

OPINION

Here's a tip: it is not just about money



**LOUISE
ROBERTS**

**Technology has
tipped the gratuity
over the edge of
public existence**

I learned a valuable lesson about tipping at an early age, courtesy of my godmother when I visited her in London. It was the late '70s, Harrods department store seemed to be the size of Pluto and at a post-retail break in a local cafe, she paid the bill for a milkshake, cakes and a nice pot of tea.

It was the pre-decaf soy macchiato era, after all.

When the diligent waiter in his starched white jacket bustled away, Margot reached into her purse and pulled out one of those old, large five pound notes and left it on the table, like an expensive placemat.

The tip was bigger than the bill on this occasion and the lesson thus: Never take

for granted someone willing to serve you well.

I'll robustly support any measure to make our credit card lives safer for us and more vexing for fraudsters.

But I also feel a twinge of angst for our restaurant, cafe and bar staff when credit card transactions become PIN-only from tomorrow.

Put it on the plastic and you'll punch in four secret numbers — finito.

Even if you were one of the hundreds of thousands of Australians reportedly still signing for it, that archaic act of writing one's own name in public has gone the way of fax machines and video stores.

The problem, highlighted by manufacturers of the ubiquitous handheld EFTPOS machines, is that when you sign a credit card bill, you can write down something extra for good service.

There's always been an obvious blank space for it, a personal sign off for a job well done. If the amount is keyed in at the front desk and you PIN approve a final balance, so begins the challenge to add a tip or find the button on the machine to add the tip.

A lot of patrons — tired, drunk, bickering with their spouse or all of the above — won't bother.

And if it's too difficult, who can blame them? But it's a real shame.

Of course the way around this is to have a supply of smallish notes — never coins, nuh uh so I'm told — on your person so you can actually squish a decent amount into a good server's hand on your way out.

Not quite gangster Henry Hill-style in Goodfellas, who palmed everyone who even looked at him with a precisely-folded Benjamin (Franklin) or \$US100 bill, but you get my point.

Tipping is a great metaphor for life.

In my experience — call me out on making a sweeping statement by all means — but those who are stingy on tips belong to that club of undesirables who berate quivering shop assistants and would rather write off their car than let you claim your rightful place in a traffic filter lane.

Who doesn't get schadenfreude when another tightwad tale of woe drifts in from the rich and famous?

It's a ranking that golfer Tiger Woods never wanted, coming in again at No.1 as the worst celebrity tipper.

And in America, no less, the holy grail of gratuity.

Having survived the battery-hen existence of being a



Technology is about to kill off the art of tipping.

child star, actress Drew Barrymore has beautifully refined her tipping style.

According to those well-drilled Hollywood insiders, Drew adds 100 per cent to every bill. Ergo, no one would ever accuse her of being mean.

Win-win on the PR front.

If only we could all afford to be that generous. But tipping is not just about money. It's an attitude coursing through you like blood.

I'm not suggesting we become doormats and cough up for woeful or rude service.

Quite the opposite. Likewise, I've seen many

a tourist face contorted in agony trying to work out the local etiquette on gratuity.

One well-travelled friend likens it to a special kind of emotional hijacking you feel if you don't leave enough, especially in the US.

With all this button pushing, our lovingly-crafted signatures are also in danger of becoming redundant.

I cannot imagine what my school friends and I would have done with all that spare time had we not spent it writing our names over and over again on any innocent exercise book or folder in sight.

I learnt my indecipherable looping scrawl from my dad, a pioneer of the OTT signature which obliterated many a school note requiring parental endorsement.

Those epic long lunches I've witnessed, where one Chardonnay-ed diner has whipped out a chequebook to pay in full and watched everyone at the table collapse in relief, won't seem as legendary with a four-digit code.

At least the famous folk are safe for now. You can't PIN and chip an autograph.

Twitter @whatlouthinks

Clover farce sets the stage for real tragedy

**WARREN
BROWN**

The unveiling of Lord Mayor Clover Moore's \$9 million art spree, a giant milk crate, bronze birds and a "cloud" resembling the vapour trail of a failed rocket launch, is a questionable, but hardly surprising, squandering of ratepayers' money.

We've become acclimatised to the implementation of Clover Moore's other loopy whims, such as musical cycleways and rainbow pedestrian crossings. According to the Sydney Morning Herald's Elizabeth Farrelly the staggeringly expensive sculptures revealed on Tuesday are all part of "the city's contribution to

the Light Rail". It's a pity the city's contribution didn't extend to helping out City of Sydney ratepayers living in Olivia Gardens, a 30-year-old apartment block sitting in the path of the railway, soon to face the bulldozers.

For all the aggrandisement of milk crates and giant plumbing-tape clouds the Lord Mayor is awfully coy about the impending destruction of the 69 residences within her electorate, turning her back on those who live less than a kilometre from her house — the dirty work of dispatching homeowners and renters is being handled as quietly as possible by her unlikely ally in the light rail stakes, Transport 4 NSW.

Clover Moore's much-needed \$22 million donation for the railway's construction has all the hall-

marks of a Faustian pact, and somewhere along the line will be the Lord Mayor's day of reckoning.

If I was Premier Mike Baird I'd be nervous about where this union with the self-asserting, unpredictable independent Ms Moore will lead.

For the Premier, her wacky art proposal has thrown an untimely, unwanted searchlight squarely on the upcoming construction of the recently approved light rail running from Circular Quay to Central station and on to Randwick. Since the announcement of its proposed construction in late-2012, Transport Minister Gladys Berejikian and Transport 4 NSW has been doing everything it can to keep the project under the public radar for as long as possible. T4NSW has ticked all the boxes as required for a development

proposal, it has have gone through the motions of the barest community consultation, maintaining a strategy of secrecy and disregard for the welfare of affected residents and businesses that has been nothing short of disgraceful.

Until recently we lived next door to Olivia Gardens. At one stage our house was earmarked for possible demolition. Instead, the railway would probably run along the length of our house. T4NSW was at best vague and evasive about what would happen with our home. We were blithely told by T4NSW's light rail guru imported from Portland Oregon that in these situations "there are winners and losers". He was right. We were losers. Even though we sold our house at a staggering loss, we were lucky to escape what

became a toxic environment. Our neighbours in Olivia Gardens have been treated appallingly during the ongoing process of compulsory acquisition, sometimes subjected to what can only be seen as bullying.

That the Premier on Tuesday remarked the construction of the light rail would cause "inconvenience" suggests he is either badly informed, naive or disingenuous about the scale of upheaval.

Like settling in to watch a cartoon before a movie begins, Clover Moore's goofy art proposal is tremendous light entertainment, warming up the audience before the main feature starts.

And if T4NSW's main feature is anything like the way the residents of Olivia Gardens have been treated, it'll be something to watch.

“THEY SAID IT

“There is a small possibility something still survived. The people of Donetsk were first at the crash site and if somebody survived maybe they have taken them.”

After visiting the MH17 crash site in Ukraine, Australian George Dyczynski clings to hope that daughter Fatima survived.

“I have a strong message for any Australian who is thinking of going overseas to engage in guerrilla warfare, jihadism, anything of this nature: Don't do it. It is a serious crime. If you come back to Australia you will be arrested, you will be charged, you will be jailed.”

Prime Minister Tony Abbott.

“Public art is meant to spark debate. Terrific. Sydney is talking public art today.”

Lord Mayor Clover Moore tries to put a positive spin on overwhelmingly negative reaction to her ridiculous \$9.3 million public art proposals.

“I've always thought he was a zealot. Once people get into entrenched positions, whatever they might be, it's very difficult to have a logical conversation.”

ACT Labor politician Mary Porter lashes out at euthanasia advocate Philip Nitschke.

“I'm horrified that things have broken down so badly that somebody feels they have to pull a trigger.”

Moree Plains Mayor Katrina Humphries (pictured) says tension between conservationists, government and farmers led to the alleged murder of environment officer and father of two Glen Turner.



Choosing hope over hate is more than a hashtag



RASHELL HABIB

Can honest respect and friendship overcome the hatred and suspicion that plague our planet?

The acts committed by people in the name of a nationality or religion do not define a person. Nor does it define how I see a friend. That is the reason that I, along with my friend Josephine (inset, right), took part in the #JewsAndArabsRefuseToBeEnemies social move-

ment that had Arabs and Jews across the globe show how friendships and relationships aren't dictated by anyone but you.

I'm not going to pretend to know the ins and outs of the conflicts of the Middle East, nor do I speak for anyone else when I say that I see tolerance, kindness and respect as the fundamental qualities that keep us human. It is these qualities that I look for in friends and these qualities that Josephine embodies.

She is funny, kind and we can sit and talk for hours.

We get each other's jokes and text each other like mad during life events.

Not once have I ever seen her as just a Jew or in any way an enemy.

Not once have I laid blame or misguided anger on her for a conflict that rages in another country that began before she was born and that continues to claim lives.

Josephine and I do not look at our friendship as

something to behold. It is just two people who have become friends based on a mutual love and respect.

Many have praised the social media movement while others have questioned its realistic impact on the bloody conflict in Gaza.

Does a hashtag save a life? It may not, but what it does is shine a light of hope of humanity during a period of darkness that seems to stretch for miles.

It was when I began getting responses of hope and support from across the globe on Twitter because of our tweet that I began to truly understand the power of a hashtag.

A tweet from France, loosely translated, read: “Kudos to you for the message: it gives us hope” while another one from Nairobi said: “Love each other. We're all human. Forgiveness is the best remedy.”

Exchanges such as this shows there are people who want change. It also shows the growth of tolerance and

forgiveness for the past in a new generation. Hatred, anger and misinformation breed intolerance and continue a cycle of hate that, if gone unbroken, will continue through to our children's children and beyond.

Social media helps in that it throws a spanner in the cycle of hate. Reaction to our tweet wasn't all rainbows and butterflies. There was also backlash such as the response of one that read: “Enemies to the death.”

I wasn't angered to receive it, merely saddened.

This person will never know what is it to look at a person and not see anything other than only a cross or a sword. To only see a Star of David or the colours of a particular flag.

Had I not been raised to look beyond this I would never have been friends with Josephine, I would never have laughed till I cried at one of her jokes, or been in awe of her kindness and generosity. I would never have gained such a special

friendship. Now that would have been a loss.

I choose not to hate. I choose not to base friendships on religion, politics or nationality. I will not call someone my enemy having not met them. Knowing that they, like me, are someone's child, brother or sister, a father or mother. Someone I have never met, who might hate cheese like I do, or enjoy dad jokes, or like to dance and laugh.

If you have lost your faith in the world or feel as though you live in a time filled with hate and violence at every corner, have a look through the responses to this hashtag and you will not only see tolerance, kindness and respect but you will see a generation refusing to join a status quo and choosing a future free of hate.

The hashtag might not stop bombs falling or the loss of life on both sides, but it does give hope in a time that hope is needed more than hate.

Twitter: @RashellHa

Artistically, Sydney deserves better



ELIZABETH FORTESCUE

Much as I hate to say it, all three sculptures released this week by Lord Mayor Clover Moore are deeply disappointing — each one for a different reason.

Japanese artist Junya Ishigami's

Cloud Arch simply must not become reality. The artist's impression of the 50m tall free-form ribbon of steel looks quite acceptable as far as bland, modernist sculpture goes. It would probably look just fine in a sculpture park surrounded by trees.

But to locate it in Sydney's very heart, in brutal, soaring juxtaposition with the gracious lines of the Town Hall and the Queen Victoria Building, will be a desecration of one of this city's most precious and historic precincts.

Second on the list of new city sculptures is Australian artist Hany Armanious' huge milk crate, titled Pavilion, to be situated in Belmore Park near

Central Station. As a one-off, quirky gesture, Pavilion would be just great in Sculpture by the Sea at Bondi, where it would be a hit with climbing kids and serve as a wonderful frame through which to photograph other sculptures and the ocean beyond. After two weeks, like all the other SxS works, Pavilion would be removed.

As an item of permanent city hardware, however, Pavilion will quickly lose its novelty. Like a quick one-liner, it will be give us one good laugh. After that it will lose our interest. It's a lot of money to spend for enjoyment that is so quickly over.

Finally, we come to Tracey Emin. The famous British artist has pro-

posed a nostalgic work where tiny bronze birds would be placed on awnings and poles along streets near Macquarie Place at Circular Quay. In Macquarie Place itself, Emin would have a plaque engraved with a poetic phrase evoking ideas around distance and homesickness.

Emin's Sydney sculpture is a gentle, wistful piece. But there are many Australian artists who could have created something just as good, if not better. And we might not have ended up with an artistic statement which perpetuates the outdated idea of Australia as a great distance from anywhere in the world that has “real culture”.

Elizabeth Fortescue is The Daily Telegraph's visual arts writer.

The Daily Telegraph

Badgerys should reach for the sky

Just as there are dangers in over-reaching, there can be dangers in thinking too small. Sydney's second airport should be second only in terms of chronology. In all other ways it must match or preferably beat, in terms of scale and service, the existing air facilities at Sydney's first airport.

Following impressive progress on the second airport since the federal election last September, there are now concerns the airport may be designed as a kind of lesser entity compared to the established facility.

University of Western Sydney vice-chancellor Barney Glover outlined those concerns this week in *The Daily Telegraph*.

"Western Sydney's airport must not simply be seen as the poor cousin to Kingsford Smith," he said.

"Disappointingly, at these early stages of development, it appears as though the intention is for the airport to start this way, with only modest operations and a view to scale-up over time."

This should be avoided, for two crucial reasons. First, given complexities of planning, the initial size

of the airport would likely be its size for the entire duration of its operational life. There is little point in going to the massive effort of building a second airport if it will only function as a freight and local flight hub. It needs to be big and international, or it may as well not be built.

Second, the role of this airport in Western Sydney extends far beyond being a transport hub. Built at an appropriate scale, the second airport will bring huge investment and employment across any number of areas. A smaller airport would severely limit the potential for Western Sydney's industrial expansion.

Encouragingly, a spokesman for Infrastructure Minister Warren Truss has indicated the airport would not be a mere "overflow for Kingsford Smith".

That view is in line with earlier opinions expressed by Prime Minister Tony Abbott and NSW Premier Mike Baird. Both leaders must re-commit to establishing the second airport as a genuine power base for Western Sydney's financial and cultural expansion. Western Sydney aims to grow. Let's make sure it gets the airport it deserves.

The crate debate rages

Councils ought to be the least-controversial of any levels of government. After all, councils are — or should be — primarily concerned with mundane but extremely important municipal tasks such as street maintenance, care of parks and other such basic operations.

Controversy is a natural part of higher levels of government because that is where the larger ideological battles are fought.

Unfortunately for Sydney, Lord Mayor Clover Moore has introduced ideology to government at council level.

That is why Sydney suffers under her strange vision of a "city of villages", complete with bicycle lanes and other expensive frivolities.

Moore's latest folly, her great scheme to infest inner Sydney with \$9.3 million of public art, hit its first wall when plans for several of the proposed pieces were revealed on Tuesday. General reaction was far more amusing and creative than the artworks themselves.

Yesterday Moore put this bold spin on things: "Public art is meant

to spark debate. Terrific. Sydney is talking public art today."

That is like being pleased by bystanders stopping to look at a car crash. There are better ways to get people talking than by insulting them with art most find alienating.

Now another problem has emerged for Moore and her council of art lovers. A Melbourne artist claims his giant milk crate was the first such artwork, beating by several years a similar piece planned for Belmore Park.

There are suggestions this Crate of Origin dispute may result in legal action. Leaving aside ongoing debates about artistic merit and financial responsibility, *The Daily Telegraph* notes at least the Sydney crate will be painted a patriotic NSW blue, while the rival crate is in Melbourne's traditional colour: A drab, muddy brown.

It should also be noted the Sydney crate is substantially larger than the southern version. Bigger and better. It has always been the Sydney way, even when it comes to absurdist sculptures that should never have been commissioned.

Ebola is only one flight away

The latest ebola outbreak may seem a worrying but distant tragedy. In fact, like all infectious diseases, it is only one flight away from Australian shores.

Local authorities are being pro-

active, increasing airport surveillance and border protection. This may cause inconvenience but it is the only option. Today's coverage should convince all readers of the need for extreme watchfulness.

Lacking any style or sophistication

It is no Arc de Triomphe or Brandenburg Gate, much less the Gateway Arch at St Louis on the Mississippi, but is The Cloud even remotely suggestive of Sydney?

Structurally inept, the proposed Cloud Arch, unlike the St Louis arch, lacks any symbolic connection with the city it is supposed to celebrate.

Sydney already possesses an internationally famed landmark in the Sydney Opera House.

Do we really need a second, lesser, competing bad piece of art? Isn't it just confusing the message?

Philip Drew Annandale

I'd travel to avoid these artistic monstrosities

The artwork proposed for Sydney's CBD is pointless and ugly. I would not travel from anywhere in Australia let alone from around the world just to have a look at it.

However, countless people from all over the globe are interested to not only visit, photograph or climb such artworks as the Eiffel Tower, Sydney Harbour Bridge etc, but have been doing so for decades and will continue in the future.

Troy Barbouttis Nowra

Time to support fellow Christians living in terror

Great article by Miranda Devine ("Left blind to slaughter", 30/7).

It is incomprehensible to me that there are Australians who remain unaware of the persecution of Christians by terror groups in Islamic countries.

Islam and Christianity are not compatible, as has been proven over the past 1500 years, and they never will be.

We could easily house all those displaced Christians in Australia

as their ethics, morals and beliefs are the same as ours.

RK Vallely Taree

Mosul slaughter a sign of very dangerous times

Congratulations to Miranda Devine on highlighting the expulsions and killings of Christians in Mosul, some of the oldest ethnic communities in the Middle East.

The media just cannot spare any time for what is unfortunately one of the most momentous cultural and political events of the millennium.

It is worth remembering that, when terrorists start expelling ethnic groups on pain of death, then you too could be next.

Richard Mews Bellevue Hill

Time to declare loyalty to our home: Australia

Not a day goes by when I don't thank God I live in Australia.

I am a born and raised Aussie with Russian heritage and I am proud of both.

The silence of the Islamic community, in regards to members of their community fighting overseas, has been deafening. It would be wrong to follow suit and I think I speak for the majority of Australians of Russian origin in condemning the actions of Simeon Boikov and any other person wishing to fight in Ukraine in a war that has nothing to do with us ("ASIO tracks Aussie's trip to Russia with hate", 30/7).

A prayer is said at the conclusion of every Russian Orthodox church service for our Prime Minister. We are taught that this is our home and our allegiances are with this country only. If you wish to take up arms in another country, stay there.

NE Rodionoff Canley Vale

Don't throw innocent pup back to a monster

How can a person who is sadistic enough to stomp and kick in the head of a beautiful four-month-old pup be allowed to have him back after his recuperation with the Animal Welfare League ("Saving puppy from a beast", 30/7).

Little CJ looks so fit and happy now I can't bear to think of him being returned to his former gutless owner. I would like to see this man cop the same thing as he handed out to CJ. See how tough he is with someone his own size.

Liz Hardy Coogee

Suspicious of the motives of at-sea asylum seekers

The asylum seekers at sea came here by sea and events could have seen them still at sea ("Asylum case collapses", 29/7). Could it be they wanted financial assistance, housing, health and educational assistance from our taxpayers immediately rather than be assessed "in our national interest" and abide by our laws?

Dianne Roberts Northmead

Businesses need to recover from changes

As a long-term resident of Oxford St, Darlinghurst, and a customer of businesses along Oxford St I know business has suffered significant damage due to loss of trade since the changes made to road structure and traffic arrangements in 2005-2006 ("Moore plans mayhem", 29/7). Many businesses have closed.

The Darlinghurst and Paddington Business Partnerships have lobbied the City of Sydney and it has responded to the best of its ability, given that it has no say over RMS controlled roads.

Peter Driscoll Sydney

STREET TALK Should council spend \$9m on art or improve amenities and infrastructure?



They should be spending that money to fix amenities such as public toilets but they still should display art across Sydney.

Kate Smarsz
Orange



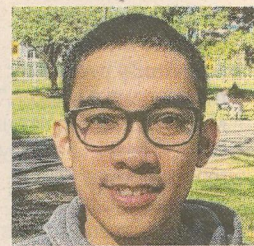
They desperately need to improve public amenities and infrastructure so we can get better value for the tax we pay.

Srikanth Chandra
Sydney



Infrastructure! They are getting pretty slack on fixing public facilities and some of them are in seriously bad condition.

William Hosking
Campbelltown



They should spend that money on public transport. I think it's more of a priority and it will improve everyday life.

Gilbert Siahaan
Kingsgrove

FOR THE RECORD

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Hockey is ready to get nude for Budget

DANIEL MEERS

FEDERAL Treasurer Joe Hockey yesterday met maverick Senator Jacqui Lambie to discuss the Budget — and left the exchange agreeing to do a “nudie run”.

In a bizarre meeting aimed at wooing the Palmer United Party Senator, Mr Hockey jovially offered to deflect attention next time Ms Lambie publicly embarrassed herself, but made no ground in gaining Ms Lambie's support for budget measures.

It was a difficult day for Mr Hockey, who was slammed by Opposition Leader Bill Shorten for telling voters to take a “chill pill” over the Budget.

The revealing offer came one week after Ms Lambie caused a national storm when she declared she wanted a cashed-up man with a “package between their legs”.

Ms Lambie said she found Mr Hockey was better to deal with than Prime Minister Tony Abbott but said the “PUPs” were all “in one kennel” and would still oppose key budget measures.

Mr Lambie said Mr Hockey's book release had saved her from further embarrassment after the sexist gaffe.

“I just said to him ‘I'm very grateful because your book came out three days later which took the heat off me’,” she said.

“So he said next time if I need help in that area he'd think about doing a nudie run and I said ‘That's great.’”

Mr Hockey's office described the meeting as pleasant and said the Treasurer would continue to work with the crossbench.

A crate rate mate

I'll knock you one up for about \$500,000



David Love in his fibreglass factory in Wetherill Park yesterday, and (inset) Clover's milk crate sculpture. Picture: Sam Ruttyn

MATTHEW BENNS

A WESTERN Sydney company has offered to build Lord Mayor Clover Moore's giant upside-down milk crate artwork for a fifth of the \$2.5 million set aside to pay for it.

“I am obviously in the wrong business. I should have been an artist,” said David Love, operations manager at Craft Fibreglass Composites in Wetherill Park.

Sydney City Council has set aside \$1.7 million for Egyptian-born, Sydney-based

artist Hany Armanious to design, build and install the 15m tall crate in Belmore Park near Central Station. A further \$800,000 has been set aside for “project management”.

Mr Love said he could produce the giant crate from fibreglass cladding over a steel frame for just \$500,000.

“The cost is in the tooling but there is a lot of repetition in a milk crate,” he said.

“We could build it in sections, transport it on a low loader and assemble it on a concrete base at the site.

“The artist is getting five

times as much money to produce exactly the same thing — it's a huge mark-up.

“But you know what artists are like, they sit around all day waiting for a commission while people like us are out making things,” said Mr Love, who has previously produced the medal podiums for the Sydney Olympics and more than 50 giant fibreglass koalas for a nature trail in Port Macquarie.

The planned artwork has sparked controversy, with Melbourne artist Jarrad Kennedy claiming he was the first

to come up with the idea of turning a giant milk crate into art. His brown, 3m-tall sculpture was built in a Melbourne park in 2005.

“If the artist's intellectual copyright is already gone there would be nothing to stop us making more,” said Mr Love, with a keen eye on the business opportunities.

“Once we have made the moulds we could knock them out for any city in the world that wanted one.”

But such a practical, no-nonsense approach to the project was greeted with horror at

the City of Sydney. When presented with a \$2 million saving for producing exactly the same thing, a flabbergasted press officer stammered: “But this is an artist who is going to build an artwork!”

A City of Sydney spokeswoman later said: “The City is commissioning an original piece of art by one of Australia's most high-calibre artists. The City's evaluation panel, made up of experts, unanimously selected the artwork.”

Mr Love was unimpressed: “I could knock out a giant wheelie bin for even less.”



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From Bondi beach to the Opera House, it's not such a crate idea



Whistleblower Paul Hill.

Lodge was set alight ahead of inquests

LEMA SAMANDAR

A FIRE was deliberately lit at a boarding house for the intellectually disabled just days before the start of an inquest into the deaths of residents, a coroner has found.

John Graham, 62, John Dawson, 56, and Ferdinand Drjanc, 68, died in a three-month period in 2011 while they were residents of the Sunshine Lodge in Mittagong.

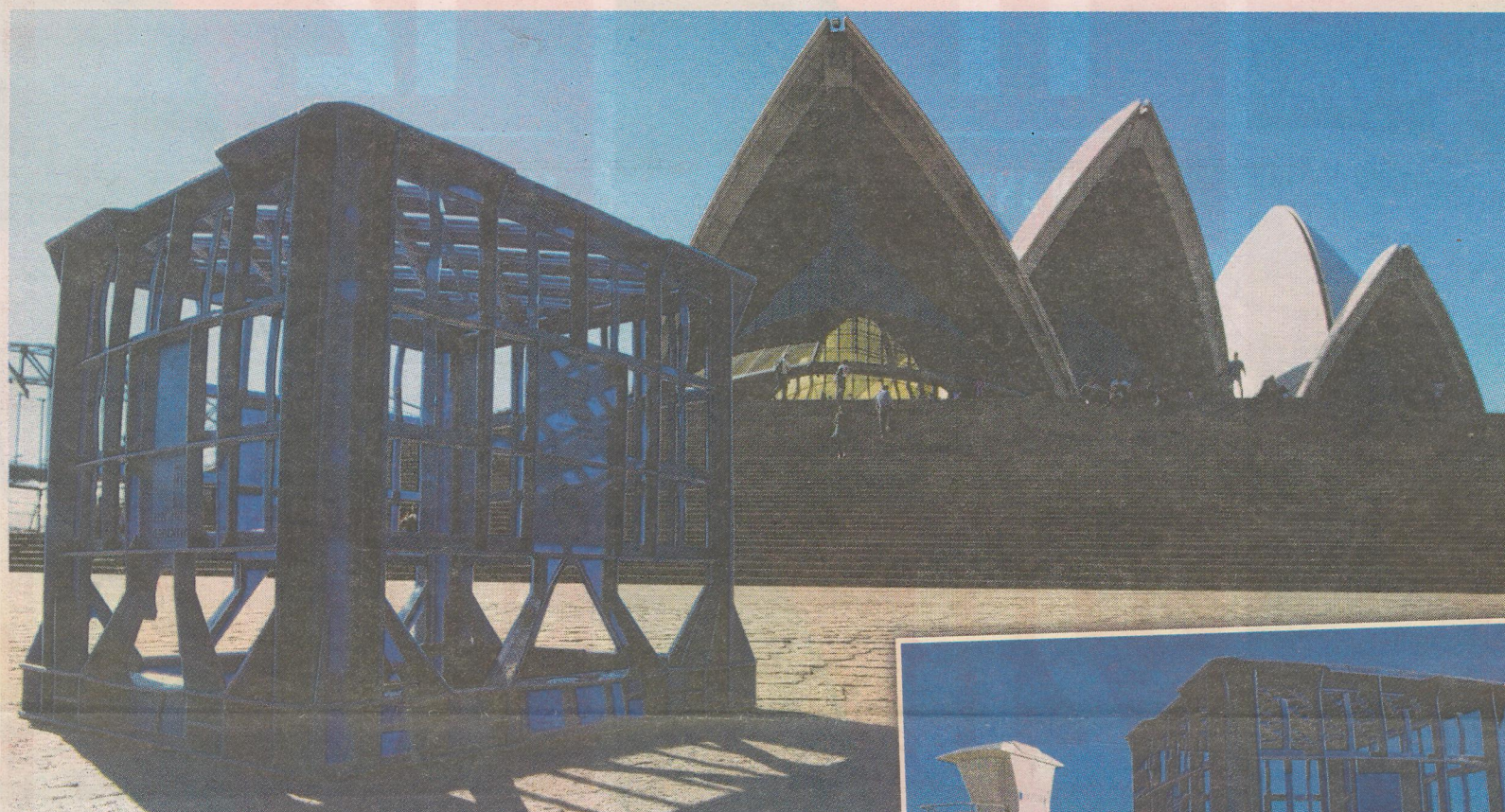
A Sydney inquest looked in to the circumstances of their deaths and also probed a fire at the premises in April 2013.

The blaze came within days of the scheduled start of an inquest into one of the deaths.

In handing down her findings yesterday, Deputy State Coroner Sharon Freund found the three residents had died from a combination of pre-existing medical conditions.

However, she found the fire was suspicious and deliberately lit by an unknown person. A review of Sunshine Lodge by the Department of Family and Community Services in early-2012 found 34 high-level breaches posing a "high risk" to residents' safety. The breaches related to food standards, medical management, fire safety risk, inadequate staffing and failing to report an alleged sexual assault within 24 hours.

The boarding house, owned at the time by Carolina Torregrosa, relinquished its licence in August 2012. Its doors closed in October. The poor conditions at the facility came to light when former employee Paul Hill alerted authorities.



Milk crates at the Sydney Opera House and on Bondi beach. Pictures: Chris McKeen

NAOMI WHITE

CLOVER Moore believes it will become a Sydney landmark, but the Lord Mayor's milk crate sculpture caused more confusion than delight.

The Daily Telegraph took a milk crate to some of Sydney's top tourist spots to ask people what they thought of the sculpture, planned for Belmore Park near Central Station. There were mixed reactions, but many people were left a bit perplexed.

Tourists Hayley MacKereth, 17 and Teagan Papworth,

18 — up from Adelaide for a few days — said they thought it was "OK".

"It would be interesting to see, but I wouldn't go out of my way to see it," Ms Papworth said.

"If it was right there I'd go and see it, sure, because it's huge and it's kind of cool."

Ms MacKereth said: "It's kind of cool and it's sort of in the middle of things. But there's other things like the Harbour Bridge and the Opera House that would be first on my priority list."

Sightseers Sasja Krog, 22, from Denmark and Seth

Ridewood, 25, from London weren't sure about the crate, asking if there was a greater meaning behind it.

"I think you guys love your big things, like we've seen the Big Mango in Bowen and the Big Pineapple so I suppose it's another one of those," Mr Ridewood said.

"Some tourists might love it and take loads of photographs, though."

Paige Peavler, from Chicago, said it wasn't the best idea for a public sculpture.

"I don't know about the milk crate, I think it's a bit silly. It's a bit confusing."



She said the milk crate reminded her of an unpopular sculpture in Chicago where life-sized cows were placed every few metres along a main street and painted by local businesses and charities.

Ms Peavler did say she liked Sydney's planned cloud sculpture. "I liked that one, I think that's pretty cool."

But some Sydney locals

were more open to the idea of a giant milk crate.

Friends Trent Seacy, 25, Satoru Takamatsu, 17 and Bagus Braidwanta, 20, said they thought it was pretty cool.

"It's pretty hectic, it's something you don't really see in that size," Mr Seacy said. "It will catch people's attention, I think a lot of people will stop to look at it."



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HISTORY ON THIS DAY

1589 King Henry III of France is stabbed by Jacques Clement, a Jacobin friar, and dies the next day after acknowledging his Bourbon ally, Henry of Navarre (Henry IV), a Huguenot, as his successor.

1714 George Louis, Elector of Hanover, is named King George I of Great Britain on the death of Queen Anne.

1774 Joseph Priestley, a British chemist, identifies a gas which he calls "dephlogisticated air", later known as oxygen.

1791 The Third Fleet's second vessel, Matilda, arrives with 205 male convicts; 25 convicts perished on the voyage.

1797 Prisoners on Australian convict ship Lady Shore mutiny and sail to South America.

1798 Britain's Horatio Nelson defeats French admiral Brueys d'Aigalliers in the Battle of the Nile, claiming a Napoleonic War victory.

1834 Slavery is abolished in the British Empire by the Emancipation Act, freeing about 770,000 slaves.

1882 Bush-loving poet Henry Kendall, who wrote with melodious sweetness despite a hard life, dies in Sydney at 43.

1894 Japan and China declare war on each other after supporting rival factions in

Korea. Japan will easily win the conflict and seize Formosa, now Taiwan.

1905 Grata Flos Matilda Greig, 24, becomes Australia's first female lawyer when she is admitted to the Bar in Victoria.

1907 Lord Robert Baden-Powell launches the scout movement at a camp on Brownsea Island, off England's Dorset coast. It followed the success of his 1903 military training manual, Aids To Scouting.

1944 The Warsaw Uprising begins (pictured) when the Polish resistance movement attacks the Germans. The Poles will surrender 63 days later.

1944



Crate expectations for humble bottle holder

PLASTIC CARRIERS BECAME STANDARD AFTER METAL SHORTAGE IN WORLD WAR II

TROY LENNON
HISTORY EDITOR

Sydney has been frothing this week over the announcement of a giant milk crate sculpture for Belmore Park. Not the least is the adverse reaction from lactose container intolerant members of the public, who claim the giant blue work by Hany Armanious will be an eyesore. And now artist Jarad Kennedy has claimed he was the first to conceive and create a giant milk crate sculpture, installing it in Melbourne in 2005.

While Kennedy and others may hate Armanious's proposed artwork, the humble milk crate on which it is based has long been admired for the way it revolutionised milk deliveries and provided us with a makeshift seat, podium and storage device which was tough, light and extremely portable.

Around 9000BC humans began domesticating some mammal species but it would be another few millennia before humans developed a taste for, as well as a tolerance of, animal milk.

Up until about 10,000 years ago humans were born producing the enzyme lactase, allowing us to process the lactose in milk so we could drink our mother's milk. After infancy the production of the enzyme would begin to slow to wean the child off breastfeeding.

A mutation that started to appear in humans about 8000BC allowed us to produce lactase beyond infancy into adulthood. By about 4000BC farmers were milking goats, cattle and other beasts, breeding them to produce more milk.

In the days before refrigeration the milk didn't last long and had to be consumed soon after being extracted. Ancient people made the milk into yoghurt, cheese and butter, which lasted longer.

To keep milk fresh, for centuries people just kept the cows close, storing excess milk in wooden, earthenware or glass vessels, but it could still only be kept for short periods in the warmer months.

Deliveries of milk could only be

made over a short enough distance that the milk did not spoil.

In the 19th century pasteurisation, heat treatment of the milk, meant it could stay fresh longer and also removed some of the danger of diseases. The mechanisation of milk production increased the size of dairy farms and delivered more milk to bigger populations.

In the early 19th century dairy producers began using large steel cans to take the milk to customers pouring out a portion of the milk into smaller cans at customers' homes. This was still a bit of a messy process, so in the 1880s producers began using mass-produced glass milk bottles that could be filled at a dairy processing factory.

These individual milk portions, usually a pint (473ml) or a half pint, could be more easily stacked on a cart and delivered to homes.

They were stacked into wooden crates, each holding about 20 pints or more than 40 half pint bottles along with a block of ice. There were hundreds of patents for different kinds of milk crates, some with separators to make sure the bottles wouldn't knock together on the bumpy cart ride.

The first motorised trucks began delivering milk in the early 1900s. Faster trucks in the 20s meant fresher milk, but also more chances of breakage so inventors put their minds to improving the wooden crates, which were prone to break. Some were reinforced with metal while other inventors created all-metal crates, mostly made from light, durable wire.

The Depression saw a return to people keeping their own cows and also a return to dairy producers

making crates from wood. A shortage of metal during WWII made crate makers even more reliant on other materials.

Louis C. Folst was the pioneer of the plastic milk crate, applying for a patent as early as 1944. There were several improvements over the years to make the somewhat flimsy plastic containers more sturdy and to make them stackable.

In 1968 Houston Rehrig and Richard F. Gildart patented a plastic crate with crisscross reinforcement bars that would become something of a standard.

These crates were so tough they could be sat on or stood upon without breaking. People were soon stealing the crates to use as furniture or for storage. We used them as boxes when moving house, sat on them in place of stools and even stood on them to watch parades or deliver orations.

By the 1980s the milk crate became so ubiquitous in homes that furniture manufacturers were creating their own versions and governments even passed laws to make it illegal to use the real crates for anything other than storing milk.

So, while the artistic merit of a giant plastic milk crate sculpture in Belmore Park is being debated, there is no doubt it would evoke all kinds of domestic memories for many.

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A milko delivers glass bottles in a wire crate and (left) a clean-up worker with milk crates recovered from the 1997 Gay & Lesbian Mardi Gras parade.

ON THE SCREEN

TELEVISION

The World Wars

History Channel
August 4, 8.30pm
Many historians believe the two world wars should be viewed as parts of the same conflict. So many aspects of World War I were

left unresolved when it ended in 1918. The peace treaty signed at Versailles did not guarantee peace. And one person in particular who took part in the first war would be responsible for starting the second one. Adolf Hitler (played in this first episode by Maximilian Kras) was a young Austrian who had failed to follow his chosen profession as an artist but found a sense of belonging in the German army. His experiences in the first war would shape his rise to power. Mixing dramatic recreations of events with interviews and real footage, this documentary series looks at the broader context of the two wars, even weaving in America's battles with Mexico, which helped bring the US into the war. It shows that line of continuum through the lives of people such as Hitler, Stalin, Roosevelt, Churchill, de Gaulle and Mussolini, who were all caught up in the first conflict and played major roles in the second. For some people this may help to clarify certain aspects of that dreadful 31-year period of human history.

TROY LENNON



TELEVISION

Reign

Fox 8, August 5,
7.30pm

Many people will be familiar with the story of Mary Queen of Scots, executed after being implicated in plots against her

cousin Queen Elizabeth. What most people don't know is her early life, when she was betrothed to Prince Francis, heir to the French throne. This is the focus of this series, with Australian actress Adelaide Kane playing the teenage queen at the French court after several years at a convent. She is initially not keen to see Francis (Toby Regbo) again but that mood changes when she finds he is somewhat dishier than he was as an obnoxious child. Francis' mother, Catherine de Medici (Megan Follows) is not happy because her court physician and seer Nostradamus has predicted bad things for Francis thanks to Mary. This is a historical bodice-ripper, aimed at a younger female audience. But there is enough fact to make it interesting for history buffs and modern window dressing gives it extra dramatic appeal.

TROY LENNON

