



Cairns City Library Literary Trail





The **Literary Trail** at Cairns Libraries' City Branch honours 26 authors who either wrote about, or were residents of, North Queensland.

The alphabet concept used in this Trail was considered appropriate in the context of libraries' traditional involvement with literature and literacy, its familiarity and logic. With the "A" and the "Z" components near the front entrance of the library, the Literary Trail also creates a symbolic circle representing the never-ending traditions, history and future of literature.

The Literary Trail project was undertaken in 1999, in association with the major remodelling of the former Council Chambers building which now houses Cairns Libraries' City Branch. The project was a truly collaborative venture between Council officers, who selected the list of authors to be represented, and the inspirational or evocative quotes from their work, and seven local artists who translated these literary fragments into tangible works of art.

We hope that you enjoy discovering something of the literary history and artistic flair of the Cairns region as presented by the Literary Trail. Click on any of the letters below to take you to the element of the Trail represented by that letter.



Jeanie Adams

Title: *Pigs and Honey*
Publisher: Omnibus Books
Place: Norwood, S. Aust
Year: 1989

Title: *Going for Oysters*
Publisher: Omnibus Books
Place: Norwood, S. Aust
Year: 1991

Jeanie Adams and her family moved to remote Aurukun, an aboriginal community in Far North Queensland in 1976. They remained there for eight years working, learning about bush life and enjoying many new experiences shared with the Aurukun people. The ideas for two books - *Pigs and Honey* and *Going for Oysters* - were jotted down during Jeanie's time there. Both books have been translated into Wik-Mungkan, a major language of the Aurukun Aboriginal people.



Designed & Executed: Camille Favalaro
Element: Path tile

Process: Images and textures were scanned into and created on computer, manipulated and colour separated in Photoshop then output onto A3 heat sensitive film. These images were translated onto silkscreens, screened and painted onto kiln shelves, with ceramic pigment, and glazed, then fired at 1200 degrees Celsius.

This design is based on Jeanie Adams children's story books; "Pigs and Honey" and "Going for Oysters". The underlying map gives a perspective of the area and its relation to the sea. The pattern overlaying this map is based on two weaves used by the women in their handcrafts. This represents the entwined relationship between the people, the land and the sea. The orange colour represents the people and their dependent relationship to the sea and land for food while the blue represents water and its fluidity through the community which depends on it. The gum leaf represents Jeanie and her path to the North, and the people are illustrated images by Jeanie Adams taken from the two books.

Quote: (*Pigs and Honey*) We left really early on Saturday morning, all the family loaded on the truck everything we needed. There was Mum and Dad, my big sister and her baby, my younger sister, my younger brother and his mate, Uncle and Aunty and their kids (that's my cousin-brother and cousin-sister) and Mum's old Father and Mother.



Jeannie Baker

Title: *Where the forest meets the sea.*

Publisher: Julia MacRae Books

Place: Sydney

Year: 1987.

Jeannie Baker was born in England but now lives in Australia. Since 1972 she has worked on her collage constructions, many of which are designed to illustrate picture books but which stand individually as works of art.

Designed & Executed: Peter Thompson

Element: Path tile

Process: Sillmanite ceramic tiles using ceramic pigments and glaze at 1280 degrees Celsius.



Peter Thompson developed his design solely from the quote listed. He used a flying white cross form for the cockatoos, against a green mixed-textured background. In the right hand corner he uses a picturegraphy representation of Ren = man to highlight the "as we arrive" concept. He says representing the squawking was a challenge which he tries to convey through using a bold rustic script for the text.

Quote: "When we arrive, cockatoos rise from the forest in a squawking cloud. My father says there has been a forest here for over a hundred million years."



James W. Collinson

Title: *Early days of Cairns.*

Publisher: WR Smith & Paterson

Place: Brisbane

Year: 1939

In 1877, James Collinson left England for Australia at the tender age of ten weeks. His family landed at Maryborough, but he spent most of his life in North Queensland, New Guinea and the Torres Strait. He wrote a series of books recording the development of North Queensland and his life there.

Designed: Sheila Sparks

Executed: Sarah Austin

Element: Path tile (mosaic)

Material: White stoneware clay cut to incorporate the design using underglaze, glaze and firing to 1220 degrees Celsius.



Sheila Sparks is a commercial designer who combined skills and talents with the other Literary Trail artists to produce this piece. She created the design and it was transformed into a ceramic reality by artist Sarah Austin.

Quote: "The first view of Cairns is not one of a great city, but rather of a settlement on the seashore."



Jean Devanny

Title: *By tropic sea and jungle: adventures in North Queensland.*

Publisher: Angus and Robertson

Place: Sydney

Year: 1944

Jean Devanny was born in New Zealand but came to Australia with her husband in 1929. She was a Communist Party member who was expelled from the Party for several years probably because of her feminist views. She was prominent among women writers between the wars. Most of her life was spent in north Queensland, and several of her books, both fiction and non-fiction are set here.

Designed & Executed: Rae O'Connell

Element: Path tile

Material: Clay, ceramic glaze and pigments.

A diverse feminist, Jean Devanny and her obvious love for the lush vegetation and her active involvement in the Communist Party inspired this work. Devanny lived in the Far North and experienced working amongst the cane farmers and the dramatic changes in seasons.

Quote: "The people up here aren't lazy. They know the proper way to live. Our characteristics are bound up with the climate, of course. I don't say there mayn't be times for rushing; but taking ordinary life all round, where does rushing get you?"



Ron Edwards

Title: *The Australian yarn.*

Publisher: Rigby

Place: Adelaide

Year: 1977

Ron Edwards was a man of many talents. In addition to writing and collecting stories about Australians, he was a practitioner of many outback crafts, some of which are almost extinct. He was also a talented painter, potter and sculptor.

Designed & Executed: Sarah Austin

Element: Path tile

Material: White stoneware, cut to incorporate the design, using underglaze colour, glaze and firing to 1220 degrees Celsius.



The border of this design is based on a plaited leather pattern – Leather work being one of Ron's many talents. The centre is mosaic images in an amalgamation of Ron's many interests, with the ram's skull representing his publishing company "Rams Skull Press". The mosaic pieces that fill in the surrounding area are red, to depict Ron's passion for his interests and talents.

Quote: "Everyone tells a yarn of one sort or another."



John Foley

Title: *Reef pilots: the history of the Queensland Coast and Torres Strait Pilot Service*

Publisher: Banks Bros. & Street

Place: Sydney

Year: 1982

Captain John Foley was a Torres Strait pilot for many years. He writes from experience of the service and of the area - to both of which he has devoted much research.

Designed & Executed: Mark Hayes

Element: Path tile

Process: Clay impressions are moulded in plaster to form positive textures. This plaster mould is then in-laid with slabs of clay that are then pulled out, dried, fired and finally glazed to form the final piece.

This design is a birds-eye view of a super tanker's passage through the Great Barrier Reef. A series of impressed textures indicates the shoals, reefs, sand bars and reference points that are affixed to the coral to enable ship pilots to negotiate safely through the perilous path.

Quote: "A pilot knows how reefs, islands, rocks and shoals appear at all stages of time and tide, how currents change with each passing mile."



Ellie Gaffney

Title: *Somebody Now: the autobiography of Ellie Gaffney, a woman of Torres Strait.*

Publisher: Aboriginal Studies Press

Place: Canberra

Year: 1989

Ellie Gaffney (1932-2007) was the first identified Torres Strait Islander to qualify as a nursing sister. She later became prominent in the Torres Strait Island Media Association and as a member of the Council of the Australian Institute of Aboriginal Studies.

Designed & Executed: Sarah Austin

Element: Path tile

Material: White stoneware clay, cut to incorporate the design, using underglaze colour and glaze and fired to 1220 degrees Celsius.



The border of the design is based on Torres Strait Island engravings, representing her heritage. The centre is a red cross to represent her nursing career, and the background is of woven basket, to signify the strength of the women of the Torres Strait as represented by women like Ellie Gaffney.

Quote: "But the women of the Torres Strait were always strong mentally and physically."



Janette Turner Hospital

Title: *The Last Magician*

Publisher: University of Queensland Press

Place: St Lucia

Year: 1992

Janette Turner Hospital was born in Melbourne. When she was seven her family moved to Brisbane, where she grew up and attended university. Janette lived and worked in North Queensland. In 1963 she taught at Mossman State High School. In 1967 she moved to the United States, and since then has lived in Boston, Los Angeles, India and London. She now divides her year between Australia and the USA, where she holds an endowed chair as Carolina Distinguished Professor of English at the University of South Carolina.



Designed: Sheila Sparks

Executed: Sarah Austin

Element: Path tile

Sheila Sparks designed this piece using her background in commercial design. Its transformation into a ceramic reality was the result of Sheila's working with Sarah Austin.

Quote: "Cartwheel giddily down and round and down...Like moon dust in space."



Ion Idriess

Title: *Back o' Cairns*

Publisher: Angus & Robertson

Place: Sydney

Year: 1958

Ion Idriess was born at Waverley in Sydney but was educated in various country towns in New South Wales. A prolific author: he published a book a year for many years. Idriess wrote best when informed by his own experience, combining this with romantic portrayals of heroic individuals from Australia's adventurous past, and a snappy prose style which effectively employs Australian idiom and optimism about the future of the country.

Idriess displays a very strong affinity with the landscapes, characters and creatures of the Australian bush.

Designed: Sheila Sparks

Executed: Sarah Austin

Element: Path tile

Material: White stoneware clay, cut to incorporate the design, using underglaze colour and glaze, fired to 1220 degrees Celsius.

Sheila Sparks worked with other artists in the Literary Trail to complete this work. Sheila did the design work while the actual tile work was produced by Sarah Austin.

Quote: "At Mick's campfire, under the moon with the possums screeching in the gums, we smoked the pipe of content and sat out many a yarn."



Dorothy Jones

Title: *Trinity phoenix: a history of Cairns and district*

Publisher: Cairns Post Pty. Ltd.

Place: Cairns

Year: 1976

Dorothy Jones is the well-known author of local histories, including Cardwell Shire story, 1961 and 1970. Hurricane lamps and blue umbrellas: a history of the Shire of Johnstone to 1973, 1973.

Trinity phoenix: a history of Cairns and district, 1976.

Designed: Camille Favalaro

Executed: Sarah Austin

Element: Path tile

Process: Images and textures were scanned into and created on computer, manipulated and colour separated in Photoshop then output onto A3 heat sensitive film. These images were translated onto silkscreens, screened and painted onto kiln shelves, with ceramic pigment, and glazed, then fired at 1200 degrees Celsius.



This design is a collage of digitalised images based around a historical map of Cairns. The Aboriginal shields make a path diagonally across the design following the trade route of inter-tribal commerce.

The stilted houses and boats represent the Chinese fishing groups and Malay Town. The Queenslander, with its elaborate shutters symbolises the social elite that resided along the Cairns Esplanade and the train track, the link to the introduced industry of the North.

Quote: "... tribes bartered with others, some goods being passed hundreds of miles along the trade routes of inter-tribal commerce. In those days a creek ran from Lake Street to the Inlet and there the Chinese fishing group kept their boats and lived in houses on stilts built over the water." ...It remained a settlement clinging to a few."



Sybil Kimmins

Title: *Musings of a mountain maid*

Publisher: The Author

Place: Cairns

Year: 1969

Most of Sybil's childhood was spent at a rather isolated spot – the Gravel Pit on the Gillies Highway where her father worked on the road. Sybil's schoolwork was done by correspondence from Brisbane. No doubt, lack of playmates encouraged her interest in writing. She penned her first poem when she was about ten, and remembers writing two compositions in poem form, which delighted her teachers. Her first published poem was in the Postal Sunday School Movement's paper. For a number of years, Sybil's energies were concentrated on her marriage and family, but she took up her "rusty pen" again to publish again in the North Queensland Register and other publications. Sybil has published three books of poems and photos.



Designed & Executed: Sarah Austin

Element: Path tile (mosaic)

Material: White stoneware clay cut to incorporate the design using underglaze colours and glaze fired to 1220 degrees Celsius.

This design is based on Sybil Kimmins' love of the rainforest and passion for native plants. A verse around the outside repeats this passion in words. The border is of leaves and the centre is the Golden Penda – the floral emblem of the City of Cairns, where Sybil is a long-time resident.

Quote: "...All the year round there is beauty Flamboyant or hiding away The forest will call you back again No matter how far you stray."



Thomas Lowah

Title: *Eded Mer (My Life)*
Publisher: Rams Skull Press.
Place: Kuranda
Year: 1988

Thomas Lowah was a Torres Strait Islander who was born in 1914. He was the first Torres Strait Islander to write his autobiography "Eded Mer" (My Life). Thomas was a man of considerable standing in the Islander community of Cairns. He was consulted on important matters and his opinion was respected.

He felt younger Island men were fast losing their cultural links and so he recorded information on Island customs particularly in planning feasts, cooking and dancing. Much of the last half of his book documents customs important to the past, present and future culture of the Torres Strait Islands.

Designed & Executed: Rae O'Connell
Element: Wall mosaic
Material: Glass mosaic tiles

Lowah was a man of the sea and a man of principle. This work is my impression of Lowah at sea leaving one of the many islands of the Torres Strait and setting off to dive for pearls.

Quote: "I cannot pretend to be what I am not, even under discipline."



Lex McAulay

Title: *Against all odds: RAAF pilots in the Battle for Malta, 1942*

Publisher: Hutchinson Australia

Place: Milsons Point

Year: 1989

Title: *The battle of Coral*

Publisher: Hutchinson Australia

Place: Hawthorn, Vic

Year: 1988

Lex McAulay was born in 1939 in Innisfail where he spent his childhood. His twenty-two years in the Army included many years in Intelligence and three tours of duty in Vietnam. Lex currently lives in Canberra. His interests include reading, writing and gardening.



Designed & Executed: Peter Thompson

Element: 2 Drum stools

Material: Hollow form stoneware with ceramic pigments and glaze at 1280 degrees Celsius.

Peter used a different quote and inspiration for each drum stool. Yet together they combine into a comment on the agony and intense emotions of war.

Quote: "At about 08.00, Goldsmith was having breakfast - a fruit drop - when he saw a ship, about sixteen kilometres away. He stood up in the dinghy and waved, but the ship kept on steaming, moving away over the horizon. The disappointment was intense. 'I had just about given up hope, lay down again and went to sleep, not caring much what happened.'"

Stool 1 contains a text associated image – that of the man Goldsmith represented in colour and form as a cross, and beyond him – in the distance – a ship on the horizon.

Quote: "At about 08.00, Goldsmith was having breakfast - a fruit drop - when he saw a ship, about sixteen kilometres away. He stood up in the dinghy and waved, but the ship kept on steaming, moving away over the horizon. The disappointment was intense. 'I had just about given up hope, lay down again and went to sleep, not caring much what happened.'"

Stool 2 - this text suggests the burden of fear and anxiety not talked about by either families or individual soldiers. With this piece Peter associates the huge void of worry, loneliness and anxiety with his representation of faded military-type colour bars (the patches of colour), and blank space between text and colour patches.



Rob Norman

Title: *Bush pilot.*

Publisher: Norman Enterprises.

Place: Cairns

Year: 1976

Sir Robert Norman has always been at the forefront of whatever is happening in North Queensland - as businessman, aviator and/or benefactor. *Bush Pilot* is the story of his early family life, his business and the founding of Bush Pilots, an organisation that has saved the lives of many people in the outback of North Queensland.



Designed & Executed: Peter Thompson

Element: Path tile

Material: Sillimanite ceramic tiles using ceramic pigments and glaze at 1280 degrees Celsius.

Of this work Peter says, "Norman outlines an appealing image and chapter of Cairns City and region. The text supplied converted to a simplistic image of sail boats working down a channel. My own notes from *Bush Pilot* are added to the "page" as in a notebook - as extra notes alluding to the chapter and to the spirit of the place."

Peter thinks it worthy of note that similar vessels are still a regular sight in Cairns waterways.

Quote: "Pearling luggers came lazily down the channel after scouring the Great Barrier Reef for five hundred miles, mainly for trochus shell."

Timothy O'Leary

Title: *North and aloft a personal memoir of service and adventure with the Royal Flying Doctor Service in far Northern Australia* editors, John Pearn and Graham Anderson.

Publisher: Amphion Press, University of Queensland

Place: Brisbane

Year: 1988

Irish born Dr Tim O'Leary, was a brilliant graduate of the Medical School of University College, Dublin. Having migrated to Australia as a young man, he joined the Royal Flying Doctor Service and devoted his life to the people of the outback, in particular those of Cape York Peninsula. After his death, his memoirs were pieced together, edited by John Pearn and Graham Anderson, and published posthumously.



Designed & Executed: Peter Thompson

Element: 2 Drum stools

Material: Hollow form stoneware with ceramic pigments and glaze at 1280 degrees Celsius.

In these pieces Peter Thompson celebrates O'Leary's awareness of space in the landscape and in the isolation of Cape people and their human activity. Peter uses the surface of the stool to represent the vastness of the Cape York country. His thumbnail sketches of a Royal Flying Doctor plane and the outline of Cape York Peninsula introduce the focus of the text quote to the 3 dimensional art works.

Quote: "When I first flew in Cape York I had the feeling that there was an enormous sleeping giant showing the first sign of awakening. ... A huge landmass, dotted here and there with extremely isolated cattle stations and with little or no roads or rails."



Glenville Pike

Title: *The wilderness coast: Port Douglas, Mossman, Daintree, Cape Tribulation, Bloomfield, Cooktown: today and yesterday.*

Publisher: Pinevale Publications

Place: Mareeba

Year: 1987

Glenville Pike (1925-2011) has written and published extensively about North Queensland since 1976. Although born in Toowoomba, he spent most of his life in the north living on cattle stations and in isolated towns which developed his love of the bush and its people.

Designed & Executed: Rae O'Connell

Element: Tile and wagon wheel (this work is now lost)

Material: Whole wagon wheel and Sillmanite ceramic tile, ceramic pigment and glaze at 1280 degrees Celsius.



A pioneer of this region and still writing (up until his death), this wheel is a reminder of our explorers and the extract reflects his understanding of the land and mythology of the Dreamtime.

Quote: "In this place of mist-shrouded mountains with strange-shaped rock formations, it is easy to absorb the feeling of an ancient past and to believe that spirit heroes once stalked these wild crags and dark forests that overlook an azure sea. This is a land of the Dreamtime, its beginnings lost in the mists of Creation."



Michael Quinn

Title: *Nganydjjin Ngirrma Djabugay: our language Djabugay.*

Publisher: The Author

Place: Kuranda

Year: 1989

Michael Quinn is a man of many talents and much experience. In Kuranda where he now lives, he is a teacher and musician. Michael never speaks of his work in the preservation of the local aboriginal language and culture without acknowledging the contribution of his Murri colleagues. He says of them – without them, there would be no books.

Designed & Executed: Micah Doran

Element: Low relief path plaques

Material: Bronze

The 3 low relief bronze plaques set into the footpath represent puddles of water, and provide a visual interpretation of a book relating to semantics – the relationship between signs and their meaning. The author has worked at revitalising a waning language.

- The first in the series of bronze plaques depicts several pelicans beneath a full moon, two symbols chosen by the author, which had strong associations with the Djabugay. The underlying message in this plaque is hinted at with the inscription, "Bulay" meaning "once", and symbolises the prevalence of the spoken Djabugay language in this area in past times. The pelicans are in abundance, the moon is full.

- The central plaque depicts a face, looking up silently – a mute testament to the decline of the spoken language.

- A single pelican rests dormant under a waning moon in the final plaque, completing the narrative with a contemporary synopsis of the Djabugay spoken language inscribed beneath the pelican; "yalu yalu" or "these times".



Dick Roughsey

Title: *Moon and rainbow : the autobiography of an Aboriginal*

Publisher: AH & AW Reed

Place: Sydney

Year: 1971

Dick Roughsey spent his early years with his tribe in the bush before attending primary school with missionaries. He returned to his tribe but, during World War Two worked on cattle stations on the mainland. He was befriended by Percy Trezise who encouraged him to paint in both Aboriginal and western styles. Roughsey and Trezise produced a number of books together, and Roughsey was an author in his own right.



Designed & Executed: Mark Hayes

Element: Path tile

Process: Clay impressions are moulded in plaster to form positive textures. This plaster mould is then in-laid with slabs of clay that are then pulled out, dried, fired and finally glazed to form the final piece.

Mark Hayes says: My inspiration was based on Roughsey's books describing his life as an artist and storyteller. His descriptions of the rich rituals and experiences that he lived suggested to me the symbol of his birthplace – an island southeast of Mornington Island – called Langu-Narnji. He tells of a great cyclone that flattens his island. Like his island, he himself survived whatever was thrown at him and continued to maintain his vitality and cultural identity.

Quote: "Finally a distant roaring can be heard far off, coming closer and closer until it suddenly covers the island like a black blanket, driving rain like spears and smashing trees flat."



Nonie Sharp

Title: *Footprints along the Cape York Sandbeaches*

Publisher: Aboriginal Studies Press

Place: Canberra

Year: 1992

Dr Nonie Sharp is an Australian Research Fellow at La Trobe University's School of Sociology and Anthropology. In acknowledging the contribution of her Murry colleagues Dr Sharp says: "the book... was also written with the support and co-operation of the Injinoo Aboriginal Community, the Kaurareg tribe and various families, especially the Wymarra family."



Another of Dr Sharp's works *No Ordinary Judgment* was shortlisted in the NSW Premier's Literary Awards and the Cultural Studies Award (1996).

Designed & Executed: Micah Doran

Element: Sculpture

Material: 316 Stainless steel

Micah Doran says: In keeping with the theme of literature, this is one of the authors I have represented with a book sculpture.

Rising out of the ground on a stainless steel pole, the book portrays a beach scene, footprints leading the viewer to the two figures almost lost in the background. Nonie Sharp focuses on the dispossession of an entire people, vanishing from their sandbeach country, and takes a stand with a reminder of the culture that displaced these people.

She states: "...at a fundamental level, the processes which led to the near annihilation of the people in the Cape York Somerset area are of the same character as those which induce a thorough going forgetfulness about the rights or even the existence of the survivors and their descendants today".

The sculpture is a testament, in the permanence and durability of stainless steel, to Nonie Sharp's work, and the culture she has advocated.

Quote: "...the local people who seemingly vanished from their sandbeach country."



Percy Trezise

Title: *Dream road: a journey of discovery.*

Publisher: Allen & Unwin

Place: St Leonards, N.S.W.

Year: 1993

Originally a pilot by profession, Percy Trezise (1923-2005) was also an explorer, an anthropologist, an historian and an artist. He was an expert on the Aboriginal tribes of Cape York and had photographed and catalogued innumerable galleries of rock art. The author of several books for adults, he also produced many books for children telling the ancient myths and legends of the Aboriginal people and illustrating them with his own paintings.

Designed: Camille Favalaro

Executed: Sarah Austin

Element: Path tile

Process: Images and textures were scanned into and created on computer, manipulated and colour separated in Photoshop then output onto A3 heat sensitive film. These images were translated onto silkscreens, screened and painted onto kiln shelves, with ceramic pigment, and glazed, then fired at 1200 degrees Centigrade.



The design reflects the expressive bird life, the Aboriginal rock art and the overall serene atmosphere present when camping at Laura River. The subtle rock art imagery reflects the author's interest in photographing and cataloguing Aboriginal rock art. The aeroplane in the top right hand corner symbolises Trezise's profession as a pilot and juxtaposes the old with the new – the author's origins and those of the Aboriginal culture he takes great interest in. The image is overlaid with some of Trezise's book illustrations reflecting his life as an artist as well as his interest in telling the stories of the ancient myths and legends of the Aboriginal people.

Quote: "No alarm clocks are needed when camping on the Laura River. First light brings a cacophony of birdcalls which will wake the heaviest sleeper. The blue-wing kookaburra begins the chorus with loud raucous chortlings, followed by his more melodious cousin, the laughing kookaburra. They wake the banana-birds and then all the lesser fry, and within minutes the vivid dawn air throbs with bird song."



Milton Undy

Title: *A centenary of education in Central Cairns 1878-1978*

Publisher:

Place: Cairns

Year: 1978

Milton Undy is well fitted to be a local historian as his family have lived in the north for more than 140 years. Milton currently lives in Kuranda.

Designed & Executed: Mark Hayes

Element: Path tile

Process: Reverse technique mosaics – the design is drawn on paper in reverse, the mosaic glued on, and cement packed on top to form a base. The whole is then turned over, the paper peeled off, and grout applied to finish.

Mark Hayes describes his Undy piece: I wanted to symbolize the now demolished Cairns Central School through the mango trees which still remain. These trees of knowledge carry the rich cultural history of the school children who studied over the last 100 years – 1887-1987.

Symbolically, the background of hills surrounding the trees and beyond that, the vast sea and soaring clouds, represent the new horizons of the hopes and dreams of the students.

Quote: "school was better when I was there; we really learnt to do..."



Vera Bradley

Title: *I didn't know that: Cairns and districts, Tully to Cape York, 1939-1946, service personnel and civilians.*

Publisher: Boolarong Press

Place: Moorooka, Qld

Year: 1995

Vera Bradley was born in Emerald in 1925 but moved to Cairns when she was 2 years old. In 1943 at the age of 18, she joined the Australian Army Medical Women's Service. She now lives in Earlville. Her book *I didn't know that* is a collection of stories and photographs about the effects of World War II on the people of the northern region.



Designed & Executed: Micah Doran

Element: Sculpture

Material: 316 Stainless steel

In talking of this book, Micah says "I found many images which would have made an excellent design ... However ... this particularly evocative image was chosen. "As there were no landing lights installed, flares had to be lit to light the runway and mark direction for night landing. "No radio used, only flares". Two inch cotton wicks or pine strips from kerosene-tin packing cases were placed in four-gallon drums with oil. When the aircraft was in sight, or could be heard overhead, we doused the drums with petrol or thinners and lit it ..."

I used a 350 amp MIG welder to create this sculpture, and I had particular fun in "modelling" the weld into flares, so that in addition to templates being recessed into the stainless plate, there was a positive 3D addition to the surface, allowing for a tactile response.

This sculpture is intended to be touched, in a sort of visual Braille, and as such is created from impervious materials.

Quote: Quote from Ted Peterson: "... flares had to be lit to light the runway"



Jack Woodward

Title: *Three times lucky.*

Publisher: Boolarong

Place: Brisbane

Year: 1991

Jack Woodward was born in Cairns and, apart from the years of his war service, lived here all his life. He was a cane farmer, property valuer and auctioneer and secretary, and later treasurer of the Cairns Show Association. A member of various local boards and committees, he also served two terms as a local alderman.



Designed & Executed: Micah Doran

Element: Sculpture

Material: Stainless steel

This book sculpture relates directly to the title of the book, "Three times lucky". With Jack Woodward having survived three potentially disastrous crash landings, Micah felt it appropriate to re-create the event – "crashing" the book sculpture, and setting it low into the cement. As such, the sculpture's trajectory can be seen scoured across the footpath to its final rest at the perimeter. "Once again," he says "I had fun modelling the stainless welds to show the waves of soil displaced by the Blenheim bomber on its impact. I found a wry wit in Jack Woodward's perceptions of events, to the extent of him almost making light of the situation. Hence in the image, the pilot stands slightly shaken on the wing, surveying the situation, and in turn being surveyed. The caption underneath, "the natives were curious", refers to the amazement of the locals who crowded around this unusual visitor to their field.

Quote: "The natives were very curious... "



Xavier Herbert

Title: *Poor fellow my country*

Publisher: Collins

Place: Sydney

Year: 1975

Xavier Herbert (1901-1984) was born in Geraldton in Western Australia. He qualified and worked, as a pharmacist in Perth and was later employed in the Government Medical Service in Darwin and as a protector of Aborigines. He served in the Second World War and then, following his discharge in 1946 left Sydney and settled in Redlynch.



Designed & Executed: Sarah Austin

Element: Wall mural

Material: White stoneware clay cut to incorporate the design using underglaze colours, glaze and fired to 1220 degrees Celsius.

This artwork was designed to combine the neo classic elements of the library building and the almost classic nature of Xavier Herbert's writing. It light-heartedly depicts the reading public catching the words and messages of Xavier Herbert's writings. Issues such as nationalism, Aboriginal land rights and other social issues are all common topics of Xavier Herbert's books. An owl in one tree is to represent his "wiseness", and the parrots in trees either side are to represent perhaps the repeating of his wise words.

Quote: "Billy talked of race, of how inferior people made themselves feel superior by lording it over others, of how he himself would be humiliated, have his life utterly spoilt, if he allowed himself to be taken in by it."



William Yang

Title: *Sadness*

Publisher: Allen & Unwin

Place: St. Leonards, N.S.W.

Year: 1996

Born into a Chinese-Australian family in Dimbulah, William Yang grew up on a tobacco farm to become an award-winning photographer. He created a method of exhibiting his photographs in a theatrical context by accompanying a slide-show with monologue.

Designed & Executed: Rae O'Connell

Element: Path tile - (this work has been repaired after suffering damage)

Material: Sillimanite ceramic tiles, ceramic pigment and glaze at 1280 degrees Celsius.



Yang is not only a writer but also a photographer and I wanted to reproduce some of his images; his home in Dimbulah and a rose from his mother's garden to identify how dramatic and foreign this environment must have been to his family coming from China.

Quote: "When I travelled south by launch from Cooktown to Port Douglas I marvelled at the stretch of coast. It seemed to be a virgin strip. There were no towns, no roads, no bridges, no jetties visible. I thought that the coast now looked very much like it would have looked then, when in 1910 Fang Yuen travelled from Darwin, bringing his new family, around the cape, south, to the farm at Mourilyan."

Desmond Zwar

Title: *In search of Keith Murdoch.*

Publisher: Macmillan

Place: South Melbourne

Year: 1980

Desmond Zwar was born in Victoria and worked as a Fleet Street journalist for 11 years. Back in Australia, he continued his work as a journalist and also produced a number of books. For a number of years Desmond lived and worked in Cairns. Among other things, he wrote a weekly column for the Cairns Post.

Designed: Shiela Sparks

Executed: Sarah Austin

Element: Path tile

Material: White stoneware clay cut to incorporate the design using underglaze colours, glaze and fired to 1220 degrees Celsius.



Sheila Sparks combined her commercial design skills and talents with the practical skills of the other Literary Trail artists to produce this piece. Ceramics artist Sarah Austin worked from Sheila's design to produce this path tile.

