronomy* by Hsiang Ju Lin and Tsuifeng Lin, but there among the list was also *Venus in the kitchen or love's cookery book* by Norman Douglas.

Marketed for lovers, this illustrated volume, with an introduction by Graham Greene, offers a range of aphrodisiac recipes including elderflower fritters, intoxicating love drinks, and crane cooked with red wine and leopard's marrow in goat's milk!

Maggie Patton selected a favourite from the Library's collection — Hannah Glasse's modestly titled *The art of cookery, made plain and easy: which far exceeds any thing of the kind ever yet published*.

The book was printed in 1747 in London and became a best seller. The Library is fortunate to have received one of the very few copies of the book from collector and benefactor John Hoyle.

Reproductions of a selection of the Library's Australian cookbooks are currently on display.



Clockwise from top: Douglas, Norman (Ed), *Venus in the kitchen or love's cookery book*, Great Britain, 1952

Glasse, Hannah, *The art of cookery, made plain and easy: which far exceeds any thing of the kind ever yet published ...* London, printed for the author, and sold at Mrs Ashburn's, a china shop, 1747

Gay Bilson, Jared Ingersoll and Maggie Patton at the Library to share their favourite cookbooks

TJ Edmonds, *Sure to rise cookery book*, 1914, Christchurch, part of New Zealand Texts Collection, www.nzetc.org

## CAFE TRIM RECIPE

# Hearty ham and vegetable soup

- 2 tbs olive oil
- 2 onions, finely chopped
- 2 sticks celery, finely chopped
- 2 carrots, finely chopped
- 2 cloves garlic, sliced
- 1 large smoked ham hock
- 3 litres chicken stock (preferably homemade)
- 3 litres water
- 2 x 400g cans diced tomatoes
- 250g packet soup mix, rinsed and drained
- 250g dried kidney beans, soaked in ample cold water overnight
- 1 bay leaf
- ¼ cabbage, trimmed, core removed and sliced thinly
- sea salt and freshly ground black pepper, to taste
- freshly chopped parsley, to serve
- shaved parmesan cheese, to serve

### Method

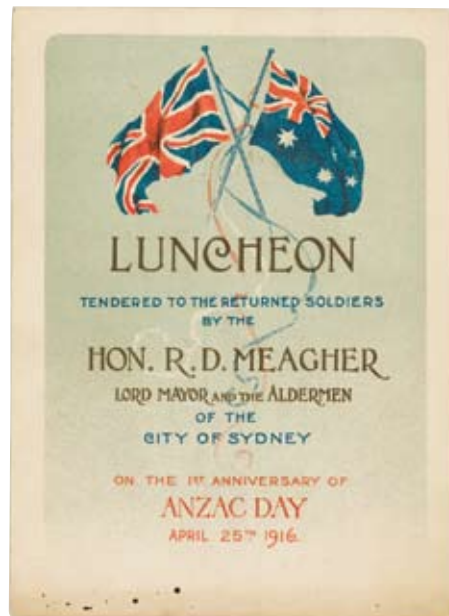
Heat a large (8-litre) saucepan over a medium heat. Add oil, onion, celery and carrot. Cook (4 to 5 minutes) until vegetables begin to soften. Add garlic, ham hock, stock, water, tomatoes, soup mix, beans & bay leaf. Bring to the boil, reduce heat & simmer loosely covered (2-2½ hours) until beans are tender & meat is falling from the bone of the ham hock.

Remove the hock from the soup & shred meat. Discard the bones, skin & connective tissue. Return the meat to the soup. Stir through cabbage, season to taste, & simmer 2-3 minutes until cabbage is tender. Serve hot, topped with a little chopped parsley & shaved parmesan cheese. Place in container & refrigerate or freeze in portioned quantities.

Will keep well (4 to 5 days) in the refrigerator & up to three months in the freezer. Serves 8-10.

**Recipe provided by Cafe Trim, located next to the Library Shop on the ground floor.**

In 1916, April 25 was officially named ANZAC Day to commemorate the sacrifice of Australian and New Zealand soldiers at Gallipoli. In that year, there were ceremonies across Australia to mark the day, including a luncheon hosted on ANZAC Day by the Lord Mayor of the City of Sydney for returned soldiers. This illustrated menu was produced for the occasion and is one of several menus included in the Sir William Dixon collection.



JC Bancks was the creator of Ginger Meggs, who made his first appearance in 1921 under the name *Us Fellers*. Bancks illustrated a number of *Whoopee* cocktail recipes and this is one of a number in the collection at the Library.

Above: Luncheon tendered to the returned soldiers by the Hon. RD Meagher, Lord Mayor and the Aldermen of the City of Sydney on the 1st anniversary of ANZAC Day, April 25th 1916, Sydney (NSW), Municipal Council of Sydney, 1916, DL Card File 2/36

Right: A *Whoopee* cocktail recipe from Usher's Hotel, Bancks, JC (illustrator), *Exclusive cocktails: from the recipes of Usher's Hotel, Sydney*, Usher's Metropolitan Hotel, 1933, ML 641.874/5



# An indispensable kitchen aid

‘A man will promise anything before marriage, very little after.’ So cautioned Mrs Lance Rawson in her *Antipodean Cookery Book* (1897), when suggesting that prospective brides of bushmen insist on a stove at the outset.

Like many early works of the genre, the *Antipodean* was oriented towards housewives and young women contemplating marriage.

Mrs Rawson learnt about bush food from the local Aboriginal people and urged others to do the same. Her books emphasised the value and importance of this unconventional fare.

Together with a host of other notable authors, Mrs Rawson is represented in the *Australian Cookbooks at the State Library* display in the Macquarie Cases on the lower ground floor. The display presents reproductions of a selection of items from the 1860s to the present, and tracks the development of this indispensable kitchen aid.

The earliest known cookbook by an Australian author is Edward Abbott’s *The English and Australian cookery book: Cookery for the many, as well as for the ‘upper ten thousand’*. Published in London in 1864, it contains recipes for Australian game and produce, as well as for the traditional dishes of the ‘Mother Country’. It also extols the virtues of Australian wine.

Within the 32 tiny pages of Frank Weston’s *Australian*

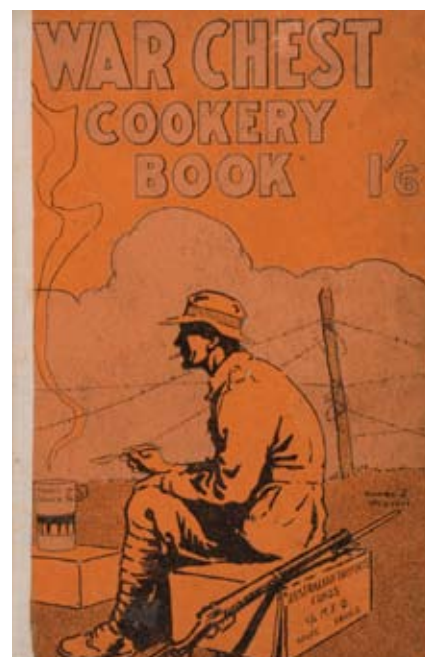
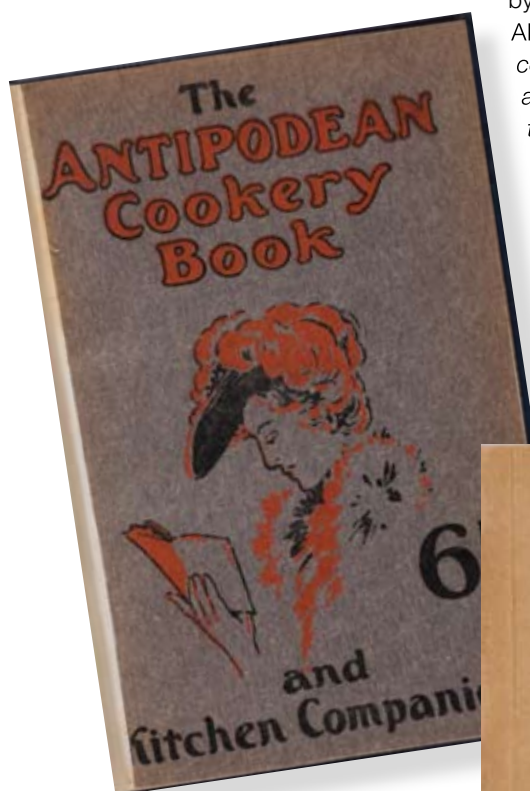
*companion* (c. 1875), readers can glean information on everything from boiling potatoes to the management of horse stables.

And for those requiring recipes for alcohol-free meals, there is *The temperance cookery book* of 1896.

The war eras saw a proliferation of books with recipes targeted to meet food shortages and their proceeds directed to various relief efforts. Poignant cover illustrations highlight the suffering and isolation of our forces in far-off lands. Cookery book cover-art developed rapidly in the early twentieth century, replacing the predominantly textual colonial era covers.

Generations of NSW school students acquired their culinary skills from *The commonsense cookery book*. First published in 1914, it went on to become a standard text in the state’s schools.

Then there are the specialty areas, as with Winsom Gilbert’s 1958 publication, *The burnt offering: (how NOT to barbecue)*, which claims to be Australia’s first barbecue cookbook. And with the advent of the revolutionary microwave oven, recipes and techniques oriented to this new method of cooking emerged.





John Hoyle with Maggie Beer at the State Library, photo by Scott Wajon

## Cookbook collector extraordinaire

The State Library of NSW had the best collection of early Australian cookery books in Australia, but then collector John Hoyle generously gave the Library his collection of pre-1950s Australian cookery books, and now it is superb.

There are three books John would like to acquire — for the Library of course — the first edition 1899 *Goulburn cookery book* and the first and second editions of the 1895 *NSW Presbyterian cookery book*.

Not surprisingly, John's passion for cookery books started with a love affair with food. He was fortunate that his mother was a great cook and had a cafe in the country when he was growing up.

John says he started seriously collecting cookery books in the 1980s when he was retired.

'I targeted second-hand book shops then I struck lucky with a Melbourne book seller who had some really good cookery books. He used to head straight for the kitchen at deceased estate auctions.'

The collection John gave to the Library stops at 1951, but he has an even greater collection of cookbooks right up to the present.

'Cookbooks reveal so much about social history and economic and migrant influences.'

He says it is interesting to see how recipes are rediscovered. 'I have seen 'new' recipes publicised today in 1930s cookery books.'

Reproductions of a selection of cookbooks from John Hoyle's collection are now on display at the State Library.

## How to cook black swan

Black Swan (Australia) – The cygnets of the black swan are dressed in the same manner as the white species. When young they are tender, and if properly roasted, with good sauce, they are eatable; and that is all we can say.

Extract from Abbott, Edward, *The English and Australian cookery book for the many, as well as for the 'upper ten thousand'* London, Sampson Low, Son, and Marston, 1864, ML DSM/641.59901/8A1

Left to right: Rawson, Mrs Lance, *The antipodean cookery book and kitchen companion*, 5th edn, Melbourne, Sydney, George Robertson & Co., 1907, ML 641.5/R

Geechoun, Roy, *Cooking the Chinese way*, Melbourne, W D Joynt & Co., 1948, ML 645.5951/G

Australian Comforts Fund, NSW Division, *The war chest cookery book*, Sydney, Websdale, Shoosmith Ltd., 1917, ML 641.5/C

McGowan, Henrietta C, *The Keeeyuga cookery book*, Melbourne, Thomas C. Lothian, 1911, ML 641.5/M

Abbott, Edward, *The English and Australian cookery book: cookery for the many, as well as for the 'upper ten thousand'*, London, Sampson Low, Son, and Marston, 1864, ML DSM/641.59901/8A1

As Australians embraced cuisine from around the world a remarkable selection of works providing exciting new culinary experiences appeared. *Cooking the Chinese way (1948)* was an early example.

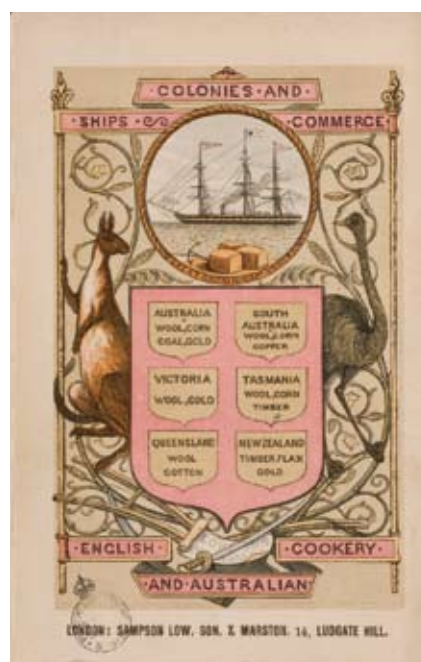
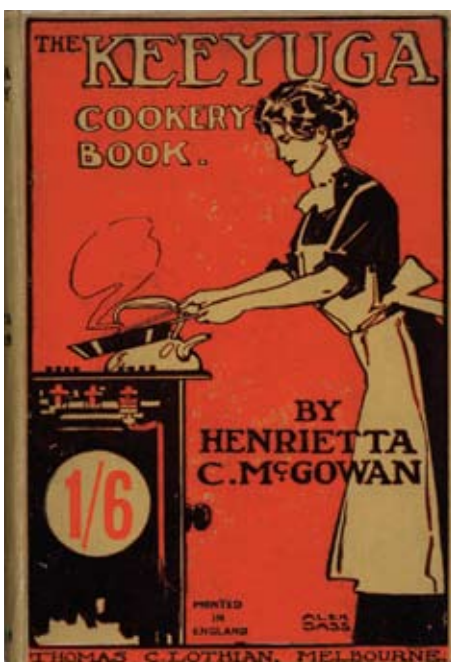
Now, with changing lifestyles, food habits and allergies, there is a cookery book for everyone — gluten-free, low GI, fusion, Mod Oz — not to mention the plethora of 'celebrity' chef cookery books.

As with any genre, cookery writing has its giants. From pioneer days onwards, authors have produced groundbreaking works which have become all-time classics.

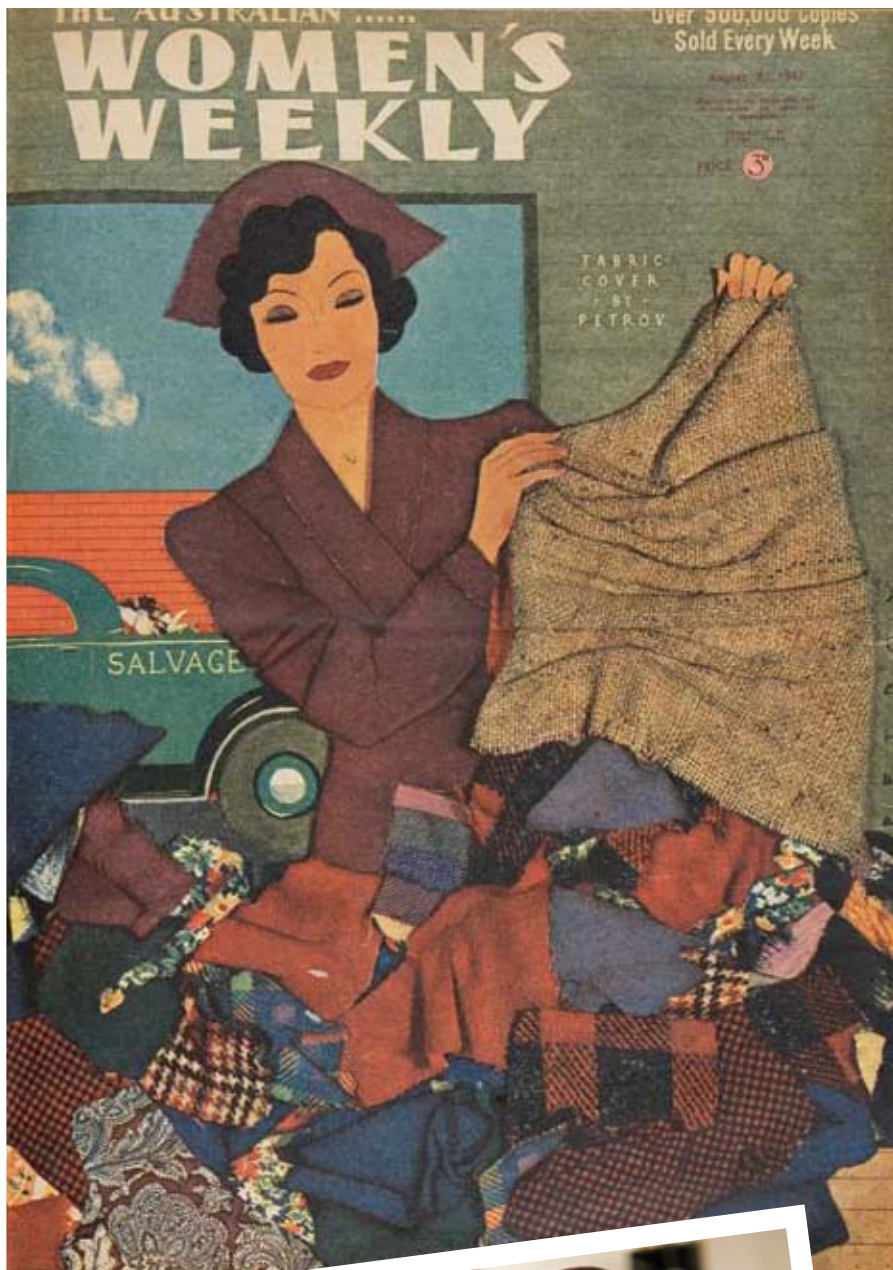
The Australian cookbooks on display at the State Library document our tastes in food and food fashions for almost a century and a half. We see the impact on food of war, celebration, the Great Depression, migration, as well as new technology such as refrigeration. They reveal what we ate at the best of times and the worst of times and, as such, give us a fabulous insight into our social history.

**Pat Turner, Curator**

[www.sl.nsw.gov.au/events/exhibitions/2008/cookbooks](http://www.sl.nsw.gov.au/events/exhibitions/2008/cookbooks)



# Eco-fashion makes an impact



Above: *Australian Women's Weekly*, 8 August 1942 (cover)

Right: 'Seaside saunter' modelled by Olwen Pryke, Office of Strategy Management  
Photos by Andrew LaMoreaux



Environmental experts are warning us that climate change is looming as a global emergency with drastic long-term consequences. We are being urged, individually and collectively, to do what we can to reduce our eco-footprint. It seems fashion might be one area where we can all have an impact — by making do, rather than buying new.

Looking back at previous 'hard times', the culture of frugality is particularly evident among those who have lived through economic crisis and social upheaval.

During World War II, the three r's of the modern environmental curriculum: reduce – recycle – reuse, quickly became second nature. Clothing rationing was introduced in 1942, and the *Australian Women's Weekly* immediately filled its fashion pages with colourful sketches depicting fun and inventive ways to breathe new life into garments already worn weary by wartime privations. Intent on keeping up appearances on the home front, the *Weekly* encouraged women to scour the rag bag and devise their own mode of camouflage, proclaiming 'Let us be gay in the oddest bits & pieces'.

In 1943, the Commonwealth Rationing Board released its *New Clothes from Old* pamphlet, aimed at preventing the materials in outdated garments from going to waste. Women were advised to 'ransack those drawers and cupboards for discarded clothing', and given practical instructions for converting disused garments into wearable fashions. Under the banner, 'renovation helps the nation', the pamphlet promised that 'once you've got the knack of clothing renovation, new garments will grow out of the old'.

Regrettably, the art of adding new life to old clothes is just one of the thrifty skills that seems to have been lost with the post-war acceleration of our consumer driven culture.

Fashion, like many things today, is designed for obsolescence. Not only do we buy the latest fashion, but we discard anything out of fashion, perpetuating a cycle of waste. Added to that is the process of manufacturing clothes, which is extremely damaging to the environment, as is the cost of packaging, transporting, cleaning and disposal.

Left: 'Old School Tie'  
modelled by Deb McBurnie,  
Media & Communications



Environmentally-conscious consumers are becoming more concerned about fair trade, ethical production and the use of organic manufacturing processes and this is being manifested in the eco-fashion trend. The term 'eco-fashion' also encompasses second-hand clothes and clothing that has been reworked from existing garments or manufactured using recycled materials. These are not new concepts. Many traditional textile and clothing recycling practices were developed in response to crises in global, national or individual circumstances. In recent years, new ways of buying old things (using eBay for example) have given reuse and recycling a much needed makeover.

Libraries represent the very antithesis of the 'throw away' mentality of modern society. Stockpiling information, safeguarding knowledge and conserving resources for future generations is core business for repositories such as the State Library of NSW.

Earlier this year, the State Library staged an eco-fashion parade as a

spin-off event from the *Impact: A changing land* exhibition. Presented in conjunction with The Vintage Clothing Shop, Library staff promenaded a spectacular array of vibrant, fun-filled looks before a packed audience, doing much to dispell the myth that fashions low in eco-impact must also lack style.

Individually, people may have limited control over their eco-footprint, but collectively, their choices and values can matter a great deal and act as powerful agents for change. With thoughtful materials selection, garment care and reuse, our clothes can make an eloquent statement about our environmental commitment. If consuming less, and differently, is our next stylistic challenge, then yes, green is the new black.

**Margot Riley, *Original Materials***

**In 2005, Margot was awarded the inaugural State Librarian's Staff Fellowship to develop an online guide to the dating and interpretation of visual evidence in images of people from the State Library's collections.**

## Climate change advocate Sam Meers

Sam Meers, who was one of 250 Australians chosen to participate in former US Vice President and Nobel Peace Prize winner Al Gore's Climate Change Leadership Program in 2007, describes it as a once in a lifetime experience. And it confirmed her commitment to raising community awareness about climate change.

As Executive Director of the Nelson Meers Foundation, a philanthropic foundation which funds projects which advance the visual, literary and performing arts, Sam already had a long relationship with the State Library. The foundation has supported the *Heritage Collection* exhibition for several years, so she knew of the Library's significant collection of historical environmental material.

I wanted the public to have access to this fantastic collection at this critical point in the climate change debate, and the Library

shared this vision, so we worked together to create the exhibition *Impact: A changing land*.

'The aim of the exhibition was to give climate change an historical context. By looking at the past, we learn about the positive and negative impacts we have had on the environment, and this enables us to think constructively about what we need to do in the future to deal with issues like climate change and sustainability.

'The State Library has an enormous mandate to explore issues like this because the community sees it as a trusted source of information.

As part of her commitment to the Climate Change Leadership Program, Sam will give ten presentations on climate change by the end of this year. She has done four so far, mainly pitched at the philanthropic community. She says her motivation comes from giving people the opportunity to better understand climate change.

'Two things stand out for me from the Gore program. The first was how inspiring it was to be with people who were so passionate and motivated to do something about climate change.

'The second was Gore's compelling argument that if the global community can come together to deal with climate change – an issue which affects everyone on the planet – then it provides the moral blueprint to tackle other significant issues confronting the world, such as poverty, famine and disease.

'The realisation that everything is interconnected, and that this is not just about climate change, was a light bulb moment for me.



# Prize-winning books



Top L to R: David Deverall, Managing Director Perpetual, Carol Lefevre, winner of the Kibble Award, Scott Riedel, Head of Perpetual Private Clients, Karen Foxlee, winner of the Dobbie Award and Monique Cronin, Perpetual Private Clients Regional Manager NSW and ACT, photo courtesy Perpetual

Above: Graham Seal (left) and Phillip Dwyer (right) joint winners of the National Biography Award, with Regina Sutton (left) and judge Carmel Bird (right), photo by Scott Wajon

## Kibble award for women writers

This year's winner of the Nita B Kibble Literary Award for Women Writers is South Australian Carol Lefevre, for her first novel *Nights in the asylum*.

The \$20 000 Kibble Award was established by Ms Nita May Dobbie 14 years ago to advance Australian literature and to help provide an incentive to female writers. It can only be awarded to a female author of a work written and published during the period of the award, which describes day-to-day Australian life.

The chair of the judging panel, the State Library's Jerelynn Brown, said 'Carol Lefevre skillfully draws the reader into a tale of journeys and characters whose lives coincide briefly in a quintessentially Australian outback town. *Nights in the asylum* is a remarkable novel'.

Earlier this year *Nights in the asylum* was short-listed in the Commonwealth Writer's Prize for best first book, South East Asia and South Pacific. *Nights in the asylum* was simultaneously published by Random House Australia and Picador UK.

Other authors short-listed for the 2008 Kibble Award included Gail Jones' *Sorry* (Vintage), and Mireille Juchau's *Burning in* (Giramondo).

The 2008 Dobbie Encouragement Award for a first published work was presented to Karen Foxlee for her book *The anatomy of wings* (University of QLD Press).

Ms Brown said *The anatomy of wings* 'is a troubling story told sensitively through the voice of a girl grieving for her sister.

'Karen Foxlee makes the reader feel the sinister, stifling nature of the deeply and recognisably suburban setting,' she said.

Other works short-listed for the Dobbie Award were Jessica White's *A curious intimacy* (Penguin) and Emma Hardman's *Nine parts water* (University of QLD Press).

Perpetual Limited and Mr Bryan Small are co-trustees for the awards. Since 1994 Perpetual has distributed nearly \$300 000 to some of Australia's leading female authors.

## National Biography Award

For the third time, two authors with vastly different stories have shared the \$20 000 National Biography Award.

The 2008 winners are Philip Dwyer for *Napoleon, 1769–1799: The path to power* (Bloomsbury) and Graham Seal for *These few lines: A convict story – the lost lives of Myra and William Sykes* (ABC Books).

Philip Dwyer's ambitious biography of the infamous French leader, and Graham Seal's powerful and moving nineteenth century convict story were shortlisted from 33 entries.

The judges of this year's award, critic and writer Carmel Bird, academic and writer John Dale and author Gideon Haigh, praised the winners for 'the meticulous scholarship' of their books, 'coupled with an engaging structure and a bright, individual style of writing'.

Additional titles shortlisted were: Judith Godden's *Lucy Osburn: A lady displaced* (Sydney University Press); Barry Jones' *A thinking reed* (Allen & Unwin); Mark Kurzem's *The mascot* (Penguin/Viking) and Chris Masters' *Jonestown: The power and the myth of Alan Jones* (Allen & Unwin).

The National Biography Award is administered and presented by the State Library on behalf of its generous benefactors Geoffrey Cains and Michael Crouch AO.

Former NSW Premier Bob Carr will present the annual National Biography Award lecture on 19 November 2008 at the State Library. Bookings essential (02) 9273 1770



# Top 5 Library Shop picks

Quality Australian books at the Library Shop at much reduced prices



Caroline Overington, winner of the Blake Dawson Prize, photo courtesy Blake Dawson

## Blake Dawson Prize for Business Literature

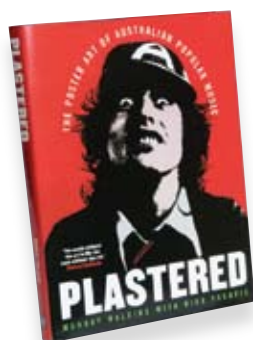
*Kickback: Inside the Australian Wheat Board scandal* (Allen & Unwin), the compelling story of the Australian Wheat Board's kickbacks to the Iraqi government, written by Caroline Overington, is this year's winner of the Blake Dawson Prize for Business Literature.

Written in a cracking style that belies the length and complexity of the Cole Inquiry, *Kickback* weaves the fascinating story of the events leading up to the eventual payment of over \$290 million in bribes to the Iraqi government. Overington, the journalist with *The Australian* who broke the story, has written a fascinating account of a cover-up of massive proportions.

The \$30 000 prize, now in its fourth year, was established by Blake Dawson to encourage the highest standards of literary commentary on Australian business and financial affairs. It is the largest prize for this type of literature and is administered by the State Library of NSW.

The judges were Mahla Pearlman AO, Alan Cameron AM, Professor Richard Fisher AM and George Maltby AO.

Other titles shortlisted were Edna Carew's *National market national interest: The drive to unify Australia's securities markets* (Allen & Unwin), Sam Everingham's *Wild ride: The rise and fall of Cobb & Co* (Penguin), and Frank Clarke and Graeme Dean's *Indecent disclosure: Gilding the corporate lily* (Cambridge University Press).



### **Plastered: The poster art of Australian popular music** by Murray Walding with Nick Vukovic

*Plastered* is a journey through popular music poster art, and features over 500 posters. In the introductory essay by Roger Butler, we learn where poster art sits in the world of art, while Murray Walding evokes the stories of the artists, promoters and performers that surround these posters.

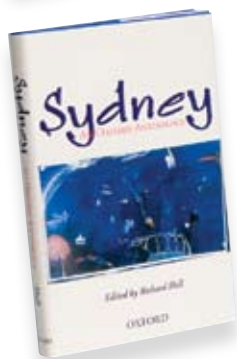
**Library Shop price \$24.95 (Friends of the Library \$22.50)** Was \$69.95



### **Max Dupain notebook**

Jill White has selected over 50 beautifully reproduced classic Dupain photographs for this large spiral bound notebook. The notebook has faint ruled pages opposite each photograph and can be used as a travel journal, diary or sketchbook — not to mention the most stylish by-the-phone pad imaginable.

**Library Shop price \$12.95 (Friends of the Library \$11.70)** Was \$34.95



### **Sydney: An Oxford anthology**, edited by Richard Hall

The late great Richard Hall, former Library Council President, was exceptionally well read and astute. In this volume he has produced a collection of journalism, letters, travel writing, poems and novel extracts on Sydney from many leading lights, including Governor Macquarie, Charles Darwin, Caroline Chisholm, Arthur Streeton and Christina Stead.

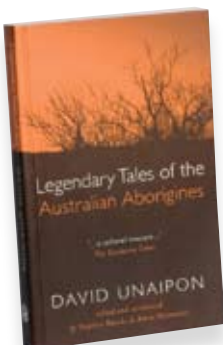
**Library Shop price \$17.95 (Friends of the Library \$16.15)** Was \$43.95



### **Celebrating wilderness**, edited by Ian Brown

Wilderness scholars and activists contribute eloquent essays and stunning photographs from across Australia, ranging from history and philosophy, to activism and management, to ideas and the future, and from the tropical north to the South Pole. If a scholarly book can be a coffee table book this is it!

**Library Shop price \$24.95 (Friends of the Library \$22.50)** Was \$60



### **Legendary tales of the Australian Aborigines**, by David Unaipon, edited by Stephen Muecke and Adam Shoemaker

David Unaipon was an Aboriginal activist, scientist, writer, preacher and inventor. In the 1920s he was commissioned to collect traditional Aboriginal stories from around South Australia. His stories were published in 1930, but he was never acknowledged as author. In producing this edition, Muecke and Shoemaker right this injustice by working with Unaipon's original manuscript and typescript.

**Library Shop price \$11.95 (Friends of the Library \$10.75)** Was \$24.95

# Upcoming events at the Library

## Free exhibitions



Lucy Cullifton 2004

### Studio: Australian painters photographed by R. Ian Lloyd

To 12 October 2008

Featuring extraordinary large-format portraits of 61 artists' studios by photographer R Ian Lloyd, with candid words by writer and critic John McDonald, revealing the artists' moods, motivations and working methods.



Loran 16 &amp; Kikakaha 16

### Home truths

18 August to 7 December 2008

The compelling and eloquent accounts of the lives of ordinary people are told through a series of photo-interviews.

### Wisdom

10 October to 16 November

Many of the world's most inspiring and iconic individuals over the age of 65 years are captured in extraordinary original portraits and filmed interviews

### Australian Cookbooks at the State Library

Ongoing

Reproductions of a selection of Australian cookbooks, documenting our tastes in food for almost a century and a half.

**GALLERY OPENING HOURS:**  
Monday to Thursday: 9 am to 8 pm  
Friday: 9 am to 5 pm  
Weekends: 10 am to 5 pm

## Studio events in the Galleries

### Art and money

Date: Thursday 10 July 2008

Time: 5.30 pm for 6 pm

Venue: Galleries, Mitchell Wing

Cost: \$22, \$20 (seniors)

\$15 (Friends & students)

includes light refreshments

John McDonald is an acclaimed art critic and writer, and R Ian Lloyd is a photographer for *National Geographic* magazine and creator of the successful *Studio* exhibition. Adrian Newstead is Director of Coo-ee Aboriginal Art and was senior Aboriginal art specialist with Deutscher-Menzies. Join them as they discuss money matters in the art world.

### How to be a famous artist by 30!

Date: Thursday 14 August 2008

Time: 6 pm for 6.30 pm

Venue: Galleries, Mitchell Wing

Cost: \$22, \$20 (seniors)

\$15 (Friends, SL U35 & students)

includes light refreshments

Acclaimed art critic and writer John McDonald reveals the secrets to success in the cutthroat world of art. He is joined by R Ian Lloyd, photographer and creator of the successful *Studio* exhibition, book and DVD, featuring leading Australian artists in their studios.

SL\*U35



R Ian Lloyd and John McDonald

### Studio: Australian painters photographed by R. Ian Lloyd Gallery talks

Date: Tuesday 2 September or

Wednesday 1 October 2008

Time: 12.30 pm to 1.30 pm

Venue: Galleries, Mitchell Wing

Cost: \$15

Engage with critic John McDonald and photographer R Ian Lloyd as they discuss the making of their exhibition, which offers a unique insight into some of Australia's most acclaimed artists.

### Studio stories II

Date: Thursday 18 September 2008

Time: 6 pm to 8 pm, artists' talk at 7 pm

Venue: Galleries, Mitchell Wing

Cost: \$15

In this special exhibition viewing, introduced by photographer R Ian Lloyd, artists Wendy Sharpe and Angus Nivison invite you inside their amazing studios and talk candidly about their day-to-day life, travel and artistic influences.

SL\*U35

## All things French — at the Library

### French panorama

Date: Tuesday 22 July 2008

Time: 5.30 pm for 6 pm

Venue: Dixon Room, Mitchell Wing

Cost: \$22, \$20 (seniors)

\$15 (Friends & students),

includes light refreshments

Join two top Francophiles: Associate Professor Ross Steele AM (*The French way* and *Rucking France 2007*), speaking about what's new in France since Sarkozy; and author and TV presenter Mary Moody sharing her French provincial food favourites from her book *The long table: My love affair with food*.

### French gardens: Paris and Giverny

Date: Wednesday 23 July 2008

Time: 12.10 pm to 2 pm

Venue: Metcalfe Auditorium,  
Macquarie Street Wing

Cost: Free

Renowned author, academic and television presenter, retired botanist Dr Peter Valder, gives an illustrated talk on the gardens of Paris. His talk is followed by a screening of the movie *Monet's garden at Giverny*, which explores the enduring legacy of beauty in artist and horticulturist Monet's garden and art.

### French indulgences

Date: Thursday 24 July 2008

Time: 5.30 pm for 6 pm to 7.30 pm

Venue: Members Room, Mitchell Wing

Cost: \$22, \$20 (seniors)

\$15 (Friends & students)

includes light refreshments

Renowned restaurateur Tony Bilson speaks about contemporary cuisine and the aesthetics of the modern kitchen.

Tony Bilson



Restaurant reviewer and author Stephen Downes recounts his passion for food and fine-dining in the city of lights in *Paris on a plate*. Dedicated chef Damien Pignolet, recognised for his French classical and provincial cooking, passes on his knowledge and techniques in his book *French*. All rounded off with sommelier Tim Stock, who reveals the complexities and nuances of French wine.

### French film: *Orpheé et Eurydice*

**Date:** Wednesday 30 July 2008

**Time:** 12.10 pm to 2 pm

**Venue:** Metcalfe Auditorium,  
Macquarie Street Wing

**Cost:** Free

Be enthralled by the ancient Greek myth of Orpheus who descends into Hades to bring his love, Eurydice, back to life as it is sung in French (with English subtitles). This remarkable production features dancers of the Meryl Tankard Australian Dance Theatre, the Australian Opera Chorus and Dancers, and the Australian Opera and Ballet Orchestra, and David Hobson (*Orpheé*), Miriam Gormley (*L'Amour*) and Amanda Thane (*Eurydice*).

## Other event highlights

Alessandro Piperno



### *The worst intentions* by Alessandro Piperno

**Date:** Tuesday 26 August 2008

**Time:** 5.30 pm for 6 pm

**Venue:** Dixson Room, Mitchell Wing

**Cost:** Cost: \$22, \$20 (seniors)  
\$15 (Friends, students and Friends  
of the Italian Institute of Culture),  
includes light refreshments

Justly compared to the works of Philip Roth and Saul Bellow with its explosive

writing, *The worst intentions* is the saga of a Jewish-Italian family, whose staggering rise and fall provides the backdrop to this remarkable tragicomedy, set in the opulent neighbourhoods of contemporary Rome. An exclusive Sydney talk with multi award-winning author Alessandro Piperno. In association with the Italian Institute of Culture.

### The medieval garden

**Date:** Thursday 25 September 2008

**Time:** 5.30 pm for 6 pm

**Venue:** Dixson Room, Mitchell Wing

**Cost:** \$22, \$20 (seniors),  
\$15 (Friends & students),  
includes light refreshments

Renowned horticulturalist and garden historian Judyth McLeod's book, *In a unicorn's garden*, recreates the mystery and magic of medieval gardens. Garden design based on themes of significance in the medieval world will be discussed along with the history, society, culture, religion and mythology relating to each theme. Learn about a medieval cook's garden, a garden of eternal life and a paradise garden, in this illustrated talk.

### Out of the vaults series

**Date:** Thursday 2 October and first  
Thursday of the month

**Time:** 5.30 pm for 6 pm

**Venue:** Meet in the Shakespeare Room,  
Mitchell Wing

**Cost:** \$25, includes drinks and canapés  
(limited to 20 people)

Each month, enjoy an intimate viewing in the Sir William Dixson Research Library of an intriguing rare item from the Library's world-renowned collection. This month Senior Curator Paul Brunton introduces Galileo's *Dialogo ... sopra I due massimi sistemi del mondo Tolemaico, e Copernicano*. Published in Florence in 1632, this is one of the great landmark books of Western civilisation. It is Galileo's formal defence of the Copernican view of the solar system, which led to his arrest and life imprisonment. The State Library of NSW has the only copy in Australia.

For a full program of events see:  
[www.sl.nsw.gov.au](http://www.sl.nsw.gov.au).  
To book events, receive @ the  
Library, or the Library's  
e-newsletter phone (02) 9273 1770  
or email [bookings@sl.nsw.gov.au](mailto:bookings@sl.nsw.gov.au)

# WIN

## a Studio book worth \$80



Email the State Library for your chance to win a stunning book of photography or a Library Shop gift voucher.

Artists, writers and filmmakers have mined the State Library's incredible resources for elusive facts, stories and historical context. We hope the new *SL* magazine has inspired you to visit the Library, to see one of our stunning exhibitions, learn something fascinating at one of our many events or explore our fabulous collections.

To celebrate the first issue of *SL* magazine, the Library Shop is giving away a copy of *Studio: Australian painters on the nature of creativity*, with photography by R Ian Lloyd and text by John McDonald. The richly illustrated book, available at the Library Shop for \$80, accompanies the exhibition currently showing in the State Library galleries.

The first reader to email [SLmagazine@sl.nsw.gov.au](mailto:SLmagazine@sl.nsw.gov.au) before 5 pm Wednesday 16 July will receive a copy of the book. The next 10 readers will each win a \$25 Library Shop voucher.

# Highlights



## It's magic! February 08

Margaret Robbins shared tales of her famous magician husband Robert Merlini, and Steve Hart, from Hey Presto, pulled some magic out of his hat with a special performance, while guests enjoyed a display of rare items from the Library's Robbins Stage Magic and Conjuring Collection.

Margaret Robbins with magicians Steve Hart and Gary Cohen Photo by Andrew LaMoreaux



## Bringing the music of the Rimini Antiphonal to life March 08

An appreciative crowd in the Mitchell Vestibule, enjoyed Australia's first ever performance of music from the Rimini Antiphonal of 1328, performed by St Laurence Gregorian Schola and Singers

Photo by Andrew LaMoreaux



## Eco-fashion and sustainable style February 08

It was hard to know who enjoyed this eco-fashion parade more — the Library staff who modeled the wonderful creations or the audience. With some help from The Vintage Clothing Shop, and a little imagination, a 'green' wardrobe is within the reach of all!

Library staff and friends were models for the eco-fashion parade Photo by Andrew LaMoreaux

## Moran Photographic Prizes 2008 March 08

The world's richest portrait prize — the \$100 000 Doug Moran National Portrait Prize and the Moran Contemporary Photographic Prize attracted a stellar crowd of artists and photographers to the Library for the announcement of the winners.

North Sullivan (judge), Belinda Mason winner Photography Portrait Prize, Mark Moran, Fiona Lowry winner Portrait Prize, Premier of NSW, the Hon. Morris Iemma, Regina Sutton, Greta Moran, Doug Moran, Rob Thomas Photo by Scott Wajon





### Moran Prizes 2008 School Visit April 08

Mark Moran, CEO, Moran Arts Foundation, was on hand to welcome enthusiastic students from Beverly Hills North and Marton Public Schools to the photography workshop at the Library.

Mark Moran at the photography workshop for schools  
Photo by Scott Wajon



### Custodians Cocktail Gathering April 08

A scintillating and humorous evening with the passionate Paul Brunton on one of his favourite subjects – the politics and power of Bligh’s Sydney Rebellion 1808.

Valerie Thom, Paul Brunton, Ian Thom  
Photo by Andrew LaMoreaux



### Changing the cultural climate April 08

A host of bright minds — writers, broadcasters and environmentalists — spent a lively evening discussing how they will meet the cultural changes that are expected to flow from climate change.

Robyn Williams AO, Nigel Allen, Sarah Knox,  
Professor Jane Goodall Photo by Scott Wajon

### Launch of *Looking North* online April 08

Among the appreciative crowd at the launch of this new online collection were prominent residents of the Upper North Shore, who admired items featured in the new collection, including the original manuscript of Ethel Turner’s *Seven Little Australians* and the ceremonial spade used to turn the first sod of the North Shore railway in 1887.

Rachel and Geoffrey O’Connor, sponsors of the online collection Photo by Scott Wajon



### Launch of *Eureka!* *The Rush for Gold* online April 08

Gold proved an irresistible attraction as gold miners and gold mining company executives rubbed shoulders at the launch of this new at Mitchell collection on the Australian gold rushes of the 1850s. The world famous Holtermann collection of glass-plate negatives, depicting the gold-mining towns of Hill End and Gulgong, were among many stars of the evening.

Rob Thomas, Regina Sutton, Ed Ehuys, Managing Director and CEO St Barbara Ltd and Graham Bradley  
Photo by Scott Wajon



### World Press Photo May 08

Over 80 000 images were submitted by about 5000 photographers for this year’s annual World Press Photo competition, making the exhibition of winning images a huge drawcard for the Library.

Erik de Kruijf of World Press Photo provides a fascinating insight to the world’s most prestigious photojournalism exhibition at the media preview on 7 May Photo by Andrew LaMoreaux

# Q&A Andrew Daddo

Andrew Daddo is host of the Evenings Show on 702 ABC Sydney and ABC Local Radio in NSW and in the ACT. He has been an actor, a presenter on a variety of television programs including *Australia's Funniest People*, and is a regular reporter on Channel 7's *The Great Outdoors*. Andrew has written 11 very popular children's books and recently a memoir, *It's All Good*.



## **Where do the ideas in your kid's books come from?**

For a long time I have borrowed from my own childhood. As kids we were pretty nutty and it's amazing how easy it is to get dragged into a good time by one of your brothers. Then I discovered it was fun to take normal, mundane moments of the day and knock them about. I mean, I wouldn't consider tying a sheet to the back of the dog, and tossing it out the window to watch it gently float into the Jacaranda tree out the back, but that's what I like about writing for kids — they think I might.

## **Which books did you enjoy reading when you were a kid and why?**

I wasn't a big reader until my early teens. I read, of course, but nothing blew my hair back (that was when I had hair). Then I read *That Was Then, This Is Now*. It's one of those coming of age novels. After reading that, I wanted to find more books that I felt were written for me. That's why I like writing stories about boys and girls and those formative moments — it might help, but it'll also make them laugh.

## **What kinds of books do you enjoy reading now?**

I oscillate between fiction and nonfiction. From pulpy, airport type books to big, strong memoirs. I'll read almost anything and try to keep in mind that someone has taken a LOT of time to write it.

## **What prompted you to write a memoir?**

*It's all good* began as a letter to my friend's daughter. I thought she'd like to know some things about her father who had recently passed away. The letter got longer and longer and a friend suggested I should write a new book. I said I was busy with this letter. One thing led to another and we decided to make it a letter for everyone. I suppose many of us have thought about travelling across America, and we've all experienced loss in some form, and the book is about those two things. It was a terrific experience — both the

doing and the writing. My friend's wife and his daughter enjoyed the story.

## **Are you ever going to try adult fiction?**

I'm fiddling about with an idea now. Just this morning, I thought about changing the perspective of the piece to make it a kid's book.

## **What do you like about radio compared to TV and writing?**

Radio was the job I have always thought I wanted to do and now I know why. It's the fact that when you talk to someone you generally have time to get a little deeper than 'G'day, how're you going, great to chat, let's get back to the music ... ' Radio is rewarding and potentially horrifying, but I love it. I love TV and writing, too. I guess now, all creative parts of me are sated. Oh, hang on I haven't tried painting yet ...

## **Is there a *Great Outdoors* experience that went horribly wrong?**

Maoist rebels burnt down our accommodation whilst we were in it — without telling us. If it wasn't for our producer, there's a fair chance we might have slept through it (fatigue and a few beers will do it every time).

## **Name one place you have no desire to go (or go back to)?**

My mum taught us 'if you haven't got anything nice to say ...' Having said that, I can't imagine dragging the kids to Iron Knob. Never heard of it? That might be a good thing.

## **Have you ever coveted another job — if so, what is it?**

The grass is often greener, but I'm happy with my lawn at the moment. I think there have been TV shows I might have liked being part of, or radio programs I would have liked to do. The main thing (he says sounding like a generic sportsman) is to make the most of the opportunities offered. That way, you might get offered another one.



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Friday 9 am to 5 pm  
Weekends 10 am to 5 pm  
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  
Street, toilets and courtesy wheelchair,  
hearing loop, parking on the corner  
of Shakespeare Place and  
Macquarie Street

**The State Library is closed on  
public holidays.**

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

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