

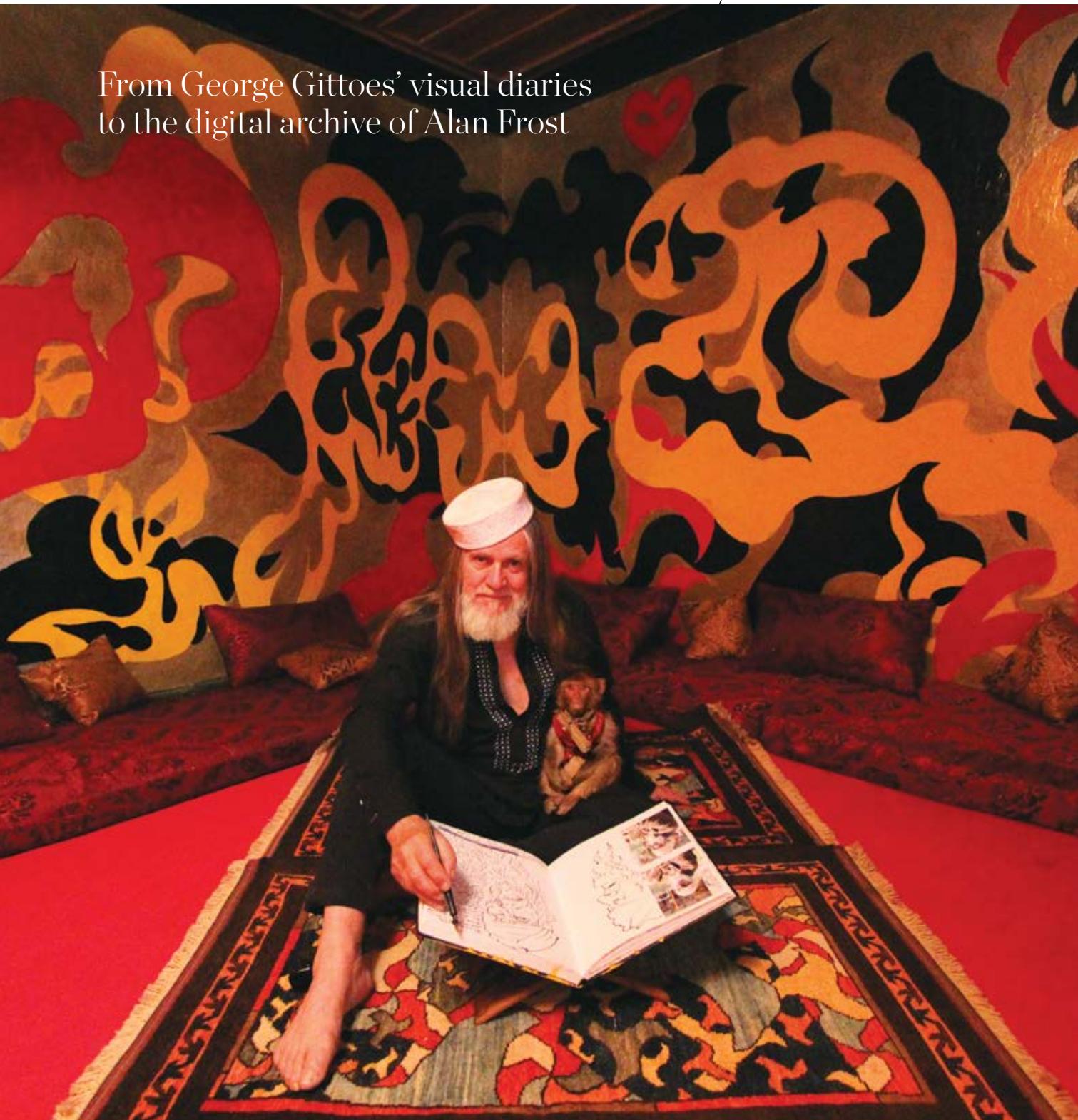
*Magazine for members*  
Autumn 2015

# SL



STATE LIBRARY®  
NEW SOUTH WALES

From George Gittoes' visual diaries  
to the digital archive of Alan Frost



# ‘Message



## Readers and writers

Restored to its full glory thanks to the generosity of many donors, the Mitchell Library Reading Room celebrates readers and writers and the librarians, archivists and publishers who support them.

With the general reading area now open on Sundays, readers are inspired by the features of the room including the bronze medallion of David Scott Mitchell and the stained glass windows given by Sir William Dixson, the *Sydney Morning Herald* and the now defunct *Sun*. Shining more brightly than ever thanks to new LED lighting, the windows celebrate literature and publishing, depicting Chaucer's *Canterbury Tales* (with a koala inserted), Caxton's press and the first issue of the first Australian newspaper, the *Sydney Gazette*, on 5 March 1803.

Continuing our NSW Government-supported Digital Excellence Program, we are now digitising the *Gazette* and working with the National Library to make it available via Trove together with the 15 million newspaper pages that are now just a few clicks away.

Online availability of digitised publications and manuscripts is transforming reading and research and inspiring writers. Digitising our 1200 First World War diaries and letters has provided 180,000 pages of moving personal insights. Our dedicated volunteers have transcribed 700 of these diaries, making it possible for readers to search for names, places, events and other points of interest. The remaining diaries are being made available for the public to transcribe via a new tool we have created (see p. 6). Also available for transcription are some of the first written records of Aboriginal languages, with more manuscripts to follow.

As we continue to collect important material such as Alan Frost's Botany Bay Project (p. 26) and the challenging visual diaries of George Gittoes (p. 22), delve into a time before television in the *Pulp Confidential* exhibition (p. 10), and investigate intriguing genres such as family portraiture (p. 18), the State Library continues to be the home of reading and writing.

ALEX BYRNE

NSW State Librarian & Chief Executive

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**COVER**

AUSTRALIAN ARTIST GEORGE GITTOES AND SNOW MONKEY TIM TAM IN HIS YELLOW HOUSE JALALABAD (SEE ARTICLE P. 22), PHOTO BY AMIR SHAH, COURTESY OF GEORGE GITTOES

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# Lemnos 1915: Then & Now

On display on level 1 of the Macquarie Street building, *Lemnos 1915: Then & Now* combines contemporary images of the Greek island Lemnos with photographs from the Library's collection taken during the First World War. Pivotal to the campaign, Lemnos acted as a port on the way to and from Gallipoli, providing a hospital for the wounded and a rest from the terrors of war.

Until 24 May 2015

SISTER LINES AFTER A STORM — THEN AND NOW  
1915-16: AW SAVAGE  
2011: CHERYL WARD AND BERNARD DE BROGLIO



# NEWS



## Interrobang

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

**?** I have an old envelope for a letter that I know was sent from Sydney to Forbes, but I would like confirmation of the date. It has a number of postmarks across both sides and one on the front says 'SYDNEY, No 21, 1pm, 95'.

**!** In the 19th century it was common for letters to receive multiple postmarks indicating the time, date, and location of each post office transporting or delivering the letter. The two circular postmarks on the envelope identify the post office from which the letter was sent and where and when it arrived. The mark on the front confirms that the letter was sent from Sydney at 1 pm on 21 November 1895. The one on the back shows that it was then received at Forbes on 22 November.

The two other oval-shaped postmarks are cancel stamps to prevent the postage stamp from being used again. In this case, there is a 'NSW' cancel on the postage stamp and on the back of the envelope is a similar stamp with a number (346), which identifies the post office where the cancel stamp was applied. The post office at Mitchell's Creek, Bathurst, was No. 346 so the letter was delivered from Sydney to Forbes via Bathurst.

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

## UNESCO recognition

The Library's collection of First World War diaries has been included on the UNESCO Australian Memory of the World Register. Since the Library began collecting accounts of the war in 1918 the collection has grown to over 1200 handwritten accounts by soldiers of all ranks, doctors, nurses, stretcher-bearers, journalists and POWs. The news from UNESCO came in December 2014 just as we completed the major digitisation of our entire collection of First World War diaries and letters – 180,000 pages – which was made possible through the Digital Excellence Program supported by the NSW Government.



'577' WRITING HOME, HENRY CHARLES MARSHALL, PXA 1861

## Printer's mark

February 2015 marks the 500th anniversary of the death of Venetian printer Aldus Manutius, who began his famous Aldine Press in 1494 and was one of the most prolific and groundbreaking printers of his time. Only 40 years after the introduction of moveable metal type by Gutenberg, the Aldine Press produced small, compact volumes. He designed what he called cursive type, better known as italic. A classical scholar, Manutius published texts in Greek, Latin, Italian and Hebrew, becoming a major influence in the spread of learning throughout Europe. The Library holds a number of editions from the Aldine Press including the magnificent *Hypnerotomachia Poliphili*, published in 1499.



SIGNATURE OF THE ALDINE PRESS  
IN AVRELIVS AVGRELLVS, 1505  
  
An edition from the  
Aldine Press is on display  
in the Amaze Gallery.

## Council appointments

In January 2015 the Library welcomed the appointment of Andrew Tink AM as President of the Library Council of NSW, the appointment of Professor Peter Shergold AC to the Council, and the re-appointment of Jan Richards.

## Vale Nancy Tuck

Our much-loved centenarian volunteer, Nancy Tuck, passed away on 2 January 2015. The doyenne of our wonderful volunteers, who do so much for this great library, Nancy Tuck will be missed by all of us.



ANNOUNCING A NEW LIBRARY SYSTEM: HOLLEY DUMBLE AND ZIV BEN ZVI OF EX LIBRIS, NSW STATE LIBRARIAN ALEX BYRNE AND THE HON. TROY GRANT MP, DEPUTY PREMIER, MINISTER FOR TRADE AND INVESTMENT, MINISTER FOR THE ARTS, PHOTO BY MERINDA CAMPBELL

## Integrated Collection Management System

Following a worldwide search, the Library announced in December that we will work with industry leader Ex Libris, in partnership with Axiell, to deliver a state-of-the-art Integrated Collection Management System. The implementation will integrate Alma, Primo, and Rosetta from Ex Libris and Adlib Archive from Axiell to replace our current systems – Millennium for publications, ACMS for original materials and Digital Asset Management for digital items – and to enable searching and discovery across all formats. The world-class system will integrate our online catalogues and preserve and make accessible digital collections such as the Botany Bay Project (see p. 26).

## New fellowship

A new research fellowship endowed by Rob Thomas AM marks the end of his eight-year tenure as President of the Library Council. The fellowship is named in honour of Rob's mother, Coral Kirkwood Thomas née Patrick (1920–1996), pictured, who was a scholar and a librarian. Born in Scotland, Coral studied classics at the Dollar Academy and did her MA at Edinburgh University where she received a scholarship and a prize for law. Her academic career was curtailed during the Second World War when she was employed in code and cipher work by the Foreign Office. During a posting to the British Embassy in Washington she met Fred Thomas, Group Captain of the RAAF Mission. They were married in May 1944. The Coral Thomas Fellowship aims to promote research into Australian life and its history, as well as historical research into Australia's place in the world. The \$75,000 fellowship will be offered biennially. Applications open in April 2015.

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



# 5 March 1868

English nurse Lucy Osburn, first Lady Superintendent of Sydney Hospital, arrives with five nurse graduates from Florence Nightingale's training school.

LUCY OSBURN, C. 1873-79  
PHOTOGRAPH BY FREEMAN BROS. & PROUT  
MIN 283



# 10 April 1811

The first toll bars come into operation on the newly completed turnpike road from Sydney to Parramatta.

TOLL GATE AND BENEVOLENT ASYLUM  
GEORGE STREET SOUTH, C. 1836, JG AUSTIN  
HAND-COLOURED LITHOGRAPH  
PXA 662/5



# on this

# DAY

COMPILED BY Margot Riley, Research & Discovery

# 11 March 1856

Elections are held for the first NSW Legislative Assembly.

EXECUTIVE COUNCIL OF NSW, 1856  
PHOTOGRAPH BY FREEMAN BROTHERS  
SPG / 83

# 25 April 1929

Anzac Day service is held at the new Sydney Cenotaph for the first time. Built to a design by Sir Bertram Mackennal, the Cenotaph was dedicated in 1927 and unveiled on 21 February 1929.

CENOTAPH, MARTIN PLACE, SYDNEY C. 1929  
PHOTOGRAPH BY AJ PERIER  
HOME AND AWAY - 34262



# 23 May 1930

Financed by adventurer Donald Mackay, the first aerial mapping expedition sets off from Canberra to chart unexplored regions of Australia's outback.

HIGH ALTITUDE CLOUD FORMATIONS OVER SYDNEY, C. 1930s  
GOVERNMENT PRINTING OFFICE 1 - 07171



# 27 May 1967

An Australian referendum recognises Aboriginal and Torres Strait Islander peoples as citizens.

A DEMONSTRATION FOR ABORIGINAL CITIZENSHIP,  
MAROUBRA MEMORIAL HALL, 12 FEBRUARY 1962  
AUSTRALIAN PHOTOGRAPHIC AGENCY - 12085

# COMIC ADVENTURES

\* WORDS Kevin Patrick



The Library's latest exhibition, *Pulp Confidential* – showcasing the 'quick and dirty' mentality of Australian mass market publishing in the 1940s and 50s – is an opportunity to consider libraries' involvement in the often tumultuous history of Australian comics.

Libraries are fascinating barometers of the changing tastes, priorities and enthusiasms of their individual patrons and, by extension, the broader communities they serve. For instance, next to the reference section at my local lending library stands a wall display of graphic novels spanning Japanese manga, American superhero comics, 'underground comix' and perennial favourites like *Asterix* and *Tintin*. The fact that similar graphic novel collections can be found in most public libraries throughout Australia surely reflects the medium's contemporary standing as an accepted part of mainstream literary culture.

The very idea that libraries would one day allocate shelf space to comic books was once considered unthinkable. The relatively recent decision to collect graphic novels not only reflects changing community attitudes towards comics, it also demonstrates the increasingly important role that libraries play in preserving Australia's comic book culture.

Modelled on British children's papers, the earliest Australian-drawn comic books – *The Kookaburra* (c. 1931–32), for example, and *Fatty Finn's Weekly* (1934–35) – soon became casualties of the Great Depression. They were usurped by syndicated American comic strips like *The Adventures of Buck Rogers* (1936–53), cheaply reprinted by Australian

publishers in magazine format. Imported American comic magazines also helped squeeze locally drawn comics, produced at higher cost, out of the market. The situation was reversed with the outbreak of the Second World War, when the Australian government imposed bans on imported books and periodicals as a wartime austerity measure. As the supply of imported comic magazines dried up, local publishers were handed a captive audience hungry for escapist reading material.

Frank Johnson Publications (FJP) was one of the first Australian companies that rushed to fill this vacuum, releasing its debut title, *Amazing Comics*, in 1941. There soon followed a torrent of FJP 'one-shot' (single edition) comics, many written by novelist AC Headley and illustrated by notable Sydney newspaper cartoonists such as Norm Rice, Unk White and Noel Cook. These action-packed comics contained every conceivable genre, from science fiction ('Dr Darbil', *Thunder Comics*) and superheroes ('Powerman', *Startling Comics*), to crime-detection ('Wanda Dare, Girl Reporter', *Colossal Comics*) and wartime adventures ('Airspeed Holland', *Terrific Comics*).

The end of newsprint rationing and removal of the wartime embargo on the launch of new periodicals led to a boom in Australian comic book publishing in the late 1940s. Despite renewed competition from American comics now being reprinted under licence by Australian firms, FJP held its own with two new series, *Gem Comics* and *True Pirate Comics*.



COVER ARTWORK,  
*STARTLING COMICS*,  
C. 1942, ARTIST UNKNOWN,  
A FRANK JOHNSON  
PUBLICATION,  
SYDNEY, Q808.7/J



The popularity of comics among Australian children did not go unnoticed by concerned parents and educators. Peter Chapman's curvaceous heroine, 'The Vampire' (appearing in *Gem Comics*), was singled out by the press in 1949 as an example of lurid horror comics found in Christmas stockings sold to children.

The provision of 'good' children's literature through free government libraries was seen by many as a bulwark against the corrosive influence of comic books. Yet even as calls for the Commonwealth and state governments to censor comics grew louder, John Metcalfe, Principal Librarian of the Public Library of NSW (now the State Library), defended children's right to enjoy 'contemporary literature'. Reading matter such as comics, he told *Woman* magazine in 1954, simply reflected the times in which they lived.

Metcalfe's arguments largely went unheeded as Australia's comic book industry was buffeted by state government censorship laws, the advent of television in 1956 and the readmittance of imported American comics in 1960. Australia's few remaining locally drawn comics, such as *The Panther* and *The Phantom Commando*, could no longer withstand such challenging circumstances and ceased publication by the mid-1960s.

The early history of Australian comic books would have been lost forever were it not for the dedication of local comic book fans, who assembled significant private collections of Australian comics throughout the 1960s and 70s when few public institutions did so. Chief among them was John Ryan, a Sydney business executive and comic collector who wrote *Panel by Panel*, a landmark history of Australian newspaper comic strips and comic books. Following Ryan's death in 1979, the National Library of Australia purchased his collection of comics, monographs and personal papers.

Libraries have since recognised the cultural significance of Australian comics and now play an important role in acquiring, preserving and disseminating knowledge about this ephemeral medium. It was for these reasons that I donated my own collection of Australian-drawn comics dating from 1975 to 2005 to the State Library of Victoria, where they were showcased as part of the exhibition *Heroes and Villains: Australian Comics and their Creators* (2006–07). Murdoch University Library (WA) houses an extensive collection of Australian science fiction and comics fanzines (amateur fan magazines) dating back to the early 1970s. The University of Sydney Library hosts an online archive for *The Frontiers of Science*, a ground-breaking Australian newspaper comic strip from the 1960s. And the business records of Frank Johnson Publications, acquired by the State Library of NSW in 1965, form the basis for the Library's current *Pulp Confidential* exhibition.

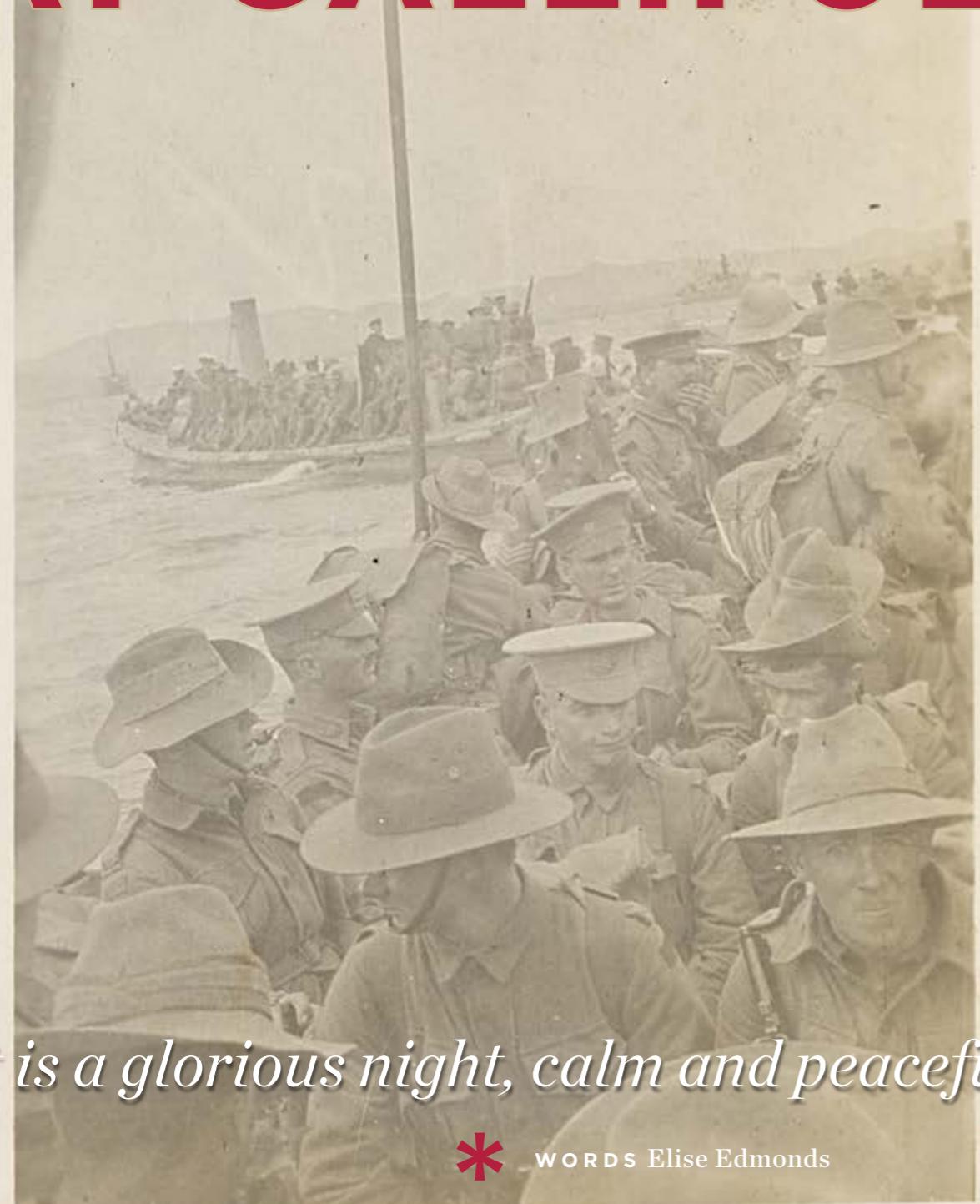
These are but a few examples of the vital work now performed by public libraries in recording Australian comics culture, which spans the six-penny comics of the 1940s to the 'new wave' comics of the 1980s, and encompasses the mimeographed comic fanzines of the 1960s and the earliest Australian comic book fan websites of the 1990s. Where they once would have been shunned, Australian comics have secured their rightful place on the shelves of Australia's public libraries.

**Dr Kevin Patrick** teaches media and communication studies at Monash University, where he completed his doctoral thesis on the cultural history of *The Phantom* comic book in Australia, India and Sweden.

*Pulp Confidential: Quick & Dirty Publishing from the 40s & 50s* is showing at the Library until 10 May.



# Writing AT GALLIPOLI



*'It is a glorious night, calm and peaceful.'*



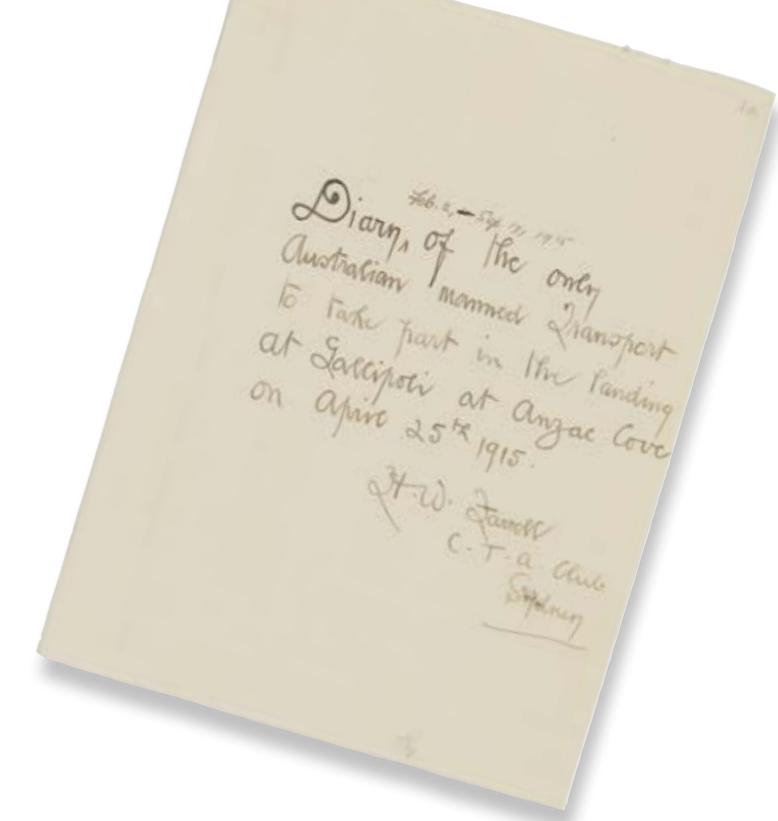
WORDS Elise Edmonds

A purser on a troopship, an infantry soldier, a medical attendant and a lieutenant-colonel all played their part in the landing at Gallipoli on 25 April 1915. They recorded in their diaries what they witnessed on that first Anzac day.

After four and a half months in Egypt, Australian troops began departing, first for the island of Lemnos, then on to Gallipoli to join a contingent of Allied troops from New Zealand, Britain, France and India. The landing was intended to assist the British naval operation which aimed to push through the Dardanelles and ultimately capture the Turkish capital, Constantinople.

They had been practising landing for about a week in the waters off the Greek island of Lemnos. Wearing their full army kit, men were timed as they climbed down the narrow ladders from the ships into the smaller boats. Each day they were getting faster. As the purser on the transport ship A45, which had arrived in the area on 8 April, Herbert Farrell was responsible for the supplies on board. He recorded daily updates on the build-up of Allied forces, writing on 15 April:

We put all their Gear into the barges, including Guns and Mules and some days they land on the Island and on others just get all the gear and themselves into the boats and then straight aboard again. It is splendid and necessary practice however. The first day it started it took our men seven to nine minutes to get down a Jacobs ladder and fill a boat holding 36 men, now they can do it in 2 mins 40 secs, so the practice is valuable, especially as they will have to disembark under rifle fire.



By 24 April, Farrell's ship and 12 other transports had anchored at the north-west end of Lemnos Island. Farrell and a senior officer, Lieutenant-Colonel Charles Rosenthal, updated their diaries late into the evening. 'Heaved up anchor and with all lights out proceeded on our way to the Gallipoli Peninsula,' Farrell wrote. 'It is a glorious night, calm and peaceful.' He continued to describe the scene:

Presently we are joined by other Troopships and Men O' War all gliding quietly, slowly, through the night. Now we open out into a clear stretch of ocean and immediately is revealed ... ship upon ship of living freight and what a magnificent sight it is.

Rosenthal addressed his troops before dinner and attended a church service on board his ship. 'The air tonight seems electrical,' he wrote:

Everybody is in splendid spirit and ready for tomorrow's momentous happenings ... We shall all endeavour to get a good night's rest. Goodness knows when we will get our next, perhaps it may be a very long night for some of us. We can only do our best, and I am sure everybody will do that.

COVER PAGE OF HERBERT FARRELL'S WAR DIARY,  
2 FEBRUARY - 17 SEPTEMBER 1915, MLMSS 2761  
OPPOSITE: IN TOW TO NAVAL PINNACE [TROOPS PRACTISING LANDING], HENRY CHARLES MARSHALL PXA 1861

1162

## FEATURE

The diary writers woke early. Harry Gissing, a medical attendant, was awoken by the officers' call at 3 am on 25 April:

Breakfast at 4 A.M. then commenced the landing by means of torpedo boats. The sound of firing came to our ears and a feeling of pleasure and excitement caused me to feel sorry for those not here. But twas soon to be changed. The enemy had prepared defences and our boys met with heavy fire before they put foot ashore ...

'Arrived off the Peninsula and proceeded to our allotted berth,' Farrell reported at 4.30 am. 'It is just breaking dawn and shrapnel is bursting all along the beach where our boys are landing'. At 5.30 am the sun was rising behind Gaba Tepe 'and with shrapnel and warship shells bursting all along the ridges of the hills the sight is weirdly beautiful, yet hellish'.

At 8.40 am the Indian Mountain Battery disembarked from Farrell's ship:

It was a great sight to see the Indian Mountain Battery that we landed, rush the hill in front of them. The barges with the guns and mules had no sooner touched the beach, than they were hooked ashore, the mules made fast to the guns and with one fiendish yell they raced for the top, the Indians keeping yelling all the way up.

At around 9 am infantry soldier Alan Langley Pryce of the 1st Battalion landed at the beach:



The hills are low but very steep and broken. A gun boat close in to us has fired a good deal of metal at a fort or Battery which has succeeded in getting two or 3 shells close to us. They have a nasty vicious hiss. I have seen several wounded chaps they seem pretty jolly on the strength of it.

Charles Rosenthal disembarked at about 1 pm, instructing his men to seek shelter under the cliffs. He had been instructed to leave his artillery on board:

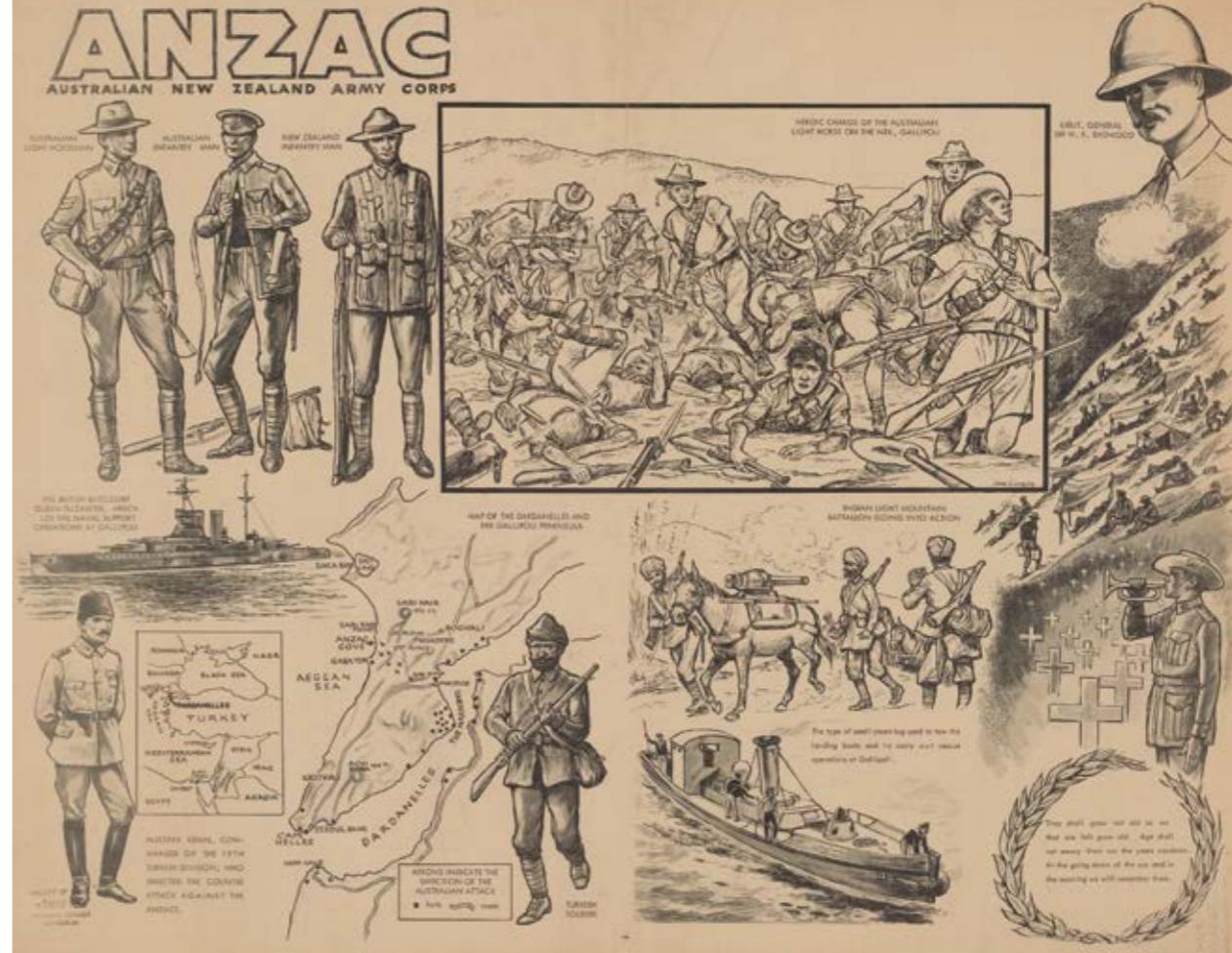
I was very much upset over this decision for I was hoping to get our guns into position today. Col White then ... instructed me to collect all Infantry stragglers, (many of whom were coming back to the beach from the firing line assisting wounded comrades) form them up and get them to the Right Flank.

I gathered together all the Infantry I could find who were unwounded, and used them to unload ammunition ... The Indian mountain guns just above me on the hills were pounding away in great style, but I hear have suffered many casualties.

Harry Gissing arrived on the *Clan McGillivray*, a transport ship used as a temporary hospital. He had been a chemist in civilian life and was responsible for dressing wounds and administering painkillers. 'The boats returning brought back some wounded,' he wrote:

The Hospital was filled. The mess tables were ripped up from below, blankets spread down and the men were laid here as closely as possible. Before long every available space was covered and we began to refuse men and sent them to the Hospital ship ... Seeing the sufferings of the wounded awoke in me a great rage and as I carried them about on stretchers I swore as I had not done before ... I will never forget Sunday 25th of April ...

Later in the afternoon Rosenthal reconnoitred the heights above the beach to identify possible positions for his artillery. Along the way he found many abandoned packs, shovels and military kit lying among the hills and ravines. 'How our fellows ever fought their way over these ravines and cliffs will ever remain a mystery to me,' he wrote. 'Their tracks too were sadly marked by dead and wounded casualties. The Stretcher bearers did marvellous and glorious work.'



The following day, Alan Pryce was still in the midst of battle:

We had a splendid day yesterday with as much shrapnel as we could wish, for it's beastly stuff and knocked a lot of our chaps over. Our own guns were not landed save one mountain Battery which did not last long, things may be different today ... I myself have seen no one to fire at, we are handicapped with heavy scrub, it makes splendid cover for snipers ...

Pryce's account ends on the 27 April when his battalion was 'pretty comfortably dug in'. Their guns, as far as they could tell, had been 'giving the Turk particular hell'. His words are brought to a sudden conclusion. Pryce was killed by a sniper on 29 April and was buried at Beach cemetery.

Three days after the landing, on 28 April, Herbert Farrell could see from his ship that the men had dug into the cliffs, creating some cover from the enemy. Gunfire could be heard constantly and shells were landing near his ship. Among the exploding shells, Farrell saw men swimming:

I had a look ashore through a Telescope and can plainly see our men on the mountain (thousands of them). They have big trenches dug with bomb and shrapnel proof covers over them ... But the most remarkable of all

is the fact that a lot of Australians are in swimming. I suppose they are the night-shift for the trenches, but it's pretty cool-headed when shells are bursting on all sides of them and the Men o' War are firing over their heads into the valleys.

Allied troops remained on the Gallipoli peninsula until the evacuation on 19 and 20 December. The landing of troops on that morning in April continues to be an enduring and powerful milestone in Australia's history. The myths and realities of the landing site, the nature of the landing, and how far inland the troops got on that first day are still being debated by historians 100 years on.

The Gallipoli campaign cost Australia 26,111 casualties, including 8141 deaths.

**Elise Edmonds is the Library's First World War curator.**

ANZAC, AUSTRALIAN NEW ZEALAND ARMY CORPS, POSTERS/WORLD WAR 1914-1918/142

OPPOSITE: ALAN LANGLEY PRYCE, C. 1915, MLMSS 3444 ADD-ON 1255

SNAPSHOTS OF OCCUPATION OF PENINSULAR (SIC), HENRY CHARLES MARSHALL PXA 1861

# KITH AND KIN

\* WORDS Louise Anemaat

A curator reflects on the unique ability of painting to depict the intimate family scene.

A small painting by Sydney artist Herbert Badham, recently acquired by the Library, depicts a family of three relaxing in their living room. Painted in 1959, towards the end of Badham's life, *Domesticity* shows a woman dozing in an armchair, knitting dropped in her lap. A man reads the newspaper with a cup of tea and cigarettes to hand, leg raised and ankle resting across his knee. A child of about 10, probably the couple's daughter, reads on the floor between them, her toys scattered around her.

Until recently, when a number of his works came on to the market and began realising ever-higher prices, Herbert Badham was a largely neglected artist. Having studied at the Sydney Art School under Julian Ashton, George Lambert and Henry Gibbons, he later taught at East Sydney Technical College. He was one of many Australian artists who rejected the focus on the Australian bush and landscape and embraced instead the modern city. With the acquisition of *Domesticity*, the Library now holds seven of his paintings.

This painting typifies Herbert Badham's focus on commonplace subjects, always recorded with careful detail. His work reconstructs urban and domestic scenes of the mid 20th century.

While *Domesticity*'s caricatured style suggests a work of unidentified sitters, the woman — as so often in Badham's paintings — is a depiction of his wife Enid Wilson. The man includes elements of

Badham himself. And although she was in her early 30s in 1959, the girl represents Badham's daughter, Chebi, suggesting the painting might be a nostalgic work from memory.

*Domesticity* records the mundanity and the casual intimacy of everyday family life. Badham conveys the universal nature of the scene while also indicating its time and place. Fashion, taste, hairstyles and room furnishings — the walls unadorned except for a calendar and a framed print — are rendered with detail and accuracy.

But surely the Library has photographs to document family scenes such as this. Why do we also collect paintings? This is a question I have been asked since the acquisition of Badham's *Domesticity*.

With the ubiquity of photography today, we can easily forget that it was not always so. We capture and post online not only photographs of significant events but of every outing, every gathering of family and friends, every meal we're served. We photograph our children's every deed, momentous and mundane, from birth onwards. But this is a recent phenomenon, not only in the history of visual documentation, but also in the much shorter history of photography.



DOMESTICITY, 1959,  
HERBERT BADHAM  
ML 1310  
COURTESY OF  
CHEBI BADHAM

In its infancy during the mid 19th century, photography was specialised, complex and technical. The advent of the Kodak camera in America in 1888 meant that suddenly, from the 1890s, a large number of Australians were able to take photographs. Still, even into the 1950s when Badham created his small painting, it was unusual to photograph people lounging around in their living rooms, playing, reading and dozing off. These seemingly inconsequential activities, which bind families together and even help define them, are the everyday things that Badham documents so well.

Though less posed than the stilted family photographs produced during the 19th century – when small children and babies were clamped or held in position in studio settings during the camera's long exposure – family photographs tended to have a formal quality even in the 1960s and 70s. As the photograph of my own family on this page demonstrates, people would dress in their best clothes to have their photograph taken.

Before photography, of course, some of our most intimate glimpses into family life came from artists, many of them amateurs. One example is a small, incomplete watercolour from the 1840s of the drawing room at Tarmons, the grand family home of Sir Maurice and Mary O'Connell that once stood in Darlinghurst. Painted by an unknown artist, it shows a group of five people sitting to sew or read, companionably, either around the draped,

ANEMAAT FAMILY, 1960s  
PHILIP GIDLEY AND ANNA JOSEPHA KING, AND THEIR CHILDREN ELIZABETH, ANNA MARIA AND PHILLIP PARKER, 1799.  
ROBERT DIGHTON, ML 1244  
SIR MAURICE O'CONNELL'S DRAWING ROOM TARMONS, C. 1837-48, ARTIST UNKNOWN  
PXA 1278 VOL. 1



centre table, the focus of family life, or in other parts of the room.

An earlier family portrait, drawn by Robert Dighton in 1799, shows Philip Gidley King, his wife Anna Josepha and their children seated around a table. The following year King left England with his wife and their youngest child, Elizabeth, to take up the governorship of NSW.

Until recently, photographs of families relaxing in their homes were more elusive than drawings or paintings. A beautiful exception is Joseph Check's photograph from the 1890s of the Frazer family of Ballina, in northern NSW, seated around the family dining table tucking into their meal. Aiming to seem natural, Check's photograph has clearly been set up and resembles the King family portrait in its arrangement, with the dining table cleared on one side to capture the whole family, leaving one young man sitting awkwardly askew.

Artists have the advantage of being able to compose the scene in the 'frame' of the canvas, while still accurately documenting their subject. This helps them avoid some of the pitfalls of photography, especially amateur



photography, such as the awkward placement of the pot plant in a relaxed family scene.

Professional photographers often dispensed with the occupants altogether in order to create beautiful images of domestic settings. The room itself became the focus rather than the family and how they interacted within the space.

Artists have had no need to trade off the background of their image for the sake of the foreground, or vice versa. In *Domesticity* Badham has recorded small background details such as the family's neighbour, who can be seen through an open window, standing at the sink washing up. This peripheral detail in Badham's painting would have been impossible to capture in a photograph in the same period.

And while paintings and drawings have their own preservation requirements, the chemical processes of film-based photography make deterioration unavoidable. Colours fade and distort – colour photographs taken before the turn of this century are nearly all on what is called 'fugitive' material. Stored in albums that can be harmful, photographs are often at risk. Even digital prints are not exempt from colour fading and loss of detail.

The Library's picture collections are enormous, certainly the largest in the country. They are also highly varied in terms of formats, quality and durability. What they have in common is their documentary value. They illustrate Australian society, landscape and buildings, and the life and times of Australian people. They are, in a sense, anthropological in nature. Pictures in the Library collection have been selected on the basis of the information they contain rather than artistic merit, yet this information is filtered through an artistic or photographic eye.

The Library continues to be active in collecting contemporary documentary photographs, including digital photographs. But just as the birth of photography did not see the much-predicted end of painting, the predominance of photography in our culture has not seen the end of collecting paintings and drawings. The Library recognises that artists, like photographers, can capture people, places and ideas, and almost ephemeral impressions, with clarity and directness.

**Louise Anemaat is a Senior Curator at the Library.**

**Domesticity** by Herbert Badham will be on display in the Library's Gallery Room, a newly refurbished event space in the Mitchell Library building.

FAMILY ON THE COUCH,  
GOVERNMENT PRINTING  
OFFICE 3 - 01410

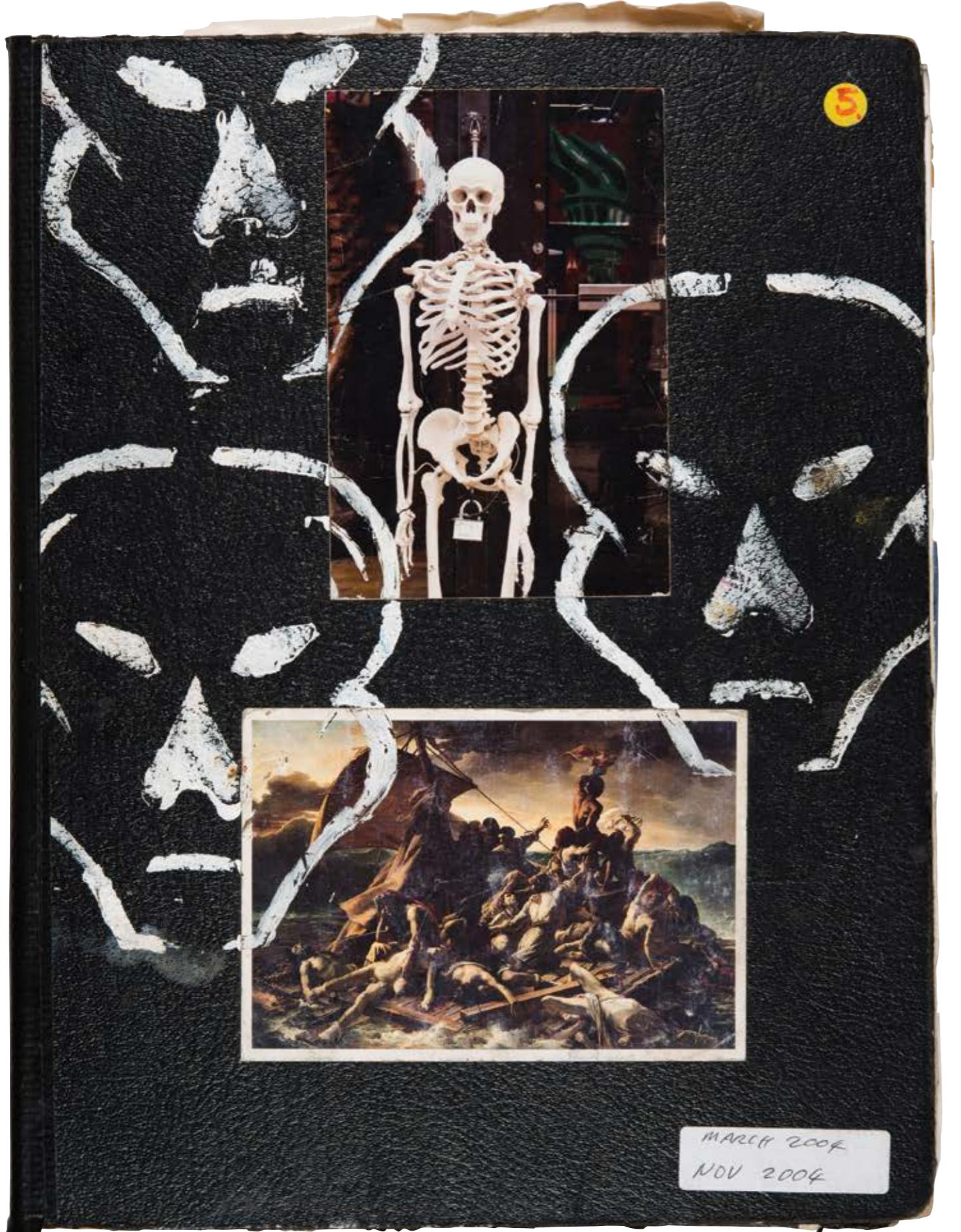
AUTHOR JON CLEARY'S  
FAMILY HOME, PALM BEACH,  
1954, CURLY FRASER,  
AUSTRALIAN PHOTOGRAPHIC  
AGENCY - 43182

'CAPTAIN FRAZER OF  
BALLINA (RICHMOND RIVER),  
DINING ROOM', 1890s  
PX'D 322 NO. 30

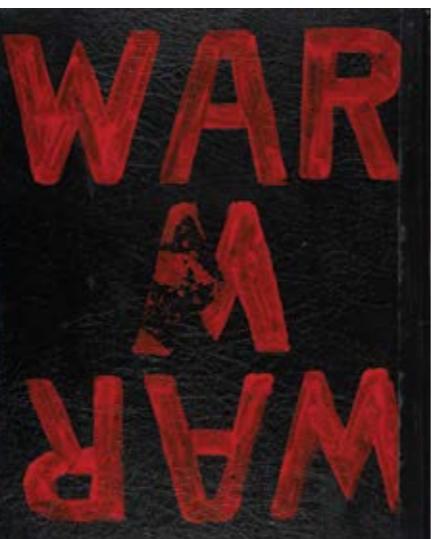
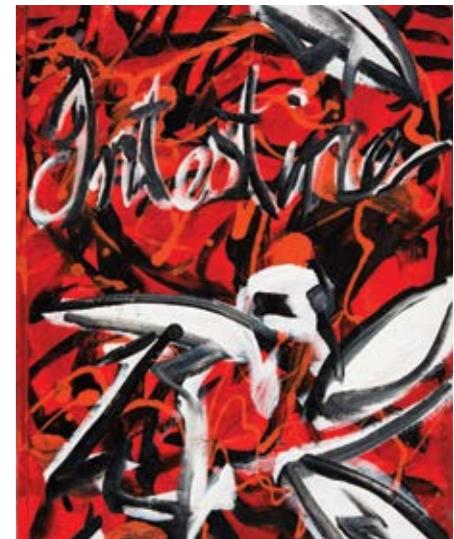


# War diaries

\* WORDS Louise Denoon

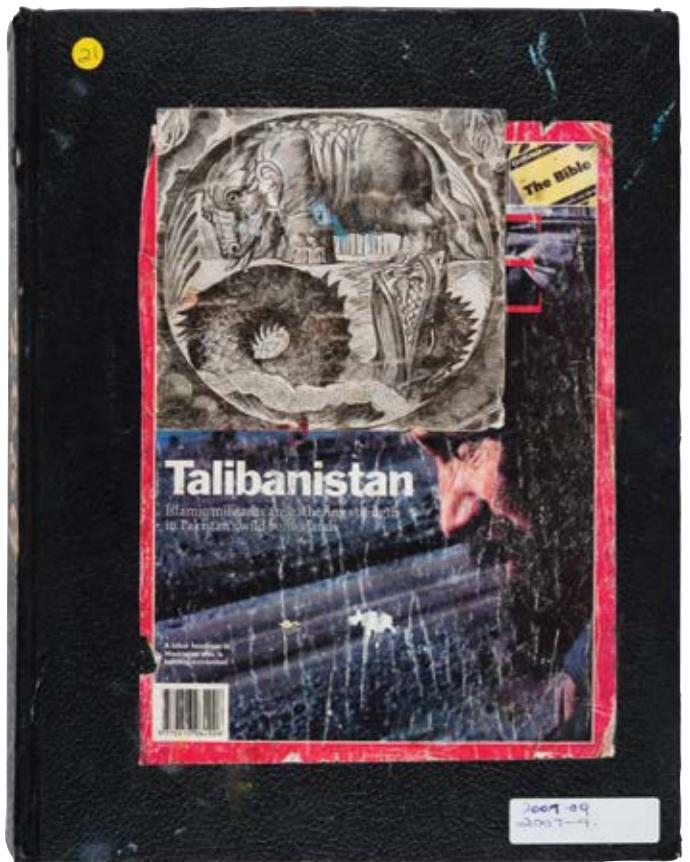


**'I WANT TO DO A PAINTING  
ABOUT THE KILLING OF BIN LADEN,  
THIS DRAWING IS MY WAY OF MAKING A START.'**  
**GEORGE GITTOES, DIARY ENTRY, 11 AUGUST 2013**



## NEW ACQUISITION

GEORGE GITTOES  
ART DIARIES, 1987–2014  
MLMSS 9589



The visual diaries of Australian artist George Gittoes, covering the period between 2001 and 2014, were recently acquired by the Library. These standard issue A3 sketchbooks capture the creative process of an extraordinary artist.

Painter, printmaker, film-maker, performance artist and photographer George Gittoes AM was one of Sydney's Yellow House group of artists and established a career as a significant Australian artist. Since 9/11 he has been committed to developing a visual response to the early 21st century's 'War on Terrorism'.

The heavy sketchbooks have travelled the world with Gittoes, through war zones in Afghanistan, Iraq and Kuwait, while working in Berlin, Norway and New York, on holiday and at home in Australia. They have been used as a clearing house for a mind bursting with ideas. Each diary bears a distinctive graphic cover. Inside, the immediacy of handwriting, mark-making, sketching, doodling and collage jumps off the page. The Library's catalogue describes them as diaries, but they are also artworks, film notes, business records, scrapbooks, family albums.

In September 2003 Gittoes records 'Visiting the Prado, imagining it bigger and darker, art better than expected'. Then a few pages later he is redrawing Picasso's anti-war painting *Guernica* in Baghdad.

On 10 October 2006 he is on a flight to Chicago, reflecting on a recent visit to London for the launch of *Rampage*, his documentary exploring freestyle gangster rap in the Miami ghetto of Brownsub. The diary offers a glimpse of the behind the scenes machinations of producing and promoting a film.

For researchers now and in the future, these visual diaries reveal germs of ideas before they develop into creative projects, as well as concepts that did not evolve beyond the diary. Scrapbook style, they include correspondence with broadcasters, interview questions and shooting schedules for films alongside drawings, collages and journal writing. They show how Gittoes collected inspiration for his art practice. They record the hard, dogged work of seeing projects to fruition.

While the subject matter varies, the technique of drawing, writing and collating remains the same. Images from the media are the catalyst for a number of drawings: newspaper clippings featuring Margaret Thatcher, Vladimir Putin, Tony Blair, George Bush, Eddie Obeid, Barack Obama, Kevin Rudd and Julia Gillard are the basis for grotesque representations of powerful figures.

Looking through more than 30 volumes, I am struck by Gittoes' discipline in keeping a visual diary as well as the sheer consistency of his work. More than anything, Gittoes' diaries show an artist responding to the war zones he is living and working in. They cement him as a war artist of international repute, documenting his struggle to represent his experiences. As he writes in 2003:

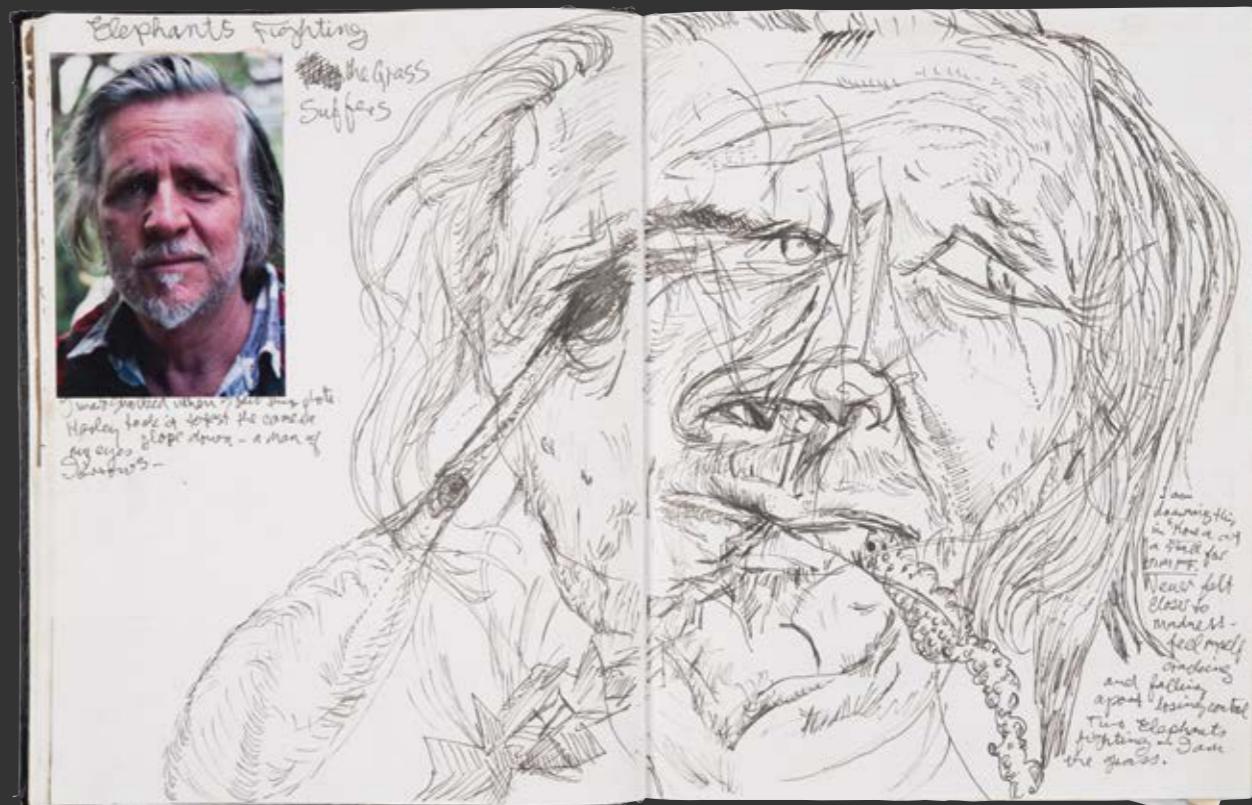
Just as I always find the impression of a war from watching the news is never anything like what I find – I have accepted the experience of my art cannot approximate being there ...

Despite this limitation, Gittoes' continuing endeavour to reveal the horror and complexity of war is remarkable.

**Louise Denoon is a Senior Curator at the Library.**

To learn more about George Gittoes' current work see [yellowhousejalalabad.com](http://yellowhousejalalabad.com)

A selection of George Gittoes' diaries is on display in the Amaze Gallery.





# More than a touch of Frost



**WORDS** Richard Neville

The answer to the perennial question of why New South Wales was colonised in 1788 will surely be found in the Library's first wholly digital archive: the Botany Bay Project.

Of all the key moments in Australian history, you might imagine that historians would agree on Britain's reasons for establishing a colony in NSW. This was a momentous event, of such consequence and on such a scale. Surely its purpose must be clear? But the reasons the First Fleet set sail from Portsmouth in May 1787 have been contested since the late 19th century.

The conventional view was that overcrowding in British jails and hulks, and the loss of the American colonies, encouraged the government to look to Botany Bay – known only from descriptions gathered on James Cook's 1770 Pacific voyage – as a potential dumping ground for convicts.

By the 1960s this view came under considerable scrutiny, with historians such as Professor Geoffrey Blainey suggesting there was more to the settlement of NSW than a simple, expeditious desire to get rid of a surfeit of criminals. Blainey argued that there was an important strategic intent behind the colony: that Botany Bay would give the British access to naval materials, and a foothold in the Pacific that could be used to service trade and stake territorial claims to the region.

The historian who has worked most in this area is Alan Frost, Emeritus Professor of History at La Trobe University. As Frost's work evolved after 1975 into a close study of the colonisation of Australia, it dawned on him that most of the debate on this important subject was based on an analysis of around 100 documents.

He soon realised that this was a very small proportion of the material which could be found in archives across the globe, and he set out to capture these additional records. He was deliberately expansive in his search, seeking out not only documents about the First Fleet but also those that spoke to the bigger picture of British crime and colonisation.

Frost's archive – which he called the Botany Bay Project – finally comprised about 2500 documents, drawing on collections in Britain, Portugal, South Africa, Brazil, Argentina, New Zealand, the United States and, of course, Australia. Each document was copied and

transcribed, with help from Dr Natasha Campo.

The archive provided the foundation for Alan Frost's many books on the First Fleet, most recently *Botany Bay: The Real Story* and *The First Fleet: The Real Story* (both first published in 2011). In 2009 he approached the Library, offering the archive as a complement to the extensive physical collections we already hold in this area. The Library was delighted to accept, but did not acquire the archive until 2014, after Alan had worked on its arrangement.

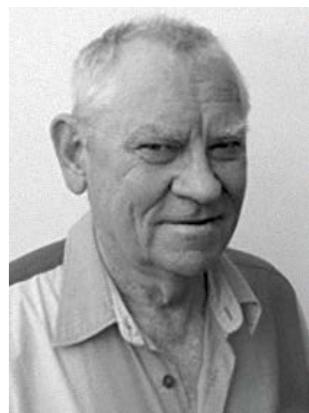
This corpus of material will enable historians to establish the context of the decision to colonise Botany Bay, and to challenge some of the more persistent myths about the First Fleet, such as the allegation that it set out completely unprepared.

Comprised of computer files rather than printed documents, the Botany Bay Project is the Library's first acquisition of an entirely digital research archive. This is both a tremendous advantage – think how easy it will be to search! – and a challenge.

The challenge revolves around preserving the files while at the same time making them accessible. Libraries around the world are engaged with the same problems and are developing solutions.

Archiving digital content will increasingly become the bread and butter work of libraries. The special challenge will be ensuring that the material is accessible in 200 years' time. But right here and now, as part of the Library's collection, Alan Frost's extraordinary contribution to the scholarship of the colonisation of Australia will soon be available to scholars around the world.

**Richard Neville** is Mitchell Librarian and Director, Education & Scholarship



A FLEET OF TRANSPORTS  
UNDER CONVOY, C. 1788,  
PUBLISHED BY CARRINGTON  
BOWLES, DL PD 789

EMERITUS PROFESSOR  
ALAN FROST

OPPOSITE: VIEW NEAR  
WOOLWICH IN KENT  
SHEAVING THE EMPLOYMENT  
OF THE CONVICTS FROM THE  
HULKS, C. 1800, PRINTED  
FOR BOWLES & CARVER  
V\* / CONV / 1

# The first CHURCH



WORDS Warwick Hirst

In building Australia's first church, Reverend Richard Johnson had to overcome official disapproval and outright obstruction.

On Sunday 3 February 1788, eight days after the Union Jack had been raised at Sydney Cove, Reverend Richard Johnson conducted the first church service in the colony. Its exact location is uncertain. All that is known is that it was conducted under 'a great tree in the presence of the troops and convicts'.

Johnson was born in 1755, the son of a Yorkshire farmer. He was educated at a local grammar school, and engaged in farming and teaching until 1780, when he enrolled at Cambridge University. He graduated in 1784 and was ordained the same year.

On 24 October 1786 Johnson was appointed first chaplain to the settlement of New South Wales. When he was offered the position he confessed that he did nothing but 'weep and sigh'. He was conscious of the dangers of the voyage and imagined that once in this unknown country he would be exposed 'to savages and beasts of prey'. But once he'd considered the need for someone to make the journey and help reform 'those poor abandoned people', he overcame his fears and consented 'to enter upon this hazardous expedition'.

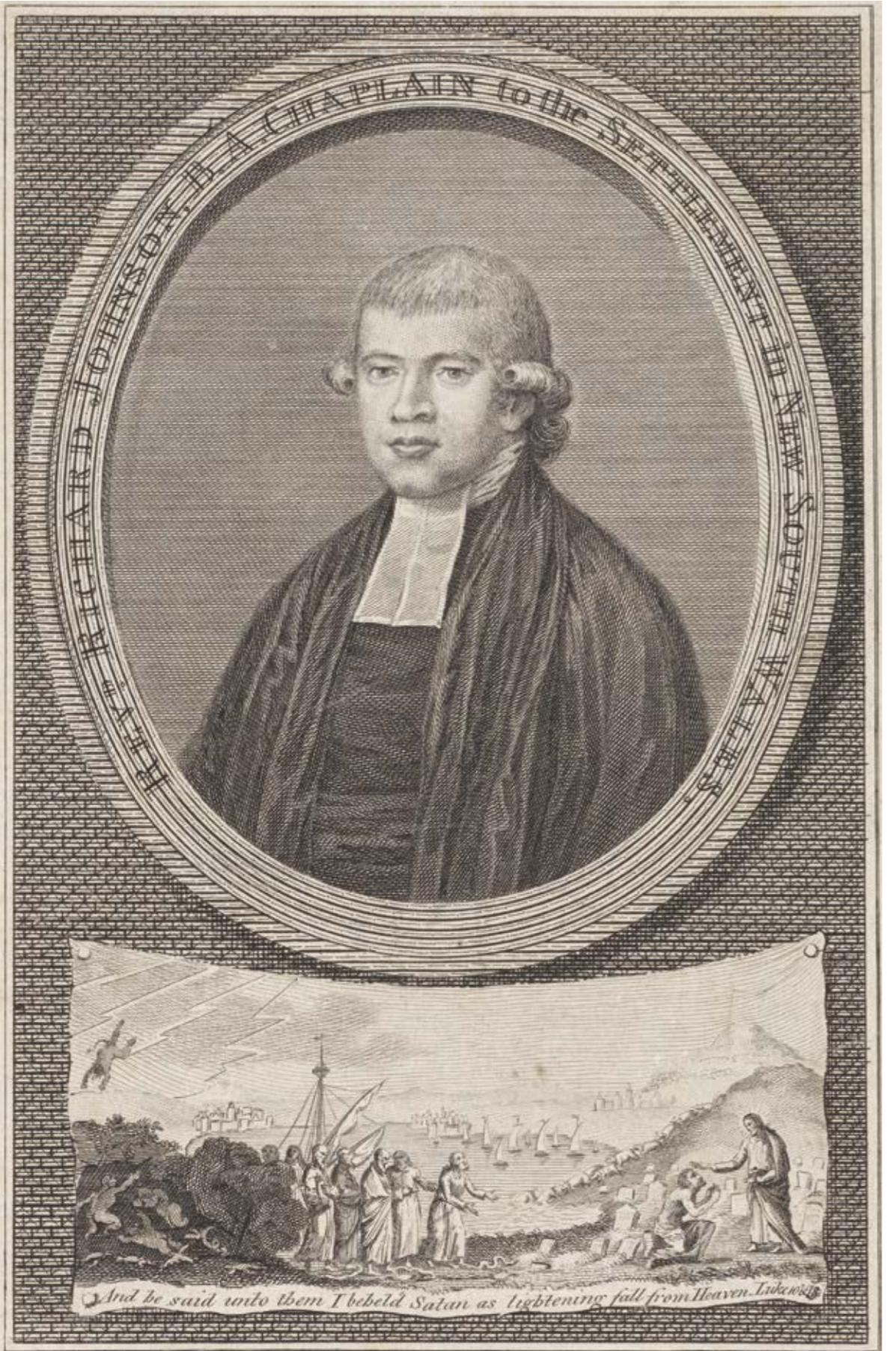
As the sole clergyman in the colony Johnson was a busy man. He performed baptisms, weddings and



burials. He attended the execution of condemned men and worked hard among the convicts. He held services every Sunday and by the end of 1790 was travelling to Parramatta to hold additional services for the settlers there. Because these services were held in the open air or under any available shelter such as a boathouse or a sawpit, Johnson seldom knew from one Sunday to the next where he would be preaching.

This was a major grievance for him. After five years a permanent church had still not been erected, even though Governor Arthur Phillip had allocated 400 acres as church land. Johnson complained bitterly

to his friend and fellow minister Henry Fricker of Portsmouth that other matters seemed to be of greater importance and most people would rather see 'a tavern, a play house, a brothel, anything, sooner than a place for public worship'. With some justification he referred to himself as 'a field preacher'.



MONUMENT ON CORNER OF HUNTER AND CASTLEREAGH STREETS, PHOTO BY EMMA BJORNDALH  
OPPOSITE: REV'D. RICHARD JOHNSON, CHAPLAIN TO THE SETTLEMENT IN NEW SOUTH WALES, 1787, G TERRY P1 / 854

In December 1792 Phillip was succeeded by his Lieutenant-Governor Major Francis Grose, who had little regard for the celebration of public worship in the colony or indeed for the role of colonial chaplain. From the start the two men were at loggerheads. In a letter to the Home Secretary, Grose characterised the chaplain as very troublesome and discontented and 'one of those people called Methodists'. (Johnson was certainly a serial complainer but the charge of Methodism was untrue.) For his part Johnson felt himself totally unsupported in his ministerial duties and at times actively hindered. Samuel Marsden would later observe that there was 'not the least probability of the [two men] coming to any accommodation'.

By June 1793 Johnson had given up all hope of seeing a church erected with public money.

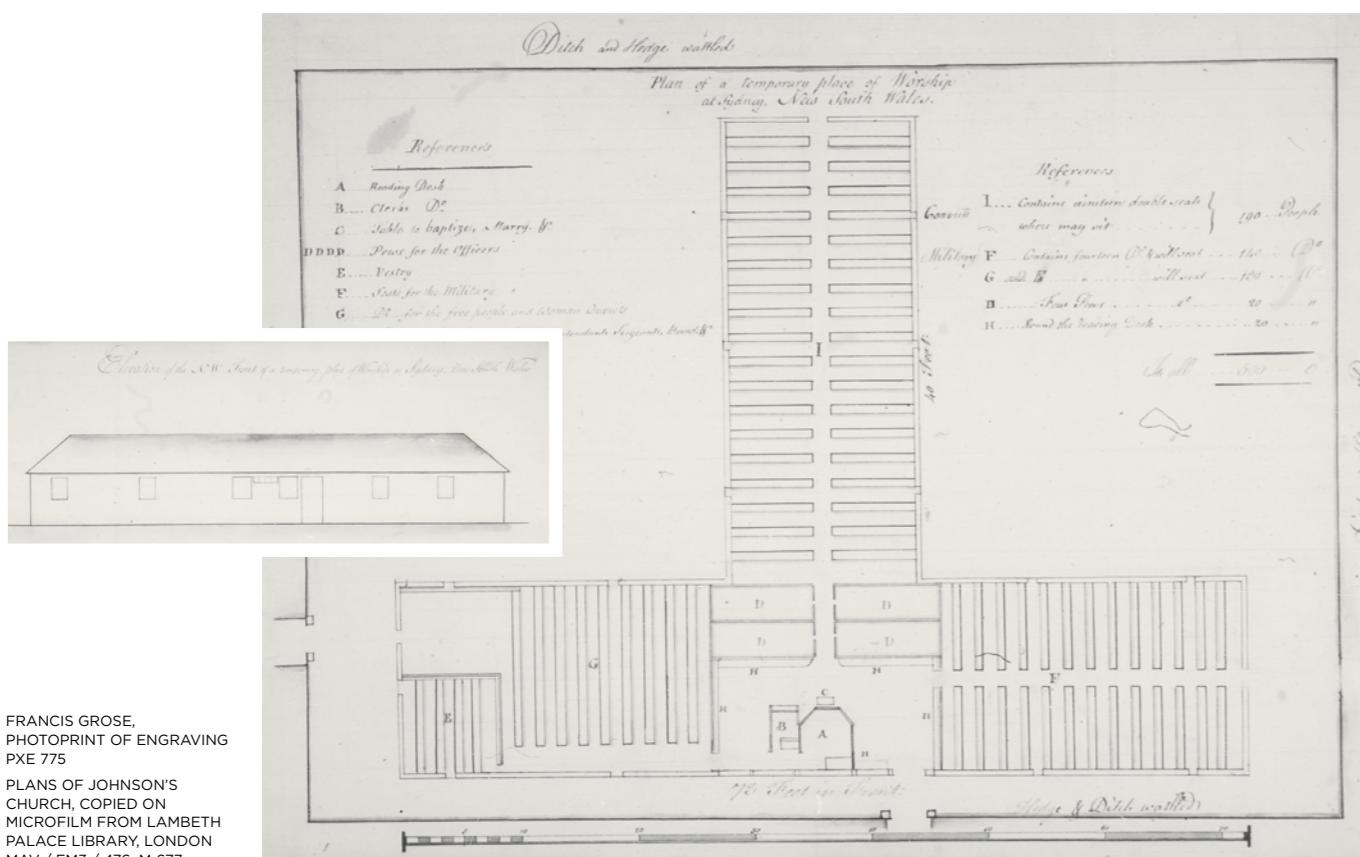


In his mind this was symptomatic of a general lack of respect for religion and even common decency in the colony. In his frustration he resolved to erect a temporary church at his own cost.

Grose committed himself to the enterprise to the extent of setting aside some land for the church, but thereafter his assistance was minimal. Johnson was supplied with just two labourers to cut posts and wattles, but in

Johnson's words they were 'weak men' and he was only allowed them for a fortnight. Thereafter he had to pay them himself.

Johnson's request for timber for the doors, windows and seats was refused point blank. When he applied for a long boat to bring in posts and other materials he was told he would have to supply his own men. On several occasions he engaged the boat for a day to be told at the last moment that it was needed elsewhere.



FRANCIS GROSE,  
PHOTOPRINT OF ENGRAVING  
PXE 775  
PLANS OF JOHNSON'S  
CHURCH, COPIED ON  
MICROFILM FROM LAMBETH  
PALACE LIBRARY, LONDON  
MAV / FM3 / 476; M 677



His request for convicts to cut grass to thatch the roof was refused, and finally he was told he could expect no further assistance.

Despite these and other obstacles, the church was completed and Johnson conducted the first service there on 25 August 1793. Among those present were 'Mrs Grose & some other Quality', but apparently not the Lieutenant-Governor. In his sermon Johnson 'lamented that the urgency of public works had prevented an undertaking of the kind before, and had thus been thrown on him' and declared that his only motive in building the church was to establish 'a place sheltered from bad weather, and from summer heats, where public worship might be performed'.

The church was a T-shaped building constructed of posts, wattles and plaster with a thatched roof, a dirt floor and plank seats. The front (or transept) was 22 metres long, and the nave 12 by four and a half metres. There was seating for over 500 people with separate sections for officers, free people and female convicts, soldiers and male convicts. During the week the church was used as a schoolroom.

Surprisingly, Johnson failed to record the exact site of his church. This omission was remedied by Judge Advocate David Collins, who wrote that it was located 'at the back of the huts on the east side of the cove', a spot traditionally believed to be near the corner of present-day Hunter and Castlereagh streets.

Johnson's costs in building his church were £67 12s 11½d, which included wages for sawyers, a thatcher, carpenters, plasterers, blacksmiths, labourers and a glazier as well as the price of materials. Despite opposition from Grose, who argued that Johnson had exceeded his original estimate and, in any case, had agreed to bear the costs himself, the chaplain was eventually reimbursed by the government in 1797.

In 1794 Grose informed the Home Secretary that Johnson's wasn't the only church that had been erected since Governor Phillip's departure. But there are no contemporary references to another church and Governor John Hunter implicitly repudiated Grose's claim in a dispatch two years later. It seems to have been a rather inept attempt by Grose to downplay Johnson's achievement.

In October 1798 the church was burnt down by 'some wicked and disaffected person or persons' who, according to Hunter, were reacting against a strict government order compelling church attendance and a 'more sober and orderly manner of spending the Sabbath'.

By this time Johnson's health was declining and he was unable to discharge his duties satisfactorily. He applied for leave and sailed for England in October 1800.

**Warwick Hirst** is a former State Library Curator of Manuscripts.

WEST VIEW OF SYDNEY COVE TAKEN FROM THE ROCKS AT THE REAR OF THE GENERAL HOSPITAL (AND DETAIL), C. 1793-94  
DG VI/14  
DETAIL OF MONUMENT ON CORNER OF HUNTER AND CASTLEREAGH STREETS

## INTO THE LIGHT

Thanks to the generosity of our passionate supporters, close to \$1 million has been raised to refurbish the Mitchell Library Reading Room. With the glazed screen near the entrance removed, you can enter through any of the three original glass doors. The Special Collections area has been extended and is separated from the general reading space with a glass partition. In response to feedback from staff and visitors, the floor has been carpeted to reduce noise and glare, and the lighting has been improved. More than 150 pieces of heritage furniture have been refurbished. The stained glass windows have been cleaned and the lighting behind them — as well as the ceiling lighting — has been upgraded to environmentally efficient LEDs.

The Library's Friends Room is currently being refurbished and a new Gallery Room will open this year for events and collection displays.

PHOTO BY MERINDA CAMPBELL



# building a strong Foundation

## New prize for humour writing

The State Library of NSW Foundation has proudly supported Australian literature for a number of years through the awards we present. We look to shine a spotlight on different genres: biographical and autobiographical writing are recognised through the National Biography Award, and business literature through the Ashurst Business Literature Prize – now the most significant awards of their kind in Australia.

In December 2014 we were delighted to announce a new award, the Russell Prize for Humour Writing. This biennial award of \$10,000 celebrates written works that have made us laugh over the past two years and encourages us to ponder what is so unique about the Australian sense of humour. It is open to works of fiction, non-fiction, short stories and poetry.

Entries for the 2015 award closed on 6 February and the shortlist will be announced in April in conjunction with the Sydney Comedy Festival.

The Russell Prize is the only award for humour writing in Australia and one of few in the world. It takes its place alongside the Bollinger Everyman Wodehouse Prize in the UK, the Thurber Prize for American Humour and the Leacock Memorial Medal for Canadian Humour. The prize marks a long overdue acknowledgment of the genre in Australia, and is set to promote public interest in humour writing just as its prestigious international counterparts have done.

PETER WENTWORTH  
RUSSELL WITH  
GODDAUGHTER RACHEL  
HILL AND HER SISTER,  
SARAH, 1980s

OPPOSITE: UNIDENTIFIED  
CLOWN ACT: COUPLE WITH  
THEIR HEADS THROUGH  
THE SUN FRONT PAGE,  
C. 1930s, TED HOOD  
HOME AND AWAY - 3792



The Russell Prize for Humour Writing has been made possible through the generous bequest of the late Peter Wentworth Russell, a farmer and businessman remembered for his appreciation of humour. His goddaughter Rachel Hill, a recently elected Councillor to Willoughby Council, has been closely involved with the prize.

Peter Wentworth Russell spent his early childhood in Canberra in the 1940s before boarding at The Kings School in Sydney. After studying agriculture and economics at the University of Sydney he worked for a global engineering company in London and then for the World Bank, travelling to oversee projects in Botswana, Iran and Mauritius. In 1968 he bought a 1000-acre property at Captain's Flat near Queanbeyan, named Trout Hall, keeping cattle and merino sheep while continuing to travel on assignment.

Rachel Hill remembers visiting Trout Hall, where her godfather's animals would follow him around. Peter Wentworth Russell was a 'warm country character', with a keen intelligence and a sense of the ridiculous. He loved theatre, French literature, cooking with herbs he grew in his garden, and laughter. She hopes the prize will 'make a difference to our literary world and put a smile on many faces'.

**The winner of the inaugural Russell Prize for Humour Writing will be announced in June 2015.**





## Rio Tinto support for Indigenous languages

The Foundation is delighted to announce the completion of the Rediscovering Indigenous Languages project. This vital initiative was generously funded by the Library's long-term supporter Rio Tinto Australia, which shares the Library's goal to recognise the significance of Australia's Indigenous languages and culture.

The three-year project has helped preserve and provide access to Indigenous languages from the Library's archival records. It has unearthed over 200 letters, manuscripts, diaries and journals, which document 100 Indigenous languages from across Australia.

Community collaboration has been crucial to the project and will continue through the Library's Indigenous Services team. Recorded vocabularies have been shared with communities in Wellington (Wiradjuri), Menindee, Wilcannia, Newcastle (Awabakal, Threlkhed), Walgett (Dharriwaa), Moree (Dhiyaan, Gamilaroi) and Singleton (Wonnaruah) and Dubbo language groups. Sharing the word lists has generated excitement within the Aboriginal community as well as receiving national and international attention.

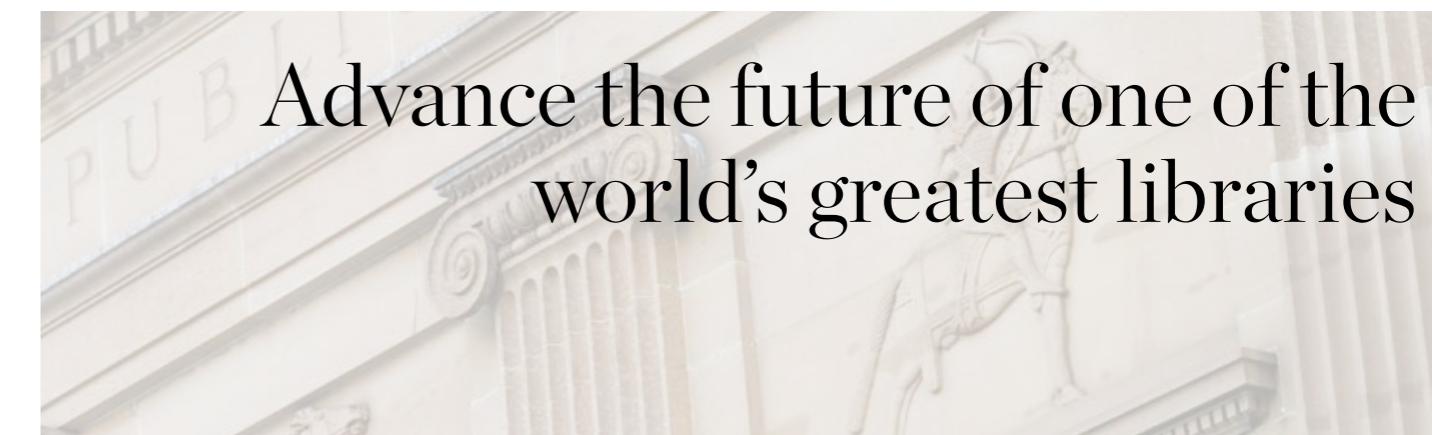
On 24 November 2014, as part of the Corroboree Sydney festival, a recognition event was held to mark the completion of the project and launch the Rediscovering

REDISCOVERING  
INDIGENOUS LANGUAGES  
RECOGNITION EVENT  
24 NOVEMBER 2014  
FROM LEFT:  
UNCLE ALAN MADDEN  
VIEWING WORDLISTS  
PHIL EDMONDS,  
MANAGING DIRECTOR  
RIO TINTO AUSTRALIA  
KALEENA BRIGGS AND  
NARDI SIMPSON FROM  
THE STIFF GINS  
PERFORMING AT THE  
RECOGNITION EVENT  
PHOTOS BY JOY LAI

Indigenous Languages website. Featuring art by award-winning Yuwaalaraay artist Lucy Simpson, the website includes a searchable map for finding material from across Australia. It makes accessible all the wordlists and vocabularies identified during the project, and will continue to grow as material is discovered. Community groups can get involved, share insights or assist with language identification through dedicated areas on the website, some secured with passwords to protect sensitive material.

In addition to the significant contribution of Rio Tinto, the Foundation gratefully acknowledges all those involved in this Library-wide effort. Special thanks go to Dr Michael Walsh for his research, advice and expertise; the regular support of the Reference Committee led by the project patron Mick Gooda, who offered advice and advocacy throughout the project; Jaky Troy from the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) for her in-depth knowledge; and our enthusiastic volunteers, in particular Jeremy Steele for his precise and detailed database.

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



The State Library of NSW is a vibrant treasure house of knowledge with a collection comprising almost 5.5 million items. It holds the world's foremost collection on the European settlement, interaction with Indigenous peoples and subsequent development of New South Wales, Australia and Oceania.

The vision of David Scott Mitchell, supported by the Sir William Dixson bequest, has made the Mitchell Library one of the most famous institutions in Australia.

We need your support to advance this free public service as a world leading library of the 21st century and centre of digital excellence.

**We welcome your donation – you can make a difference to this great Library.**

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Name: State Library of NSW Foundation

Your individual support is greatly needed to help us acquire, preserve and share digitally our unique collections, host engaging exhibitions and events and offer inspiring education programs to a new generation.

**FOR MORE INFORMATION  
PLEASE CONTACT:**

**Susan Hunt, Executive Director  
State Library of NSW Foundation**

**(02) 9273 1529  
[susan.hunt@sl.nsw.gov.au](mailto:susan.hunt@sl.nsw.gov.au)**

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### A warm welcome

During the recent Mitchell Library Reading Room refurbishment, volunteer Anne Munroe noted the variety of reasons people visit the room.

She met students studying for the HSC and spoke to an ‘abundance of tourists from whom we accepted flattering comparisons to fine libraries around the world, including the Library of Congress in Washington DC’. Members of the Society of Women Writers came past on their way to a meeting and ‘told tales of brushes with fame’ with well-known authors in the Library.

‘An elderly gentleman arrived cradling a box he had found in the back of a cupboard in his childhood home,’ says Anne. ‘He told us his father never spoke of the war or of the existence of his medals and



NEW LIBRARY VOLUNTEERS (FROM LEFT) TONY ANTILL, JAYNE CHAPMAN, DENISE DOMINGO, ANNE MUNRO, ANNE DAUBNEY, TERRY DAVIS, SANDRA JAMMAL  
PHOTO BY JOY LAI

journals from his time at Ypres.’ He was directed to the Library’s collection specialists. At the same time a young sculptor was looking for inspiration through historical photographs of Sydney.

A highlight for Jayne Chapman is also the people she has met as a volunteer, ‘especially the travellers!’ Often the Library is ‘part of a to-do list in Sydney’ for visitors from England, New Zealand, America and Asia, ‘but sometimes they have come to find their family history’.

Anne and Jayne belong to a group of new volunteers recruited to provide front of house assistance. Their reasons for volunteering are as varied as the questions they receive from the public. Ranging in age from early 20s to 70s, many have an academic or work background in libraries and are continuing a lifelong passion. Others have worked in unrelated fields such as teaching and nursing; for them, volunteering at the Library is a chance to pursue interests such as a love of literature and history. Some are university students and recent graduates in museum studies, who are keen to gain experience through the Library’s exhibitions program.

Denise Domingo has acted as a host in the Shakespeare Room, where she talks to people from ‘all over the world, as well as locals, who love Shakespeare as much as I do’. Denise also volunteers in a behind the scenes role, sorting documents donated to the Library.

Several new volunteers became hosts in the Library’s new exhibition rooms for *Lynley Dodd: A Retrospective*, a touring exhibition from Tauranga Art Gallery, New Zealand, showing the career of the bestselling illustrator and author of *Hairy Maclary*. Among them is Georgia Maccan, who enjoys introducing the Library to ‘a new generation of visitors and showing people that a library isn’t just a place of books’.



# the library shop

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## HIGHLIGHTS



01 DR BRENDAN NELSON, DIRECTOR, AUSTRALIAN WAR MEMORIAL AT THE LAUNCH OF *REMEMBER ME: THE LOST DIGGERS OF VIGNACOURT* 5 NOVEMBER 2014 PHOTO BY MERINDA CAMPBELL

02 AT THE LAUNCH OF *REMEMBER ME: THE LOST DIGGERS OF VIGNACOURT* 5 NOVEMBER 2014 PHOTO BY MERINDA CAMPBELL

03 BRUCE WHATLEY AND JACKIE FRENCH, 'THE BEACH THEY CALLED GALLIPOLI' EVENT 6 NOVEMBER 2014 PHOTO BY EMMA BJORDAHL

04 PATRICIA CHURM AND CECIL CHURM OBE AT THE 75TH ANNIVERSARY OF THE LIBRARY ACT GALA EVENT 17 NOVEMBER 2014 PHOTO BY JOY LAI

05 / 06  
PARTICIPANTS AT 'MY SYDNEY' WRITER'S WORKSHOP  
26 NOVEMBER 2014  
PHOTO BY EMMA BJORDAHL

07 BIRD RUNNINGWATER, DIRECTOR, NATIVE AMERICAN AND INDIGENOUS PROGRAM, SUNDANCE FILM FESTIVAL, AT 'CORROBOREE SYDNEY' 25 NOVEMBER 2014 PHOTO BY EMMA BJORDAHL

08 LEAH PURCELL AND RACHEL PERKINS, 'CORROBOREE SYDNEY – REDFERN NOW CONVERSATIONS' 21 NOVEMBER 2014 PHOTO BY MERINDA CAMPBELL

09 A SPANISH NAVAL DELEGATION EXAMINES RECENTLY ACQUIRED 18TH CENTURY SPANISH MAPS, 27 NOVEMBER 2014, PHOTO BY EMMA BJORDAHL



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12 EDITH HONOLD AND RENATE BELS, FRIENDS CHRISTMAS PARTY 2 DECEMBER 2014 PHOTO BY EMMA BJORDAHL

13 JULIE AND STEVE DUNESKY AND MONIQUE GINGELL, FRIENDS CHRISTMAS PARTY 2 DECEMBER 2014 PHOTO BY EMMA BJORDAHL

14 LOUISE DENON, SENIOR CURATOR, WITH MR JING SHAOFENG DIRECTOR SHENYANG MUNICIPAL ARCHIVES, AND MS ZHANG XIAOWEI, INTERPRETER, SHENYANG LIBRARY VISIT, 16 DECEMBER 2014 PHOTO BY JOY LAI

15 LIBRARY CIRCLE CHRISTMAS LUNCH 9 DECEMBER 2014 PHOTO BY JANINE THOMPSON

*recent highlights*



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# ‘Q&A

*John Bokor*



When artist John Bokor entered the Mitchell Library Reading Room two years ago he wanted to draw the space. He will return with Hendrik Kolenberg, former Senior Curator of Prints at the Art Gallery of NSW, for a ‘Drawing at the Library’ residency between 2 and 13 March.

#### DID DRAWING COME BEFORE PAINTING FOR YOU?

Drawing has always been my first love. When I went to the National Art School (then called East Sydney Technical College) at the age of 17, I was disappointed that I had to choose another medium to concentrate on. I wasn't sure I wanted to sculpt or paint. I chose printmaking, thinking it was a close cousin of drawing.

During the holidays a fellow student and I discovered the paintings of van Gogh and Cezanne. We pored over books of their work. We painted and talked painting the whole summer. When I went back to school I begged them to let me change from printmaking to painting and they let me. But it was wonderful to have done a year of printmaking – it gave me a passion for prints, particularly etchings, and is still part of my practice today.

#### HOW HAS YOUR DRAWING PRACTICE DEVELOPED?

These days I draw as much as I can. I have many sketchbooks going at the same time with different sizes and types of paper, some for landscapes and others for life drawing. I also like to do larger drawings on loose sheets of paper, which are as detailed and involved as a painting of the same size.

#### WHERE DO YOU DO MOST OF YOUR DRAWING?

I like to draw in my home and studio, and around the suburban streets where I live. But I also enjoy drawing the busy landscapes of the city.

#### WHAT ARE YOU MOST PROUD OF?

I am very proud to have some of my works in public collections around the country. It is nice to think that some of my paintings and drawings are being kept as examples of what was produced by artists in Australia during this period.

#### WHAT WAS YOUR IMPRESSION OF THE MITCHELL LIBRARY READING ROOM WHEN YOU VISITED FOR THE SYDNEY FESTIVAL'S QUIET VOLUME IN 2013?

It was the light and calm of the reading room that stayed with me for a long while after seeing the *Quiet Volume*. There is a timeless quality to the space – all the people immersed in their thoughts. It's like a temple to the beautiful world of books and to the human imagination.

#### WHICH DRAWINGS IN THE LIBRARY'S COLLECTION INTEREST YOU?

I would like to see the drawings of Lloyd Rees and the etchings of Sydney by John Shirlock.

#### WHAT ARE YOU LOOKING FORWARD TO WHILE DRAWING AT THE LIBRARY?

I am looking forward to drawing from the upper level in the Mitchell Library Reading Room. Trying to capture the light and the people sitting at tables. Of course, what you end up with is rarely what you set out to create.

**‘Drawing at the Library’ is a pilot program to encourage artistic engagement with the Library.**



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