



# Voices from the Past

Uncovering local and personal stories

Orange Readers and Writers Festival workshop presented by the History Council of NSW

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## Overview

How do we reconstruct historical narratives about our communities? How do we tell stories of people long gone and largely absent from historical records? The increasing popularity and accessibility of family history, memoir and historical fiction reveals how storytelling can empower communities, give voice to their diverse histories, and encourage the documentation of local history.

*This workshop was presented by the History Council of NSW, in partnership with Central West Libraries and supported by Orange City Council and Create NSW, as part of the Orange Readers and Writers Festival on 21 July 2017.*

## Our Speakers

**Alison Wishart**, Senior Curator, State Library of NSW. Before coming to the State Library of NSW in 2015, Alison worked as a curator or collections manager with the National Museum of Australia, the Australian War Memorial, the State Library of Queensland, and Museum of Tropical Queensland (Townsville). She has a BA (Hons), University of Queensland and Masters in Cultural Heritage (majoring in Museum Studies), Deakin University. She is passionate about public history and has curated social history exhibitions on a diverse range of topics from football, to long distance love, to the stolen generations.

**Carrolline Rhodes**, award-winning author. Carrolline is the author of seven commissioned histories, the most recent being 'The Evolution of Community', the centenary history of Nambucca Shire Council and 'Wheels', a history of community transport. She has been a presenter at Byron Bay Writers Festival and the Bellingen Readers and Writers Festival. A multi-award winning writer across a range of genres (including playwriting), she is a passionate and inspiring tutor. She says the aim of her historical publications is to bring times past to life. 'I don't report the past,' she says, 'my histories illuminate it'.

**Marian Lorrison**, PhD candidate, Macquarie University. Marian taught for 22 years in NSW schools before family research led her to Australian History. Her recently completed Master of Research explored the experiences of four adulterous women whose husbands sued for divorce in NSW during the 1870s. Her current PhD thesis examines the rise of the New Woman in Australia between 1880 and 1914, and traces the effects of increasing emancipation on twelve ordinary women. Marian's interests lie in histories of sexuality, gender and feminism and writing the stories of ordinary people.

**Trudi Mayfield**, research librarian, Orange City Library. Trudi has worked at Orange City Library for 11 years. Her current project – The Centenary of World War I in Orange – involves identifying the district's servicemen and women and researching their stories. To date 1,882 servicemen and women have been identified, including Andrew Barton "Banjo" Paterson and NSW's first Victoria Cross recipient, John Patrick Hamilton. Trudi completed a Graduate Diploma in Information Studies (Librarianship) at the University of New South Wales in 1990. She has worked in a wide variety of occupations, from rouseabout to kindergarten teacher, professional knitter, translator and interpreter.

## Presentations

### Alison Wishart

- What makes a photograph memorable? The emotional content, the visual aspects, or perhaps the historical elements – the bringing of the past into the present – a stimulus for memory.
- Alison hopes to help audiences learn and apply a framework for interrogating photographs as historical sources.
- Starting with an exercise – what can we see in this photograph? Caption for the photograph won't really tell you too much more than the names of the people in the photo – but we can see so much more.
- It is often easy to pick up the content – but what are other more technical aspects of the photo we can recognise? **Need to start looking at the photo as an object.** This example is a scan of an original print – there are damage spots which seem to distort the image and add things.
- **What assumptions does the viewer bring to a photograph?**
- **Is this photograph staged or spontaneous?** Looks spontaneous but even that spontaneity may be composed.
- **What is outside of the frame?** What are we not seeing? Photo could have been cropped to create the digitised image.
- **What's the subject of the photograph here?** What is the main thing in this photograph? What's the object? **Object vs subject** – look at the dialogue between these two – how are they related, talking to each other, conversing with each other? This can sometimes be part of the photographer's intention.
- We bring assumptions to our photographs and it's always important to consider your audience's assumptions as well.
- **Example:** Simpson and his donkey – how can we tell which images are him? There are many others that had similarly staged photos, which researchers will interpret as well – famous artwork that everyone interpreted as Simpson but was not him.

- **Example:** Frank Hurley images of the dawn at Passchendaele – after a battle, sun coming down on devastation scene. Frank Hurley manipulated his photographs making them composite images.
- Always need to think about the intent of the photographer, and what they are trying to communicate. Ask questions of your photograph! And keep in mind your assumptions and thinking about the audience and the context of the photographer.

### Q&A for Alison

- **Q:** How accessible is the SLNSW photographic collections?  
**A:** Quite a lot has been digitised and the SLNSW has recently changed over to a new cataloguing system. The catalogue is also connected to Trove, which is sometimes easier to search as it has more filters. But there is a huge amount of digitised content on the SLNSW website.
- **Q:** is there any function to add a note to a photograph in a record?  
**A:** In Trove you can tag photographs and make them public – you just need to create a login in Trove and then you can tag the, add them to lists etc. SLNSW is moving towards being able to do that. Other people will then be able to see the results of your research. Can be worrying if the information is not entirely correct – but you need to always assume that there could be errors in the source material you are using, that will you never really know 100% about it.
- **Q:** To what extent is there sharing between the National Library of Australia and the State Library of NSW?  
**A:** Everyone can access the NLA catalogue and a lot of the oral histories at NLA are digitised etc. SLNSW is still a bit behind in digitising – have digitised a lot of their collections, but still in the process of uploading it.
- **Q:** Any further tips on dating photographs?  
**A:** Use cars and fashion to give you an idea of time, though be aware that you might be assuming the subject is keeping up with the latest fashion styles! There is a project in development at the moment between SLNSW and Inside History magazine (and auspiced by History Council of NSW): a photo dating website called Portrait Detective which helps date photographs through fashion, etc. (See link in Useful Links section).
- **Q:** In rural areas, what dates do we have for the earliest photographs? What are some of the earliest photographs in rural areas?  
**A:** Not sure – but would have had travelling cameramen – correspondents or travelling salesman types people – 1880s and 1870s – e.g. 1870s Holtermann collection at SLNSW.

### Carrolline Rhodes

- Story is primal – doctors and scientists tell us that even babies dream and construct stories. We are born storytellers, but not everyone is a skilled writer.
- Storytellers are the most important people on the planet – they tell us who we are, who we are not, where we've come from and where we might be going.
- **Place and time:** everyone exists within the context of place and time, our context is always changing and shapes our lives.
- Worlds in the past may be beyond comprehension but oral histories can help us get an insight.
- When working on her Nambucca Shire history, Carrolline was “let loose in the archives” – raising questions about what to omit or include.

- **Interrogating the past:** asking what, when, where, who and why are basic questions when researching – but for some local historians, the questions of why and how seem to be missing, or more difficult to ask. These why and how questions are essential to context and really make your interrogation of the past deep and detailed.
- **How and why then leads to...and so!** This is the narrative's energy. Need to bring these narrative threads together to make a powerful story.
- You write for your tribe – tribe dictates language, voice and tone. An awareness of tribe dictates language, tone and voice. A sense of audience determines EVERYTHING!
- Don't obscure the truth in your writing, but ask if what you include in the history supports and celebrates the truth?
- **Theme and subtheme** – theme in one of Carrolline's histories is transport disadvantage, with the major subtheme of the slow yet accelerating thread of social justice. You will never know these themes before writing – you need to go into your research with an open heart and find the story. **Don't start your research with conclusions, start with questions.**
- **If you get lost along the way and you don't know what to include or omit, ask yourself these questions:** what is it I want the reader to understand at a deeper level than fact? What subthemes will ensure this?
- **Quest:** the best local and family histories create a sense of quest – the promise of an exciting journey of something that is yet unknown.
- You want your writing to invite the reader to know more – draw people in, entice them.
- **There is a difference between truth and facts:** People tell "the truth" as they remember it, and the more they argued about the truth, the more the individual version of events became entrenched in their own minds.
- As you struggle with conflicting information, ask yourself what is the one undeniable fact that drives the story? Recollections are different, experiences are unique, all affected by contextual influences, time place etc.
- Example of the Frank Hurley composite photography – showing both fact and truth together. Carrolline suggests that this is what you need to achieve in your histories, combine truth and fact to make a powerful story.
- Editing process is where you chose exactly the right combination of words to show and not tell – editing can be a struggle, but it can be the most rewarding part of the process. Refine, savour and celebrate.
- "Mankind's common language is emotion" and while culture may determine how emotion is expressed, emotions are almost always *felt* in the same way by all people. People are living the unfolding story through their emotional responses. People are at the centre of every narrative – their pettiness, heroism, visions, etc.
- Determine what is lost, gained or forever altered – at least one of these three are at the heart of every narrative – and in a long work they are repeated over and over. For readers to care, something must be lost, gained or forever altered.
- Knowing nothing is the best place to begin as you can't assume anything!
- Some have said facts are not truths, but obviously gathering together facts is history's purpose – facts are the skeleton, the dry framework, but truths are what gives the facts purpose and meaning.

- Embrace contradiction in the sources and bring this to the page as well as it shows the lived experience of the world's people. All sources will contain these and they are best included! Duplicity is almost as important as truth.
- **Writing:** Important to assess your material in a logical way, but write from the heart. Ask yourself what facts are vital and what the reader needs to know, and then come to your keyboard with a listening heart: feel what drove the people to make the choices that they did.
- You cannot write well unless you read. Come to know the people created by gifted historical writers, understand their culture and times, and the influences that drove them.
- **Editing:** Put writing away for as long as you can bear once it is done – then come back with a red pen. If you don't take a break before your edit, you will read what's in your head and not what's on the page.
- Some of the best ways to learn how to edit your own historical work is to borrow self-published historical works from your library and read them critically – what would you have left out, how would you have worded it? When you read other work see what effect it has on you, and if it is negative – why?
- Read your work aloud – every successful writer does – you'll hear what drones, what doesn't work, what is clumsy, etc. Things will be much clearer
- **Draft to publication:** what options are there for publishing? Unless its superbly written and has wide market appeal your chances of getting a mainstream publisher is not good. Self-publishing is readily available – you can use a local company, go online. E-publications – can be guided through the process online. Youtube and Kindle have some great resources on publishing.
- You may well be able to get a grant to assist you in research and publishing – go to the Grants Officer in your local council – they may even help you to auspice the project.
- When the book is off to the printer – surrender! Almost certainly you will have made a mistake or two or more. Don't worry about it!
- Where do you begin your research? It doesn't matter! One piece will lead to another – be organised and meticulous, acknowledge your sources.

#### Q&A for Carrolline

- **Q:** What was your first book and what was the most challenging part of it?  
**A:** History of a local co-operative society. The co-op hadn't thrown anything away in 100 years, which was great but challenging. Oral histories transformed the work – the storyteller in me found a way to tell the history through these oral stories. The person giving you the history owns their story, not you, so you need to gain permission to use it. Don't quote an oral history out of context. Transcribe it and take yourself out of the history, and just transcribe the responses. Be very well informed before you go to interview.
- **Q:** Regarding town tensions, with each side getting more and more people on board to put their POV forward, when do you extract yourself from the squabble and how can you not be rude to both communities?  
**A:** Ultimately, you need to ask whether it is important to the history to include certain difficult aspects. I've written about town rivalry but in the end I quoted one of the Mayors, who said that when it comes down to it if either town was experiencing a crisis, the other town would come to their aid.
- **Q:** How long do you spend on research and how do you stop, make yourself stop, or know when to stop?  
**A:** I takes about 2 years on most of my works from beginning to end – I tend to

break down the stories in historical periods to manage those centenary projects. The big questions often start coming out when you start writing. Set a deadline otherwise you'll never finish. You can't ever tell the whole story, but a part of a bigger picture.

### **Marian Lorrison**

- We imagine the lives of colonial women as one of endless drudgery and they mostly appear as victims, chained to the stove and the cradle – but Marian's research proves that these women were far from victims. They had agency and were powerful figures in the stories of their own lives.
- What led her to the archive and how to put together their history? She had been raised on a purely masculine version of history believing that women in the colonial era hadn't done much at all, had difficult lives and just reared children. She found out this wasn't the case!
- Stumbled upon Trove one day and thought about her children's grandfather – Sir Arthur Rickard – and a quick search on his name led to a wealth of historical documents and an almost overnight obsession with family history.
- In her research, Marian had an image of Sydney as very prim and proper – but found when she found divorce files in her research on Rickard, she show that they were all about adultery!
- This was the lightbulb moment that changed Marian's perception of colonial women – had assumed that they were all restrained and repressed, with norms of behaviour that they rarely transgressed. Decided to go back even earlier into the colonial period to challenge her preconceptions.
- Needed a small time period and a clearly defined section for research – wanted to look specifically at how class affected experiences of divorce.
- Context: 1873 – divorce implemented after much public wrangling. The other colonies had introduced it earlier, except Queensland and there had been eight failed attempts to introduce divorce legislation in NSW.
- Marian wanted to find cases in which the woman herself was put on the stand and spoke in her own words. Of the 180 that she looked at, only 5 appeared – and one was so quiet, that the other four became the cases she used in her master's research.
- **Martha Anderson** – a member of the so called respectable working poor – accused of having an affair with a married man before and after her own marriage.
- **Fanny Eleanor Teas** – comfortable middle-class – accused of having affair with bank clerk at Bank of NSW while her husband was away.
- **Annette Miller** – the saddest of the cases, she left her husband to visit family in Sydney and never returned – took up with a fellow, tried to do various jobs, when he left she became involved in petty crime.
- **Jane Dibbs** – upper-class – her brother-in-law was George Dibbs, future premier of NSW. She was the most affluent, her husband was Newcastle shipping and mining magnate.
- Set out to see how their social class background could affect a woman's ability to act with agency – the ability to shape your own life, make your own choices, and at times to exercise free will despite a society that was very controlling.
- Had to extract the stories from the cases – the difference between fact and truth again became crucial. The documents Marian found were very contrived – found presentations of the truth with a lot of variation and disagreement – learnt a lot about what was expected of women.

- Advice for getting into the time period and mindset: If you're researching a subject, find fiction written about or in that time – for recreation but also can be useful to confirm and extend what you know about that time period.
- One of Marian's methods was to comparing the court files and judge's notebooks she found with Trove articles about the cases. Often there were small differences between the sources, which made the research really worth it – finding discrepancies
- Marian had to reading articles online about how to read difficult handwriting and historical documents. She then transcribed them into word documents.
- **Case example: Fanny Teas:** very evocative account of a passionate love affair from this period. It was 1865. Fanny was from Mudgee and married Joseph. Typical relationship of colonial mobility, of the 'trailing spouse'.
- As there were no photographs available of Fanny and Joseph's life, Marian used general photos to get an image of the time period, a sense of 'the movie' that Marian likes to have in her head as she was researching.
- Fanny had been deposited with her parents while her husband was in England. Unable to earn any money. After eight months in Mudgee with her parents, getting a bit bored – she went back to the city and would take the Ferry from Circular Quay to Manly – and meet a man.
- Fanny was really undone by people spying on her and giving evidence in court of her behaviour. She lost her children, her position in society, and was destitute before she died.
- **Case example - Martha Anderson:** pursued Fred, who eventually dated her, got her pregnant, and then married her in a "shotgun wedding".
- An 'anonymous letter' was sent to Fred stating that a married man had been having relations with Martha, before and after her and Fred were married, and that their child actually belonged to the lover. Fred began divorce proceedings.
- Martha was no victim – she walked confidently into the courtroom, had to stand during the entire proceedings and was cross-examined by male lawyers who asked intimate details about her sex life. Whether or not Martha was guilty of adultery, the judge believed that Martha was 'innocent' – dismissed some damning evidence – and saw her lover as a cad.
- Fred appealed but lost. Strangely Martha and Fred had two more children together, lived together, and sued each other again!
- Although it seemed like Martha had a rough life, working for a living in a cramped place, she actually had more chance for agency than the middle and upper class women like Fanny. These women were excluded more from society following their transgressions, and had less options available to them to make a living independently from their husbands.

### Trudi Mayfield

- Trudi's project began with the Centenary of World War I in Orange – trying to identify all the local service men and women who served in WWI – been working on this project for about 4 years
- Publishing on the blog; <http://www.centenaryww1orange.com.au/>
- Trudi began with members of the Orange and District Historical Society – looking at honour rolls around town and in schools, invited locals to share family history and stories from their own families. Ended up with a list of about 1500 people, found 30 more people from the cemetery. She is constantly adding people to the list, which is now at 1882.

- How to start? Trudi started with the 240 who didn't come home.
- Trudi ordered her data via enlistment date and date of death – but then thought, why should I leave out people or research them later if they hadn't died? So she published stories written by family groups.
- Then began to think about minority groups such as women nurses and indigenous servicemen. This raised even more questions and helped inform her research.
- Trudi does daily updates on the blog: she goes through the newspaper 100 years ago and looks at stories of what is happening nationally and internationally at that moment. This helped to add contextual information to her research on servicemen and women.
- Currently there are 1300 posts on the website, and 210 profiles of people.
- **Example: Ernest Powter, the youngest servicemen** – enlisted at age 15. Said he was 18. He was a stretcher bearer who disappeared on the front.  
<http://www.centenaryww1orange.com.au/service-men-and-women/ernest-lachlan-powter/>
- The work on this website will finish with armistice – but the team are also replicating the information on the Orange Wiki – Orange City Council website, which can then link you to the attestation paper of the serviceman – shows what he would have filled out when he enlisted.  
[http://www.theorangewiki.orange.nsw.gov.au/index.php?title=Main\\_Page](http://www.theorangewiki.orange.nsw.gov.au/index.php?title=Main_Page)
- Other sources for examining servicemen and women: Casualty forms Active Service – tells you where they are and when, always has dates and details. Often includes correspondence with the family.
- From this we know that Ernest Powter was wounded in the leg, and was taken to a casualty station, operated on, and then just disappeared – the “Blighty touch” was mentioned (when you fake an injury, or self-harm, in order to get out of duty). One document mentions he was an orphan, when Trudi knows for a fact that he wasn't.
- **Where else to learn about WWI servicemen?** UNSW Canberra has an AIF Project, Australian War Memorial website has great information searching around the name.
- There are templates that were given out to families after their relatives died called Roll of Honour circular which contain lots of personal information.
- National Archives of Australia – this is where you get digitised service records
- Trove as well!
- Central West Libraries itself has a newspaper index, in which you can search a name and get info.
- **Another example: Bert 'Rocky' Rockliff** – his dashing portrait hangs in the office! Trudi noticed he was a Sergeant – born northern NSW – champion Euphonium player who became bandmaster and town clerk in Orange. Rocky was shot in 1916. His mate Bun was also from Orange – shot in 1915 and was sent home to recover, but back on the frontline in France in 1916. He was eventually shot by a sentry because he was drunk, didn't stop and state his name, and when questioned, responded in a foreign language. The inquiry into his death ruled it an accidental death.  
<http://www.centenaryww1orange.com.au/service-men-and-women/herbert-rockliff/>
- **Another example: Gladys Boon** – born in Goulburn but moved to Orange – trained to be a nurse and volunteered and served in Egypt. Trudi published her story on the website, and then heard from someone whose grandfather had

sketched her in Salonika (Greece) in 1917 – the sketch was a bit stained, perhaps had been displayed.

<http://www.centenaryww1orange.com.au/service-men-and-women/gladys-eliza-beth-clare-boon/>

## Panel session and audience Q&A

### Panel Session

- **Q: What other clues can we look at for dating photographs?**
- **A: Alison** – you can look at clothing, although this does rely on the idea that the people in the photos are keeping up with the fashions! Another clue is the buildings and architecture. Can also look at trees and design of street and cross reference this with council plans. Then you can look in Trove by putting in street names.
- **Q: How do you decide who your audience is? How do you know? And then how do you cater your writing to that audience?**  
**A: Carrolline:** best advice is to write for one particular person – ask yourself who it is that you want to most understand what it is you’re writing about and then have that person as your audience. This will save you from waffling and make your purpose clear.
- **Q: How do you juggle the often competing demands of the people who commission you to write a story with your own knowledge of audience?**  
**A: Carrolline:** I knew when I was delivering my first history I would have to please the client as all other books have come from there. Then people reading my work and ask about it, so they sort of already know what to expect.
- **Q: Can Marian tell us a bit more about her other women?**  
**A: Marian,** on Jane Dibbs: lived with her husband John – away all the time, like a lot of colonial husbands – not surprising then that many women got bored. Took up a great friendship with Charles who lived next door – both played the piano – they used to go out a lot and share music. Husband accused her of infidelity and that their fifth child was not his – the story between husband and wife very different. In court Jane presented this very genteel image, had to be carried into the courtroom by two friends. But then in the records, she was so boisterous, used to get drunk, go to wild picnic parties. But the end is very sad: Jane was kept away from her children. Moved away to Melbourne and died several years later. Marian decided at the end of it all that it wasn’t really her role to judge whether the women in her sources were guilty or innocent, but just to get a sense of what these people were like and what their lives were like.
- **Alison:** Marian’s talk really highlighted the hard yakka that is involved in historical research. Not only trying to read historical sources but then to interpret them and try to construct a narrative from them. Not just about the content but the craft involved in shaping historical narratives.
- **Q: Trudi – obituaries, etc. in the database – what is the date range on the Central West Libraries website – index, fully digitised?**  
**A:** just an index – starts at 1913 and comes up to the present day, but there are gaps. 131,000 records. Indexing the local newspapers. The main paper – digitised “The Leader” on Trove up to 1920. The advocate? Not done yet.
- **Q: Were there any other standout stories that Trudi would like to talk about?**  
**A: Jack Curran** – the library was lucky enough to have someone come forward with letters that had been written by Jack. He was born around Gloucester area and was a prolific letter writer. One of the biggest issues in this project is

time constraints – every story is worthy – so how long do you spend slogging through sources? Jack’s story is really great – bought land back in Barrington Tops, but died in May 1917.

- **Q: For Carrolline, from an audience member, who has done a lot of research – facts and data: I want a story – how do I start trying to convert my facts into a story?**

**A:** You just start – you only know what you want to write when you’ve been writing for a while. The way into a story is just to begin writing SOMETHING and then the story will come and reveal itself. As long as you are thinking about it you’re not actually writing it – it just goes around in your head and it becomes harder and harder to do. Break it down into manageable parts – periodisation, themes, etc.

- **A: Marian** – you also need one unifying theme for your writing. I wanted to explore the autonomy of women – need a coherent argument that will keep you motivated and tie your story together and give it some energy.
- **A: Alison** – might not know that coherent argument at the beginning, but once you start writing it will come through. It has to be a story – and every story has to have a beginning middle and end. It doesn’t matter if you start writing in the middle, or if you don’t know what the beginning is – this will work itself out as you start writing. If you’re embarking on your research, start writing now, don’t leave it til the last minute – just put things down, you can mould it, re-mould it, or chuck it – but if you have nothing to start with then you can’t do anything.

- **Q: Could anyone provide more advice on reading indecipherable letters – writing all over the place and different ways.**

**A: Marian:** photocopy the document (if possible) and experiment with the contrast to eradicate random bits – on photocopies you could also highlight which ways you think the text could go. Could make multiple copies of the one page and chop them up, putting them back together again. There are good articles online that give tips on how to read difficult sources.

- **Q: in 50 years when we have the next generation doing history – where will all the sources be found?**

**A: Alison** – I find this very interesting from a curatorial point of view: what can we display in an exhibition when people today communicate in digital formats, but I suspect a lot of data is being collected about people today.

- **Amy:** Online sources never really disappear – and perhaps we leave more traces than we think. I worked on a project that only used online journals, blog posts, and comment boards as sources of information. It is definitely out there, you just need to be clear about what you are searching, search terms and dates, etc. Sometimes there is a saturation of information – and shifting and sorting through it is the most difficult part.

- **Q: Is Trudi documenting the community response to the war and the different political issues and debates going on?**

**A: Trudi:** The project has tended to focus on the stories of the service men and women and certain battles – but in my work with the daily updates I provide links through to Trove that does have some information on what is going on in the community and certain attitudes. For example, *The Leader* was a bully of a newspaper that gave a lot of grief to single young men who hadn’t enlisted.

- **Q: Research and typing – are there any software programs that do good dictation – voice to text to save yourself a lot of time in typing?**

**A: Marian:** Dragon, and also Apple Mac’s voice dictation software is very good. You have to speak and enunciate very clearly. Sometimes I record myself

speaking when I am reading notes and then play it back for the Mac to record and type out. I recommend getting a cheap voice recorder – the difference between speaking about something and typing is so different. Say it to yourself or to someone else, the writing will then form itself and you can overcome the barrier of starting. Can also save time!

- **Q: Where did Marian find the judge's notebooks?**  
**A: Marian:** State Archives and Records NSW – filed under judge's notebooks.
- **Q: For Trudi – audience member has a record of the soldier whose handwriting we thought it was his, but he has enlisted twice and there is different handwriting on the second form. Possible reason for this?**
- **A: Trudi:** Sometimes other people could have filled them out or the supervising officer – so perhaps an official may have filled it out. Perhaps the War Memorial could answer this? **Nicole:** A book about deciphering WWI records by Graeme Hosken is a fantastic resource. See 'Useful links' section.

## Useful links

- [Inside History Magazine's 'Portrait Detective' photo dating tool](#)
- The State Library of NSW's [sound archive](#). [Amplify](#)
- [City of Sydney's Oral Histories collection](#)
- [Trove, National Library of Australia](#). Fantastic for searching books, images, historic newspapers, maps, music, archives and more.
- Trudi's WWI website: [Centenary of WWI in Orange](#)
- Central West Libraries' [local newspaper index](#)
- [Service Records](#), from the [National Archives of Australia](#)
- [AIF Project](#), from the Australian Defence Force Academy
- [Tips for reading handwritten documents](#), from the [State Archives and Records NSW](#).
- [Dealing with mould](#), from the State Library of NSW.
- [Care of paper based materials](#), from the State Library of NSW.
- [Smoke and odour removal](#), from the State Library of NSW.
- [Dragon Dictation software information](#).
- [Graeme Hosken, Digging for Diggers. A guide to researching an Australian soldier of the Great War 1914-1918](#), helpful for researching WWI servicemen.
- [World War One Pictorial Honour rolls of Australians](#)
- [The Australian War Memorial](#)
- [Information on self-publishing](#), from the NSW Writers' Centre